

Fall 2007

# COURSE GUIDE

University of Southern Maine  
Department of English

<http://www.usm.maine.edu/eng>



Christophe Boul, a graphic artist, is also known for being an award winning BMX racer.

*Also: Advising Guidelines!*

## The Registration Process & Advance Registration Dates

### Advance Registration: (For matriculated students only)

1. As soon as the Schedule of Classes/Course Schedule (tabloid) is available, make an appointment with your advisor. **This is crucial!**
2. When meeting with your advisor, make sure you are given a Registration Authorization Number (RAN). Before you leave your meeting, make sure you have your advisor's signature on a registration worksheet. **This is also crucial!**
3. Register using:

**IVR** By calling 207-780-5800. This number is required for you to be able to register using the Interactive Voice Response System (IVR) over the phone. IVR is available for registration starting at midnight on the day you are eligible to register. Please listen to the prompts very carefully. When you are done selecting your courses, make sure to play back your schedule. (You must obtain a (RAN) Registration Access Number to register. Your RAN is obtained ONLY through your advisor.)

or

**Web DSIS** Web DSIS may be used if you prefer not to register in person or over the phone. A (RAN) Registration Access Number is required in order to register on the web. This is obtained ONLY through your advisor. Web DSIS can be accessed by visiting: [https://beech.unet.maine.edu/dsis/pls/menu\\_logon\\_scrn](https://beech.unet.maine.edu/dsis/pls/menu_logon_scrn)

Note: **IVR** and (Web) **DSIS** registration opens at midnight on the date indicated for each group.

or

**Walk-In** To register in person, bring either a registration worksheet signed by your advisor or your RAN number to the Registrar's Office in Gorham, the Enrollment Services Center in Portland, Lewiston/Auburn College or any of the University Colleges.

Office hours for registration are 8:00 a.m. to 4:30 p.m. Monday through Friday. (Enrollment Services is open until 7:00 p.m. Monday through Thursday.)

### Fall 2007 ADVANCE REGISTRATION DATES

Mon., April 9	Graduate Students
Tues., April 10	Seniors with 99 or more credits and 2YR degree students with 39 or more credits
Tues., April 11	Seniors with 84 or more credits and 2YR degree students with 24 or more credits
Wed., April 12	Juniors with 69 or more credits
Thurs., April 13	Juniors with 54 or more credits
Tues., April 17	Sophomores with 39 or more credits
Tues., April 18	Sophomores with 24 or more credits
Wed., April 19	Freshman and 2YR students with 10 or more credits
Thurs., April 20	Freshman and 2 YR students with less than 10 credits

English 100C, “College Writing” or English 101C, “Independent Writing” and English 120H/W, “Introduction to Literature” are prerequisites for all English courses at the 200 level and higher.



English 201F, “Creative Writing” is a prerequisite for all creative writing courses at the 300 level and higher.



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



Individual courses may specify other restrictions.

ENG 150 may be repeated for three additional credits when topics vary.



**ENG 150H/W:  
MW 2:00-3:15**

**TOPICS IN LITERATURE:  
EXCAVATING THE BIBLE**

**M. BENDZELA**

This course places the Bible at the center of a survey of literature, ancient and modern. We will study modern theories of biblical composition--the "documentary hypothesis," the "two-source" theory--that never make it into public discussions about the bible.

First, we will read Sophocles' Oedipus plays to understand the "pagan" background of the period. Then we'll spend considerable time on Genesis, Exodus, and the Gospels. Later, we'll look at the influence of these works on writers as diverse as Shakespeare and Chaucer, Mark Twain and Charles Darwin.

The forgotten books of "J" and "P" in the so-called Old Testament, the "Lost" gospels of the New Testament, and contemporary skeptical criticism all support my thesis that the Bible, like everything else in the universe, is the product of evolutionary processes.

TEXTS:

"The Bible with Sources Revealed," Richard E. Friedman (bookstore)

"The Complete Gospels," Ed. Robert J. Miller (bookstore)

Sophocles I -- the Oedipus plays (bookstore)

Chaucer's "Pardoner's Tale"-- available on-line

Shakespeare's "Othello" (bookstore)

Preface and Conclusion to Darwin's "Origins of Species"-- available on-line

Mark Twain's "Letters from the Earth"-- available on-line

Several shorter works on electronic reserve.

ASSESSMENT BASED ON: two midterm exams and a final; two separate writing projects.

ENG 150 is a writing intensive course.



**ENG 150H/W:  
R 4:10-6:40**

**TOPICS IN LITERATURE:  
BEAST: ANIMALS IN LITERATURE**

**D. BENEDICT**

Drawing on the literature of several cultures (American, European, and Chinese), we will explore twentieth-century stories, novels, and short works of memoir with an eye towards the rich and varied ways, both mythologically and metaphorically, that animals, woven into the fabric of stories throughout the world, afford those works emotion and meaning that cannot be accessed by any other means.

TEXTS: will include *A Death in the Woods and Other Stories*, Sherwood Anderson; *Out of Africa*, Isak Dinesen; *The Old Man and the Sea*, Ernest Hemingway; *The Red Pony*, John Steinbeck; *Wise Blood*, Flannery O'Connor; *The Collector*, John Fowles; *Balzac and the Little Seamstress*, Dai Sijie. Several Native American and Inuit stories, as well as short stories by Flannery O'Connor, Raymond Carver, Sherwood Anderson, William Faulkner, John Steinbeck, and Leslie Marmon Silko will be supplied in class.

ASSESSMENT BASED ON: class participation, assigned essays, informal written responses to the readings, quizzes, and final exam.

ENG 150 is a writing intensive course.



**ENG 150H/W:  
TR 2:00-3:15**

**TOPICS IN LITERATURE:  
LITERATURE INTO FILM**

**J. CHEBOWICZ**

This semester we will consider the work of Alfred Hitchcock, "the grandest wizard of cinema magic the screen has known," and his literary antecedents: *Young and Innocent* (Josephine Tey); *The Lady Vanishes* (Ethel Lina White); *Rebecca* (Daphne du Maurier); *Lifeboat* (John Steinbeck); *Strangers on a Train* (Patricia Highsmith); *Rear Window* (Cornell Woolrich); *Psycho* (Robert Bloch); and *Marnie* (Winston Graham). The course explores what was gained and lost when Hitchcock transformed the literary originals. Among our concerns will be formalist elements such as structure, character, symbol, point of view, and theme--as well as editing, camera placement and movement, lighting, sound, and visual rhythm. We will also view his "cinema magic" through biographical, historical, feminist, and Marxist approaches to the texts.

TEXTS: possibilities include *The Red Shoes*; *The Birds*; *The Thirty-Nine Steps*; *Camille*; *Little Women*; *To Have and Have Not*; *Who's Afraid of Virginia Woolf?*

ASSESSMENT BASED ON: required critical essays, oral presentations, reading and viewing journals, objective quizzes, and the pre-viewing of all films.

ENG 150 is a writing intensive course.



**ENG 150H/W:  
W 4:10- 6:40**

**TOPICS IN LITERATURE:  
MYTHOLOGY IN LITERATURE**

**M. CHEUNG**

Myth, humanity's oldest form of storytelling, still energizes modern writers and artists. It expresses truths about our perceptions of the world we live in and how we experience our inner and outer selves. This course joins myths with later works consciously and unconsciously influenced by them from a wide range of poets, playwrights, fiction writers, and performers in words from the earliest times to the present, from all over the world. This course will teach students to recognize the settings, archetypal characters, story patterns, symbolic networks, styles and themes that the mythic mode deploys.

TEXTS: may include, but are not limited to, the following: *Sir Gawain and the Green Knight*, *the Tain*; Leonard & McClure, *Myth & Knowing*; Shakespeare, *A Midsummer Night's Dream*.

ASSESSMENT BASED ON: informal and formal writing, probably three 4-5 page papers, a project involving research and reporting, informal responses, exercises and a take-home exam.

ENG 150 is a writing-intensive course.



**ENG 150H/W:  
TR 8:45-10:00**

**TOPICS IN LITERATURE:  
SEVENTEENTH CENTURY FILM**

**L. ECKERSLEY-RAY**

This course will serve as an introduction to film theory and to 17<sup>th</sup> Century (Restoration) theatre. We'll utilize current films and film theory, including *Citizen Kane*, *The Philadelphia Story*, *All About Eve*, *Stage Beauty*, and *Dogma*, to analyze Restoration drama in an effort to facilitate involvement and interaction with such period pieces as Farquhar's *The Beaux Stratagem* and Behn's *The Widow Ranter*. Emphasis will be given to the concept of gender as performance, the importance of spectacle, the "movie-star" status of Restoration male and female actors, the close relationship between public (government) and house (theatre company) politics and what appeared on the stage—an element of seventeenth century theatre mirrored in Hollywood politics—as well as the parallel controversy surrounding the "appropriate" content of presentation.

TEXTS: will include dramatic works of the seventeenth century such as *The Beaux Stratagem* (George Farquhar), *The Widow Ranter* (Aphra Behn), and *The Historical Register* (Henry Fielding) as well as modern films such as *The Philadelphia Story*, *All About Eve*, and *Dogma*. Finally, we will also work with excerpts from various, critical texts such as *A Short View of the Immorality and Profaneness of the English Stage* (Jeremy Collier), *Spectacular Politics* (Backscheider), and *Players' Scepters* (Staves).

ASSESSMENT BASED ON: 4 formal papers; 1 journal (derived from daily and weekly journal assignments); participation in peer workshops; participation in group presentations; participation in class discussions; and attendance.

ENG 150 is a writing-intensive course.



**ENG 150H/W:  
TR 1:15-2:30**

**TOPICS IN LITERATURE:  
CONTEXTUALIZING FEAR: FOLKLORE AND HORROR**

**T. SZAFRANSKI**



The essence of this course is a cross-cultural examination of the nascent stories which have formed the basis for many of the recognizable motifs reflected in later horror literature and film. According to folklorist and author Jane Yolen, such an examination is permissible under the predicated notion that, "A good story is simply one that lasts because listeners or readers like it and demand it again...bits and pieces -- archetypal characters, situations, magical sticks or rings -- have been lifted from one teller's quilt and sewn onto another. The patchworking of Story is endless." In this context however, the "sewn bits" under consideration are not merely archetypal characters or situations, but also archetypal "monsters;" that is, elements or entities representing primal fears

which have survived and been handed down through subsequent cultures and generations.

**TEXTS:** will include, but are not limited to, folkloric tales from Europe, Asia, and North America, as well as written works from H.P. Lovecraft, Stephen King, Koji Suzuki, and Bram Stoker. Visual material includes excerpts from films such as *Nosferatu*, *The Shining*, and *The Ring* (Japanese Version).

**ASSESSMENT BASED ON:** graded weekly journal entries, as well as unit papers. Attendance and class participation also graded, and count towards final grade averages.

English 150 is a writing intensive course.



**ENG 150H/W:  
TR 2:45-4:00**

**TOPICS IN LITERATURE:  
ROCK 'N ROLL CULTURES**

**S. WALDREP**

Though many of us regularly discuss our favorite CDs or why we prefer one musical group—or musical sub-genre—to another, few of us have actually studied the critical work that has been on-going in disparate fields. This course will attempt to bring together some of this work in order to provide critical tools for understanding what we talk about when we talk about rock music. Beginning with a necessarily idiosyncratic overview of the music itself—from Robert Johnson to the present— we will move into an examination of the criticism of rock music. Subjects to be covered will include identity, value, and performance.

**TEXTS:** photocopies of essays, chapters, excerpts, lyrics, and liner notes. In addition to the reading material, students will be required to listen to music outside of class and to come prepared to discuss it.

**ASSESSMENT BASED ON:** numerous short written assignments; active participation in class will be a necessary part of the final course grade.

English 150 is a writing intensive course.



**ENG 201F:**

**CREATIVE WRITING**

**VARIOUS**

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.

PREQUISITES: ENG 100C or ENG 101C and ENG 120H/W

**GORHAM**

Anthony	T	4:10 - 6:40
Anthony	R	4:10 - 6:40
Benzela	M	4:10 - 6:40
Clements	TR	12:30 - 1:45
Clements	TR	2:00 - 3:15
Giles	TR	11:00 -12:15

**LAC**

Clements	W	1:00 - 3:30
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**PORTLAND**

Edmands	MW	11:45 - 1:00
Edmands	MW	2:45 - 4:00
Hendrie	MW	2:45 - 4:00
Hendrie	MW	5:35 - 6:50
Kelly	F	4:10 - 6:40
Pijewski	R	4:10 - 6:40
Sruoginis	R	7:00 - 9:30
Whiton	S	9:00 -11:30

**SACO**

Kelly	R	10:00 -12:30
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Fulfills Elective requirement.

May be taken concurrently with ENG 245.

*(Does not fulfill Writing requirement for students who declared their major in the Fall 2000 or later.)*



**ENG 230:**  
**MW 8:45-10:00**

**LITERACY STUDIES**

**L. CARROLL**

This course introduces the field of literacy studies through an examination of theories of literacy and literacy practices. The course begins with an inquiry into definitions of the term "literacy" and goes on to trace a history of its meanings and uses. In so doing, the course will explore major themes, problems, and research methods that constitute the field of literacy studies, and this exploration will help students to develop vocabularies for their own work in the field. Students will evaluate and, perhaps, reshape their own literacy practices in light of the readings, assignments and field work with community organizations. The field work will be conducted as part of a mandatory service learning component in the course: students will commit at least 1.5 hours per week for 11 weeks to working in one of several organizations in the Portland/Gorham area that provide opportunities for reading and writing to members of local senior citizen, ESL, and language minority populations.

**TEXTS:** include *Literacy: A Critical Sourcebook*; *Literacy: An Introduction to the Ecology of Written Language*, and selected readings.

**ASSESSMENT BASED ON:** a combination of summary/response papers, service learning journal entries/portfolio submissions and a final essay integrating the academic study with the service learning observations and analysis.

Fulfills Language requirement.

May be taken concurrently with ENG 245.



**ENG 244**  
**MW 10:15-11:30**

**INTRODUCTION TO CULTURAL STUDIES**

**D. MARYA**

This course will familiarize us with a variety of theoretical and political positions taken by philosophers, historians, political analysts and writers from various disciplines on a large selection of topics. What is common to the readings in this course is class analysis and the relationship of culture to power. How does a culture become oppressive? How does culture support resistance to oppression? Through philosophical essays, selections from canonical texts and political writings we will examine the role of "culture" in everyday life and the impact of everyday life on philosophy.

**TEXTS:** include works by Gramsci, Adorno, Baudrillard, Williams, Hall, and James among others.

**ASSESSMENT BASED ON:** three short papers (3-4 pages) and two long papers (5-7 pages).

Fulfills Interdisciplinary & Cultural Studies requirements.

May be taken concurrently with ENG 245.



**ENG 244:**  
**T 7:00-9:30**

**INTRODUCTION TO CULTURAL STUDIES**

**J. MUTHYALA**

This course will introduce the history, concepts, and methods of contemporary cultural studies and their application in the reading of culture. While focusing on a variety of key concepts (culture, ideology, representation, subcultures) and texts, we will study culture less as a clearly defined idea or commodity and more as the site of competing constructions of identity, memory, history, and belonging. In the process we will discuss how specific narratives of American history produce and authorize certain ideas of cultural belonging, examine the uneven yet pervasive power of visual culture to shape contemporary forms of cultural interaction, and study the emergence of sub cultures like hip hop, which embody the generational and cultural tensions of post-1960s America.

**TEXTS:** will include Matthew Arnold, Karl Marx, Frederick Jackson Turner, Susan Bordo, Bakari Kitwana. The film *Barbershop* will be screened.

**ASSESSMENT BASED ON:** three papers, midterm exam, and several short commentaries on the readings.

Fulfills Interdisciplinary & Cultural Studies requirements.

May be taken concurrently with ENG 245.



## INTRODUCTION TO LITERARY STUDIES

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



**ENG 245:  
MW 1:15-2:30**

**INTRODUCTION TO LITERARY STUDIES**

**L. COLE**

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

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

**ASSESSMENT BASED ON:** but not limited to five assigned essays of varying lengths, each of them designed to provide practice in a different analytical or interpretive skill. Students must pass a quiz on traditional literary periodization.

Required of all beginning English majors.



**ENG 245:  
T 4:10-6:40**

**INTRODUCTION TO LITERARY STUDIES**

**F. C. MCGRATH**

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

TEXTS: may include *Bedford Glossary of Critical and Literary Terms*; Shakespeare, *The Tempest*; Conrad, *Heart of Darkness*; and Bram Stoker, *Dracula*.

ASSESSMENT BASED ON: class participation, a series of short papers, and a research paper.

Required of all beginning English majors.



**ENG 245:  
TR 1:15-2:30**

**INTRODUCTION TO LITERARY STUDIES**

**R. SWARTZ**

This course is designed to offer students practice in critical close reading and guidance in writing literary analyses. It will also introduce the contexts or methods of interpretation English majors are likely to encounter during their undergraduate careers.

TEXTS: Shakespeare, *MacBeth*; Conrad, *Heart of Darkness*; several selected essays.

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

Required of all beginning English majors.



**ENG 262:  
M 7:00-9:30**

**POETRY, THE GENRE**

**W. RUSCH**

This course will provide students with a comprehensive introduction to poetry and to poetic language, ranging from the most elemental poetic form (an aestheticized arrangement of two or more stressed and unstressed syllables) to broad historical contexts (such as the effects of the Enclosure Acts in Britain on the pastoral poetry of the Eighteenth and Nineteenth Centuries). The course is not a survey of western poetry from its classical origins to the contemporary period, but poetry from many historical periods and from non-western cultures will be discussed. Throughout the course, there will be an emphasis on meter and rhythm, with the course's final unit will be concerned with pastoral poetry. Although no background in critical theory is required, we will analyze several poems in reference to particular critical methods, defining our terms as we proceed.

**TEXTS:** will include a poetry anthology, John Lennard's *The Poetry Handbook* (1995), one or two short collections of poetry by contemporary single authors (probably including one by Maine's Poet Laureate, Betsy Sholl), and several critical essays.

**ASSESSMENT BASED ON:** (1) 2-4 major papers, amounting to 15 pages of written work, (2) a set of exercises on meter and rhythm, (3) 3-4 in-class quizzes, and (4) attendance and participation.

Fulfills Genre and Form requirement.

May be taken concurrently with ENG 245.



**ENG 264:  
TR 2:45-4:00**

**PERFORMANCE GENRES**

**G. PETERS**

This course will study dramatic performance from its roots in cultural ritual to its historical development in drama as well as its more contemporary manifestations in television and film. Students will investigate the social functions of performance in several cultures and epochs, focusing on conventions of language and stagecraft, dramatic experimentation, and technical innovation.

**TEXTS:** *Bedford Introduction to Drama*, 2nd edition.

**ASSESSMENT BASED ON:** four short papers and one longer research paper.

Fulfills Genre and Form requirement.

May be taken concurrently with ENG 245.



**ENG 300F:  
M 7:00-9:30**

**FICTION WRITING**

**B. PRATT**

This is a writing and reading-intensive workshop course designed for students who have completed the 200 level creative writing course and are dedicated to honing their writing skills. Attendance is mandatory, as this is a workshop based class.

TEXTS: a collection of stories by a single author. *Dubliners*, by James Joyce (Dover Edition).

**ASSESSMENT BASED ON:**

- (1) Two short stories 12-20 pages each, or a 30-40 page collection of flash fiction, or an equal amount of work on a novel.
- (2) A weekly response paper on an assigned short story.
- (3) A 4 page craft annotation on a collection of stories by a single author. (This will be explained in detail in class and examples will be provided.)
- (4) Each student will workshop two pieces.  
(Workshops will be conducted on the Iowa model, and all students will provide the students whose pieces are being workshopped with a one page analysis/criticism of their work and suggestions for improvement.)
- (5) In class prompts will be used, particularly in the first few weeks to help students begin the longer assignments and may be continued as homework.

Class will often include a short lecture on elements of craft and criticism.

Fulfills Writing requirement.



**ENG 300F:  
T 7:00-9:30**

**FICTION WRITING**

**T. WHITON**

This advanced fiction workshop is designed to further development of technical, craft-based skills in the writing of short stories, including (but not limited to): writing descriptively, using active language, shifting between summary and scene, developing characters and plot mechanics. In addition to building on foundational skills, students will work intensively with point of view and story structure via in-class writing exercises, revising, close reading and discussion.

TEXTS: *Writing Fiction*, 7th Edition, by Janet Burroway; *Breaking the Rules of Story Structure*, an essay by Diane Lefer with accompanying short stories/handout packet.

**ASSESSMENT BASED ON:**

- |  |     |
|--|-----|
| Completion of weekly fiction and craft readings, responses to said readings, and completion of craft exercises | 40% |
| Constructive, regular engagement in workshop discussion  | 20% |

Attending and evaluation (in writing) 2 literary readings or completion of a analytical paper discussing structure in short fiction 10%

Completion of two short stories, between 12-20 pages each, or the first two chapters of a novel 30%

Fulfills Writing requirement.



**ENG 301F:**  
**TR 11:45-1:00**

**POETRY WRITING**

**S. WALDREP**

This course is designed to acquaint the student 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: Robin Behn and Chase Twichell, eds., *The Practice of Writing Poetry: Writing Exercises from Poets Who Teach*; A. Poulin, Jr. and Michael Waters eds., *Contemporary American Poetry*; Pound, Ezra, *ABC of Reading*.

ASSESSMENT BASED ON: comments and critiques of classmates' poems; class participation; exercises; a final portfolio.

Fulfills Writing requirement



**ENG 302F:**  
**R 7:00-9:30**

**FICTION WORKSHOP**

**D. BENEDICT**

This is a course in the writing of fiction in which students are asked to complete at least one short story during the semester. The course draws on weekly writing exercises, reading assignments, workshops, and discussions of the reading. Stress is given to specific aspects of craft, including writing in the concrete, fashioning multi-sided characters, building well rounded scenes, evoking metaphor, tackling structure and defining the parameters of a story. Students will work towards completion of a substantial final collection of creative work and will be asked to participate actively in reading, editing, and commenting on each other's work. Individual conferences will be set up with the instructor. May be repeated for an additional 3 credits.

TEXTS: will include Ann Charters, ed., *Major Writers of Short Fiction*.

ASSESSMENT BASED ON: class attendance and participation, the timely completion of work, and growth in the craft throughout the semester.

Prerequisite: ENG 300F or instructor's permission.

Fulfills Writing requirement.



**ENG 303F:**  
**W 4:10-6:40**

**POETRY WORKSHOP**

**B. SHOLL**

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

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

ASSESSMENT BASED ON: class participation, critical writing and the final portfolio: 25% class participation, 25% critical writing, and 50% portfolio.

Prerequisite: ENG 301F or instructor's permission.

Fulfills Writing requirement.



**ENG 304:**  
**W 7:00-9:30**

**ADVANCED MEMOIR**

**D. BENEDICT**

This course is designed for the student who is interested in gaining experience in the writing of short and long works of memoir. Through weekly discussions of readings, writing exercises (designed to explore writing in the concrete, fashioning multi-sided characters, building scenes, evoking metaphor, tackling structure and defining parameters), and focused student-writing workshops, the student will work towards completion of a substantial final collection of creative work. By the end of the semester, each student must produce 25-50 pages of writing, which may be a chapter in a larger work or two or more short pieces. Students will be asked to participate actively in reading, editing, and commenting on each other's work and will have several opportunities throughout the semester for individual conferences with the instructor. May be repeated for an additional 3 credits.

TEXTS: will include Jo Ann Beard, *The Boys of My Youth* and Tobias Wolf, *In Pharaoh's Army*.

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

Fulfills Writing requirement.



**ENG 309:  
W 7:00-9:30**

**NEWSWRITING**

**E. BOXER**

Journalism has undergone some dramatic changes in this computer-assisted age of new media. The fundamentals of good writing and reporting, however, have remained constant. This course will focus on those fundamentals. Students will learn how to gather information, develop sources and conduct interviews. They will learn how to craft clear, concise news stories. And they will learn about some of the ethical issues involved in practicing journalism, as we explore the media's role in society.

This course is a writing-intensive introduction to print journalism, with occasional examination of broadcast journalism.

**TEXTS:** *The Associated Press Guide to Newswriting*, by Rene J. Cappon; *The Associated Press Reporting Handbook*, by Jerry Schwartz; *The Associated Press Stylebook and Libel Manual*; and *Warp Speed: America in the Age of Mixed Media Culture*, by Bill Kovach & Tom Rosenstiel.

**ASSESSMENT BASED ON:** class participation, news articles written in the field and at home, in-class writing assignments, papers and exams.

Fulfills Writing requirement.



**ENG 315:  
MW 2:45-4:00**

**ANCIENT LITERATURE**

**M. REIMER**

Can someone actually be Fortune's Darling? In the Ancient World, one's role in the world was frequently shaped by one's understanding of what the Fates had dictated was to be. Aeneas, Xerxes, Augustus Caesar, and Rama all were impelled to action by their understanding of their destinies. Others, like the comic character Peisetairos, resist the definition of culture and religion. This course will explore a variety of texts from Western and non-Western traditions as we focus on the concepts of divine intervention, Fate, Fortune, cultural expectations, and social roles in the development of the concept of Fortune.

**TEXTS:** This course will focus on close reading of a number of significant texts from the Greco-Roman tradition including Ovid's *Metamorphoses*, Virgil's *Aeneid*, the *Theogony* of Hesiod, Suetonius' *The Twelve Caesars*, and plays by Aeschylus and Aristophanes. In addition to these classics of western literature, we will also read parts of the *Ramayana*, one of the great Hindu epics.

**ASSESSMENT BASED ON:** five papers and participation in Blackboard activities for this class.

Fulfills Historical requirement (Ancient and Biblical).



**ENG 321:**  
**T 4:10-6:40**

**MODERNISMS: GREAT WAR**

**N. GISH**

T.S. Eliot is arguably the most influential poet and critic (writing in English) of the modernist period. The *Waste Land*, the best known poem, was central of defining “Modern” poetics. Studying Eliot thus takes us to central questions about poetry in the early 20<sup>th</sup> Century as well as critical and theoretical approaches to Modernism.

After dominating poetic definitions and discussion for decades, Eliot drew strong criticism from many scholars of the 1980’s and the 1990s, especially feminists and cultural critics. While early studies of Eliot’s poetry focused on tracing sources, establishing, and affirming specific aesthetic standards, and studying Eliot’s relations with art, music, philosophy, and theology, recent studies have begun to reconsider his work in relation to ideology, gender, anti-Semitism, violence, desire, and sexuality. These new readings have appeared in relation with the new Eliot texts only published long after his death, including the *Facsimile Edition* of the original and much longer *The Waste Land*; his early notes, published as *Inventions of the March Hare*, and his early lectures published in 1996 as *The Varieties of Metaphysical Poetry*. Studying Eliot, then, can also show key changes in how we think about literature in general and how we read the Modern Period. A key focus of these studies is the impact of WWI on Modernist literature.

The purpose of this course is to study *The Waste Land* in the context of WWI and psychological theories of the period—specifically the poem’s basis in Eliot’s own life and the cultural effects of the Great War. Students will read theoretical background on Modernism and on Eliot, as well as specific comparative studies from traditional commentary and recent critiques. Selected other Modernist poems may be examined as context for Eliot.

TEXTS: will include T.S. Eliot’s *Collected Poems*, *Selected Prose*, *Inventions of the March Hare*, and “*The Waste Land*”: *A Facsimile and Transcript of the Original Drafts* as well as Lyndall Gordon’s biography of Eliot, Peter Nicholls’s *Modernisms: A Literary Guide*, and selected articles to be assigned. Additional recommended articles may be handouts or materials placed on reserve.

ASSESSMENT BASED ON: independent research and preparation for class discussion as well as oral presentation in class and critical essay for the term written in sequence of the sections. Class preparation will also include response papers for discussion.

Fulfills Historical requirement (Since 1900).



**ENG 325:**  
**MW 1:15-2:30**

**MEDIEVAL EPIC AND ROMANCE**

**K. ASHLEY**

Medieval literary history is marked by the survival of major epic and romance texts in unique manuscript copies. Their authors are unknown and their circumstances of production and reception are mysterious and even controversial. Understanding how these works arise from specific cultures where they may have had significant ideological roles to play is therefore a challenge—one this course will take up through an attentive reading, written analysis, and class discussion of individual narratives, supplemented by occasional slide lectures. This is a course designed to introduce the masterworks of medieval cultures, from over seven centuries and from various countries, including England, France, Germany, Spain, and Iceland.

TEXTS: all in translation, will include *Beowulf*, *Song of Roland*, *The Cid*, *Hrafinkel's Saga*, Gottfried von Strassburg's *Tristan*, selected romances by Chrétien de Troyes, The *Lais* of Marie de France, and *Sir Gawain and the Green Knight*.

ASSESSMENT BASED ON: 4 essays (4-7 pages each), participation in class discussion, an exam on the epics and one on the romances.

Fulfills Historical requirement (Medieval).



**ENG 326:**  
**MW 11:45-1:00**

**INTERNATIONAL LITERATURE SINCE 1900:**  
**TRANSNATIONAL NOVEL**

**D. MARYA**

The home or the nation as a place of stability gets challenged by the ever-changing ideas of citizenship and belonging. Does the nation only lie within borders drawn on maps? We will pursue this and other such questions as we highlight the problems of defining the nation as experienced by the authors listed below. Despite their different vantage points, all readings engage with imperialism and its impact on nation forming.

TEXTS: include Farah, *Maps*; Ghosh, *Shadow Lines*; Ondaatje, *The English Patient*; Rhys, *Wide Sargasso Sea*; Chatwin, *The Songlines*; Conrad, *Heart of Darkness*.

ASSESSMENT BASED ON: two long papers and a class presentation.

Fulfills Historical requirement (Since 1900).



**ENG 330:**  
**TR 10:15-11:30**

**HISTORY OF THE ENGLISH LANGUAGE**

**W. RUSCH**

This course introduces students to the historical study of the structure and social dimensions of the English language from its earliest stages through the contemporary period. Special attention is given to developments in English literary history that correspond to linguistic changes. Students will learn some essentials of

phonological, morphological, and syntactic analysis, but both the course and the primary textbook assume an audience with no background in linguistics. Throughout the semester, the emphasis will be on the English language in varied social contexts.

TEXTS: will include a comprehensive history of the English language and a full-length medieval narrative poem (with glossary, notes, and other critical apparatus), probably Robert Henryson's *The Testament of Cresseid*.

ASSESSMENT BASED ON: attendance and participation, a series of exercises (one or more of which will be similar to a conventional paper), a series of quizzes, and a midterm examination.

Fulfills Language/Linguistics requirement.



**ENG 341:  
TR 1:15-2:30**

**CONTEMPORARY CRITICAL THEORIES**

**F. C. MCGRATH**

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

TEXTS: *Literary Theory: An Anthology*, ed. Rivkin & Ryan.

ASSESSMENT BASED ON: short papers, quizzes, and a final exam.

Fulfills Criticism and Theory requirement.



**ENG 342:  
W 7:00-9:30**

**TOPICS IN CONTEMPORARY THEORY:  
LACAN & FREUD**

**G. PETERS**

Freud's principal discoveries have radically reshaped our ideas about most psychological phenomena and even of the human subject in general. Jacques Lacan's famous "return to Freud" allows us to reread Freud from a modern structural perspective with an emphasis on the pivotal importance of language in the formation of the subject. In this seminar we will try to understand Freud's basic concepts through a close reading of several of his texts. Then we will turn to Lacan's polemical rereading of Freud in his *Écrits*. We will further explore the difficult and controversial nature of Lacan's relation to Freud by looking at criticism of Lacanian psychoanalysis leveled at it by philosophy (Derrida) and various feminist critiques of it both as a theory and an institution. Throughout the course we will emphasize the ways in which Freudian and Lacanian psychoanalysis and literature elucidate and comment upon one another.

TEXTS: will be selected from Lacan's *Écrits*, Gay's *The Freud Reader*, and reserve readings.

ASSESSMENT BASED ON: three critical essays and a term paper.

Fulfills Criticism and Theory requirement.



ENG 348  
T 4:10-6:40

TOPICS IN INTERNATIONAL STUDIES: BOWIE S. WALDREP



"I consider myself responsible for a whole new school of pretensions."

--David Bowie, February, 1976.

Although David Bowie has famously characterized himself as a "leper messiah," a more appropriate moniker might be "rock god": someone whose influence has crossed numerous sub-genres of popular and classical music and can at times seem ubiquitous. Bowie's career is emblematic of the "art school" approach to rock and roll stardom—a studied attempt to bring "high" and "low" cultural production together by borrowing from the former to alter the latter. This class will look at all aspects of Bowie's career—musical recordings, live concerts, music videos, film performances, and television appearance—in an attempt to trace Bowie's contribution to the performative paradigms that constitute contemporary rock music. A few of the many questions that we will ask include: to what extent can Bowie be considered emblematic of the seventies (a decade and label he claims only as an "albatross")? What might his work mean to gay and lesbian rock stars who have attempted to model their careers on his? Does Bowie's outsider approach to rock music (an artist who happens to sing) deconstruct the usual assumptions about rock fame? In addition to musical and visual performances, we will examine fan letters, poetry, musical analysis, and cultural critiques written by and about Bowie and his *oeuvre*. We will also consider various theoretical models, where appropriate, in such areas as gender studies, performance theory, and rock criticism. Overall, we will pay particular attention to the idea that Bowie is not merely a rock musician, but an artist whose work now spans a variety of media over a period of 40 years.

TEXTS: CDs (to be purchased by students); Elizabeth Thomson and David Gutman, eds., *The Bowie Companion*; Nicholas Pegg, *The Complete David Bowie*; essays, chapters, excerpts on electronic reserve.

ASSESSMENT BASED ON: senior paper, two presentations, and intense class presence.

Fulfills Interdisciplinary and Cultural Studies requirements.



**ENG 354**  
**TR 2:45-4:00**

**STUDIES IN MEDIEVAL LITERATURE  
& CULTURE: DANTE'S *INFERNO***

**R. ABRAMS**

The 13th century Italian poet Dante is widely judged to be the greatest poet of the modern (post-classical world). This course centers on Dante's most famous work, *Inferno*, the story of the poet's descent into hell. Though Dante wrote in Italian, we'll read the *Inferno* in an English translation. We'll also read selections from major influences on Dante, such as the Bible, Vergil's *Aeneid* and troubadour love poetry; and we'll read excerpts from Dante's own early confessional novel, *The New Life*.

TEXTS: Dante's *Inferno* (English translation, Durling), supplemental texts will be provided online.

ASSESSMENT BASED ON: class participation, term papers and a possible final exam.

Fulfills Historical requirement (Medieval).



**ENG 360:**  
**TR 1:15-2:30**

**SHAKESPEARE**

**R. ABRAMS**

We will study a brief, rounded selection of Shakespeare's plays, discussing them as scripts for theater and as reading texts.

TEXTS: TBA

ASSESSMENT BASED ON: class participation, two or three short term papers and a possible final exam.

Fulfills Historical requirement (Renaissance).



**ENG 363:**  
**MW 11:45-1:00**

**STUDIES IN RENAISSANCE:  
RENAISSANCE BODIES**

**B. BERTRAM**

In early modern England, the human body was the object of intense fascination and extensive study. Writers and artists took an interest in the physical body and also saw the body as an indispensable vehicle for constructing social and cosmic metaphors. This interdisciplinary course will examine representations of the body in drama, poetry, philosophy, anatomy, and the visual arts. Particular emphasis will be placed on the conception of the human body as a political metaphor (the "body politic"). Other topics will include the ideal body in art, the carnivalesque body, religious bodies, and the sexual body.

TEXTS: Castiglione, *The Courtier*; *The Revenger's Tragedy*; Shakespeare, *Richard II*, *I Henry IV*; Vesalius, *De humani corporis fabrica*; poems by Donne, Herbert, and Crashaw; selections from Martin Luther; paintings from the 15th to the 17th century; Francis Bacon, *Novum Organum*; selections from Butler, Bynum, Bakhtin, and Foucault.

ASSESSMENT BASED ON: three essays and class participation.

Fulfills Historical requirement (Renaissance).



**ENG 377: TOPICS IN BRITISH LITERATURE AND CULTURE: R. SWARTZ**  
**TR 11:45-1:00 DEAD BUT DESIRABLE: GOTHIC SEXUALITIES**

The course introduces students to original Romantic gothic fictions and later Victorian variations, with a specific focus on the ways in which the gothic represents gender and sexual identities. The first third of the course examines Romantic gothic by contrasting competing models of identity, gender, and sexuality found in two paradigmatic texts of the period: Lewis's The Monk and Coleridge's "Christabel." The course then examines some key features of Victorian gothic by focusing on major works by Le Fanu, Stevenson, Machen, and Stoker, together with key themes illustrative of issues that, as it were, haunted the Victorian world (including 1. Women Writers and the Ghost Story, 2. Gothic Representations of Male Homosexuality, and 3. The Post-Colonial Gothic).

TEXTS: samples include Lewis, The Monk; Coleridge, "Christabel"; Polidori, The Vampire; Le Fanu, Carmilla and "Squire Toby's Will"; The Complete Stories of Robert Louis Stevenson; Cox and Gilbert (eds.) English Ghost Stories; Machen, The Great God Pan; Stoker, Dracula; and Kipling, The Mark of the Beast. In addition to the major works already listed, we will read shorter works by a variety of other writers, including Scott, Dickens, Crawford, Jacobs, Radcliffe, Gaskell, Nisbet, Braddon, Falconer, and Oliphant.

ASSESSMENT BASED ON: a combination of short exercise papers, in-class writing, term papers, and midterm and final exams.

Fulfills Historical requirement (19<sup>th</sup> Century).



**ENG 387: WOMEN WRITERS SINCE 1900: L. WALKER**  
**MW 11:45-1:00 LESBIAN NOVEL**

This course will survey twentieth-century British and American texts by lesbians, exploring how reading and writing have helped to shape lesbian consciousness, community, and culture. Course materials will include texts that have become classics within the lesbian literary tradition, popular texts, and postmodern fiction, as well as critical essays about lesbian literature, identity, and culture. Throughout the course, we will develop and maintain a focus on issues of identity, race, class, and sexuality by discussing topics such as lesbian visibility, feminism, lesbian subcultures, and literary style.

TEXTS: may include Anne Bannon, *Beebo Brinker*; Radclyffe Hall, *The Well of Loneliness*; Audre Lorde, *Zami*; Sarah Waters, *Tipping the Velvet*; Jeanette Winterson, *Written on the Body*; Virginia Woolf, *Orlando*; Djuna Barnes, *Nightwood*; Emma Perez, *Gulf Dreams*; Jackie Kay Trumpet.

ASSESSMENT BASED ON: weekly response papers and three 6-8 page papers.

Fulfills Historical requirement (Literature Since 1900).



**ENG 390:  
R 4:10-6:40**

**BRITISH POETRY SINCE 1900**

**N. GISH**

This course will focus on poetry written in Britain since 1900. Our purpose will be to examine the shift from Modernist forms in the early part of the century to contemporary developments, specifically new emphases on postmodern experimental work and on "the democratic voice"--a rich variety of poets from Ireland, Scotland, and Wales and from working class and rural regions. This represents fundamental rethinking of the nature of poetry and its cultural functions.

"For like his critically acknowledged contemporaries -- Pound, Eliot, Yeats, Williams -- and more recently re-examined women of the early modern period such as H.D. and Marianne Moore, MacDiarmid helped define an era. Indeed, for Scotland, he did so almost alone."

Nancy Gish, *Hugh MacDiarmid, Man and Poet* (13).

We will place specific poets against a broader poetic and historical context, using selections from a larger group for definition and studying key poetic texts in relation to them. The key poets will include T.S. Eliot, early MacDiarmid lyrics, Liz Lochhead, Denise Riley, and either Evan Boland or Maeve McGuckian.

TEXTS: TBA

ASSESSMENT BASED ON: active class participation, short response papers on selected poems, and two essays. Essays will include drafts and revisions. Students may also be responsible for oral presentations on key issues.

Fulfills Historical requirement (Literature Since 1900).



**ENG 399:  
M 4:10-8:30**

**SHAKESPEARE & FILM**

**B. BERTRAM**

In the last decade we have seen an explosion of Shakespeare films in the United States and around the world. While debates over the literary canon continue to rage in academia, these films suggest that Shakespeare's popularity has increased and that traditional high/low culture distinctions require more examination. This class

will examine how Shakespeare became such a great icon in film and popular culture generally. Although we will be learning how to analyze films, we will also be working carefully with the language of Shakespeare's plays. We will look at the cultural politics of Shakespearean films, focusing on relevant issues as they arise (race, class, gender, sexuality). In particular, we will look at how interpretation and aesthetics relate to social, political, and economic issues in the twentieth century. The course will focus primarily on film adaptations that follow the play-texts closely but it will also examine films that might incorporate Shakespeare in a more loose, haphazard, or cursory fashion. While our primary interest will be in the canonical films (the "classics") we will not forget to look at those that remain marginal or otherwise swept into the ashcan of history. Previous study of Shakespeare is highly recommended but not required.

**TEXTS: Shakespeare's Plays:** *Macbeth*, *King Lear*, *Hamlet*, *Othello* (Oxford University Press "World's Classics" editions). We will also be reading essays on film theory (to be determined).

**\*\*\*Please read *Hamlet* prior to our first class meeting**

**Shakespeare Films:**

Roman Polanski, *Macbeth* (1971)  
Akira Kurosawa, *Throne of Blood* (1957)  
Orson Welles, *Macbeth* (1948)  
Grigori Kosintsev, *King Lear* (1970)  
Akira Kurosawa, *Ran* (1985)  
Peter Brook, *King Lear* (1971)  
Laurence Olivier, *Hamlet* (1948)  
Kenneth Branagh, *Hamlet* (1997)  
Franco Zeffirelli, *Hamlet* (1990)  
Oliver Parker, *Othello* (1995)  
Orson Welles, *Othello* (1952)  
Stuart Burge, *Othello* (1965)

**Secondary Films will include:** Jean-Luc Godard's *King Lear* (1987), *The Madness of King George* (1995), *Shakespeare in Love* (1998), *Rosencrantz and Guildenstern are Dead* (1991), *Star Trek VI* (1991), *Joe Macbeth* (1955). (These and many others will be covered but will not be required for full viewing)

Please Note: Students can receive four credits for this course if they choose to participate in the lab. Screenings for those participating will be held on Tuesday evenings (after class) throughout the semester.

**ASSESSMENT BASED ON:** three papers and a take-home final exam.

Fulfills Interdisciplinary & Cultural Studies requirements.



**ENG 399:  
R 4:10-6:40**

**GLOBALIZATION, CULTURE & SOCIETY**

**J. MUTHYALA**

In seeking to understand how and why our ideas of society and culture are being fundamentally transformed by what is referred to as "globalization," this course examines globalization from a plurality of perspectives from

the disciplines of history, political science, economics, literature, and anthropology. It begins by examining various theories of globalization and modernity and important debates about the role of politics, religion, and technology in the contemporary world; moves on to study the growing impact of outsourcing on American economics and culture; and examines how experiences of diaspora, exile, and border crossings compel us to rethink traditional ideas of national belonging, cultural authenticity, and social affiliation. In this context, we will analyze and reflect on our roles as citizens, family members, consumers, and producers while examining the ethical dimensions of what it means to live both as citizens of a nation and members of a world community facing common challenges and problems.

TEXTS: will include Samuel P. Huntington's *Clash of Civilizations*, Thomas Friedman's *The World Is Flat*, Azar Nafisi's *Reading Lolita in Tehran*, David Held's *Global Transformations*, and others.

ASSESSMENT BASED ON: three long analytical papers, mid-term exam, quizzes, several short critical commentaries.

Fulfills Interdisciplinary & Cultural Studies requirements.



### **ENG 409**

### **INTERNSHIP IN PROFESSIONAL WRITING**

**K. ASHLEY**

Opportunity for qualified English majors to gain experience outside the classroom on local publications. Duties may include researching, drafting, and editing articles or press releases while learning other technical aspects of journalism, such as layout. Students have held internships at the Free Press, Casco Bay Weekly, Portland Monthly, FACE, and Maine Public Radio. Other newspapers and magazines in the area are possible.

PREREQUISITES: Serious interest in professional writing and application filed with Coordinator of Internships. ENG 309 "Newswriting" or its equivalent is highly recommended.

ASSESSMENT BASED ON: an internship report supported by published work of the semester is required for a grade.

Fulfills Writing requirement.



## ENGLISH SEMINARS

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

**ENG 419:**

**SEMINAR: AMERICAN AUTOBIOGRAPHY**

**K. ASHLEY**

**MW 10:15-11:30**

Autobiography has been called the characteristic American genre, mirroring and creating the “social, historical and aesthetic varieties of our national experience.” Werner Sollers points that autobiographies illuminate the “inward experience of how social and individual forces may interact.” In this course we will read a range of works written in America from the eighteenth through the twentieth century, organized around the topics of early American narratives, slavery and the American nation, immigrants and the myth of success, and gendered and/or ethnic identities.

Each autobiography will be considered as a cultural text and as an experiment with autobiographical form designed for a particular audience. Because each work has been chosen for its literary interest, historical significance and diversity, the course should be useful to students preparing to teach literature or the social sciences.

*TEXTS: Autobiography of Benjamin Franklin; Narrative of the Life of Frederick Douglass; Harriet Jacobs, Incidents in the Life of a Slave Girl; Mary Antin, The Promised Land; Gertrude Stein, The Autobiography of Alice B. Toklas; N. Scott Momaday, The Names; Maxine Hong Kingston, The Woman Warrior; and Gloria Anzaldua, Borderlands/La Frontera.* Primary texts will be accompanied by critical essays.

**ASSESSMENT BASED ON:** Participation in seminar discussion, short writing assignments, and a seminar project (including class presentation and a paper).

Fulfills Senior Seminar and Genre and Form requirement.



**ENG 445:**

**SEMINAR IN INTERDISCIPLINARY &**

**L. CARROLL**

**M 4:10-6:40**

**CULTURAL STUDIES: AMERICAN WITCHCRAFT**

This seminar will examine the meanings of witches and witchcraft in American (primarily North American) contexts from 1692 Salem to the present. Readings from a variety of disciplines --anthropology, theology, history, law, literature and cultural studies—and screenings of various film and television representations of witches and witchcraft provide a basis for the seminar’s central question: what does the figure of the witch mean in particular historical and cultural contexts? Students will work on developing a broad interdisciplinary approach to the topic and will produce, over the course of the semester, a substantial essay based on primary and secondary sources, that offers scholarly insight on the “work” of the witch.

TEXTS: primary readings include *Witches of the Atlantic World*; *I, Tituba, Black Witch of Salem*; *Country of the Pointed Firs*; *The Crucible*; *The Dark of the Moon*; *Wicked*; and selected poems and short stories as well as legal and religious documents. Films and television include *The Craft*, *Witch City*, episodes of *Bewitched*. Secondary works include *Spellbound: Women and Witchcraft in America*; excerpts from *The Witch in History*; excerpts from *The Practice of Everyday Life*.

ASSESSMENT BASED ON: developing a broad interdisciplinary approach to the topic and will produce, over the course of the semester, a substantial essay based on primary and secondary sources, that offers scholarly insight on the “work” of the witch. In the process, students will write two shorter essays that will lay the groundwork for their final seminar essay. In addition, students will offer an in-class presentation on their research and submit an annotated bibliography with the presentation. Given time constraints, students may be asked to view some of the films (such as *The Crucible* or *The Craft*, which are readily available in most DVD/video stores) outside of class time.

Fulfills Senior Seminar and Interdisciplinary and Cultural Studies requirements.



# COURSE DISTRIBUTION BY LEVEL & CATEGORY

Fall 2007

## ENG 150s/200-level courses

150	Topics: Beast: Animals in Lit.	Benedict
150	Topics: Rock 'N Roll Cultures	Waldrep
245	Intro to Literary Studies	Cole
245	Intro to Literary Studies	McGrath
245	Intro to Literary Studies	Swartz

## Criticism and Theory

341	Contemp. Critical Theories	McGrath
342	Topics: Lacan & Freud	Peters

## Language

230	Literacy Studies	Carroll
330	History of the English Language	Rusch

## Genres and Forms

262	Poetry the Genre	Rusch
264	Performance Genres	Peters

## Writing

301	Poetry Writing	Waldrep
302	Fiction Workshop	Benedict
304	Advanced Memoir	Benedict

## Interdisciplinary & Cultural Studies

244	Intro. to Cult. Studies	Marya
244	Intro. to Cult. Studies	Muthyala
348	Topics in Int. Stud: Bowie	Waldrep
399	Shakespeare & Film	Bertram
399	Globalization, Cult. & Society	Muthyala

## Historical – Ancient

315	Ancient Literature	Reimer
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## Historical – Medieval

325	Medieval Epic and Romance	Ashley
354	Stud.: Med. Lit. & Cult.: Dante's Inferno	Abrams

## Historical – Renaissance

360	Shakespeare	Abrams
363	Stud. in Ren.: Renaissance Bodies	Bertram

## Historical – 18th Century

## Historical – 19th Century

377	Topics In British Lit. & Cult.: Dead But Desirable: Gothic Sexualities	Swartz
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## Historical – Since 1900

321	Modernisms: Great War	Gish
326	Int. Lit. Since 1900: Transnational Novel	Marya
387	Women Writers Since 1900: Lesbian Novel	Walker
390	British Poetry Since 1900	Gish

## Seminars

419	Seminar: American Autobiography	Ashley
445	Sem. in Int. & Cult. Stud.: Witchcraft	Carroll

## EYE

103	Shopping: American Consumerism	Kuenz
104	Disasters in the Hum. & Nat. World	Avizienis
110	Lit. and Medicine	Walker
113	The Pleasure of Eating / Animals	Cole

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### **If you need assistance contact:**

Rosanna McCoy

Administrative Assistant II & Listserv Moderator

Department of English

[rmccoy@usm.maine.edu](mailto:rmccoy@usm.maine.edu)

(207) 780-4117

## ENGLISH DEPARTMENT ADVISING GUIDELINES

### Who is my advisor?

If you are a new major, your advisor is the Coordinator of Student Advising, Professor Lisa Walker. She will act as your advisor during your first year in the English Department. She can be reached by phone at 780-4311, and by email at [lwalker@usm.maine.edu](mailto:lwalker@usm.maine.edu). You may sign up to see her during her regular office hours; there is a sign-up sheet on her door in 316 Luther Bonney. She will also arrange to see students with scheduling conflicts outside of her regular office hours. Just contact her for an appointment.

In your second year, you should choose a permanent advisor based on your interests and preferences. If you do not select an advisor in your second year, you may be randomly assigned one. **You can find out who your advisor is by looking at your Degree Audit on Web DSIS. Your advisor's name appears on the upper left portion of the first page.** All English majors are encouraged to choose their own advisors. At any time you may request a change of advisor. Change forms are available in the English Department Office in 311 Luther Bonney. Once you have completed this form, the administrative assistant will process all changes of advisor.

### When should I meet with my advisor?

All students in the English Department must meet with an advisor during pre-registration to discuss course selection, develop a schedule, and to receive a Registration Authorization Number, which provides access to the University's telephone registration system. Students are also encouraged to meet with their advisors at any other time during the year to discuss issues such as core requirements, progress towards completing the degree in English, choosing a minor, and preparing for post-graduate goals.

### How do I find my advisor?

In the English Department, you will find a list of faculty, their office hours, phone numbers, and email addresses. If, for any reason, you have difficulty getting in touch with your advisor, you may contact either of the two English Department Chairs, Professor Jane Kuenz and Professor Bud McGrath. Professor Kuenz can be reached by phone at 780-4530, and by email at [jkuenz@usm.maine.edu](mailto:jkuenz@usm.maine.edu). Professor McGrath can be reached by phone at 228-8448, and by email at [mcgrath@usm.maine.edu](mailto:mcgrath@usm.maine.edu).

### How should I get advising during pre-registration?

There are two methods of advising during pre-registration. During the first week of the pre-registration period, English Department faculty will be available for walk-in advising. Please consult the published schedule, located in the English Dept. office, to see exactly when faculty will be available for advising. Remember that you may have to wait to see your advisor if you choose to use the walk-in system. Walk-in advising does not preclude traditional advising; you may consult the walk-in schedule to see when your advisor will be available, or you may contact your advisor to make an individual appointment.

## Preparing for Pre-Registration Advising

There are a few things that you should do prior to your appointment. Coming to your appointment with the following things accomplished will help to make your course selection and registration process very productive.

### Before Your Appointment:

- Pick up and review the USM Course Schedule of next semester's courses. The schedules are available at Advising Services on both campuses and the Registrar's Office in Gorham. You may also use the Online Course Search to find classes.
- Pick up and review the English Department Course Guide for next semester's courses. It is available in the English Department.
- Review the Core curriculum requirements in your USM catalog or your Guide to Graduation. See what remaining requirements you have.
- Review your English Major Requirements Form to see what remaining requirements you have. Blank copies are available in the English Department Office. You may find it useful to keep a filled out copy for yourself, so that you can check off requirements as you go along.
- Develop a list of possible classes, and fill out a Registration Worksheet. Registration worksheets are available in the English Department.
- Check to see if you have met proficiencies and course prerequisites. For example, English 100 and English 120 are prerequisites for English majors, and you must complete ENG 245 before you take 300-level courses.

### At Your Appointment You Can Expect to:

- Confirm your remaining Core and Major requirements.
- Design a schedule that fits your needs.
- Get your Registration Authorization Number (RAN) and advisor's signature, both of which you need in order to register.

### **Five tips for meeting with your Advisor:**

1. Write down your questions so that you don't forget to ask them!
2. Bring a planner or paper with you so that you can write down notes and ideas.
3. Let your advisor know about your post-graduate goals.
4. Don't be afraid to ask questions as they come up in your meeting.
5. Plan ahead! If a deadline is approaching, don't wait until the last minute to make an appointment with your advisor.

### **TAKE ADVANTAGE OF PEER ADVISING**

If you would like help preparing for your appointment with your faculty advisor, meet with one of our Peer Advisors! **Our Peer Advisors, Liz Carnes & Samara Cole**, will be available at posted hours during preregistration week. Liz can be reached at [elizabeth.carnes@maine.edu](mailto:elizabeth.carnes@maine.edu). Samara can be reached at [samara.cole@maine.edu](mailto:samara.cole@maine.edu). Liz and Samara can help you understand the English major, English Minor, and Writing Minor requirements, explain Core Requirements related to English, assist with preparing for course selection and registration, and help with Web DSIS and degree audit questions. **LIZ and SAMARA CANNOT SIGN YOUR SCHEDULE OR GIVE YOU YOUR RAN!**

### **ADVISING IS NOT JUST FOR COURSE REGISTRATION**

Students are also encouraged to meet with their advisors at any time during the year to discuss issues such as core requirements, progress towards completing the degree in English, choosing a minor, and preparing for post-graduate goals.

## INTERNATIONAL EXCHANGES

The English Department encourages majors to consider study abroad for a semester or an academic year. Information on programs in Radboud Universiteit Nijmegen (the Netherlands), Kingston University (London), Galway (Ireland), and other locations is available from the English department in 311 Luther Bonney Hall and from the International Programs Office in 101 Payson Smith Hall. Professor Kathleen Ashley, Professor Gerald Peters, and Professor F. C. McGrath may also be consulted for more detailed information on International Exchanges.

Our English Department has a special exchange relationship with Radboud University. Samantha Duckworth studied there in the Spring of 2006 and in the same semester, Iris Plessius from Nijmegen, studied at USM. Their descriptions of the exchange experience follow:

### **Samantha Duckworth**

As an American English speaker, there are unique advantages to studying in Holland, and USM's exchange program with Radboud Universiteit in Nijmegen is a wonderful opportunity to live and play in the Netherlands for a semester or more.

Nijmegen is located on the eastern border near Germany, the site of Operation Market Garden in World War II, heavily bombed but gloriously rebuilt and preserved. It is less than two hours by train from Amsterdam, with Rotterdam, the Hague, Maastricht and Utrecht all at your fingertips as well.

Going abroad to the Netherlands is an amazing experience for many reasons. The country has more museums and galleries per capita than anywhere else in the world, and the academic environment allows you freedom to conduct independent research in their state of the art library facilities. You can choose from a wide array of classes, from Modern British Fiction to Malory's King Arthur. The "American Studies" department is a big change to the usual routine at home.

Living and studying in a foreign country can teach you new ways to communicate that are simply not possible here. The multicultural environment helps you to discover qualities of yourself that remain dormant unless stimulated by such a diverse group. I chose to study abroad because I was not sure what I wanted to do with my education. I felt confined in Maine, and decided to make my education more international to gain some perspective on all the familiar things I took for granted. After being a passive student for my first two years of college, Radboud University was an enlightening experience because it taught me how to focus my interests towards major life and career goals that I want to achieve someday. So whether you are looking for a change to the everyday life at home or want a different perspective on the English language, Nijmegen is a great place to step outside of yourself and into the larger world.

Holland lies at a special location between Great Britain and the rest of Europe. The Dutch speak fluent English, but an American accent imparts a distinct cultural aspect that is both respected and admired by people from all over the world, allowing you to return home with an awareness of this appreciation in yourself and your hometown.

## **Iris Plessius**

Ever thought about studying abroad? I think you definitely should! My name is Iris Plessius and I am from the Netherlands. My major is American studies and at the moment I am an exchange student at the University of Southern Maine. Since I have experienced the pleasure of studying abroad I would like to inform you about the opportunity of studying at my home university, the Radboud University Nijmegen, which has a special exchange arrangement with the USM English Department

The Radboud University Nijmegen, as the name already suggests, is situated in Nijmegen. Nijmegen is known for its student friendliness. There are all kinds of activities and facilities for students that make it a great place to study and to live. Nijmegen is strategically located in the Netherlands which makes trips to major Dutch cities; for instance, Utrecht, Rotterdam, and of course Amsterdam extremely easy. In addition, it is also possible to visit countries like Germany, France, and Belgium from Nijmegen because there is an excellent train connection between Nijmegen and these countries.

The Radboud University Nijmegen is one of the leading academic communities in the Netherlands. The campus is pretty large and it is easy to find your way around there. The Radboud University has an excellent English Department which is a combination of American studies and British language and culture. The courses that are offered by the English Department are interesting and even though the native language of the Netherlands is Dutch most of the courses of the English department are given in English. Furthermore almost all Dutch students speak English very well.

To conclude, I like to say that in my experience studying abroad is a unique opportunity to broaden your horizons and to learn more about a different culture. I hope that you are interested in studying in the Netherlands and I am looking forward to seeing you there!

For more information on our exchange with Radboud Universiteit Nijmegen,  
visit the following link:

**<http://www.ru.nl/english/>**

# THINKING MATTERS:

A University of Southern Maine Student Research, Scholarship, and Creativity Symposium

APRIL 20, 2007

Thinking Matters, an annual event, is a University-wide exhibition of student research, scholarship, and creative achievement on the Portland campus.

Students in Professor Carroll's Literacy Studies class have presented versions of their final projects, which include analyses of their service learning work in community organizations, at the conference. Although each class produces a different set of projects, we might consider panels dedicated to such topics as cross-cultural literacy practices, gender and literacy, and intergenerational literacies. The design of the final project makes it a likely entry into the Thinking Matters format, and we encourage all who register for ENG 230/Literacy Studies to submit their work for a panel at the conference.

This year, Prof. Lorryne Carroll's Literacy Studies class will present three panels:

I. *Fridays at Bayview: Literacy and the Senior Ready Group*: Dave Brady (Melissa Hatch, Erin Rooney).

II. *Afterschool Literacy at Portland West*: Chris Tripp (Travis Agaman, Brian King, Ryan Mack, Aubree Murch).

III. *From Kids to Adults: Multiple Literacies*: Samantha Parker (Rachel Cormier, Kelly Fitzgerald, Jessi Staley).

For more information about Literacy Studies, please contact:

Prof. Lorryne Carroll

3B Luther Bonney

780-4324

[lorryne@usm.maine.edu](mailto:lorryne@usm.maine.edu)

# The Faculty

**Richard H. Abrams, Ph.D.**, State University of New York at Buffalo.  
*Interests:* Shakespeare, Dante, renaissance studies, cultural criticism.

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

**Jura Avizienis, ABD**, University of Washington.  
*Interests:* Autobiography, critical theory, and world literature.

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

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

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

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

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

**Annie Finch, Ph.D.**, Stanford University.  
*Interests:* Poetry, prosody, women's writing, literary translation.

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

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

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

**Francis C. McGrath, Ph.D., (Co-Chair)**, University of Texas at Austin.  
*Interests:* 19<sup>th</sup>- and 20<sup>th</sup>-century British literature, Irish literature, theory.

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

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

**Margaret Reimer, Ph.D.**, Purdue University.  
*Interests:* 16th-century literature, medieval and classical literature, the rise of the novel, new historicism.

**Willard J. Rusch, Ph.D.**, University of Illinois, Urbana.  
*Interests:* Old English literature, historical phonology, linguistic theory, horror and fantasy literature.

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

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

**Lisa Walker, Ph.D.**, Louisiana State University.  
*Interests:* Modern American literature and gay/lesbian studies.

*The University of Southern Maine shall not discriminate on the grounds of race, color, religion, sex, sexual orientation, national origin or citizenship status, age, disability, or veterans status in employment, education, and all other areas of the University.*



*For more information regarding this course guide please contact:*

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