LITT 1101-001  
Literary Methodologies  
Kenneth Tompkins  
MWF 8:30AM – 9:45AM  
Fall 2006

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: Quizzes, papers, contribution to discussion, exams.
LITT 1101-002
Literary Methodologies
Thomas Kinsella
MW 3:35PM – 5:25PM
Fall 2006
(W2)

Course Content: Students will be introduced to a variety of techniques for analyzing literature. They will also learn to utilize basic research and library techniques, to find evidential resources, and to synthesize their work into a substantial research project. A variety of modern critical perspectives will be examined. This is a W2 course.

Prerequisites: None.

Attendance: Attendance is mandatory.

Class Format: This class will combine lecture with class discussion.

Readings: A wide variety of shorter texts will be read drawing examples from poetry, short fiction, and drama. Course texts may include Jan Rehner, Practical Strategies for Critical Thinking; M. H. Abrams, A Glossary of Literary Terms; David H. Richter, Falling into Theory: Conflicting Views on Reading Literature; and Charles E. Bressler, Literary Criticism: An Introduction to Theory and Practice.

Papers/Projects: Three longer analytical essays plus three to five shorter written assignments.

Evaluation: Evaluation will be based on class participation and written assignments.
LITT 1101-003
Literary Methodologies
Deborah Gussman
TR 10:30AM – 12:20PM
Fall 2006

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: Counts. Five unexcused absences guarantee you a lower grade; seven mean failure in the course.

Class Format: Discussion, some lecture, extensive use of Web Caucus

Readings: To be Determined.

Papers/Projects: One long paper (approx. 2000 words); several short papers; frequent on-line writing assignments; creation of webpages.

Evaluation: Based upon timely completion of all assignments; class and caucus preparation and participation.
LITT 2123-001
Intro to Literary Research
Lisa Honaker
TR 10:30AM – 12:20PM
Fall 2006
(W2)

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 and learn to incorporate them in critical research essays.

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; Samuel Beckett, Happy Days, Waiting for Godot, Endgame, and other shorter plays; Diana Hacker, A Writer’s Reference

Projects & Evaluation: Literature sources in paper 5%; first research assignment 15%; OED word assignment 5%; recognizing scholarship assignment 10%; 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%; second research assignment /PowerPoint presentation 10%; final paper: research, annotated bibliography & essay 25%
LITT 2123-002
Intro to Literary Research
Lisa Honaker
TR 2:30PM – 4:20PM
Fall 2006
(W2)

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 and learn to incorporate them in critical research essays.

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.


Projects & Evaluation: Literature sources in paper 5%; first research assignment 15%; OED word assignment 5%; recognizing scholarship assignment 10%; 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%; second research assignment /PowerPoint presentation 10%; final paper: research, annotated bibliography & essay 25%
LITT 2133-001
The Search for the Grail
Kenneth Tompkins
MWF 12:45PM – 2:00PM
Fall 2006

Course Content: An examination of the myth of the life-giving vessel from Celtic to modern times. We will also look at the literary elements of the ultimate Quest motif and how that motif takes on religious, political, and aesthetic dimensions. Films and other media will be utilized when appropriate.

Prerequisites: None

Attendance: Mandatory

Class Format: Lecture and discussion

Readings: To be determined

Papers/Projects: As assigned

Evaluation: Quizzes, papers, contribution to discussion, exams.
Course Content: This course surveys various kinds of “domestic dramas,” such as plays, soap operas, novels, short fiction, and films. We will examine how the various texts use the domestic sphere to reflect and shape individual and national identities.

Prerequisites: None.

Attendance: Attendance is mandatory.

Class Format: Discussion.


Papers/Projects:
- Class Participation/Outside Event Participation: All students will be required to attend the Stockton theatre’s performance of a domestic drama in the fall.
- Class Presentation
- Critical Reading Journal
- Final Paper Bibliography and Draft
- Final Paper

Evaluation:
- Class Participation/Outside Event Participation: 10%
- Class Presentation: 10%
- Daily Critical Reading Journal: 40%
- Final Paper Bibliography and Draft: 10%
- Final Paper: 30%
Course Content: Close comparative study of 12 plays from 5th-century Athens: Aeschylus’ Prometheus and Oresteia trilogy; Sophocles’ Ajax, Antigone, Oedipus the King, and Oedipus at Colonus; and Euripides’ Alcestis, Medea, Hippolytus, and Bacchae—all within a 70-year span of the golden age of Athens.

Prerequisites: LITT 1101 and LITT 2123 or three terms of Classical Greek. Not open to students with credit for LANG/LITT 2125

Readings: To be advised.

Attendance: Required

Class Format: Lecture, discussion.

Evaluation: Quizzes, exams, papers and class participation.
Course Content: In this course, we will read the work of the great American humorist, satirist, journalist, essayist, and novelist Mark Twain. We will explore the major themes in his writing, and include some mention of Twain’s biography and the cultural/historical context in which he wrote. Texts include, but are not limited to Tom Sawyer, Huckleberry Finn, Pudd’nhead Wilson, and Letters from the Earth.

Prerequisites: LITT 1101 and LITT 2123.

Readings: To be determined.

Attendance: Required

Class Format: Lecture and discussion.

Evaluation: Grade will be based on class participation and attendance, papers, etc.
Course Content: This is a fairly heavy reading course. We will be covering a play a week plus additional articles some of which are long. This is not said to discourage you; it is stated to be an honest appraisal of my expectations. Reading Shakespeare – even in a modern edition like the one that I have chosen – is, at first, not exactly easy. You have to “tune up your inner voice” and that sometimes takes a few weeks. I factor that in by spending the first two weeks on well-known plays and on the theory of both Shakespearean comedy and tragedy. The theory will serve you well throughout the rest of the term particularly when we get to the High Tragedies toward the end of the term.

Prerequisites: None.

Readings: To be advised.

Attendance: Mandatory.

Class Format: Lecture and discussion.

Papers/Projects: There will be 3 papers in the class. I will provide topics. They are to be at least 2000 words – 6 to 10 pages – in length. All papers will be submitted digitally; they will be sent to me as attachments to an email message. I expect them – even though they are digital – to be as carefully written, spell-checked, entitled, etc. as any work that you hand in on paper. There should be no difference in presentation between a digital paper and a paper paper.

Evaluation: Grade will be based on class participation and attendance, papers, etc.
Course Content: This course examines the ways in which women have been represented and represent themselves (and society) in classical and contemporary dramatic literature. Themes to be considered include mythical vs. actual women, gender and power, and spectatorship.

Prerequisites: LITT 1101 AND LITT 2123 or Permission of Instructor.

Readings: To be determined

Attendance: Mandatory.

Class Format: Lecture and discussion.

Papers/Projects: To be determined

Evaluation: Grade will be based on class participation and attendance, papers, etc.
LITT 3229-001
Restoration & 18th Century Drama
Thomas Kinsella
MWF 12:45PM –2:00PM
(W2)

Course Content: An examination of the drama of Restoration and 18th-century Britain. Authors range from Dryden to Sheridan.
Prerequisites: LITT 1101 and LITT 2123.

Attendance: Attendance is mandatory.

Class Format: This class will combine lecture with class discussion, class presentations, library research, and weblog creation.


Papers/Projects: We will focus on the craft of writing. There will be several short essays assigned as well as an in-depth weblog assignment.

Evaluation: Evaluation will be based on class participation and written assignments.
Course Content: In this course we will read and discuss a collection of poetry from 8-10 living poets as a means of familiarizing ourselves with some diverse voices in Contemporary American poetry. These voices may include those of Native American, African American, Gay and Lesbian, and Asian American writers. Poets will likely include Billy Collins, Tony Hoagland, Joy Harjo, Li-Young Lee, Rita Dove, Marilyn Hacker, Joel Brouwer, and Mary Oliver.

Prerequisites: LITT 1101 and LITT 2123

Attendance: Attendance is mandatory as this is a discussion based class. More than three absences will result in a lowering of your final grade.

Class Format: Students will sign up to co-facilitate a discussion of a book each week as well as write weekly responses on the authors. The class will be discussion-based and will culminate with a 10 page paper discussing in depth an element of Contemporary American poetry.

Readings: Basic Text:
8-10 books of poetry will be required for this class. These will likely include Tony Hoagland’s *What Narcissism Means to Me*, Yusef Komunyakaa’s *Neon Vernacular*, Carl Phillips’ *Rock Harbor*, Marilyn Hacker’s *Love, Death, and the Changing of the Seasons*, Joel Brouwer’s *Exactly What Happened*, and Mary Oliver’s *New Selected Work*.

Papers/Projects: Students will co-present a book once during the semester. Each student will also write a ten page paper on a particular element within Contemporary American poetry, such as the use for form poetry, confession, nature and spiritualism, the use of the narrative “I”, etc.

Course Content: In this course we will read and discuss a book or collection of poetry from 8-10 living poets as a means of familiarizing ourselves with some diverse voices in Contemporary American poetry. These voices will include those of Native American, African American, Gay and Lesbian, and Asian American writers. Poets will likely include Yusef Komunyakaa, Carl Phillips, Joy Harjo, Li-Young Lee, Rita Dove, Marilyn Hacker, Joel Brouwer and Mary Oliver.

Prerequisites: LITT 1101 and LITT 2123

Attendance: Attendance is mandatory as this is a discussion based class. More than three absences will result in a lowering of your final grade.

Class Format: Students will sign up to co-facilitate a discussion of a book each week as well as write weekly responses on the authors. The class will be discussion based and will culminate with a 10 page paper discussing in depth an element of Contemporary American poetry.

Readings: Basic Text:
8-10 books of poetry will be required for this class. These will include Yusef Komunyakaa’s Neon Vernacular, Carl Phillips’ Rock Harbor, Marilyn Hacker’s Love, Death, and the Changing of the Seasons, Joel Brouwer’s Exactly What Happened, and Mary Oliver’s New Selected Work.

Papers/Projects: Students will co-present a book once during the semester. Each student will also write a ten page paper on a particular element within Contemporary American poetry, such as the use for form poetry, confession, nature and spiritualism, the use of the narrative “I”, etc.

Course Content: This course is for those committed to seriously pursuing creative writing.

Prerequisites: LITT 1101, LITT 2123, and LITT 2237.

Attendance: Mandatory. Essential. More than 3 absences will lower final grade. Failure to have copies of work on class day before workshop constitutes absence. Failure to show up on day of your workshop constitutes two absences. You may switch workshop days with another student without penalty, as long as all workshop slots are full.

Class Format: The first four weeks of the course offers instructional exercises and close readings to develop a common vocabulary for discussing creative writing. The following ten weeks will require students to prepare copies of their new manuscripts (in any genre) in advance and distribute them to each class member for workshopping. Workshops require active participation from the group in discussing each student work as well as writing significant comments about the work. Revisions will be required at the end of the semester along with writer’s memos describing revisions.

Readings: There are no textbooks for this class. Readings will be given in handouts. You will also be required to print copies of your work for all members of the class for each workshop and whenever requested for class exercises.

Papers/Projects: You will be responsible for producing three workshopped piece (more if you are writing poetry) which are typed, proof read, and generally without grammatical errors. At the end of the semester, a portfolio is due; it should be a combination of new work and work which was workshopped and significantly revised. All assignments must be done to pass the class. You will also need to do all exercises and actively comment on other students work.

Evaluation:
- Participation and writing exercises 25%
- On-time, copies of well-prepared workshop material 25%
- Thoughtful, significant comments on others’ work 25%
- Significant revision/final portfolio with writer’s memo 25%
LITT 4610-001
Senior Seminar—American Postmodernisms
Kristin Jacobson
MW 3:35PM – 5:25PM
(W2)

Course Content: What constitutes postmodern American fiction? This course will address this question from a variety of perspectives: we will examine the definition and status of post-1945 American fiction, analyze how various locations like the city, the home, the wilderness, and the road impact and shape post-1945 American literature and culture, and investigate how late twentieth-century American fiction shapes our own understanding of the American landscape and culture. Thus, this course will examine American literature’s cultural and aesthetic geographies. We will discuss a range of postmodern American fiction from its cultural and historical contexts and conduct close readings of the texts’ aesthetic constructions and politics. Special attention will be paid to the ways in which these texts locate class, race, sexuality, and gender. We will also read critical essays that attempt to frame our understanding of this period and its literature. All students will write frequently and be expected to share their individual research with the class. The capstone project provides advanced literature students the opportunity to plan, prepare, write, and present a substantive individual research project.

Prerequisites: Open only to Senior LITT Majors

Attendance: Attendance is mandatory.

Class Format: Discussion.

Readings: White Noise, Don DeLillo (Penguin Critical Library Edition); Postmodern American Fiction, Paula Geyh, Fred G. Leebron, Andrew Levy, editors (Norton); The Theory Toolbox, Jeffrey T. Nealon and Susan Searls Giroux (Rowman & Littlefield Publishers)

Papers/Projects:
- Research paper proposal
- Draft with annotated bibliography
- 30 page research paper with annotated bibliography
- Teaching presentation and review
- In-class presentation of research

Evaluation:
- Research paper proposal: 10%
- Draft with annotated bibliography: 20%
- 30 page research paper with annotated bibliography: 40%
- Teaching presentation and review: 15%
In-class presentation of research: 15%