Course Content: Students will be introduced to a variety of techniques for analyzing literature. They will also be introduced to a range of computerized texts. Some popular critical perspectives will be examined. Students are strongly advised to take this course no later than their sophomore year.

Prerequisites: Open to LITT majors only.

Attendance: Mandatory

Class Format: Lecture and Discussion

Readings: To be determined.

Papers/Projects: As assigned.

Evaluation: To be advised.
Course Content: This course introduces you to the study of literature. Its goal is to provide you with a toolbox of skills and approaches to literature—a set of tools applicable not only to this course but to the critical analysis of the texts you encounter in other classes at Stockton and beyond. This course builds the contents of your literary toolbox, increasing your knowledge of the tools available for interpreting literature, and it also helps you understand how and when to use these tools. A key skill you will practice in this course is how to produce close readings of texts. Your close reading skills will be enhanced through an introduction to popular literary methods—such as narrative analysis, metaphorical analysis, and intertextual analysis. We will also enhance your electronic literacy through the production and analysis of a variety of electronic texts. Students should come ready to read and re-read, write and re-write, think and re-think intensively.

Prerequisites: None—except a willingness and commitment to read, write, and engage in thoughtful discussion with your peers and instructor.

Attendance: You are allotted three absences during the semester for fatigue, burnout, cocktail flu, personal reasons, malfunctioning alarm clocks, etc. For each absence after your first three, your final grade will be reduced five points per additional absence, down to and including "F." I do not distinguish between “excused” and “unexcused” absences. Regular class attendance and participation is a crucial component to passing this course.

Class Format: Be prepared to contribute to discussion every class period. The course will include large and small group discussion as well as student led discussion. Students will be expected to use WebCT for email and on-line discussion.

Readings: TBA

Papers/Projects: Formal and informal writing will be assigned. Be prepared to write for every class period. Graded assignments include: OED assignment, poetry essay, fiction essay, analysis paper, and web participation (the creation and maintenance of your own weblog).

Evaluation:
OED Assignment: 100 points
Poetry Essay: 200 points
Fiction Essay 300 points
Analysis Paper: 300 points
Web Participation: 100 points

1000 points total
LITT 2109-001
Contemporary American Fiction
Kristin Jacobson
TR 12:30PM – 2:20PM
Spring 2006

Course Content: (This course explores what constitutes the contemporary American experience by surveying fiction (novels and short stories) written in the last 10 years. Specifically we will be reading and analyzing fiction that (re)considers American colonial, global, and/or transnational powers. Like much American literature before it, these fictions are deeply concerned with what it means to be American. They also frequently employ experimental, genre-blurring techniques. They may challenge our conventional notions of high and low cultural forms. Our tasks will include reading and discussing these texts in order to better characterize and understand their literary, historical, and cultural significance. This is a reading, writing, and discussion intensive course.

Prerequisites: None. Literary Methodologies recommended.

Attendance: You are allotted three absences during the semester for fatigue, burnout, cocktail flu, personal reasons, malfunctioning alarm clocks, etc. For each absence after your first three, your final grade will be reduced five points per additional absence, down to and including "F." I do not distinguish between “excused” and “unexcused” absences. Regular class attendance and participation is a crucial component to passing this course.

Class Format: Be prepared to contribute to discussion every class period. The course will include large and small group discussion as well as student led discussion. Students will be expected to use WebCT for email and on-line discussion.

Readings: In addition to short story selections, probable novels include: *The Poisonwood Bible*, *Empire Falls*, *Monkey Bridge*, *Bodega Dreams*, *Indian Killer*, and *In the Shadow of No Towers*.

Papers/Projects: Formal and informal writing will be assigned. Be prepared to write for every class period. Students will keep a reading journal, post formal and informal questions and reactions to the class discussion board, and craft a short midterm and longer final paper. All students will attend and write about at least one campus or community reading of contemporary literature.

Evaluation: Critical Reading Journal: 200 points; Class Discussion Board Posts: 100 points; Campus/Community Reading Review: 100 points; Short Midterm Paper: 300 points; Longer Final Paper: 300 points
Course Content: This course, as its title suggests, will introduce students to literary research. Students will become familiar with the Stockton library as well as area research libraries. They will use traditional and electronic sources in conducting their research and in presenting it. They will also become familiar with the more extrinsic sorts of literary criticism and theory—cultural studies, feminism, new historicism, and post colonialism, to name four.

Prerequisites: LITT 1101, Literary Methodologies

Attendance: Regular attendance is required. More than four absences will lower your grade. More than seven will result in failure of the course.

Class Format: Discussion (when class is in session) and occasional lectures. Much of your time will be spent doing research.

Readings: Murfin and Ray, eds. The Bedford Glossary of Critical and Literary Terms Other readings TBA

Projects & Evaluation: Literature Sources in Paper 5%; First Individual Research assignment 15%; Recognizing Scholarship assignment 5%; Second research assignment/Powerpoint 20%; First Test on Writing Mechanics 10%; Second Test on Writing Mechanics 5% (if 10 points higher than the 1st, the second test=15%); Hypertext Project 15%; Literary research, bibliography, final essay 25%.
Course Content: This course, as its title suggests, will introduce students to literary research. Students will become familiar with the Stockton library as well as area research libraries. They will use traditional and electronic sources in conducting their research and in presenting it. They will also become familiar with the more extrinsic sorts of literary criticism and theory—Marxism, feminism, new historicism, post colonialism, to name four.

Prerequisites: LITT 1101, Literary Methodologies

Attendance: Faithful

Class format: Discussion (when class is in session). Much of your time will be spent doing research.

Readings: Texts to be announced.

Projects & Evaluation: Literature Sources in Paper 5%; First individual research assignment 15%; Recognizing scholarship assignment 5%; Second individual research assignment /PowerPoint presentation 20%; First Test on Writing Mechanics 10%; Second Test on Writing Mechanics 5% [If 10 points higher than 1st, the 2nd test becomes worth the full 15%]; Hypertext project 15%; Achebe/Conrad research, bibliography & essay 25%
LITT 2123-003
Introduction to Literary Research
Thomas Kinsella
TR 2:30PM –4:20PM
Spring 2006
(W2)

Course Content: This course introduces students to research methods within the traditional library and on the Internet.

Prerequisites: LITT 1101, Literary Methodologies

Attendance: Attendance is mandatory.

Class Format: This class will combine lecture with class discussion and with extensive library and internet research.

Readings: Texts will vary from semester to semester. There will be at least one primary literary text, one text of secondary sources that pertain to the primary text, and one text on literary theory.

Papers/Projects: Group and individual research will be assigned to be done in the library and on the internet; a hypertext project, a research essay, and a PowerPoint presentation are required.

Evaluation: Evaluation will be based on class participation and written assignments.
Course Content: This course examines origins of comedy in Greek and Roman drama and its influence on the later authors such as Shakespeare and Moliere. We will examine stagecraft and characterization in twelve ancient plays. Students will also be asked to investigate the political dimensions of ancient comedy, and why it was a form that appeared to flourish in democratic Athens and Republican Rome.

Prerequisites: None

Attendance: Required

Class Format: Discussion and Lecture

Readings: Plays of Aristophanes, Meander, Plautus and Terence.

Projects: To be advised.

Evaluation: Papers and an examination
Course Content: This class examines some of the currently evolving genres of electronic literature and net art from a broad interdisciplinary perspective, within the context of changes in contemporary textuality brought on by the recent proliferation of the global network. In the context of this course, “new media” consists of computers and networked writing environments. Students will both learn about and produce writing for the new media.

Prerequisites: There are no prerequisites for this course.

Attendance: Attendance during class sessions is mandatory. Students are allowed three absences for illness or personal reasons. Each absence after the third will result in a one step grade reduction.

Class Format: We will emphasize participation and discussion, both in person and online. Each student will also make one presentation to the class. This course will include some traditional lectures, but you should come to class every day prepared to participate in discussions of the work at hand.

Readings: We will read and view hypertexts, kinetic poetry, interactive fiction, interactive cinema, narrative-based games and network-derived forms of literature. Texts for this course will include readings from *The New Media Reader, First Person: New Media as Story, Performance and Game*, a course packet and online readings.

Projects: Students will complete one traditional essay, one informal presentation, one online project, position papers posted to a weblog, and a final exam. Regular and thoughtful participation in the course web conference and mandatory attendance at any lectures with visiting writers or expert chat sessions will also be a major component of the grade.

Evaluation: Position Papers: 30%; 8-10 Page Paper: 30%; Final Exam: 20%; Attendance, Participation, and Presentations: 10%; Collaborative Online Project: 10%
LITT 2237-0001  
Introduction to Creative Writing  
Nathan Long  
MW 3:35PM-5:25PM  
Spring 2006  
(W1)

Course Content: This course will introduce students to the basics of creative writing, giving them a chance to practice a variety of genres, including various poetry forms, the short story, creative non-fiction, drama, and monologue. We will cover the basics of what makes good creative writing, using a number of exercises, readings, and assignments.

Prerequisites: One W1 course with a "C" grade or higher

Attendance: Daily writing exercises make attendance essential. More than four missed classes will affect one's final grade.

Class Format: This is a hands-on class with daily writing exercises that help students discover the basic elements of good writing. These exercises will be supplemented with short lecture, some workshopping (group discussion of student work), a number of homework assignments, as well as readings of published work. Students are expected to read their work on occasion in class.

Readings: Shepard, Robert and Thomas, James, eds. Sudden Fiction (International), New York, New York: Norton and Co, 1988; handouts.

Projects: There will be a number of writing projects outside the class, including a collection of revised poems, a monologue, short creative non-fiction, and short stories. Students will be required to keep a notebook of in class assignments, and prepare one piece of work for publication.

Evaluation:
Twenty writing assignments: 60%
In class assignments/notebook and shorter homework 20%
Participation in workshops and class discussions 20%
Course Content: The first half of this course drills students on the fundamentals of rule-based English grammar. A second portion introduces students to the history and development of the English language from Old English through middle and early modern to contemporary English. The course wraps up by focusing on contemporary language issues which come into play in the modern classroom.

Prerequisite: None.

Attendance: Required

Class Format: The class will combine lecture with discussion.

Readings: A significant portion of the course will be spent learning grammar. Readings will be assigned from two or more texts on language development.

Projects: There will be two long essays, two grammar exams, and a final exam.

Evaluation: Evaluation will be based upon essay and exam grades as well as class participation.
Course Content: This course will focus on Native American Indian writings in English from the early 20th century through the present. Themes to be explored include connections between orality and literacy, Indian/white relations, the environment, spirituality and sovereignty.

Prerequisites: LITT 1101 and LITT 2123

Attendance: Regular attendance is required. More than four absences will lower your grade. More than seven will result in failure of the course.

Class Format: Class discussions, occasional lectures, group presentations

Readings: Authors to be studied include Charles Eastman, Zitkala Sa, Louise Erdrich, Leslie Marmon Silko, Sherman Alexie, N. Scott Momaday, Luci Tapahanso

Projects: Weekly reading journals, short paper, group presentation, final paper or exam.

Evaluation: Completion of all papers and projects, active participation in discussions of readings, exams and regular class attendance.
Course Content: Hypertext fiction is a new literary genre that has developed at the juncture of rapidly developing technology, critical thought, and literature during the late 20th Century. During this course we will develop an understanding of hypertext as a 21st Century literature derived from innovative literatures of the 20th Century.

Prerequisites: None.

Attendance: Attendance during class sessions is mandatory. Students are allowed three absences for illness or personal reasons. Students missing more than three class sessions will find their grade negatively impacted.

Class Format: We will emphasize participation and discussion, both in person and online. Each student will also make one presentation to the class. This course will include some traditional lectures, but you should come to class everyday prepared to participate in discussions of the work at hand.

Readings: Texts for this course will Mary Shelley’s novel *Frankenstein* and Shelley Jackson’s *Patchwork Girl* on CD-ROM, readings from *The Norton Anthology of Postmodern Fiction*, George Landow’s *Hypertext 2.0*, and Web hypertexts and criticism available online and as handouts.

Projects: Students will complete one traditional essay, reading journal entries, one informal presentation, a short hypertext, and a collaborative online project. Prior technical knowledge is not a prerequisite, as students will learn how to use the necessary tools during the course. Regular and thoughtful participation and attendance at any lectures with visiting writers or expert chat sessions will also be a component of the grade.

Objectives: Students will examine the texts of major American naturalists and explore the literary, social, and philosophical underpinnings of Naturalism as a literary movement.

Prerequisites: Literary Methodologies

Attendance: Absolutely required. Two or more absences may result in the lowering of final grade

Class Format: Lecture and discussion

Laboratory/Field Experience: N/A

Readings: Jack London, *Call of the Wild*, and selected shorter pieces; Stephen Crane, *the Red Badge of Courage* and *Maggie: A Girl of the Streets*; Theodore Dreiser *Sister Carrie*; Frank Norris *McTeague*; and Edith Wharton *Ethan Fromme*. Other may be added

Paper/Projects: This is a W-1 (Writing Intensive) course. Students will write a series of essays of varying lengths on the texts covered in class.

Evaluation: Since this is a W-1, Writing Intensive course, final evaluations will be based on the quality of the students essays.
Course Content: An intensive workshop for the serious writer of demonstrated skills. Students must submit samples of their writing or have received a B or better in a previous creative writing course. This course may be repeated one time for credit.

Prerequisites: Permission of Instructor. Students must submit 3 samples of their writing and a note about themselves to Peter Murphy at pembroke9@earthlink.net

Attendance: Mandatory

Class Format: Workshop

Readings: To be advised.

Projects: As assigned

Evaluation: To be determined.
Course Content: This course will begin with a brief review of the elements of fiction, including a few writing exercises/assignments. The majority of the class will be spent workshopping students' new work. We will also critique a few contemporary published stories.

Prerequisites: Creative Writing Workshop, "B" or better; or POI

Attendance: Essential. More than four missed classes will affect one's final grade.

Class Format: Workshop format: students will read each others' work in advance, prepare comments and discuss the work in class.

Readings: Handouts; copies of students' work.

Projects: A final portfolio of revised fiction, consisting of about 30 pages.

Evaluation: Attendance and on-going participation 50%; on time stories for workshop and final portfolio 50%
LITT 4610-001
Senior Seminar: Charles Dickens and the 19th-century Novel
Lisa Honaker
MW 3:35PM – 5:25PM
Spring 2006
(W2)

Course Content: As by far the most popular novelist of the Victorian period, Dickens himself influenced what the novel would be through not just his imaginative efforts but also his business savvy. While major novelists regarded serial publication as "cheap and low," Dickens realized the potential that both magazines and monthly "parts" offered for wider readership, and thus, financial gain. He revolutionized the field, publishing his novels in freestanding twenty-part monthly numbers and in magazines, whose circulation invariably went through the roof when he was a contributor. He also ultimately cut out the middleman by publishing his own magazines. After trouble with the publishers of Household Words, which he edited, Dickens abandoned the magazine, bought up the copyrights for material, and financed his own weekly All the Year Round, whose success he insured by running in it his own Great Expectations. This course will look both at Dickens's fiction and at the interaction of his publishing and creative practices. Further, it will look at the impact Dickens's success had on other novelists and on the very material and shape of the nineteenth-century novel, which Henry James most famously describes as a "loose, baggy monster."

Prerequisites: None.

Attendance: Faithful. Six absences guarantee a lower grade. Eight mean failure in the course.

Class format: Discussion.

Readings: Six Dickens novels—still to be determined; Essays: criticism, biography, cultural background

Projects: 1 30-page critical research essay (proposal, draft, final version with annotated bibliography); 2 class presentations on criticism, topics related to 19th century publishing, culture, and Charles Dickens’ work and professional and social circles; 1 presentation on the 30-page critical research paper.