



ENGLISH MAJOR HANDBOOK

DEPARTMENT OF ENGLISH

2021-2022



Most of this *Handbook*, plus course descriptions, are available for viewing on the department's website:
<https://college.up.edu/english/index.html>

Please note that this is an unofficial document, offered by the Department of English for the convenience of its students. The University of Portland Bulletin is the official publication that outlines requirements and the legal relationships between our students and the University.

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Welcome to the University of Portland and to the Department of English

This handbook is a guide to the English major and minor, to student advising, and to other opportunities available in our department. We offer an undergraduate English major and minor, built on courses in British, American, and world literature, which are pursued through academic and creative writing. Prospective English majors and minors should consult with Department Chair Dr. Larson (DB 114) about designing their programs of study. After choosing to be English majors, students are assigned an advisor from among the ten full-time faculty in the Department.

Once students declare English as a major or minor, they are placed on our departmental email list-serve through which the Chair sends information about upcoming events and job opportunities. The [department blog](#) is another important source of news, announcements, and opportunities.

What's New This Year in the English Department?

- In addition to the joy of returning to in-person classes this year, the English Dept. has gotten used to our new location in Dundon-Berchtold Hall, on the side across from Pilot House (Dept. office in DB 103). We welcomed our wonderful new Office Manager **Emily Hogan** into our fold, as well as our Department's newest reader, Evi, the newborn daughter of Dr. **Sarah Weiger**! This spring, Professor **Pat Hannon** will be on leave and Dr. **Genevieve Brassard** will be on sabbatical. Before he retires in May, Dr. **John Orr** will close out 27 years on our campus with a seminar on the American novel.
- Senior **Stephen Leeb** and his team of editors has given our [Department blog](#) a new format as a dynamic Department newsletter. View our [first edition here](#). For questions and submission ideas, email Stephen or faculty liaison Dr. **Sarah Weiger**.
- Our student publication, **Writers Magazine**, has put out its first-ever fall edition (online only). It is constructed around the theme "[Labor of Love](#)." Find out how to submit your works to the spring 2022 edition (deadline: Feb. 18) [at this site](#). The spring edition will be launched (in print and online) on Founder's Day, April 12. For more information, contact senior editors **Cora Hyatt** and **Sadie Wuertz**, or faculty liaison **Prof. John McDonald**.
- The English Dept. has launched an exciting new **Writing minor**, to give students across campus the chance to exercise their expressive and creative skills. Details about this five-course minor (or four additional courses for English majors) can be [found here](#).
- Our free **Readings & Lectures Series** brings writers to the Bluff each year to read from their work, visit classrooms, and answer questions about their craft: see details on our website's [Readings & Lectures](#) link. The fall features two poets – **Ösel Jessica Plante** (*Waveland*) and **Anders Carlson-Wee** (*The Low Passions*) – along with our fall Schoenfeldt Distinguished writer, Pulitzer-winner **Mitchell S. Jackson** (*The Residue Years, Survival Math*). In the Spring, join us for trans writer **Cooper Lee Bombardier** reading from his memoir *Pass With Care*, spring Schoenfeldt Distinguished Writer **Yaa Gyasi** (whose novel *Transcendent Kingdom* is the year's ReadUP selection), essayist **Karen Eifler** reading from her latest collection *Near Occasions of Hope*, and biographer **Hilary Holladay**, who has published the first biography of poet **Adrienne Rich**.
- Our chapter of **Sigma Tau Delta**, the **English Honor Society**, continues to provide opportunities for networking and serving the community. This year, **Sarah James** serves as president and **Crystal Wallace** as vice-president. In November, they hosted our English Social and escorted ten English majors downtown for a day at the Portland Book Festival. They can answer questions you may have about Sigma Tau Delta, including criteria for nomination, activities, and opportunities open to members.
- On Saturday March 19th 2022, plan to attend **NUCL**, our annual **Northwest Undergraduate Conference on Literature**. After several cancelled seasons, the conference returns to our campus, under the direction of Dr. **Joshua Swidzinski** and his team of interns **Sadie Wuertz**, **Mia Tierney**, and **Jamieson Miller**. The keynote address will be by Dr. **Kimberly Takahata** (Villanova U.) on "Indigeneity and Indigenous Life in Colonial Virginia." NUCL accepts submissions for analytical papers on any literary topic, as well as personal essays and poetry. Check the [NUCL website](#) for information about the conference, including opportunities to serve as panel respondents.

I. THE ENGLISH FACULTY

Geneviève Brassard, Ph.D.
Associate Professor
Office: DB 110
Phone: 503-943-7543
E-Mail: brassard@up.edu



Dr. Brassard joined the UP community in 2005. Her teaching and research interests include 20th Century British, Irish, and Postcolonial Literatures; women writers and feminist criticism; and war and gender. She has published articles and reviews on World War One, Modernism, and women writers, including Jane Austen. Her most recent publication, the chapter "Virginia Woolf and Translation" appears in the *Blackwell Companion to Virginia Woolf* (2016). She's a regular participant at the Modernist Studies Association (MSA) annual conferences, where she presents her ongoing research on single women and sexual agency in interwar fiction. She serves as Book Review Editor for the *Space Between Journal*.

Cheri Buck-Perry, M.A.
Core Instructor
Office: DB 108
Phone: 503-943-7739
E-mail: buckperr@up.edu



Professor Buck-Perry teaches introductory literature courses and particularly enjoys engaging students from a variety of disciplines in the critical study of stories, poetry, and drama. Her academic interests are as diverse as the literature presented in her classes. Specifically, her master's thesis explored the unusual narrative constructions created by American women writers of the early twentieth century and she has presented papers on the work of Willa Cather and Sarah Orne Jewett. Her interests also reach back to the Renaissance and she regularly teaches workshops in Shakespeare and drama to secondary students.

Rev. Patrick Hannon, C.S.C., M.F.A.:
Lecturer
Office: DB 109
Phone: 503-943-8424
E-mail: hannon@up.edu



Fr. Hannon returned to UP in 2008 after spending several years as a teacher and principal at Notre Dame College Prep in Niles, Illinois. Alongside numerous essays in various literary magazines, he has had four collections of narrative essays published since 2003, including a collection of personal essays, *Sacrament: Personal Encounters With Memories, Wounds, Dreams, and Unruly Heart*, published in 2014 (Ave Maria Press). His primary areas of focus are the personal essay and memoir, though he also enjoys profile- and literary journalistic writing. Fr. Hannon co-runs the Visiting Writers series.

Cara Hersh, Ph.D.
Associate Professor, CAS Associate Dean
Office: DB 105
Phone: 503-943-7262
E-mail: hersh@up.edu



Dr. Hersh teaches medieval and Renaissance literature and explores issues such as economics, gender, narrative theory, and politics in her medieval and early modern literature classes at UP. She is currently the Director of the University's Writing Center. Dr. Hersh attended Haverford College as an undergraduate and received her Ph.D. at Duke University. She has published articles on medieval bureaucracy and its literary representations in *Modern Philology* and *The Chaucer Review* and has an essay in *Pedagogy*.

Molly Hiro, Ph.D.
Associate Professor
Office: DB 112
Phone: 943-8031
E-mail: hira@up.edu



Dr. Molly Hiro teaches introductory literature courses and upper-division courses in

American literature,

especially literature by women, African Americans, and other ethnic Americans. She served as chair of the English Department from 2011 to 2014, and as a Fulbright Lecturer in South India in 2014. Dr. Hiro's scholarly interests focus around questions of race, emotion, and genre in the writings and culture of black and white Americans. She has published articles and presented conference papers in recent years on Stephen Crane's "The Monster," Fannie Hurst's *Imitation of Life*, Eugene O'Neill's *The Emperor Jones*, and Amiri Baraka's *Dutchman*, as well as on matters of pedagogy. Dr. Hiro earned her Ph.D. from the University of California, Los Angeles and her B.A. from Georgetown University. In the years between college and graduate school, she served as a Jesuit Volunteer here in Portland.

Lars Erik Larson, Ph.D.
Associate Professor & Department Chair
Office: DB 114
Phone: 943-7267
E-mail: larson@up.edu



For fourteen years at UP, Dr. Lars Erik Larson has taught twentieth-century U.S. literature for its connections with mobility, space, history, and power. He has published on road literature and given presentations on spatial literary theory, dialectical thinking, regional representation, and modes of circulation. He spent five months in 2014 teaching in Mysore, India as a Fulbright Scholar. On campus, he directed the university's Integrated Writing Program for four years (2010-14) and currently serves as Department Chair and co-chair for the Readings & Lectures series. He completed a doctorate at UCLA with a dissertation exploring how such authors as Steinbeck, Nabokov, Kerouac, Heat-Moon, and Emily Post rewrote the space of the American highway as it developed across the twentieth-century landscape.

John McDonald, M.A.
Lecturer
Office: DB 106
Phone: 943-7394
E-Mail: mcdonald@up.edu



Originally from Syracuse, NY, Professor McDonald earned a B.A. from SUNY College at Buffalo in English 1990 before venturing west to Oregon where he received his M.A. in English from Portland State University in 1994. He began full-time at UP in 2000, after teaching for two years in the Writing Program at the American University of Cairo, Egypt. He served as Acting Director of the Integrated Writing Program and supervised the Writing Center at the Learning Resource Center from 2004-2007. In 2008 Professor McDonald was awarded a Fulbright to teach American literature at the University of Jordan in Amman. In addition to teaching writing and literature, Professor McDonald has presented and published essays on Arabic culture and literature and is a published poet and a musician. He serves as faculty liaison to *Writers*. His interests also include travel, rock history and criticism, and Emily Dickinson.

John C. Orr, Ph.D.
Professor, Assistant Provost
Office of Undergraduate Scholarly Engagement Director
Office: BC 114
Phone: 943-7857
E-Mail: orr@up.edu



Dr. Orr teaches American literature. His scholarly interests reside in late 19th and early 20th-century American literature and culture, including on-going work on Henry Adams, several women writers of the era and, most recently, the early Native American writer, Mourning Dove. In addition to American literature, Orr is a student of World War I and modern China, and he often takes students on study abroad trips that explore those topics. Dr. Orr is also Assistant Provost, in charge of the Office of Undergraduate Scholarly Engagement. Despite administrative obligations, he continues to teach courses in the English Department and advise English majors.

Joshua Swidzinski, Ph.D.
Associate Professor
Office: DB 111
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E-mail: swidzins@up.edu



Joshua Swidzinski teaches and writes about Restoration and eighteenth-century British literature, with an emphasis on poetry and poetics. His main scholarly interests involve the relationship between poetic form, intellectual history, and the history of literary criticism. His articles have appeared or are forthcoming in *Studies in Philology*, *The Eighteenth Century: Theory and Interpretation*, and *Eighteenth-Century Poetry and the Rise of the Novel Reconsidered* (Bucknell, 2014).

Sarah Weiger, Ph. D.
Associate Professor
Office: DB 107
Phone: 943-7363
Email: weiger@up.edu



Professor Weiger's teaching and research focus is nineteenth-century British poetry and prose, with an emphasis on literary representations of nature and the environment. She is particularly drawn to texts that explore the relationships between nature and culture, humans and nonhumans, ethics and aesthetics. She has published on poet John Clare as literary and natural historian, on Dorothy Wordsworth's treatment of nonhuman objects and things as significant others, and on transatlantic Romantic natural history as a form of "phenomenophilia." She is currently at work on projects regarding the Romantics' prefiguration of our current ecological crisis, with special attention to Henry David Thoreau's records of seasonal change.

II. CURRENT ENGLISH MAJORS/MINORS Majors & Minors listed by cohort

82 majors, 12 minors, as of Dec 2021 Initials after name: advisor (or mentor if parents.) [*] = Sigma Tau Delta Eng. honors member [h.] = UP Honors

FIRST YEAR (17)

Madelyn Allen (Edgewood,WA) (CH)
 Giahna Baker (+French) (Happy Valley,OR) (GB)
 Emma Callanan (Seattle,WA) (GB)
 Josue Garcia (+Span) (Medford,OR) (MH) (*soph. stat*)
 Audrey Gonzalez (Woodburn,OR) (JM)
 Aria Hroma (Secondary Ed) (CH) (*soph. stat*)
 Chase Keelin (Santa Fe,NM) (JS)
 Zack Leech (Lincoln,CA) (PH)
 Amanda Malatesta (Secondary Ed 3+1) (SW)
 Tommy (Robert) McCaffrey (Concord,CA) (JS)
 Amanda Myers (West Linn,OR) (CBP)
 Julianna Pedone (PoliSci) (PH)
 Tallin Rivers (Gig Harbor,WA) (JM) (*soph. stat*)
 Carina Sabani (tr., Attnang-Puchheim, Austria) (MH)
 Van Tran (Portland,OR) (JM)
 Tait Vigeland (San Juan Capo,CA) (GB)
 Francesca Wieck (Centennial,CO) (SW) (*soph. stat*)

SOPHOMORES (26)

Kailey Barcenas (+Wr.min.) PH
 Murphy Bradshaw GB
 Paolo (Giuseppi) Cassara GB (*fr. status*)
 Matt Cavanagh JO (*fr. status*)
 Kate Cuadrado (LA area) CH
 Gina Del Chiaro (San Mateo,CA) CH
 Daniel Gallagher (+French) (Park City,UT) CH
 Stacey Hannay (tr., Palatine,IL) LL
 Ethan (Alessia) Hutchinson (Olympia/Austin) MH (*fr. stat*)
 Anna Koffler (Woodburn,OR) JM
 Joe Koppy (Theater) PH
 Erin McKibbin (PolSci) MH
 Janea Keesha Melido (Sunnyvale,CA) LL
 Jamieson Miller (+Hist) (Carlsbad,CA) LL
 Kat Motley (Colorado Springs,CO) CBP
 Amanda Newman (Psych) JS
 Will Oliver (+Psy) (Altadena,CA) LL (*fr. stat*)
 Soleia Quinn (+Psy) (Chicago,IL) JS
 Alyssa Repetti MH
 Alan Robinson (tr. PCC) LL (*sr. stat*)
 Lilly-Grey Rudge (Theater) (Seattle,WA) GB
 Karinna Sayles (Secondary Ed) (Mtn.View,CA) LL
 Faith Scheenstra (ForestGrove/Eureka) JS (*fr. stat*)
 Mikayla Schmid (Vancouver,WA) JS
 Mia Tierney (+Span) (Portland) JM
 Cami Villanueva (Secondary Ed 3+1) SW (*sr. status*)
 Anna Arcangel (CompSci) (minor)
 [Isabella Baraza (EnvSci) (minor)]

JUNIORS (19)

Tim Arifdjanov (Sandy,OR) [*] PH
 Parris Botts (Secondary Ed) SW
 Bennett Buchholz (+Thtr) JO
 Claire Carter (+Bio) (Auburn,CA) MH
 Jordan Ducree (Bio) JO (*sr. stat*)
 Alec Fore (Mktg) CH (*sr. stat*)

Cate Granskog (Secondary Ed) SW
 Abigail Hernandez (+EnvrSci) (Gresham,OR) [*] JM
 Madison Honda (+ Soc) MH
 Cora (Emily) Hyatt (+GerStd) (Evansville,IN)[*] SW (*sr. status*)
 Ava Ingersoll (Hist, Writ. min) CH
 Noe Johnson (+Span) (Hillsboro,OR) MH
 Clare Kelly JM
 Kai (Mariko) Kimball (Thtr) CH
 Madeleine Lesieutre (+Theo) (Dundee,OR) [*] CBP(*sr. stat*)
 Madelyn Logan (+GerStd) (WalnutCreek,CA) JO
 Melissa Plankey(Martinez,CA)PH[*](Writ. min)(*sr. stat*) (*poss.gr.f22*)
 Chiara Profenna (CmpSci+Educ)(San Antonio,TX) [*]JO(*sr. stat*)
 Trini (Maria) Sepulveda (+Psy+Wt.min.) (Portland) [*] GB
 Olivia Abal (minor) (Nrs)
 Sophie Kerr-Davis (minor) (Psy+Soc)
 Nicholas Perl (minor) (MechEgr) (*sr. stat*)
 Aimee Ruane (minor) (Psych/Soc)

SENIORS (20)

Sammie Bertagnolli (+Hist) (Spokane,WA) JS
 McKenzie Clark(ScdEd 3+1)(LakewoodWA)[*]LL (*jr. cohort*)
 Ajay Davis (Denver,CO) LL
 Austin Dela Cruz (Aiea,HI) CH
 Gina DiLisio (San Jose,CA) MH
 Riley Eyring [*] SW
 Carlos Fuentes (EnvSci) (Central Point,OR) LL
 Emery Hanel (MH)
 Isabel Hidalgo (Bio) CH
 Norman Hilker (Portland) JS
 Sarah J James [*] [h.] (French) LL (*grad. S'23*)
 Christian Jocson (TrabucoCyn,CA) [*] GB (*jr. cohort*)
 Renee Kaldor (Secondary Ed) GB
 Stephen Leeb (+Econ) (Oregon City,OR) LL
 [Lucy Mackintosh (Sacramento,CA) JS (*grad. f'21*)]
 Claire Noring [*] GB
 Marcos Sim (Secondary Ed 3+1) MH (*jr. cohort*)
 Hazel Stange (Hist) (San Jose,CA) CBP
 Crystal Wallace [*] (+Psych) CH
 Anna Wilkinson GB
 Sadie Wuertz [*] [h.] (+Music) SW
 Brennen Gallus (minor) (Econ) (Prescott,AZ)
 Jon Hart (minor) (OrgCom)
 Kaylin Ingalls (minor) [*] [h.] (Physics)
 Hannah Monti (minor) (Bio+Phil)
 Will Mulligan (minor) (EnvSci)
 William Seekamp (minor) (PoliSci)

Advisors and Advisees (or Mentees if in parentheses):

Genevieve Brassard 8/3 Claire Noring, Anna Wilkinson, Renee Kaldor, Christian Jocson, Trini Sepulveda, Murphy Bradshaw, Lilly-Grey Rudge, Paolo Cassara (Giahna Baker, Emma Callanan, Tait Vigeland)
Cara Hersh 8/3 Austin Dela Cruz, Crystal Wallace, Isabel Hidalgo, Alec Fore, Dan Gallagher, Kai Kimball, Kate Cuadrado, Gina Del Chiaro, (Madelyn Allen, Aria Hroma, Ava Ingersoll)
Molly Hiro 9/2 Gina DiLisio, Noe Johnson, Claire Carter, Emery Hanel, Madison Honda, Marcos Sim, Ethan Hutchinson, Erin McKibbin, Alyssa Repetti (Josue Garcia, Carina Sabani)

Lars Larson 11 Carlos Fuentes, Ajay Davis, Stacey Hannay, Alan Robinson, Sarah James, Stephen Leeb, Will Oliver, McKenzie Clark, Janea Melido, Jamieson Miller, Karinna Sayles

John Orr 5 Bennett Buchholz, Jordan Ducree, Madelyn Logan, Chiara Profenna, Matt Cavanagh

Josh Swidzinski 8/2 Lucy Mackintosh, Norman Hilker, Samantha Bertagnolli, Cate Granskog, Soleia Quinn, Faith Scheenstra, Mikayla Schmid, Amanda Newman (Chase Keelin, Tommy McCaffrey)

Sarah Weiger 5/2 Sadie Wuertz, Riley Eyring, Cora Hyatt, Parris Botts, Cami Villanueva (Francesca Wieck, Amanda Malatesta)

John McDonald 4/3 Clare Kelly, Abigail Hernandez, Anna Koffler, Mia Tierney (Audrey Gonzalez, Tallin Rivers, Van Tran)

Pat Hannon 4/2 Melissa Plankey, Tim Arifdjanov, Kailey Barcenas, Joe Koppay (Zack Leech, Julianna Pedone)

Cheri Buck-Perry 3/1 Madeleine Lesieutre, Hazel Stange, Katherine Motley (Amanda Myers)

III. ADVISING PROCEDURES

While first- and senior-year students are advised by Academic Program Counselors (Buckley 216), each English major is eventually assigned a faculty member as an advisor. (All first-year students are assigned a faculty mentor, who becomes their advisor during their sophomore year.) Students should plan to meet with their advisors at least once per semester to discuss current progress, schedule planning, career options, questions about the University, or any other topic. We want to meet you, talk to you, and get to know you, so please come by to visit your advisor even if there is no particular problem you want to discuss.

The English Department *requires* majors (sophomores and juniors) to meet with their advisor prior to registration for the following semester to ensure that appropriate courses are chosen, even if you are a double major with an Advisor in another discipline or school. Preregistration takes place in November and March, so look for announcements in the weeks before to schedule a visit. Faculty members' office hours are posted on their office doors, and if none of those times are convenient for you, you may make an appointment for another time. We consider it *extremely important* that you and your Advisor plan your course schedule together.

Your faculty Advisor, the Department Chair, and the Dean all have copies of your records (via *Degree Works*) in order to track your progress. Remember, though, that it is *your responsibility* to make sure that you fulfill all of the Core and Major requirements in order to graduate. Make sure to consult the UP *Bulletin* often so that you are aware of the University's and Department's requirements and policies, as well as the English Dept's semesterly listing of expanded course descriptions.

IV. THE ENGLISH MAJOR

UP's English major is for minds that enjoy the puzzles of communication, imagination, representation, and reality's complexities. It uses literature as a tool for figuring out not only what *is* but also *what can be*.

A major or minor in English gives a student rich opportunities to work closely with our ten full-time faculty. Class sizes are small (18-25) so that all voices are heard in our discussion-based curriculum. **Majors** pursue ten English courses,

including a senior capstone course where they explore an independent project. Students earn an **English minor** by taking five upper-division course in English. Students earn a **Writing minor** by taking 3-5 writing workshops and any remaining English electives. Many students find they can bridge multiple interests through a double-major or minor. Majors take courses that include British and American literature surveys, Creative Writing (poetry, fiction, screenwriting, and nonfiction), world literature, studies of regions, the environment, ethnicities, and gender, as well as seminars in specific research subjects (posthumanism, otherness, travel).

English majors emerge with a career-enriching set of skills. Literature gives them practice in thinking through difference, cultivating empathy, expanding the possibilities of interpretation, and thinking daringly. They learn to be strong listeners, precise analysts, good storytellers, and confident wordsmiths. They cultivate these skills *outside of class*, as our department offers a variety of extra-curricular opportunities. Students participate in and contribute to our close-knit community and gain experience by working as editors of our student-run creative publication *Writers*, social media experts designing our blog, and as event planning interns for our Northwest Undergraduate Conference on Literature. In recent years, our majors have pursued internships at such places as *Tin House*, *Portland Monthly*, *Willamette Week*, Oregon Immigrant Project.

After college, a quarter of our majors earn graduate degrees (law, Master of Fine Arts in creative writing, library science, MATs & MAs in education). Recent graduates have been accepted to MA and PhD programs at Washington U, Oxford, NYU, U Texas Austin, McGill, Southern Methodist U., Northwestern, UCSB, U Illinois Urbana-Champaign, U British Columbia, Chapman U, and Oregon State University. Twelve percent win places in **competitive volunteer/teaching/service programs**: Fulbright fellowships, Teach For America, Peace Corps, JET, Jesuit Volunteer Corps, etc.

In their careers, one in five go into business (marketing, management, public relations, software development). A sixth go into education (teaching, residence life, administration), and another sixth pursues writing (journalism, creative writing, editing, new media). Still others go into healthcare, social services, nonprofits, arts, and law. Our graduates work at a diverse set of places such as Nike, Britain's Imperial War Museum, Street Roots, Mercy Corps, Artists Rep Theater, HarperCollins, and in Hollywood writing for film and TV.

The English Major is designed around the following learning goals and outcomes:

1. Read a range of literature in English and exhibit a knowledge of genres, literary history, and literary criticism.

Indicators of Achievement - Graduates will be able to:

- Recognize the formal features that distinguish literary prose, verse, drama, and other media
- Recognize and distinguish major genres and sub-genres of literature
- Develop familiarity with major historical periods and movements, and the influence of previous trends and styles on later authors and texts

2. Read texts closely and think critically, with openness, confidence, and acuity – understanding that literary texts are complex and resist simple interpretation.

Indicators of Achievement - Graduates will be able to:

- Recognize *what* texts communicate and *how* they do so
- Identify significant patterns in the way a textual passage is constructed
- Extrapolate the larger implications (social, philosophical, ethical, argumentative) of these patterns
- Connect a passage's formal structure and thematic content with the text as a whole

3. Write with clarity and compose well-argued essays.

Indicators of Achievement - Graduates will be able to:

- Practice writing as a process
- Develop focused, compelling, and original arguments about literary texts
- Present these arguments in essays marked by conceptual coherence, correct usage, and a fresh writing style

4. Know how to conduct productive research in literary studies, equipped with a basic understanding of the major approaches of literary criticism.

Indicators of Achievement - Graduates will be able to:

- Develop familiarity with major theoretical trends and schools of literary criticism
- Use bibliographic tools to find primary and secondary source material
- Employ secondary source material in the process of developing an original argument

5. Experience literature as a powerful way of knowing about cultures and the lived life.

Indicators of Achievement - Graduates will be able to:

- Develop an understanding of imaginative literature as an alternative way of studying the universe and the human condition beyond what is available in the sciences and social sciences
- Discern how the structures, language, characters, and actions in literary texts speak to fundamental life questions and today's world.

English Department Courses

[ENG 101 English as a Second Language for International Students: Advanced](#)

Advanced ESL reading and writing; study skills; vocabulary; sentence structure; writing of paragraphs and short essays to prepare students for college writing.

[ENG 107 College Writing](#)

Development of writing skills with emphasis on instruction and practice in writing the college essay and the library research paper. Restricted to students with 59 or fewer credit hours. Students with 60 or more credit hours who are not exempted from [ENG 107](#) take [ENG 311](#).

[ENG 112 Thinking Through Literature](#)

This course invites students to approach the practice of reading literature as a vehicle for thinking through life's larger questions and to cultivate fundamental habits of critical thinking, dialogue, and expression. A writing-embedded course.

[ENG 161 Thinking Through Literature: Reading and Writing Cultures of Food](#)

[ENG 161](#) invites students to explore a buffet of food literature - novels, short stories, poems, cookbooks, films - to learn more about how we compose and shape individual and cultural identities. In collaboration with [ENV 161](#), students will also explore our relationship to the natural world through how we cultivate and consume food. *Fulfills [ENG 112](#) Core*
Corequisites [ENV 161](#)

[ENG 225 Introduction to Literary Studies](#)

This course provides English majors and other students with an introduction to literary research and theory, applying both to works of literature. It also provides students with an introduction to effective use of the academic library and of online resources as part of the research process. Required of English majors. Can be taken concurrently with a 300-level English course.

[ENG 301 British Literature I \(Medieval through 18th Century\)](#)

Survey of representative authors and texts from the medieval period through the 18th century, with special attention to British political and cultural history.

[ENG 302 British Literature II \(19th Century to Present\)](#)

Survey of representative authors and texts from the 19th century through the present, with special attention to British political and cultural history.

[ENG 303 American Literature I \(Beginnings to 1900\)](#)

Survey of representative authors and texts from the colonial days through the 19th century, with special attention to key historical, political, and cultural developments and their impact on literary production.

[ENG 304 American Literature II \(1900 to Present\)](#)

Survey of representative authors and texts from the 20th century through the present day, with special attention to key historical, political, and cultural developments and their impact on literary production.

[ENG 306 Writing Workshop: Poetry](#)

Elements of poetry for poets who wish to receive guidance for their own work and who wish to read the work of both contemporary poets and fellow students; an opportunity for writing, reading, and discussing poetry and poetics.

[ENG 308 Writing Workshop: Screenwriting](#)

Study of the aesthetics and techniques involved in the written dramatic form for video and film production. Emphasis upon writing, workshop critiques, and discussion of students' screenplays. Cross Listed with FA 308

[ENG 309 Writing Workshop: Fiction](#)

Principles and techniques necessary to the short story writer. Analysis of professional fiction as well as guidance for original work of beginning and intermediate writers.

[ENG 311 Writing Workshop: Nonfiction](#)

The writing and editing of various types of nonfiction essays in a workshop setting, plus an examination of the writing process itself and the reading of fine essays.

[ENG 317 Writing Theory and Practice](#)

Study of relevant research and theory from composition, rhetoric, linguistics, and psychology applicable to practice. Intended for nominated Writing Assistants in training; others may join with instructor consent.

[ENG 326 Shakespeare: Page, Performance, and Perceptions](#)

Introduction to Shakespeare's works including analysis and discussion of several of the comedies, histories, and tragedies with attention given to the cultural background and the interesting particulars of the Elizabethan theater.

[ENG 329 Shakespeare in Ashland](#)

Team taught with a professor from Philosophy or Theater to explore the literary, metaphysical, and/or performance aspects of Shakespeare's plays. Involves the reading of four plays (three by the Bard and one non-Shakespearean), and attendance for four nights at the Oregon Shakespeare Festival in Ashland seeing live performances. Taught first summer term. Fee: \$350 Cross Listed Courses [PHL 339](#), [THTR 405](#)

[ENG 336 Studies in Drama](#)

Survey of representative plays within the Anglo-American literary tradition, with possible inclusions ranging from medieval drama to works by contemporary playwrights, with special attention to the genre's major features and preoccupations

[ENG 337 Modern/Contemporary Arabic Literature](#)

A selection of novels, short story collections, and memoirs by Arab writers from the 20th-21st century, examined within their historical and cultural contexts. Topics include: religion, gender, war, Post-Colonialism, Pan-Arabism, forced migration, and Bedouin culture. Features authors from the Levant, North Africa, and the Arabian Peninsula.

[ENG 338 European Literature in Translation](#)

Study of classic authors and texts from France, Germany, Russia and Scandinavia including Lafayette, Laclos, Flaubert, Mann, Chekhov, Tolstoy and Ibsen among others, situating the texts within their specific cultural and historical contexts and highlighting gender and class as thematic concerns.

[ENG 339 Studies in Fiction](#)

Intensive analysis of the key techniques, practitioners, and representative themes of English-language novels and short stories. Readings may focus solely on short fiction or the novel, or a combination of both genres.

[ENG 342 Studies in Poetry](#)

Intensive practice in reading poetry in English across a wide range of genres, with attention paid to influential forms, themes, and historical developments in poetry from the beginnings of modern English to the present.

[ENG 343 Studies in Nonfiction](#)

Intensive analysis of the methods, modes, and manipulations of nonfiction prose. Readings may draw from such nonfiction works as essays, memoirs, political documents, documentaries, and reportage to explore topics of truth and falsehood, representation and reality, medium and message.

[ENG 351 Satire](#)

Explorations in the themes, forms, and theories of satire, past and present, examining how great writers have turned malice and moral indignation into witty, funny, or biting fiction, poetry, and drama. Readings drawn from authors such as Orwell, Houellebecq, Heller, West, Voltaire, Swift, Atwood, Pope, Jonson, Horace, and Juvenal.

[ENG 352 Film and Literature](#)

Investigating a century of imaginative synergy between the medium of film and the medium of literature, this course explores connections, divisions, and adaptations between these two vehicles for narrative and ideas. Readings and viewings will exemplify how history, genre, and artistic form influence the translations of pictures and words.

[ENG 353 Letters and Literature](#)

Study of the letter (epistle, postcard, telegram, text message, etc.) as a literary form, with special attention paid to literary networks, experiments in self-expression, and the spread of ideas, from 18th century Enlightenment Europe to the present day.

[ENG 360 Literature and Social Change](#)

Examination of literary works that turns upon historical and political events. Emphasis given to the characteristics of fiction as opposed to the requirements of history and to fiction as a means of interpreting political events.

[ENG 361 Northwest Literature](#)

Study of the diverse literature from the Pacific Northwest region in light of global concerns, to become sharper readers of whatever spaces and places life takes us to live in. May include such authors as Ken Kesey, Norman Maclean, Annie Dillard, David James Duncan, Brian Doyle, Molly Gloss, Timothy Egan, Cheryl Strayed, and Renée Watson.

[ENG 363 Environmental Literature](#)

Study of British and American authors from the eighteenth century to today who have creatively considered and analyzed humans' relationship to and representation of the environment. Selected authors may include William and Dorothy Wordsworth, Henry David Thoreau, Rachel Carson, and Michael Pollan. Cross Listed with ENV 363

[ENG 370 Studies in Women Writers](#)

Study of 20th and 21st century literary and theoretical texts by women foregrounding gender and feminism as critical lenses, with critical attention to intersecting categories of inquiry such as class, sexual identity, race, and ethnicity. (Gender & Women's Studies Minor elective)

[ENG 371 City Life in American Literature](#)

Most of the human population now lives in cities. Americans, in particular, saw their lives restructured around cities throughout the nineteenth and twentieth centuries. Through the varying formats of prose, poetry, and drama, this course explores questions of politics, power, identity, growth, individualism, and cooperation, which evolving configurations of urban space force us to ask.

[ENG 372 Multi-Ethnic American Literature](#)

A comparative study of representative works by American writers of African, Asian, Latin American, American Indian, and Jewish descent, within a historically situated understanding of issues, such as cultural continuity, immigration, assimilation, civil rights, and citizenship, affecting the lives of ethnic Americans.

[ENG 373 African-American Literature](#)

Study of important works by African American writers, from the slave narratives of the nineteenth century to the prose, poetry, and drama of the twentieth century.

[ENG 375 Studies in Irish Writers](#)

This survey of Irish fiction, drama, and poetry from 1900 to today explores issues of identity, nationalism, gender, history, and faith through works by heavyweights Joyce and Yeats, but also by Lady Gregory, Sean O'Casey, Edna O'Brien, Roddy Doyle, Colm Toibin, Brian Friel, Seamus Heaney, Eavan Boland, and Marina Carr, among others.

[ENG 401 Seminar in British Literature I](#)

Research and development of an extended argument informed by critical debates; topics to rotate and may include "Chaucer," "Otherness in Early Modern English," and "British Modernism". May be repeated once for credit. English majors only or instructor permission. Prerequisites [ENG 225](#)

[ENG 402 Seminar in American Literature I](#)

Research and development of an extended argument informed by critical debates; topics to rotate and may include "American Romanticism," and "Naturalism and Dystopia." May be repeated once for credit. English majors only or instructor permission. Prerequisites [ENG 225](#)

[ENG 403 Seminar in Topic I](#)

Research and development of an extended argument informed by critical debates; topics to rotate and may include "Telling/Retelling," "Economics & Ethics," and "Posthumanism." English majors only or instructor permission. Prerequisites [ENG 225](#)

[ENG 404 Seminar in Non-Western Literature I](#)

Research and development of an extended argument informed by critical debates; topics to rotate and may include "Postcolonial Literature," "Indian Literature," and "Modern Chinese Literature." Restricted to English majors or with instructor permission. Prerequisites [ENG 225](#)

[ENG 493 Research](#)

Involves students in professional-level research by assisting faculty in research or creative projects. An opportunity for mentoring beyond the classroom and involvement in processes and procedures of research and publication. Work will vary, but could include researching primary and secondary materials, summarizing articles and books, compiling bibliographies, indexing, copy editing, manuscript preparation, and dissemination of manuscripts. Variable credit.

[ENG 497 English Internship](#)

Academic internships are available for qualified students (3.0 G.P.A.; 3.25 G.P.A. in English). Internships provide English majors with job experience pertinent to the study of English. The internship may be taken for one to three credit hours, and the credit can apply to the English major. Students may receive an IP (In Progress) grade until the completion of their internship. Variable credit.

[ENG 498 Alternative Capstone](#)

Research, study, or original work under the direction of a faculty member, applying and mastering all major skills (close reading, critical thinking, integration of sources, and persuasive writing) through the development of individual research project from portfolio of prior course assignments. English majors only.

[ENG 499 Senior Capstone Seminar](#)

Seminar course required of all majors, with emphasis on applying and mastering all major skills (close reading, critical thinking, integration of sources, and persuasive writing) through the development of individual research project from portfolio of prior course assignments. English majors only.

BACHELOR OF ARTS IN ENGLISH

Degree Requirements

I. Core Curriculum – 40 credit hours:

At the Introductory Level, all first year students will take [CORE 101](#) on a pass/fail basis.

CORE 101	Anchor Seminar	1
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Foundation Level - 33 credit hours

At the Foundation Level, all students will take courses distributed across the following six habits.

Aesthetic Inquiry, Imagination, and the Creative Process - 3 credit hours. Select one course from following:

FA 107	The Creative Process in Visual Art	3
FA 108	The Creative Process in Performative Art	3
FA 307	The Arts in Portland	3
FA 310	The Fine Arts Through the Film Medium	3

Commitment to Diversity, Inclusion, and the Common Good - 3 credit hours. Select one course from the following:

CST 225	Interpersonal Communication: Relating to Others	3
HST 210	Who is America: The Early U.S.	3
HST 211	Who is America: The Modern U.S.	3
HST 220	The Search for Justice in the Western Tradition	3
SOC 101	Introduction to Sociology	3
SW 101	Social Work and Social Justice	3

Global and Historical Consciousness - 3 credit hours. Select one course from the following:

HST 221	Modern Western Civilization	3
HST 251	Modern East Asia	3
HST 254	Colonial Latin America	3
HST 256	Modern Latin America	3
POL 203	Introduction to Political Theory	3
POL 205	World Politics	3
CHN 103	Beginning Chinese Language and Culture III	3
FRN 202	Intermediate French Language and Culture	3
FRN 205	Accelerated Intermediate French Language and Culture	6
FRN 301	Advanced French Conversation and Culture	3
FRN 302	Advanced French Conversation, Composition and Culture	
GRM 202	Intermediate German Language and Culture	3
GRM 207	Accelerated Intermediate German Language and Culture	6

GRM 301	Advanced German Conversation, Composition, and Culture	3
GRM 302	Advanced German Conversation, Composition, and Culture	
SPN 202	Intermediate Spanish Language and Culture	3
SPN 205	Accelerated Intermediate Spanish Language and Culture	6
SPN 301	Advanced Spanish Composition, Conversation, and Culture I	3
SPN 302	Advanced Spanish Composition, Conversation, and Culture II	3
SPN 308	Advanced Spanish for Heritage Speakers	3

Other HST courses designated HTS 25x or HST 291 may fulfill the Global and Historical Consciousness requirement. Please confirm eligible course offerings with a program counselor.

Literacy, Dialogue, and Expression - 6 credit hours

ENG 112	Thinking Through Literature	3
PHL 150	Introductory Philosophy	3

Religion, Faith, and Ethics - 9 credit hours

PHL 220	Ethics	3
THE 105	Engaging Ultimate Questions: Religion, Faith, and Ethics	3
THE 205	The Bible, Past and Present	3

Scientific and Quantitative Literacy and Problem Solving - 9 credit hours

Select one course from the following - 3 credit hours

ECN 120	Principles of Macroeconomics	3
ECN 121	Principles of Microeconomics	3
POL 200	Introduction to United States Politics	3
PSY 101	Psychological Science	3

Select one course from the following - 3 credit hours

MTH	Any mathematics course above MTH 120	3
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Select one course from the following - 3 credit hours

BIO	Any 100-level course or any 200-level course required of a major	3
CHM	Any 100-level course or any 200-level course required of a major	3
ENV	Any 100-level course	3
PHY	Any 100-level course or any 200-level course required of a major	3

Exploration Level - 6 credit hours

At the Exploration Level, all students will take 6 credit hours of courses designated as exploration courses for the University Core Curriculum. These courses will address at least two Core Habits and must be approved by the University Core Curriculum Committee or the Core Director.

Integration Assignment: Prior to graduation, students will also complete an integration assignment reflecting on educational experiences with the University Core Curriculum and demonstrating an ability to understand the Core Habits.

II. College Requirements, BA – 24-33 credit hours:

-3 credits – Effective Communication. Choose one of the following: CST 107 Effective Public Speaking
ENG 107 College Writing
ENG 311 Advanced Writing

-3 credits – Metaphysics: PHL 330-340, or 314. One course

-15 credits – Upper division hours outside the primary major (9 of which must come from at least 3 different disciplines in the College of Arts and Sciences. This requirement is not fulfilled by the University core.)

-0-12 credits – Intermediate level of one language

III. Major Requirements – 30 credit hours:

ENG 225	Introduction to Literary Studies	3
Two Survey courses from four below		
ENG 301	British Literature I (Medieval through 18th Century)	3
ENG 302	British Literature II (19th Century to Present)	3
ENG 303	American Literature I (Beginnings to 1900)	3
ENG 304	American Literature II (1900 to Present)	3
Four Topic courses (300 level) from choices below		
ENG 306	Writing Workshop: Poetry	3
ENG 308	Writing Workshop: Screenwriting	3
ENG 309	Writing Workshop: Fiction	3
ENG 311	Writing Workshop: Nonfiction	3
ENG 317	Composition Theory and Practice	3
ENG 326	Shakespeare: Page, Performance, and Perceptions	3
ENG 329	Shakespeare in Ashland	3
ENG 336	Studies in Drama	3
ENG 337	Modern/Contemporary Arabic Literature	3
ENG 338	European Literature in Translation	3
ENG 339	Studies in Fiction	
ENG 342	Studies in Poetry	3
ENG 343	Studies in Nonfiction	3
ENG 351	Satire	3
ENG 352	Film and Literature	3
ENG 353	Letters and Literature	3
ENG 360	Literature and Social Change	3
ENG 361	Northwest Literature	3
ENG 363	Environmental Literature	3
ENG 370	Studies in Women Writers	3
ENG 371	City Life in American Literature	3
ENG 372	Multi-Ethnic American Literature	3
ENG 373	African-American Literature	3
ENG 375	Studies in Irish Writers	3

Two Seminar courses from options below

ENG 401	Seminar in British Literature I	3
ENG 402	Seminar in American Literature I	3
ENG 403	Seminar in Topic I	3
ENG 404	Seminar in Non-Western Literature I	3
Senior Capstone Seminar		
ENG 499	Senior Capstone Seminar	3
General Electives – 18-29 hours		
TOTAL CREDIT HOURS: 120		

V. MINORS

-The **English minor** requires ENG 112 plus 15 hours of upper-division ENG courses.

-The **Writing minor** requires ENG 112 plus 9-15 hours of upper-division Writing workshops (ENG 306 Poetry, ENG 308 Screenwriting, ENG 309 Fiction, ENG 311 Nonfiction, CST 352 News Writing and Reporting, THTR 427 Playwriting), plus 0-6 English upper-division electives to complete this 15-hour minor. For those pursuing this minor, up to one course may be shared with the English major.

VI. WRITING PAPERS IN MLA STYLE, LIBRARY RESEARCH IN LITERATURE, AND THE UNIVERSITY OF PORTLAND'S PLAGIARISM/ACADEMIC CHEATING POLICY

A. Writing Papers in MLA (Modern Language Association) Style

The fields of literature and language use a particular format for papers called "MLA Style," so we ask that our students also learn to use MLA Style in their papers for our courses. MLA Style is explained in Kirszner & Mandell's *The Pocket Cengage Handbook* (7th edition), the text used in English 107 and English 112.

Professors and Writing Center Assistants are happy to answer questions about MLA Style, or you can consult the Modern Language Association's *MLA Handbook* (now in its 9th edition), available online or at the library. Visit the UP [Writing Center's webpage](#) for MLA citation.

B. Library Research

To do library research, you will need to be familiar with the Library's online reference resources – as well as the locations in the stacks of the print journals in literary studies. Our library's online catalog offers access to nearly all of the library's holdings. Still: *do not limit your research only to full-text articles available electronically.* Scour our book stacks and print journal holdings, too; browsing the PR- and PS- sections in the basement stacks is a rewarding adventure in itself. In addition, our library participates in a consortium of university libraries in this region called SUMMIT. You can access the 12 million titles in these libraries by choosing the Summit option from the library menu. The book will appear at our library in a few days.

The library offers a full range of options for electronic research, including numerous search engines – most importantly the *MLA Bibliography* – and other electronic resources, such as JSTOR. Visit the

[library's website](#). Take a tour of the library and find out what resources are available. Remember that there is far more information available in our library than you will likely need for your research. The difficulty is knowing how to find what is there. When you have exhausted your research skills, ask your professor or a research librarian for assistance.

All the English faculty urge you to do research in the journals and books available in UP's library (and through Summit) as well as through the full-text articles available on-line. Once again: do not just sit at your computer; explore the riches of our book stacks.

C. **Plagiarism/Academic Dishonesty Policy**

The University Bulletin clearly states that any instance of academic dishonesty "must be reported to the dean of the college or school in which the student is currently enrolled." Academic dishonesty ranges from unintentional plagiarism to copying someone's work on an exam to obtaining material from the web without attributing the source when including it in your paper. Students caught cheating will at the minimum receive no credit for the assignment and being referred to the Dean's office, but further penalties such as failing the class or being expelled from the University are also possibilities.

Most professors will have you submit your papers to Turnitin.com, a service which checks them for plagiarized passages and adds each student paper to its UP database of submitted papers. Your professor will give you instructions for using Turnitin through Moodle.

Relevant statement from the University of Portland's Code of Academic Integrity
Academic integrity is openness and honesty in all scholarly endeavors. The University of Portland is a scholarly community dedicated to the discovery, investigation, and dissemination of truth, and to the development of the whole person. Membership in this community is a privilege, requiring each person to practice academic integrity at its highest level, while expecting and promoting the same in others. Breaches of academic integrity will not be tolerated and will be addressed by the community with all due gravity. The complete Code may be found in the University of Portland Student Handbook and as well the Guidelines for Implementation. It is each student's responsibility to inform himself or herself of the Code and Guidelines.

VII. ADDITIONAL ENGLISH DEPT. OPPORTUNITIES

A. **Senior Capstone Project/Paper**

Seniors will take the Capstone Seminar in the Spring (ENG 499). The experience will allow you to complete a project you conceive independently – usually a paper involving critical analysis with substantial secondary material, totaling 20-30 pages – while working through the project's stages collectively, with your capstone peers. You are welcome to build on a past paper for this project. A creative writing capstone is also an option, for students who have worked substantially within the specific genre.

B. **English Readings & Lectures, and the Schoenfeldt Series**

An important part of the intellectual development of all students takes place outside of the classroom in the form of lectures, readings, and other such cultural events. The English Department [provides rich opportunities](#) for students

to hear free lectures and readings on campus by writers and literary scholars flown to campus from across the nation. In addition, the Schoenfeldt Distinguished Writers Series and other groups on campus routinely bring speakers to campus. Majors are strongly encouraged to attend a handful of these each semester. Likewise, the city of Portland is well known for its many cultural events, including readings by authors at venues like Powell's Books and the Portland Arts and Lecture Series (Schnitzer Auditorium downtown). All students are strongly encouraged to take advantage of these opportunities as a means to further enhance their classroom learning.

C. Writers Magazine

Our literary journal publishes creative works by students from across our campus. Recent past editions are available as links on the [English Department website](#). Though the student staff works with an English faculty advisor, it welcomes submissions and editorial staff from all disciplines. The editorial board oversees the artwork, editing, and distribution of the magazine. Faculty advisor John McDonald can provide details.



D. The Northwest Undergraduate Conference on Literature

Each spring the English Department sponsors NUCL (as in “Knuckle down and write a paper!”), a literary conference at which students from UP and other Northwest colleges and universities present critical papers on literature, poetry, and personal essays. Modeled on professional literary conferences, the event organizes undergraduates into panels on similar topics or issues. UP students serve as respondents for each panel, initiating discussion after the papers have been presented. The subtitle of NUCL, “Contemporary Responses, Critical Contexts,” announces that one goal of the conference is to have students respond in their research papers to the current “critical conversation” about the work they are exploring, presenting their own ideas in the context of what professional critics of our time are arguing.

NUCL Internships: each year in the Fall semester, applications are requested for the three NUCL internships – 1 credit hour positions involving working with the faculty chairs of NUCL to help organize and run the conference. Among their duties are reading and evaluating submissions, creating the program, and working with various campus contacts to make the conference run smoothly. See Dr. Joshua Swidzinski as well as the [NUCL website](#), for more information.

E. The Writing Center and Writing Assistantships

The English Department's Integrated Writing Program operates a Writing Center in the Learning Commons, Buckley Center 163, which is staffed by student Writing Assistants (WAs). These are trained paper readers who usually work with drafts of writing assignments; they are *not* editors who “fix” or correct writing. Instead, they guide students to writing improvement by offering questions, suggestions, techniques, or strategies to help their writing skills, to analyze specific writing assignments, and to understand the conventions and expectations of

writing in different disciplines. All writers can benefit from having their prose read by another person, so take advantage of the opportunities the Writing Center offers.

Becoming a Writing Assistant (WA): as Director of the Integrated Writing Program, Dr. Hiro trains the Writing Assistants (in ENG 317) and supervises the Writing Center and program. Writing Assistants are nominated by their respective department faculty as outstanding thinkers and writers in those fields. This unique student professional role will serve English majors well in graduate school or other career choices. See Dr. Hiro for questions.

F. Department Blog/Newsletter

[Our blog](#), and now our new [Newsletter](#), is a great way to get some valuable writing, editing, and online publishing experience. Majors can apply to intern as Managing Editor, or join the team of contributing editors who write posts on a variety of topics ranging from campus and department events; interviews with visiting writers; internship or service learning experiences; and many others. Contact Dr. Weiger for more information or if you want to get involved.

G. Sigma Tau Delta, the English National Honor Society

Our chapter of [Sigma Tau Delta](#) is a dynamic group of majors eager to make a difference within the department, on campus, and beyond the bluff. Majors who meet the criteria for membership are invited by letter in January, and new members are paired with a senior mentor and celebrated at an induction ceremony. For more information about criteria, application procedures, and membership benefits, please contact the society's faculty sponsor, Dr. Larson.

H. Internships

The English Department chair periodically sends English majors information by email about relevant internships. Majors should consult the [UP Career Services website](#) for internship listings. Contact Dr. Larson if you have questions, ideas, and/or issues about internships.

I. Graduate Study in English, law school, other graduate work

If you think you may be interested in graduate work in English, speak to several of your English professors as early as possible in your career at UP. Many graduate programs (for the M.A. and Ph.D.) require their applicants to take the Graduate Record Exam (GRE) in the fall of their senior year. This exam consists of a general exam, much like the SAT, testing overall verbal and mathematical ability, and a specialized exam testing a specific content area such as literature or a foreign language. A school may require just the general exam scores or may ask you to take both parts of the test. The Graduate School office has the information on how to register for the test, and your advisor can help you figure out the best timing for taking the GRE and applying to graduate school.

Those interested in pursuing a career in the law, a fine choice for English majors, should also start preparing in their junior year for the law school application process. It pays to study for the LSAT standardized test, either on your own with the help of readily available books, or by taking one of the nationally recognized preparation courses. Your score on the LSAT is a crucial component of your application. One place to look is the Internet Legal Research Group site (<http://www.ilrg.com>). The important thing is to start learning about law schools and how to apply to them well in advance of when the applications are due. Early applications ensure the best possible chances of admission.

Those interested in pursuing high school teaching who are not already affiliated with UP's School of Education can learn much by investigating the many Master's of Arts in Teaching (M.A.T.) degree programs available locally (including a good one here at UP) and nationally.

J. Counseling Services (at the University Health and Counseling Center in Orrico Hall, 503-943-7134)

The University offers [counseling services](#) to all students enrolled at UP. The staff offers assistance for the academic, personal, and health development of students through workshops, individual and group counseling, training, and consultation services.

K. Career Planning Assistance

Most of our majors do not attend graduate school right away but instead find work in any number of fields outside of academia. The study of English prepares you for a diverse array of careers. Your faculty Advisor will be happy to speak with you about your career plans, and the department occasionally hosts a career planning meeting with representatives from the Career Education Center (110 Franz Hall) and, sometimes, recent alumni in English. For professional career assistance, contact the [Career Education Center website](#). The staff can help you construct your resume and prepare for interviews with prospective employers. They can also arrange for internships, paid and unpaid, that can be sources of important experience for your later job search.

What Next? English majors over the past fifteen or so years have gone on to schooling or jobs in these fields: marketing, social media, journalism, law, business (banking, advertising, etc.), Fulbright Fellowship teaching or research, college teaching and research, community college teaching, high school teaching (public and private/parochial), non-profit management and development, librarianship, modeling, volunteer experiences (Teach for America, Peace Corps, Jesuit Volunteers), international development, publishing.

It is essential that you recognize throughout your college career that you are gaining important skills that will aid you in obtaining a job upon graduation. Following is a list of skills liberal arts majors possess, prepared by Dr. Howard Figler, a national expert on career options for liberal arts majors.

WHY LIBERAL ARTS GRADUATES ARE VALUED BY EMPLOYERS

(The Fifteen Most Marketable Skills of Liberal Arts Graduates)

(1) Writing skill - The ability to write memos, reports, letters, position statements, e-mails, and other communications clearly and persuasively, and hold the reader's interest. Writing is a hallmark of liberal education. Liberal arts is about writing papers. Most

students discover that their writing skills have developed greatly. Employers prize writing skills because they're so hard to find and because they recognize that clear writing is clear thinking. Future leaders of organizations are always effective writers and speakers.

(2) Speaking skill - The ability to talk comfortably to groups ranging from three people to three hundred, to get your point across clearly in a way that the "audience" enjoys listening to you. This includes committee meetings, board meetings, informal discussions, and formal speaking occasions. Speaking skill is a byproduct of the frequent and intense discussions among students and faculty inside and outside of the classroom. Employers value speaking skill highly, because their leaders are continually called upon to be articulate and effective within the organization and in public forums.

(3) Listening skill - Being able to focus on another person's words and non-verbal cues, be empathic with their thoughts and feelings, and respond in ways that demonstrate you "hear" them. Perhaps liberal arts graduates are capable listeners because they are sensitive to human differences, owing to their frequent study of other cultures. Employers value listening skill because it is in short supply in the general population. People are usually too busy talking. Good liberal arts listeners help companies to better understand their customers and clientele.

(4) Risk-Taking - Not bungee jumping off buildings. This is the ability to risk failure in the pursuit of an important goal. Few ventures can be guaranteed successful. No one can predict how things will work out. Your talent for trying new things and being resilient in the face of the results is an index of your risk-taking. Liberal arts graduates are often willing risk-takers, because they recognize from their studies of history that notable successes are often preceded by failures. Employers value the quality of risk-taking, because everything they do is fraught with uncertainty.

(5) Adaptability - The ability to move from one project to another, from one problem to another, from one situation to another, and from one group of people to another - all done smoothly, without much friction. The ability to accommodate to changing conditions in your job and adapt to whatever your employer needs from you. Liberal arts graduates tend to have this skill, because they study such a wide range of subjects and ideas. Employers highly prize adaptability because conditions change, projects change, and priorities change, sometimes very rapidly.

(6) Leadership - The ability to take responsibility for the progress being made toward a particular goal. This does not necessarily mean being the person "in charge." It means deciding that you will exercise initiative by investigating and trying to solve a certain problem and you'll work with whomever is necessary to move toward that end. It is not clear why liberal arts graduates often seek leadership roles, but they do. Perhaps it is because they are continually studying societal change and they want to be a part of it. Perhaps they like doing certain things better than they have been done before. Employers are always looking for people with a leadership attitude.

(7) Problem-solving - This overlaps with certain other skills in this list, but it's a skill in its own right - the ability to focus your energies, resources, and the efforts of other toward solving a particular problem. Being resourceful in the face of obstacles. Not taking no for an answer. Being both imaginative and persistent in the pursuit of solutions to a complicated problem. Liberal arts graduates are skilled problem-solvers, because every investigation of a new research area is a problem of how to find the relevant information quickly and how to capture it and make sense with it in a paper or a project. Employers value greatly their employees who are persistent problem-solvers.

(8) Researching - The ability to identify information and knowledge that contribute to moving an organization toward a goal. This includes library research, computer research, first-hand data gathering, and synthesizing information into a coherent, usable whole. Liberal arts graduates are especially adept at this skill, because the breadth of their curriculum requires them to research a vast array of different topics. Being able to research an entirely new topic, under time pressure and with accuracy, is a skill much prized by any employer.

(9) Coping with deadline pressure - The ability to produce good work when you're governed by external deadlines. Capable of functioning on other people's schedules, even when the time frame is notably hurried. Pressing deadlines occur frequently when liberal arts students are taking four to six courses across the curriculum. Employers are constantly throwing time deadlines in the face of employees, so they appreciate people who can handle them calmly and effectively.

(10) Defining problems - Problems have to be identified and stated clearly before they can be solved. This skill is hammered into liberal arts students for four years, in nearly every course they take. They become adept at explaining the problem they're investigating before beginning the research. Employers look especially hard for this skill, because they recognize that often stating the problem takes one halfway to the solution.

(11) Mastery of information retrieval systems - The huge amount of research done by liberal arts students makes them very familiar with retrieval systems such as libraries, books, periodicals, Internet, and personal interviews. If there's a source of information, a

liberal arts graduate undoubtedly knows about it and has used it many times. This is the “technology” of the Information Age, and employers like knowing that liberal arts graduates can navigate these systems confidently.

(12) An open mind to new ideas and approaches – Creative thinking is greatly encouraged in liberal education. “How might this be done differently? What are we overlooking here? If we started over, what might be an original approach to the problem? What has never been thought of or done before?” These are the kinds of questions continually urged in liberal arts courses. Creativity and originality are urgently sought by businesses and other organizations.

(13) Critical thinking – This skill is demanded of liberal arts students in every course. Never accept anything at face value. Challenge everything. Always look for a different perspective. Above all, think for yourself. This cultivates the reflex to look at every problem from many different angles. Every decision in an employment context must be examined critically. Employers prize the liberal arts graduate’s ability to apply careful thinking skills in all situations.

(14) Mathematical Skills – Because so many employees are math-averse, employers like finding people who can handle mathematical concepts and talk to the mathematical people in their organization with some ease. Liberal arts usually insists that a student take some math or statistics courses, so employers welcome this skill. Liberal arts grads who are comfortable with mathematical and statistical concepts benefit from this in their careers.

(15) Language Skills – It is impossible to over-estimate the importance of language skill and cultural sensitivity. Language facility is highly prized. Speaking, translating, reading, or writing – employers will take all the language talent and experience they can get. Americans who speak or understand only their language are increasingly at a disadvantage in many international employment situations. Doing business or nonprofit activity with other cultures requires the understanding that comes from speaking their language and being familiar with their customs. Companies search high and low for language background, because they do much business overseas and have many customers in the U.S. from a variety of cultural backgrounds.