

This is the king who solved the famous riddle and towered up, most powerful

When I consider how my light is spent, ere half my days in this dark world and wi

the "Red Death" had long devastated the country. No pestilence had ever been so

Don't you understand, what it means human?

Are his wits safe? Is he not light of brain?

THIS IS A ST

hat ever my ha

I've got to hic

In answer to m



The Literature Program

At

Richard Stockton College of New Jersey

5 Year Program Review

Spring - 2002



OF INTELLIGENC

nothing.

the swallows soaring

heaved as he

ing man on mornin

When I see birches bend to left and ri

ch have I traveled in the realms of gold, and many goodly

Wee, sleekit, cow'rin, tim'rous beas

His feet made funnel-shaped tracks in the heavy sand.

Literature Program Five-Year Program Review (2002)

Literature Program Self-Study Report (2002)

Appendices:

- Curriculum Worksheet for Literature B.A.
- Proposal for Literature Minor
- Proposal for New Media Writing and Design Track
- Declared and Intended Undergraduate Majors, 1991-2000
- Alumni Careers
- Faculty Curriculum Vitae
- Course Descriptions
- Report on Library Resources in Literature
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Literature Program Self-Study Report (1997)

Consultant's Report (1997)

Coordinator's Reports

- 1996-1997
- 1997-1998
- 1998-1999
- 1999-2000
- 2000-2001

College Bulletin and Literature Program Etiquette Handbook sent under separate cover.

Proposal for Literature Minor

Objective: The proposed minor in literature is designed to provide a coherent, formal, and officially recognized course of study in literature for non-literature majors, that is, for students whose primary field of study lies elsewhere but who desire to pursue study in literature for career reasons or for personal satisfaction. Literature is an integral part of the liberal arts curriculum and a literature minor would provide enrichment for students in a number of disciplines such as history, visual and performing arts, philosophy, political science, economics, women's studies, Holocaust studies, or Latin American studies. In addition, literature courses form core requirements for English and language arts teaching certification. It would therefore be highly desirable for students interested in certification to have formal recognition on their transcripts attesting to their having completed the minimum literature requirements.

Required Courses: The proposed minor sets out a coherent structure while allowing for student choice. It should consist of five LITT program courses, totaling 20 credits:

LITT 1101 (required of all minors; prerequisite for 3000-level courses): 4 credits
2 courses at the 1000 or 2000 level: 8 credits
2 courses at the 3000 level or above: 8 credits

Special features (prerequisites for courses in the minor, minimum grade requirements, etc):

There are no prerequisites for the two courses taken at the 1000 or 2000 level. However, students must take LITT 1101, the only specific course required for all minors, before enrolling in courses at the 3000 level and above. LITT 1101, Literary Methodologies, is one of the core courses in the literature curriculum, providing necessary training in literary analysis. We require it as a prerequisite for upper-level work for our majors, and will require it of our minors, so they will face no disadvantage in our 3000-level courses. Minors, like majors, will be expected to get grades of C or better in order to receive credit for program courses.

Faculty Teaching/Precepting in the Minor: Faculty teaching in the minor will include five literature faculty and associates. The literature program faculty include: Stephen Dunn, Deborah Gussman, Lisa Honaker, Thomas Kinsella, and Kenneth Tompkins. We have historically drawn courses from associated faculty in ROML and GENS, and anticipate continuing to do so. As those programs are currently constituted, then, we may expect courses from: G.T. Lenard, Linda Nelson, Jeanne-Andree Nelson, Norma Grasso, Alexander Alexakis, and Fred Mench. We may get courses from other ROML faculty as well.

Students must meet with one of the five program members listed above for precepting in the minor.

Rationale: We have designed a minor that we think incorporates both rigor and freedom. Students may find themselves interested in pursuing a minor through a course such as Introduction to Literature, which is designed for non-majors. LITT 1101, required of all minors (and majors) will introduce students to analytical methods and approaches they will then apply in more advanced coursework. While students may, in consultation with preceptors, choose to focus on a particular period or genre or topic in literature, we believe that if they choose a more varied curriculum, Literary Methodologies supplies coherency through its focus on methods.

Estimated Number of Students: LITT faculty members have been approached from time to time by students inquiring about minors. Many do so after having taken Introduction to Literature, one of the topical 2000- level courses described below, or a G course with a large literature component taught by one of the LITT faculty. Our best guess about enrollment, based on patterns of other minors in ARHU and the current enrollment of majors (210-225), would be 30+ students.

Need for Additional Resources: At this time, the literature minor is not expected to require additional class sections. The Literature program has recently developed more topical 2000-level courses to broaden its appeal across the college. We already enroll a number of non-majors in these courses, as well as in Introduction to Literature, so the proposed minor would complement this process.

Scheduling: Below is a list of courses at all levels of the curriculum and the frequency with which they are offered.

1000-level Courses Currently Available

| | | |
|--------------------------------------|-------|-----------------|
| LITT 1100 Introduction to Literature | Staff | Twice a year |
| LITT 1101 Literary Methodologies | Staff | Twice a year |
| LITT 1110 Introduction to Fiction | Staff | Every 2-3 years |
| LITT 1112 Introduction to Poetry | Dunn | Every 2 years |

2000-level Courses Currently Available:

| | | |
|----------------------------------|----------|-----------------|
| LITT 2100 European Literature I | Staff | Every 2 years |
| LITT 2101 European Literature II | Nelson | Every 2 years |
| LITT 2102 British Literature I | Kinsella | Every 2 years |
| LITT 2103 British Literature II | Honaker | Every 2 years |
| LITT 2104 American Literature I | Gussman | Every 2-3 years |
| LITT 2105 American Literature II | Gussman | Every 1-2 years |

| | | |
|--|----------|-----------------|
| LITT 2117 Literature and Empire | Honaker | Every 2 years |
| LITT 2120 Detective Fiction | Honaker | Every 2 years |
| LITT 2123 Introduction to Literary Research | Staff | Twice a year |
| LITT 2124 Readers, Writers and Books | Kinsella | Every 1-2 years |
| LITT 2130 Classical Comedy | Alexakis | Every 2 years |
| LITT 2132 Computer Visualization in the Humanities | Tompkins | Every 2-3 years |
| LITT 2133 Search for the Grail | Tompkins | Every 2 years |
| LITT 2412 History of the English Language | Kinsella | Every year |
| LITT 2131 Great American Novel | Gussman | Every 1-2 years |
| LITT 2635 Poetry Writing Workshop | Dunn | Every year |
| LITT 2636 Beginning Fiction Writing Workshop | Dunn | Every year |

3000-level Courses Currently Available

| | | |
|--|-----------|-----------------|
| LITT 3106 Milton | Kinsella | Every 1-2 years |
| LITT 3109 Homer | Mench | Occasionally |
| LITT 3110 Chaucer | Tompkins | Every year |
| LITT 3112 Faulkner | Lenard | Every 1-2 years |
| LITT 3205 Shakespeare | Tompkins | Every year |
| LITT 3208 Native North American Indian Literature | Gussman | Every 1-2 years |
| LITT 3212 Sophocles, Shakespeare and Shaw | Mench | Occasionally |
| LITT 3213 Literature of the Bible | Mench | Every 1-2 years |
| LITT 3223 Contemporary British Fiction | Honaker | Every 2 years |
| LITT 3230 Restoration and Eighteenth Century British Literature | Kinsella | Occasionally |
| LITT 3235 Renaissance English Literature | Tompkins | Every year |
| LITT 3261 Medieval Literature | Tompkins | Every year |
| LITT 3309 Literature of the Harlem Renaissance | L. Nelson | Occasionally |
| LITT 3310 American Naturalism | Lenard | Every 1-2 years |
| LITT 3311 American Women Writers | Gussman | Every 2 years |
| LITT 3615 Victorian Literature | Honaker | Every 1-2 years |
| LITT 3618 Modern British Novel | Honaker | Every 1-2 years |
| LITT 3621 Early American Literature | Gussman | Every 1-2 years |
| LITT 3635 Advanced Poetry Writing Workshop | Dunn | Every year |
| LITT 3636 Advanced Fiction Writing Workshop | Dunn | Every year |
| LITT 3712 Frost, Stevens, Roethke | Dunn | Every year |
| LITT 3713 Rise of the British Novel | Lenard | Every 2 years |
| LITT 3800 Independent Study in Literature | Staff | As required |

4000-level Courses Currently Available

| | | |
|---|-------|--------------|
| LITT 4610 Senior Seminar | Staff | Twice a year |
| LITT 4800 Independent Study in Literature | Staff | As required |

Literature Self-Study Document (2002)

Program goals and objectives

Fundamentally, the Literature Program seeks to provide its students with an educational experience that promotes skills-based learning as well as the intellectual awareness and maturity that are the hallmarks of a liberal arts education. Stressing analysis and synthesis in reading and writing in all of our classes, our curriculum has specific goals:

- Students will be able to identify the forms of literature and to understand the specific characteristics of each form and the demands it makes on its audience.
- They will gain a sense of the historical continuities and cultural contexts of literature.
- They will understand and be able to apply methods of literary and critical analysis so that their interpretations are based on acceptable methodologies.
- They will understand and be able to apply both the techniques and various materials of literary research so that they may place and understand those interpretations in the context of ongoing scholarship in the field.
- They will become conversant in the computer and technological literacies that now intersect and influence literary studies.
- They will develop their writing and speaking abilities so that they may communicate their ideas about literature clearly and persuasively.
- They will learn to think independently.

While many of our majors indicate that they plan to teach, we tie our curriculum and its objectives to no specific career. We believe that the skills described above would prove to be assets to our students in a variety of careers. Anecdotal and published evidence suggests that employers of all

stripes are hungry for employees who can think critically and creatively, and, just as importantly, write and speak well. The program's emphasis on technological literacy marks another communication skill that is increasingly valuable in today's job market.

Introduction to the Curriculum since 1996-1997:

In 1996-97, the year of our last self-study, we proposed major changes to the existing curriculum, in order to emphasize "skills acquisition and non-periodic approaches to literature" (11). That curriculum, which had changed little since 1987, had a five-course core:

- LITT 1100 Introduction to Literature
- LITT 1101 Literary Methodologies
- LITT 2100/2101 European Literature I or II
- LITT 2102/2103 British Literature I or II
- LITT 2104/2105 American Literature I or II

In addition to that core, students in our Graduate School/English track (which serves the bulk of our majors) had to complete eleven additional program courses, including

- LITT 3205 Shakespeare
- LANG 2115 History of the English Language
or LITT 3125 Literary Theory and Criticism
- LITT 3XXX Major Author course
- LITT 3XXX Period Course
- LITT 3XXX Elective
- LITT 4610 Senior Seminar
- Or LITT 4900 Senior Project

We felt then that this curriculum was too conservative, that our students would be better served by moving the emphasis from survey courses and periodicity to the development of critical and analytical approaches to literature. While we did not want to dispense with giving students some sense of literature's development over time (note that historical continuities and generic considerations remain part of our list of program goals), we did not want them to be the center of our practice. Such a change seemed in line with trends within our discipline. In emphasizing our students' acquisition

of critical and analytical skills rather than a discreet body of knowledge, we felt we would be giving them an education with greater application beyond the classroom. In addition, our new curriculum would offer students greater flexibility in developing individual programs of study due to a smaller core and fewer specifically required courses. This revised curriculum is described below.

The Current Core

All Literature students will complete three courses in common:

LITT 1101: Literary Methodologies
LITT 2123: Introduction to Research in Literature
LITT 4610: Senior Seminar

Literary Methodologies is the first literature course taken by a student after he or she has declared the major. (It may be taken concurrently with other 1000-level or 2000-level Literature courses.) The course provides an intensive introduction to the requisite skills of close reading and intrinsic analysis. It also provides brief introductions to a selection of literary theories. Introduction to Research in Literature introduces students to the evaluation and use of secondary sources (resources available in electronic and traditional library resources). Students conduct directed research in order to understand selected primary works within critical and cultural contexts. Senior Seminar is the capstone course for most Literature majors. Students apply a sophisticated critical approach to a text or texts of their choosing. A thoroughly researched thirty-page research paper, with annotated bibliography, as well as a presentation on the paper's thesis, are the expected results. (More specific descriptions of LitMeth and Senior Seminar appear below in the Curricular Assessment section.)

The Tracks

The program offers four tracks: Graduate School/English; Creative Writing; Pre-Professional; and Theatre/English. Each of these tracks is a sequence of courses drawn from this program and from other programs in the college that should prepare students for a career. Tracks are the program's

recognition that students have legitimate desires to enter the workplace after graduation with a major in one of the humanities.¹

The Graduate School/English Track

This track is designed for two, often overlapping, categories of students: those who desire to continue their literary studies in graduate school and those who intend to obtain teaching certification by meeting the additional requirements of the EDUC program. The track is based on the assumption that such students need a curriculum of breadth over all types and periods of literature and depth in various periods, authors, or theoretical approaches.

In addition to the common core, students must complete the following:

Lower-Level (2 courses): 8 credits

LITT 2xxx

LITT 2xxx

Upper-Level (5 courses): 20 credits

LITT 3xxx Classical or Medieval Literature

LITT 3xxx Renaissance or 17th-century Literature

LITT 3xxx 18th- or 19th-century Literature

LITT 3xxx 20th-century Literature

LITT 3xxx Elective in any period

Electives/Cognates and/or Language (6 courses): 24 credits

- 0-3 LANG courses (depending on what was needed to fill the foreign language requirement, see above)
- 3-6 electives, in LITT or LANG (available terms of British & American Literature LITT 2102/2103 and LITT 2104/2105 strongly recommended for EDUC) or

¹ This is a description of the curriculum as it now exists and does not precisely represent the curriculum we put in place in 1997. This curriculum reflects some restructuring of the Theatre/English track—from the theatre side as well as one change to the pre-professional track on the science side. The literature requirements in all of the tracks, though, have not changed since 1997. The other major change in the curriculum were the result of the separation of the literature and foreign language programs in 1998. This change will be discussed in the text itself.

- Cognates (courses in other ARHU programs HIST, PHIL, ARTV, ARTP, COMM or in closely related disciplines outside ARHU, determined in consultation with program preceptor).
- EDUC students must include, in their program electives or general education, work or courses in minority/non-Western literature, composition, speech, and computers.

Where the program used to require three survey courses at the 2000-level, the new 2000-level requirement does not specify period coverage. Faculty have developed theme-based courses, courses that emphasize cultural approaches and the use of new technologies inside and outside of the classroom. Some of the courses designed and offered since 1996 include Detective Fiction; Readers, Writers and Books; Computing in the Humanities; The Search for the Holy Grail; Contemporary American Fiction; The Great American Novel; and Literature and Empire. These courses have no prerequisites and are designed to attract majors and nonmajors alike. While allowing faculty to explore interests that need not coincide with period coverage, the courses help familiarize majors with the program's approaches to literature as well as allowing it to expand the number of service courses it provides the college. Such courses also promote the program within the college and help us to draw new majors and minors.

Our concern with periodicity has moved to the 3000-level, where students must take one course from the four different historical groupings (listed above), and one additional course from any historical period. One of these five courses must be in American Literature. The distribution of 3000-level courses is designed to assure students' basic familiarity with trends of literary development but does not require specific courses.

The program is in the process of developing a series of online readings courses for its majors. Offering students from one to four credits, these courses allow students to move at their own pace through wide range of canonical literature. Interested students consult with the faculty member serving as Readings Coordinator (currently Professor Thomas Kinsella) in order to choose an appropriate list and to complete required paperwork. We envision these courses to be taken by students preparing for the National Teachers Examination (NTE) or the Graduate Record Examination (GRE). Reading lists, guide questions, and other course materials are available online. We currently offer five online courses: Medieval Drama, Romantic

Poetry, Travel Literature, Stream of Consciousness, and Feminist Literary Theory.

The greater flexibility at both the 2000- and 3000-level in this new curriculum is crucial, given the small number of program faculty. The program found it difficult to assure that the larger number of required courses in the old curriculum could always be offered. Under the new curriculum, with the help of associated faculty, we have been able to offer at least one course from each historical period each semester, thus assuring that students can get the courses they need to graduate.

The requirements for the remaining tracks incorporate the basic changes and premises of this track, while incorporating coursework specific to the emphasis declared in their titles. They are described below.

The Creative Writing Track

This track is designed for the student who is interested in developing creative writing skills. Students choosing this track will work with the college's resident and visiting authors. *Samples of student writing must be submitted for evaluation before admission to this track.*

In addition to the common core students must complete the following:

- LITT 3xxx Classical, Medieval, Renaissance or 17th-century Literature
- LITT 3xxx 18th- or 19th-century Literature
- LITT 3xxx 20th-century Literature
- PHIL 3114 Aesthetics

In addition, the student must fulfill either the poetry or the fiction concentration.

Poetry Concentration

- LITT 1112 Introduction to Poetry
- LITT 2635 Poetry Writing Workshop
- LITT 2636 Fiction Writing Workshop
- LITT 3635 Advanced Poetry Writing Workshop*
- LITT 3712 Frost, Roethke and Stevens

Fiction Concentration

LITT 1110 Introduction to Fiction (substitutions permitted, with preceptor's approval)
LITT 2635 Poetry Writing Workshop
LITT 2636 Fiction Writing Workshop
LITT 3636 Advanced Fiction Writing Workshop*
One LITT 3000-level major author course from among the fiction writers available

* (may be repeated once for credit)

Electives For The Creative Writing Track

In addition to the required courses above, students will select four more courses from LITT or other areas related to the humanities, with the further proviso that they must satisfy the Foreign Language requirement, which may involve 0-12 credits of these electives.

It is strongly recommended (but is not mandatory) that Creative Writing students take Shakespeare (LITT 3205). The Editorial Process (GAH 2803) is recommended toward fulfilling the General Studies requirement.

The Pre-Professional Track

The Pre-Professional track is designed for students who want to enter the professions of law or medicine with a background in the humanities. This track was originally introduced as a result of studies that suggest that a humanities background is desirable to law and medical schools and because of the conviction of the program that the ethical questions facing lawyers and doctors today can be better faced with a humanities background.

Each of the pre-professional concentrations (**Law** and **Medicine**) consists of fourteen required courses. The **Law** concentration also allows two electives.

Seven of the fourteen required courses are in LITT and are the same for both concentrations: 28 credits

LITT 1101 Literary Methodologies

LITT 2123 Introduction to Research in Literature
LITT 2xxx
LITT 3xxx Classical, Medieval, Renaissance or 17th-century
Literature
LITT 3xxx 18th- or 19th-century Literature
LITT 3xxx 20th-century Literature
LITT 4610 Senior Seminar

In addition to these seven courses, each concentration has its own set of seven required courses.

Law Concentration: 28 credits

The student applying to law school must take at least one course from at least seven of the following groups:

1. Accounting

ACCT 2110 Financial Accounting
ACCT 3111 Federal Taxation of Individuals
ACCT 3115 Federal Taxation of Corporations and Partnerships

2. Criminal Justice

CRIM 1100 Introduction to the Criminal Justice System
CRIM 2110 Nature of Crime & Delinquency
CRIM 2140 Research Design & Methods in Criminal Justice

3. Economics

ECON 1200 Introduction to Macroeconomics
ECON 1400 Introduction to Microeconomics
ECON 2236 Political Economy

4. History

HIST 1152 Introduction to U.S. History to 1865
HIST 1153 Introduction to U.S. History since 1865

5. Computers

CSIS 1180 Microcomputers and Applications

6. Philosophy

PHIL 1203 Informal Logic

PHIL 1204 Symbolic Logic
PHIL 2112 Ethics: Theory and Practice

7. Law

PLAW 3110 Legal, Social, Ethical Environments of Business
PLAW 2120 Business Law I
PLAW 3120 Business Law II

8. Political Science

POLS 1100 Introduction to Politics
POLS 2100 Introduction to American Politics
POLS 3123 Judicial Process
POLS 3221 Constitutional Law

Electives: 8 credits

Electives may be additional LITT courses, cognates from other ARHU programs, or additional electives from the concentration.

Medicine Concentration: 33-37 credits

The student applying to medical school must take at least seven of the following ten courses:

BIOL 1100 Organisms and Evolution and lab (5 credits)
BIOL 1200 Cells and Molecules and lab (5 credits)
CHEM 2110 Chemistry I - General Principles
and lab (5 credits)
CHEM 2120 Chemistry II - Organic Structure
and lab (5 credits)
CHEM 2130 Chemistry III - Organic Reactions
and labs (4-5 credits)
CHEM 2140 Chemistry IV - General Principles
and lab (4 credits)
PHYS 2110 Physics for Life Sciences I , lab (5 credits)
PHYS 2120 Physics for Life Sciences II, lab (5 credits)
PHYS 2220 Physics I and lab (6 credits)
PHYS 2230 Physics II and lab (6 credits)
MATH 2215 Calculus I (5 credits)

Foreign Language: A competency in a modern foreign language would be helpful to students in either of these tracks and in their graduate work. They are strongly urged to use their elective category to take at least a year's worth of LANG.

For the Pre-Professional track, in special cases, with the permission of the program preceptor and the director of academic advising, up to two courses suggested for the track and not part of the normal offerings of Arts and Humanities may be taken as part of the at-some-distance category of the student's general education.

Theatre/English Track

Students wishing to combine study of literature and the physical theatre must fulfill two sets of requirements, one in LITT and the other in ARTS. Students wishing to teach high school English and Drama should consult the director of teacher education about requirements for certification/endorsements in that area (including additional work in speech).

The Literature Segment (8 courses): 32 credits

LITT 1101 Literary Methodologies
LITT 2123 Introduction to Research in Literature
LITT 2xxx (or LITT 2412)
LITT 3xxx Classical or Medieval Literature
LITT 3205 Shakespeare
LITT 3xxx 18th- or 19th-century Literature
LITT 3xxx 20th-century Literature
LITT 4610 Senior Seminar (or LITT 4900 Senior Project)

The Theatre Segment: 32 credits

ARTP 2183 Theatre Crafts (4 credits)
ARTP 2681 Acting I (4 credits)
ARTP 3111 Theatre Lit I (4 credits)
ARTP 3113 Theatre Lit II (4 credits)
ARTP 3180 Directing (4 credits)

Choose four credits from the following:

ARTP 2682 Acting II (4 credits)
ARTP Elective in Singing/Voice (2 credits)
ARTP Elective in Dance/Movement (2 credits)
ARTP 2980 Production Practicum (1/1/1/1 credits)

Choose two from the following three courses:

ARTP 2285 Lighting and Design (4 credits)
ARTP 2287 Costume Design (4 credits)
ARTP 2683 Scenic Design (4 credits)

Foreign Language: A competency in a modern foreign language would be helpful to students in this track. They are urged to take at least a year's worth of foreign language.

It should be noted that at the time we introduced this curriculum the program offered a fifth track: Literature/Language, with French, Spanish, or Latin concentrations. This track disappeared when the Literature and Language programs separated after the 1997-1998 academic year. The rationale for this move was that only as a separate Language program would the college, again, have Language majors. The split--which was reasonably and amicably agreed on by all parties--has had the result that, indeed, Stockton now has Spanish and French majors as well as a Classics minor. All Language teaching at Stockton is now co-ordinated by the ROML (formerly LANG) faculty alone, thus giving them the opportunity to structure a more coherent and focused curriculum, one that makes sense for their students.

Curriculum worksheets for all of the tracks comprise Appendix 1.

The Minor

In addition to the curricular changes made to the major in the last five years, in 2001 the program instituted a minor in Literature. Consistently large numbers of majors had made us reluctant to create a minor. After repeatedly being asked about a minor by students interested in taking additional coursework in Literature but who wanted some official recognition of their effort, we finally decided to create one. A minor, we reasoned, would allow us to further serve the college by opening more of our courses to nonmajors. It would also allow us to serve our division by allowing students, who were,

for one reason or another adverse to majoring in an arts or humanities-based discipline, to benefit from their exposure to the arts and humanities. It would also allow us to serve our majors by bringing students with other training and viewpoints into our classrooms. We felt it was a win/win situation. The minor proposal was approved by the Faculty Assembly in January 2001 and by the Dean's Council in September 2001. The description below is taken from the "Proposal for a Literature Minor," which is included in its entirety in Appendix 2.

Like the major, the minor sets out a coherent curricular structure while allowing for student choice. It consists of five Literature program courses, totaling twenty credits:

- LITT 1101 (required of all majors; prerequisite for 3000-level courses: 4 credits
- 2 courses at the 1000 or 2000 level: 8 credits
- 2 courses at the 3000 level or above: 8 credits

There are no prerequisites for the two courses taken at the 1000 or 2000 level. However, students must take LITT 1101, the only specific course required for all minors, before enrolling in courses at the 3000 level and above. LITT 1101, Literary Methodologies, is one of the core courses in the Literature curriculum, providing necessary training in literary analysis. We require it as a prerequisite for upper-level work for our majors, and require it of our minors, so they will face no disadvantage in our 3000-level courses. Minors, like majors, will be expected to get grades of C or better in order to receive credit for program courses.

Students must meet with one of the five program faculty for precepting in the minor.

Proposed Changes to the Curriculum

Professor Kenneth Tompkins has well-summarized the results of our curricular revision in his 1997-98 coordinator's report: "What we have done, then, brings our curriculum into general agreement with national trends, provides a bit more flexibility for our students without, we believe, losing coverage and depth, offers faculty the opportunity to teach new courses—something not possible in the older model, and, finally, adds a

computer element to what we do which will keep our students competitive in the job market” (2). Yet, in the last five years, other local and national trends have emerged that the program has felt itself both bound and uniquely positioned to address. The great influx of, for the most part, Spanish-speaking immigrants in New Jersey and surrounding area, has led to a local demand for both bilingual and English as Second Language teachers. In concert with the Education program, which is currently applying for state certification in ESL, the Literature program has begun to design an ESL track, which will also be interdisciplinary. We have already piloted an Introduction to ESL course (at the 2000 level) for the Spring 2002 semester and will offer that course again in the Fall. Currently staffing the course with an adjunct, we would hope, once the track and population for it are established, that the administration would be willing to entertain our request for an additional ESL position. We are now finalizing the curriculum, which, in addition to Literature courses, would potentially draw courses from Anthropology, Speech, Communications, Psychology, Sociology, and Social Work. We hope to propose the track sometime in 2002.

On the national level, the evolving information economy has put sophisticated literacy skills, both textual and visual, in demand. The commitment to technological literacy described above has thus led the Literature program to develop an interdisciplinary track in New Media Writing and Design. The description below is taken from our original proposal for the track, which is included in its entirety in Appendix 3:

By refocusing writing, literacy, and analytical skills more clearly on emerging modes of textuality, we can better prepare students for employment in the 21st century. We believe our students will get work more easily and will begin at higher salaries than have been the norm for them. We expect graduates to begin careers in communications media, including public relations, advertisement, and web-based dotcoms. Graduates will also be well situated for employment in institutional settings, producing newsletters, e-zines, and other web-based communications. We expect to train students who will be increasingly sought by businesses/tech companies. In addition to the significant skills that Literature majors traditionally bring to the job market, students in the New Media Writing and Design track will gain mastery of visual and textual skills needed to exploit the potential of web-based technologies.

We see this track as a first step in creating a cutting-edge humanities curriculum. Students will be well prepared to continue their graduate work at Stockton within the MAIT (Master's of Instructional Technology) program. They will be able to provide public school classrooms with creative and up-to-date technical knowledge. The New Media Writing and Design track seeks to tap the deep potential of Stockton's faculty and technological resources.

The track will be composed of a series of courses within the Literature and the Visual Arts programs, chosen from existing and newly developed courses. Their goal is to introduce students to the underlying concepts of visual communication and to skillful web design. Foundation courses such as Literary Methodologies, Introduction to Research in Literature, and Technical Writing. Writing and analysis skills will sharpen writing and analytical skills. Innovative practical and theoretical courses, such as Hypertext Creation and Analysis of On-line Texts, will deepen student understanding of emerging rhetorical strategies. Upper-level courses will include Multi-Media Authoring, Future Texts, and a Capstone course leading to the presentation of student portfolios and the possibility of internships.

Few Literature programs are moving in the directions outlined here. Our research suggests that we are the advance guard. In order to develop this track as comprehensively as it should be developed, we requested and received institutional support in the form of one additional faculty line. With additional resources we envision the addition of a variety of related activities. We would like to create a well-connected internship program to add to the skills and dossiers of our students. We envision the creation of a student-centered project lab, where students cooperate to develop web-based media for coursework and the college community. With enough student interest we could even begin planning further studies at the MA level.

Specific coursework and course descriptions for this track are provided in the track proposal.

Curricular Assessment

The Literature program has been developing and incorporating assessment strategies in individual courses for several years and plans to expand this

process over the next five years. On-going assessment will aid us in strengthening our instructional program, preparing our students for advanced training and careers, and supporting the mission of the college.

The Literature faculty recognizes that “programmatic assessment requires faculty to collect information about the curriculum as a whole. Faculty need to know where students end up, as well as where they begin, and something about what happens along the way” (Palomba 68). Furthermore, we understand assessment to be “an activity done with and for students, not to them” and wish to engage students as active partners in the process (Palomba 71). The benefits to students of involvement in assessment include on-going improvements to the programs based on information gained, direct feedback on their own performance, and opportunities to reflect on their own learning and development.

The first major step in developing an assessment strategy was the re-evaluation and major curricular revision described above. These changes produced an improved curriculum that provides all students with instruction in methods of literary and critical analysis, techniques and varieties of literary research, technological skills, historical coverage, foreign language instruction, and multiple opportunities for upper-level, in-depth study of literature. The coherence of our curriculum facilitates our ability to design courses that enable students to meet the program’s overall goals and objectives.

In general, our assessment strategies are closely tied to classroom activities, and we expect to continue this practice. We believe that assessment that is seen as a natural part of the teaching and learning process can motivate students to participate and do well. By drawing on existing classroom practices, and developing additional ones, the program will be able to generate information that is tied to important consequences for students.

Our primary assessment efforts are focused, at this time, on two courses: Literary Methodologies and Senior Seminar. Literary Methodologies is our gateway course, taken by all majors, preferably in the freshman or sophomore year (though transfer students often do not take the course until they are juniors), and the first of several required courses for the major. Literary Methodologies serves as a broad introduction to the field of literary studies. To that end, the course provides students with an introduction to and the opportunity to practice *close reading* (a foundational method of

literary analysis); an introduction to and practice with related methods of *literary analysis* (including narrative analysis, metaphorical analysis, and intertextual analysis); and an introduction to and practice with *electronic literacies* (such as Web Caucus, HTML, weblogs, navigation and design).

The primary assessment strategy in Literary Methodologies is the student portfolio. Throughout the course, students develop an on-line portfolio. This final portfolio, which is graded, consists of revised essays (some are required, some of the students' choosing) and a reflective statement on the student's learning process in the course. The purpose of the portfolios is to provide faculty with an in-depth and holistic view of the student's growth over the course of the semester, to provide students with opportunities to improve their writing skills and demonstrate their understanding of the technological skills and concepts taught in the course, and to encourage students to reflect on what they have learned and link what they are doing to the goals of the program.

Senior Seminar, our capstone course, is taken by all students in the first or second semester of their senior year (with the exception of a few students, primarily in the Literature and Theater track, who take the Senior Project option instead). Though the topic of the Senior Seminar varies, the major focus of the course is the student's research and writing of a thirty-page literary research paper, including an annotated bibliography, and an oral presentation of the student's research findings. The course allows students to demonstrate their understanding of and improvement in the areas emphasized by the program, such as critical analysis of literary text, understanding and use of literary theory, understanding of literary research and ability to incorporate research findings appropriately, the ability to summarize and present the results of one's research orally, and the ability to use technology effectively for research and presentation.

The faculty in the Literature program work closely on these courses to ensure consistency and quality control. However, many of the agreed upon goals have not been put in writing, or made available, in writing, to students. One of our most important goals, then, is to articulate and publish the program's goals in various places including on-line program descriptions, pamphlets and other materials provided to prospective and new students, curricular and advising materials, pamphlets, syllabi, and handouts.

The Literature program has been concerned not only with students' achievement of cognitive goals but also affective ones. To that end, we have developed an *Etiquette Handbook* that provides students with information about the program's affective goals—what we understand to be the attitudes, behavior, dispositions, and postures the program values and believes fosters student achievement. Students receive the handbook in the Literary Methodologies course and discuss and review it as part of the class material.

We plan to add to this handbook a general statement about the program's cognitive goals for students, eg. learning goals, an explanation of how goals are addressed in various courses, and a description of how assessment activities will be used to determine if the goals are being achieved. (A copy of the *Etiquette Handbook* has been included among the supplementary materials to this self-study.)

The Literature program also uses alumni reports to measure outcomes, and will continue to solicit this information from graduates. Currently, we collect and archive alumni reports on Web Caucus. We solicit this information via our bi-yearly alumni newsletter. We also receive reports informally through personal contacts from students, and requests for letters of reference.

Other goals for the next few years include:

- Developing and publishing a written statement of learning outcomes for the Literature Program (Diamond 57);
- Clarifying and publishing instructional goals and objectives in Lit Meth and Senior Seminar; developing appropriate learning outcomes (may include use of Teaching Goals Inventory, Angelo and Cross, 20-23);
- Creating additional assessment techniques and instruments, such as grading rubrics and learning centered syllabi (Diamond 193-202) for explaining expectations and evaluating student performance;
- Integrating program objectives across the curriculum, such as incorporating technology into classes at the 3000 level;

- Creating opportunities and incentives for students to revise and develop their on-line portfolios beyond the gateway course;
- Designing and administering a survey to recent alumni (this could include questions on the importance of major program areas, practical experiences that had contributed to the individual's education, precepting, etc.; see Diamond 103).

Some additional ideas we are considering to involve students in the assessment process:

- Inviting or requiring students in the Literary Methodologies or Intro to Research courses to attend the Senior Seminar presentations (and to write or respond to them in some way),
- Asking juniors or seniors to serve as mentors to LitMeth students who are getting started with portfolios,
- Providing students with examples of a range of portfolios and senior seminar projects as examples of completed assessment activities.

All of these activities would help students to understand better the program's goals and objectives, the purpose of assessment, why they are being asked to participate, what is expected of them, and how they will be evaluated.

Finally, we have consulted with Professor Sonia Gonsalves, Director of the Institute for College Teaching at Stockton, on ideas and strategies for program assessment. We will continue to work with her and to take advantage of the resources of the Institute as we develop new tools and initiatives.

Some Numbers

Below are a series of charts and text that provide a variety of statistics on the Literature program.

Table 1: Graduation statistics for the Literature Program, the Arts & Humanities Division, and the College, 1990 to 2001

| <u>Year</u> | <u>LITT graduates</u> | <u>ARHU graduates</u> | <u>College graduates</u> |
|-------------|-----------------------|-----------------------|--------------------------|
| 1990-91 | 33 | 73 | 916 |
| 1991-92 | 41 | 90 | 1030 |
| 1992-93 | 43 | 106 | 1089 |
| 1993-94 | 52 | 131 | 1062 |
| 1994-95 | 66 | 148 | 1143 |
| 1995-96 | 68 | 135 | 1153 |
| 1996-97 | 55 | 124 | 1217 |
| 1997-98 | 48 | 147 | 1357 |
| 1998-99 | 46 | 173 | 1371 |
| 1999-2000 | 50 | 194 | 1456 |
| 2000-01 | 49 | 185 | 1430 |

Table 2: Statistics on Declared and Intended Majors in the Literature Program, 1991-2001

| <u>Year</u> | <u>LITT</u> | <u>ARHU</u> | <u>RSC Matric.</u> | <u>% of RSC total</u> |
|-------------|-------------|-------------|--------------------|-----------------------|
| 1991* | 169 | 481 | 4965 | (3%) |
| 1992* | 224 | 524 | 5054 | (4%) |
| 1993* | 253 | 571 | 5130 | (5%) |
| 1994* | 266 | 550 | 5147 | (5%) |
| 1995* | 269 | 528 | 5360 | (5%) |
| 1996* | 275 | 538 | 5512 | (5%) |
| 1997** | 219 | 623 | 5600 | (4%) |
| 1998** | 205 | 660 | 5565 | (4%) |
| 1999 | 217 | 741 | 5607 | (4%) |
| 2000 | 206 | 775 | 5636 | (4%) |

*Communications and Language still part of Literature program

**Language still part of Literature program

Numbers of program graduates and majors have remained high even after splits from Communications, which established its own free-standing program in 1996 and began to draw majors in 1997, and Language, whose establishment of its own program in 1998 is discussed above.

Indeed, Literature remains one of the largest programs in Arts and Humanities, vying with Communications yearly for the highest number of majors. In 2000, Literature had 206 to Communications' 195. History, the division's next largest major, had 124 majors in 2000. (For a complete breakdown of ARHU majors for the last ten years, see Appendix 4).

Table 3: Enrollments in Literature courses (excluding creative writing workshops), Fall 1997 to Spring 2002

| | Intro to Lit /Dist. Ed. | Lit Meth | Other1000s/ Ind. Studs. | Lit Res | Other 2000s/ Ind. Studs. | 3000s/ Tuts., Ind. Studs. | Senior Sem/ Sen. Proj. | Total Lit Enroll. |
|-------|-------------------------|----------|-------------------------|---------|--------------------------|---------------------------|------------------------|-------------------|
| Fa 97 | 58/8 | 68 | 23/0 | 16 | 122/3 | 97/16 | 27/5 | 443 |
| Sp 98 | 64/0 | 36 | 0/0 | 36 | 63/8 | 120/27 | 19/6 | 379 |
| Fa 98 | 57/18 | 74 | 24/0 | 1 | 96/1 | 84/13 | 6/3 | 415 |
| Sp 99 | 69/0 | 34 | 0/1 | 1 | 134/2 | 93/6 | 25/15 | 420 |
| Fa 99 | 30/34 | 62 | 32/0 | 0 | 95/3 | 146/9 | 29/5 | 475 |
| Sp 00 | 59/0 | 46 | 0/1 | 1 | 96/0 | 133/19 | 19/11 | 430 |
| Fa 00 | 0/41 | 67 | 0/0 | 1 | 86/1 | 116/5 | 27/3 | 374 |
| Sp 01 | 52/0 | 47 | 0/0 | 0 | 88/3 | 116/4 | 31/4 | 375 |
| Fa 01 | 31/31 | 50 | 31/1 | 1 | 76/1 | 118/9 | 26/6 | 415 |
| Sp 02 | 57/0 | 38 | 0/0 | 1 | 102/3 | 133/0 | 12/8 | 403 |

Program enrollments have remained steady and high—even with the separation from Language. The numbers, given the statistics on declared and intended majors above, suggest the degree to which the Literature

program draws nonmajors to its curriculum as well as majors, and thus, serves the wider college community.

Table 4: Literature courses taught by all core and associate faculty, by # of sections

| | Intro to Lit | LitMeth | Other 1000s | Lit Res | Other 2000s | 3000s | Senior Sem |
|-------|--------------|---------|-------------|---------|-------------|-------|------------|
| Sp 97 | 3 | 1 | 1 | 0 | 3 | 11 | 1 |
| Su 97 | 1 | 0 | 0 | 0 | 1 | 0 | 0 |
| Fa 97 | 4 | 1 | 1 | 1 | 7 | 4 | 1 |
| Sp 98 | 2 | 1 | 0 | 1 | 2 | 7 | 1 |
| Su 98 | 0 | 0 | 0 | 0 | 2 | 0 | 0 |
| Fa 98 | 3 | 2 | 1 | 1 | 7 | 4 | 1 |
| Sp 99 | 2 | 1 | 0 | 1 | 6 | 7 | 1 |
| Su 99 | 1 | 0 | 0 | 0 | 0 | 0 | 0 |
| Fa 99 | 2 | 2 | 1 | 1 | 6 | 5 | 1 |
| Sp 00 | 2 | 2 | 0 | 1 | 4 | 7* | 1 |
| Su 00 | 0 | 0 | 0 | 0 | 1 | 0 | 0 |
| Fa 00 | 1 | 2 | 0 | 1 | 4* | 4 | 1 |
| Sp 01 | 2 | 2 | 0 | 1 | 3 | 5* | 1 |
| Su 01 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Fa 01 | 1 | 2 | 1 | 1 | 4* | 4 | 1 |
| Sp 02 | 2 | 1 | 0 | 2 | 5 | 7* | 1 |

The chart shows the distribution of Literature courses taught by *all* faculty. Typically, we offer more sections of Intro to Lit and LitMeth in the Fall term than in the Spring. Intro to Research, first taught in Fall 1997, was

offered once each subsequent Fall and Spring until this semester (Spring 2002). This semester we are offering two sections of the course, since the two sections of LitMeth in the Spring, along with transfers arriving in January mean very large enrollments. This semester, the program found it also could have done with another section of LitMeth as well. We will attempt to offer two sections of both these core courses each semester in the future.

Class size and scheduling difficulties for students suggest that our decision to offer more sections of LitMeth and Intro to Research are sound. Both courses are prerequisite to any 3000-level course. In Fall 1998, as Table 3 above shows, two sections of LitMeth had 37 students each; a single section of Intro to Research enrolled 39 students. In Spring 1999, 34 students were enrolled in LitMeth; 41 students were enrolled in Intro to Research. In Fall 1999 LitMeth enrolled 34 and 28 students; 30 students enrolled in Intro to Research. In Spring 2000 LitMeth enrollments dropped to 28 and 18; enrollment in Intro to Research ballooned to 46. Scheduling difficulties are also evident. Students, especially transfer students, frequently ask for permission to enter 3000-level courses before one or both of the prerequisites have been completed. In almost every case, such “jumping” is not beneficial to the student’s learning, although it may allow the student to graduate in a more timely fashion. This semester, for instance, the single LitMeth section available was not enough to service the transfer students who needed it, thus necessitating their “jump” to Intro to Research. Multiple sections of LitMeth in the Spring along with multiple sections of Intro to Research in either semester will allow students to enroll in courses according to the well-thought-out logic of the curriculum.

The number of additional sections of 2000-level courses has fluctuated during the Fall/Spring terms, from a high of seven to a low of two. Numbers of 3000-level courses have generally been higher in the Spring term. The Senior Seminar is offered once each Fall/Spring term. A few summer courses, but not many, are sporadically offered at the 1000 and 2000 levels. Course levels marked by an asterisk include two track-specific courses offered in Creative Writing. These are small-enrollment courses, not available to all majors; thus the 2000-level course offerings in the Fall and 3000-level offerings in the Spring are often less robust than they may at first appear.

Additional sections of Intro to Literature and 2000-level thematics would also be useful. Each may be considered as a feeder course for the major (the 2000-level courses have no prerequisites), and each would make Literature courses more readily available to the general College population. This semester, we have an adjunct teaching two sections of Intro to Literature, and are entertaining the idea of using adjuncts we know and trust to teach more regularly for us at the 1000-level. Adjuncts would make us more able to offer more sections of Intro to Lit as well as the Intros to Poetry and Fiction that are now taught infrequently, even though they are required for the Creative Writing track. (We allow substitutions for these courses so that students can progress.) In addition, next Fall, Deborah Gussman will offer Introduction to Literature by Women at the 1000 level. This course, more specific than Intro to Lit, may draw a slightly different population than that course. We can imagine, for instance, that Women's Studies majors may enroll.

For our current majors, the numbers of additional 2000-level and 3000-level courses seem adequate. More significant to our majors is whether an appropriate cycling of 3000-level courses is being maintained. The table below shows the history of our 3000-level offerings for the last five years.

Table 5: Distribution of 3000-level courses, by period

| | Class/Med | Ren/17thc | 18th/19thc | 20thc |
|----------|-----------------------------------|--|--|---|
| Sp 97 | 2) Lit of Bible; Chaucer; | 1) Cervantes; | 2) Brontes; Rest & 18th Lit; | 3) Garcia Marquez; Lat Amer Story; Frost, Williams & Stevens |
| Fa 97 | | 2) Shakes; Moliere; | | 2) Faulkner; Harlem Ren; |
| Sp 98 | 1) Med Lit; | | 2) Af-Am Women Writ; Amer Naturalism; | 3) Garcia Marquez; Af-Am Women Writ; Latin Am Short Story; |
| Fa 98 | | 2) Shakes; Milton; | 2) Early Amer Lit; 19th-C Amer Novel | |
| Sp 99 | 1) Soph, Shakes & Shaw | 2) Ren Lit; Soph, Shakes & Shaw; | 1) Amer Naturalism; | 3) Lit Theory; Soph, Shakes & Shaw; Frost, Roethke & Stevens |
| Fa 99 | 1) Med Lit; | 1) Shakes; | 2) Af-Am Women Writ; Victorian Lit; | 2) Af-Am Women Wri; Harlem Ren; |
| Sp 00 | 2) Lit of Bible; Chaucer; | 1) Milton; | 1) Amer Wom Writers; | 1) Faulkner; |
| Fa 00 | | 2) Shakes; Ren Lit; | 1) Rise of the Brit Novel; | 1) Native No. Am. Indian; |
| Sp 01 | 2) Lit of Bible; Medieval Lit; | | 1) Whitman, Dickinson, Hughes; | 1) Contemporary British Fiction |
| Fa 01 | 1) Chaucer | 1) Shakespeare | 1) Early Am. Lit. | 1) Faulkner |
| Sp 02 | 1)Greek Tragedians. | 1)Ren. Lit. | 2)Am. Romanticism; Am. Naturalism | 1) Contemporary Af- Am. Fiction |

Since Spring 1997, the term before curricular changes were made, courses offered by period seem balanced. No period has been without a course offering for two consecutive semesters. Offerings for the past and upcoming terms are modest and should be increased, but there has been coverage.

The 2000-2001 coordinator's report noted the program's concern that our ROML and General Studies colleagues may not continue to provide courses that round out the offerings of the core faculty. This continues to concern

us. We have seen the impact that losing just one associated faculty has on our program. When Professor Ippokratis Kantzios, ROML's Greek professor, left Stockton for another position after the Spring 2000 semester, we had to scramble to rearrange our course offerings for the Fall. Professor Kantzios regularly offered us two courses at the 2000 level. His replacement, Professor Alexander Alexakis, due to a surge in interest in Greek language study, offers us only one. ROML faculty also have in place a major in Spanish and have more recently developed a major in French. In addition to Greek minor, there is also one in Latin. We foresee a time when a flourishing Language program demands all of the ROML faculty's resources. Indeed, Professor Jeanne-Andree Nelson, one of ROML's French faculty, who regularly gives us a 2000-level course, has told us that due to the institution of the French major, she will no longer be able to do so.

Our General Studies colleagues, too, have been generous in offering courses in Literature; however, it seems unwise to expect and depend upon their continued offerings. If core faculty alone are considered, offerings drop to levels that cannot reasonably service our majors. If help from associate faculty were to disappear, program coverage would be strikingly inadequate.

In addition, Professor Stephen Dunn, by virtue of having been made a Stockton Fellow in the Arts in Fall 2000 and having won a Pulitzer Prize in 2001, has been given two course reductions in the last year. It is fortunate for the program that he has given up his teaching in the General Studies curriculum in order to serve the Creative Writing curriculum. Yet his plans to retire in two years and his entry into the transition-to-retirement program next year mean that his Beginning Poetry and Beginning Fiction Writing courses must be staffed with a temporary replacement during two of the four semesters that constitute the transition period. In addition, his retirement also throws the disposition of his line in question. Since President Farris announced the inauguration of a Student Creative Writing Fellowship at the Fall 2001 graduation, we are relatively sure that the college plans to keep the Creative Writing Program in place. Yet we remain concerned over what will happen to the line, who will control it, and whether or not we can count on the other lower- and upper-level Literature course offerings Professor Dunn has in the past provided.

Table 6: Literature courses taught by core Literature faculty, excluding creative writing courses, by # of sections

| | Intro to Lit | LitMeth | Other 1000s | Lit Res | Other 2000s | 3000s | Senior Sem |
|-------|--------------|---------|-------------|---------|-------------|-------|------------|
| Sp 97 | 1 | 1 | 0 | 0 | 2 | 4 | 1 |
| Su 97 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Fa 97 | 2 | 1 | 0 | 1 | 3 | 1 | 1 |
| Sp 98 | 2 | 1 | 0 | 1 | 0 | 1 | 1 |
| Su 98 | 0 | 0 | 0 | 0 | 1 | 0 | 0 |
| Fa 98 | 1 | 2 | 1 | 1 | 2 | 3 | 0 |
| Sp 99 | 1 | 1 | 0 | 1 | 3 | 3 | 1 |
| Su 99 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Fa 99 | 0 | 2 | 1 | 1 | 3 | 3 | 0 |
| Sp 00 | 1 | 2 | 0 | 1 | 2 | 2 | 1 |
| Fa 00 | 0 | 2 | 0 | 1 | 2 | 3 | 1 |
| Sp 01 | 1 | 2 | 0 | 1 | 2 | 2 | 1 |
| Fa 01 | 1 | 2 | 0 | 1 | 1 | 3 | 1 |
| Sp02* | 0 | 1 | 0 | 2 | 1 | 2 | 1 |

*Numbers for Spring 2002 are lower than other semesters due to Professor Thomas Kinsella's sabbatical.

Despite our ongoing staffing concerns, we remain pleased with our curriculum. We believe it effectively introduces students to the literary discipline, requiring them to engage with literature using a range of electronic technologies and traditional resources. Nevertheless, we continue to evaluate and rethink its goals and structures; in addition, we have many ideas that current resources do not allow us to implement.

Admissions

There is no special arrangement for seeking students for the program. All members of the program participate in a rotating basis in admissions events like open houses and campus visitations.

Precepting

First, some statistics:

Table 7: Total Number of Preceptees Assigned LITT Faculty

| <u>Year</u> | <u>Total Number Assigned</u> |
|-------------|------------------------------|
| 1997-1998 | 201 |
| 1998-1999 | 137 |
| 1999-2000 | 148 |
| 2000-2001 | 172 |
| 2001-2002 | 130 |

The total number of preceptees assigned to program faculty does not accurately represent program size, since students are often advised by faculty and administrators outside the program. A glance at our most recent “Preceptor Assignments by Major” printout confirms this fact. Literature has 183 majors, but the core Literature faculty (Dunn, Gussman, Honaker, Kinsella, Tompkins) advise only 130 of those majors. This printout also reveals that many majors are still being advised by Language faculty who were once part of our program. Indeed, the drop in preceptee totals from 201 in 1997-1998 to 137 in 1998-1999 is the result of the separation of Literature/Language into two programs.

Our numbers have remained steady over the last five years and we are happy to report that we have achieved greater equity in faculty precepting load. In 1997-1998 Tom Kinsella doubled the number of advisees of anyone else in the program. The departure of Anne Myles in 1999 meant that the numbers would be thrown off as her 28 preceptees went to existing faculty and Deborah Gussman started the Fall 1999 semester with 13 freshman and transfers. In the last two years, though, everyone’s numbers have evened out, with all five core faculty advising between 19 and 32 students.

Table 8: Number of Preceptees Assigned Individual LITT Faculty*

| | Dunn | Gussman | Honaker | Kinsella | Myles | Tompkins |
|-----------|------|---------|---------|----------|-------|----------|
| 1998-1999 | 27 | - | 29 | 32 | 28 | 21 |
| 1999-2000 | 33 | 13 | 40 | 29 | - | 33 |
| 2000-2001 | 28 | 35 | 37 | 39 | - | 33 |
| 2001-2002 | 19 | 27 | 32 | 27 | - | 25 |

*We exclude 1997-1998 because the program then had eleven faculty preceptors. Suffice it to say that during that academic year, Tom Kinsella had 49 preceptees.

We all take our commitment to precepting seriously, with our goals being to make sure that our students get the kinds of courses they need in a timely fashion. We make sure that they do not only follow the curriculum but that they also take courses in areas in which they may need work. We advise students to take writing courses, for instance, when their work in our classes suggests they need additional practice. We advise them to work as many graduation requirements into single courses as they are able (which EDUC students in particular appreciate) and help them understand the variety of requirements they must fulfill. A timely and cost-effective graduation depends not only on a student's ability to negotiate our curriculum but also to negotiate the Qs, Vs, Gs, and other alphabetical hurdles the college mandates. We consider ourselves good and conscientious preceptors.

Further Advising and Outreach

In 1997, Nancy Kaplan, the external reviewer for the literature side of what was then Literature/Language program, expressed some concern about the program's "failure" to provide sufficient career counseling to our students. Beyond providing some one-on-one discussions and the occasional panel about preparing for graduate school in English, the program had devoted little to no time counseling students about alternative careers. Since that review, the program has worked hard to address Kaplan's very pertinent concerns.

Certainly our move to a skills-based curriculum and our promotion of technological literacy have been driven, in large part, by our desire to make our students more viable on the job market. Our proposed tracks in New Media Design and ESL reflect our further commitment to this goal. Yet, the fact remains, that the track in which most of our students enroll is not geared

toward any particular career. Nor do we want it to be. We are proud to maintain that our program's goal is to provide our students skills applicable to a variety of careers. We had some rough ideas about some of the careers most hospitable to a Literature graduate, but needed to find out if we were, in fact, right. Thus, in the last five years we have been making a much greater effort to reach out to our alumni, to find out from them about what sorts of careers they had found after Literature and what use their Literature degrees were to them in those careers.

To that end, we have been collecting email addresses to create an alumni database. We have asked alumni to let us know where they are and what they are doing. Appendix 5, taken from Tom Kinsella's 1999-2000 Coordinator's Report, collects some of the career data we have received from alumni. We continue to stay in touch with them through an electronic newsletter we send off each semester. We generally receive half a dozen or so responses to each e-mailing. Thus far, we have a database of between 80 and 100 alumni. We have then contacted several of these alumni to participate in career panels we schedule each semester. At these panels, three or four alumni, chosen from a variety of professions, speak to our current students about their jobs, how they got them, and how useful their Literature training was proving in their careers. Thus far, we have had lawyers, teachers, editors, public relations people, and librarians. We have also invited representatives from Stockton's Career Services office to these panels so that students are aware of the sorts of help available to them in preparing to enter the job market.

We have continued to have panels about preparing for graduate school but have expanded our scope to include those alumni pursuing advanced degrees in fields other than English. We have had alumni in to talk about their graduate work in teacher education, counseling, and library science. These panels, particularly those on careers, have been well attended. Many of our students have reported that these panels have been both eye-opening and comforting. Knowing that there are careers ("besides teaching") and ways to pursue them have significantly reduced their anxieties about life after Stockton.

Co-Curricular Activities

In addition to the panels listed just above, we have continued to host an end-of-term party for our students each Fall and Spring, where program faculty prepare what can only be termed a feast. At the bash, as we fondly call it, creative writing students read poetry and short fiction, and cash awards are handed out for the best class essay, poetry and fiction. We also run an online conference, LitView, in which students, alumni, and faculty can talk informally about literary and related topics. Items range from discussions of favorite or most influential books; discussions of where, when, how--or if--one learned grammar before arriving at college; and “reviews” of books turned into movies as well as a discussion of the demands of the different media involved; etc.

In addition, Stephen Dunn runs the very popular Visiting Writers’ series, in which well-known poets and fiction writers are brought in to read from their work. These readings draw members of the local as well as the college community. Professor Dunn also sponsors and the creative writing students themselves produce *Stockpot*, a very good undergraduate literary magazine, published each Spring and distributed free-of-charge at the last Visiting Writer’s event of the year.

The program’s view of co-curricular activities beyond the ones listed above is that they should be student-initiated and run. With promises that students would take the lead in organizing meetings and activities, in Fall 2001, Professor Lisa Honaker agreed to sponsor, and thus, reactivate a Literary Honor Society, the Eta Rho chapter of Sigma Tau Delta, at Stockton. So the program anticipates even more co-curricular activity in its future.

Faculty

The program faculty has four full-time members: Deborah Gussman (Asst. Prof., American Literature), Lisa Honaker (Asst. Prof., 19th and 20th century British Literature), Thomas Kinsella (Assoc. Prof., 17th and 18th century British Literature) and Kenneth Tompkins (Prof., Medieval and Renaissance British Literature). Our attached vitae and course descriptions, in Appendices 6 and 7, attest to the varied interests, specializations, and accomplishments we bring to the program.

Professor Gussman has joined the program since our last self-study. She began teaching for us during the Fall 1999 semester. She replaces our previous Americanist, Anne Myles, who was denied tenure. The product of a search that drew well over two hundred applicants, she has proven to be a wonderful addition to our program.

Stephen Dunn, (Prof., poet), a member of the ARTS program, teaches primarily within LITT, and is considered a member of our core faculty. In April 2001, Professor Dunn won a Pulitzer Prize for his eleventh collection of poetry, *Different Hours*. We are fortunate to have had him teach for our program and wish him well as he begins his transition to retirement (described above).

Members of the Language program offer us courses on a regular basis. Professor Fred Mench (Prof., Classics, Latin) teaches 2000- and 3000-level courses on the Bible, Homer, and other Classical authors and texts. Professor Alexander Alexakis (Assoc. Prof, Classics, Greek) offers courses on Greek Literature at the 2000 level.

Two members of the General Studies division with background in Literature (Georgeann Lenard, Assoc. Prof., Writing) and Linda Nelson (Assoc. Prof., Writing) also teach selected courses within the program on a regular basis. Professor Lenard teaches lower-level Literature courses such as Introduction to Literature and American Literature 2, as well 3000-level courses such as Faulkner, American Naturalism, and The Eighteenth-Century Novel. Linda Nelson gives us the 3000-level Harlem Renaissance, and this semester has introduced another 3000-level course in Contemporary African-American Fiction.

While we are reluctant to make heavy use of adjuncts in our courses, we do so when we must or when they offer us a curricular option we might not otherwise be able to entertain. We have been fortunate to find talented people to give us courses. Lydia Fecteau, regularly teaches Introduction to Literature for us as a distance education course. As the above chart on enrollments shows, this course has grown in popularity since she first began to offer it in 1997. We have also recently hired Mary Steinacker, an ESL specialist, who is teaching our Introduction to ESL and will do so in the Fall as well.

As indicated above, we have recently been given the go-ahead to hire an additional full-time faculty member, with a specialization in New Media, to help us launch our proposed New Media track. We are currently collecting applications and will have completed our search by the end of the Spring 2002 semester. This new faculty member will begin teaching for us in Fall 2002.

Support Services

Librarian Carolyn Gutierrez's Report on Library Resources in Literature contains the following statistics: The number of volumes in the "P" holdings circulating in Literature was 19,790 in January 1998. In January 2002, that figure has grown to 21,399, representing an 8% growth in the library's Literature holdings in the last four years. In addition, the library subscribes to 91 periodicals, in print and microform formats, in support of the Literature program.

These numbers seem adequate to the size and character of the program, just as the library as a whole, has been regularly reported in recent Middle States reports to "exceed recommended holdings for a college of its size and mission" according to **Standards for College Libraries**. Still, the program's implementation of Introduction to Research in Literature as well as the existing Senior Seminar sometimes made it necessary early on to send our students off to research libraries at Rutgers. However, the recent acquisition of the MLA Bibliography online and students' judicious use of interlibrary loan has made those research trips less necessary than they once were. Students in the senior seminar may still make a run to Rutgers or even the New York Public Library due to the number of sources their final project requires, but the Stockton library is usually sufficient to our demands. Besides the MLA Bibliography, recently acquired electronic databases like the OED online, Humanities Abstracts, and World Cat get a great deal of use as well. (See Appendix 8 for Gutierrez's complete Report on Library Resources in Literature.)

According to Media Collection Specialist Candace O'Shea, the library media catalogue lists 304 titles "pertaining to literature."² O'Shea lists an additional 306 titles catalogued under Theatre (152) and Writing and

² O'Shea does not include a list of the 1250 feature films, which the library catalogues under literature.

Language (154) that might also be useful to our curriculum. Indeed a glance at only the first page of the Theatre list reveals nine titles that would be useful to the program, dealing as they do with specific writers and plays that various faculty teach. The program has no argument with the library's contention that Literature "is well represented in the media collections." The collections specialists make every effort to "keep abreast of this field" and have always been hospitable to program suggestions for additional purchases. (O'Shea's lists of the collections mentioned above comprise Appendix 9.)

Facilities and Resources

As one of the most technologically adept programs on campus, Literature's use of the electronic classrooms and labs at Stockton has increased over the last five years. In 1997, Nancy Kaplan remarked that only some of the Literature faculty were making use of new technology or incorporating the issues it raised into their classrooms. In 2002, all of the core faculty have integrated technology into their classrooms and pedagogy. Hypertext projects, PowerPoint presentations, and weblogs are routine parts of courses at all levels of the curriculum. (See <http://caxton.stockton.edu/thestacks/>, our weblog portal; <http://caxton.stockton.edu/PC/>, an Intro to Research e-zine; and <http://caxton.stockton.edu/DesertedVillage/>, an Intro to Research hypertext edition of Oliver Goldsmith's "The Deserted Village." We no longer opt to use the electronic resources available; we need them. And as more and more faculty across the college integrate technology into their courses, the competition for these resources has grown more fierce. Thus, the program has and continues to lobby for a dedicated humanities computer lab. Such a lab would be useful to several other programs in ARHU, chief among them Visual Arts and Communications. ARHU dean Ken Dollarhide supports this request and continues to lobby for it himself. We see this lab as important to the development of the interdisciplinary New Media track described above. It would be a resource that would allow Literature to more easily take advantage of other resources—the courses offered by our colleagues in ARTV and COMM.

As we move toward the formal approval of this new track, as well as our ESL track, we see the other programs in our division as resources we hope to make the most of. Interdisciplinarity is becoming more and more a part of our thinking about our future. While we see our own program as innovative,

we also see the cooperation with other programs necessary for us to mount these new tracks leading to further pedagogical innovations we have not yet imagined.

Besides curricular cooperation, the program is also trying to help establish more informal cross-disciplinary cooperation and camaraderie. Professor Thomas Kinsella has recently organized a series of meetings for ARHU faculty to discuss projects on which we might cooperate. At the meetings held thus far, division faculty have discussed applying for grants, arranging get-togethers at which various faculty could present their work, and “ARHU October,” a series of events coordinated by all of the division’s programs for next year’s Arts and Humanities month. We see increased division camaraderie and collaboration as another resource, one that will produce beneficial results for the separate programs, the division, and the college as a whole. We have the dean’s support and have already enlisted help from Beth Olsen, Stockton’s Grants Coordinator, who spoke at our November 2001 meeting.

The Administration

The program has enjoyed good relationships with both the Divisional and College administration. It has supported the separation of the Literature and Language program into two programs. It has supported our requests for replacement faculty when our full-time faculty have gone on sabbaticals or have accepted visiting positions. It has recently affirmed its support of both of our proposed tracks—ESL and New Media—with one sure full-time faculty line and adjuncts and the promise of additional staff as needed. Our current dean, as we have noted above, supports and continues to lobby for a dedicated humanities computer lab.

Long-Range Planning

Nancy Kaplan, the 1997 external reviewer, gave the program mixed reviews. On the plus side, she described our program as “outstanding,” noting an upward trend in our enrollment and graduation rates, remarkable, she argued, in light of a nationwide decline in interest and enrollment in the

humanities.³ She noted the faculty's dedication to its students, its "abundant energy, enthusiasm, and commitment to the highest levels of undergraduate education." "Credit for the program's measurable successes," she writes, "belong to this faculty: individually and collectively they continue to nurture the spirit of innovation and self-renewal in which the College was born" (2). She further praised the program for the new curriculum it was then just proposing and noted faculty efforts to integrate technology into the classroom, even as she urged us "to consider more fully the ways in which new writing technologies can prompt interesting questions about literary texts and practices" (5).

Yet all was not seashells and balloons. Kaplan expressed serious concerns about our ability to service either our existing or new curriculum given the program's allocation of faculty resources. For she found that despite students' positive assessment of the faculty and the curriculum, they complained at length about course availability and the resulting difficulty they had "fulfill[ing] course requirements in an appropriate sequence or in a timely way" (8). While the eleven Literature/Language faculty seemed appropriate to the number of program majors, Kaplan's analysis of faculty resources revealed that "90% of the students stud[ied] what 43% of the faculty teach"—British and American Literature or Creative Writing—which explained student concerns about course availability. She raised concerns about the program as it then existed, and even more concerns about the potential difficulties that our imminent separation would bring. Finding course selection in British and American Literature at the 3000-level "thin," she argued that "with or without curricular changes, five faculty are unlikely to be able to offer more courses at [the 3000] level than they currently teach."

Her recommendation: institutional commitment of resources to make both the Literature and Language programs viable. She also made the "immodest proposal" that Literature develop an "interdisciplinary program to study all of the artifacts produced in the name of popular as well as high culture," one that would "engage faculty and students interested in the visual, verbal, and performance arts, in communication studies, and in the social processes that form and transmit cultural values" (17).

³ In 1996, literature/language majors accounted for 6% of the college's graduating class—an increase of 200% over the course of 15 years (Kaplan 2).

We believe that this document directly answers Kaplan. It reveals how, in the intervening five years, the program has addressed the concerns she expressed and recommendations she urged in that 1997 review. Still, despite the program's best efforts, issues she raised remain. Kaplan's staffing concerns were valid in 1997 and remain so in 2002. Even with the new line for New Media Studies and the current commitment to staffing for our ESL track, the program's faculty resources are stretched mighty thin. As noted above, without cooperation from our ROML and GENS colleagues, we would be unable to service our existing curriculum. While we certainly appreciate the resources we have been given and will work hard to manage them effectively, we will continue to push for additional resources as we see fit.

And we will continue to think imaginatively. We see the curricular innovations described above as our own version of Kaplan's "immodest proposal." Our plans for the immediate future are to fully implement the new tracks described above. We see the process of their implementation as a springboard to further innovation and cross-disciplinary cooperation.

Works Cited

- Angelo, Thomas and K. Patricia Cross. Classroom Assessment Techniques: A Handbook for College Teachers, 2nd ed. San Francisco: Jossey-Bass, 1993.
- Diamond, Robert. Designing and Assessing Courses and Curricula: A Practical Guide. San Francisco, Jossey-Bass, 1998.
- Kaplan, Nancy. Consultant's Report: Stockton State College Literature Program Self-Study. May 1997.
- Palomba, Catherine. Assessment Essentials: Planning, Implementing, and Improving Assessment in Higher Education. San Francisco: Jossey-Bass, 1999.
- Tompkins, Kenneth. Coordinator's Report for the Literature Program, 1997-1998.

September 6, 2000

E-Media Writing and Design a track within the Literature Program

Below is an executive summary for the use of academic administrators. It is meant to inform and to encourage discussion as we develop a full academic proposal.

Overview

At the Richard Stockton College of New Jersey, the Literature Program is developing a cooperative, interdisciplinary track that provides students with the sophisticated literacy skills, both textual and visual, demanded by the evolving information economy.

- A series of courses within the *Literature* and the *Visual Arts* programs, chosen from existing and newly-developed courses, introduce students to the underlying concepts of visual communication, information design, and text management in collaborative environments.
- Writing and analysis skills are sharpened with foundation courses such as Literary Methodologies, Literary Research, and Technical Writing. Innovative courses, such as Hypertexts and Analysis of On-line Texts, deepen students' understanding of emerging rhetorical strategies and advance their ability to use them successfully.
- Upper-level courses include Multi-media Design, Information Management, Senior Internship, and a Capstone course with a multi-term portfolio requirement.
- Students will be prepared for careers in web-based information design and management.

Goals

New uses of text in hypermedia are beginning to demand unique skills not found in traditional communications, art, or writing programs. A logical discipline to elucidate this emerging focus on textuality is Literature.

By refocusing writing, literacy, and analytical skills more clearly on emerging modes of textuality, we plan to better prepare students for employment in the 21st century. We believe our students will obtain work more easily and will begin at higher salaries than have been the norm to date. We expect graduates to begin careers in communications media, including public relations, advertisement, and web-based dotcoms. Graduates will also be well situated for employment in institutional settings, producing newsletters, e-zines, and other web-based communications. Specifically, we expect our graduates to create and manage a range of information within hypertextual and multi-authored environments. They will be equipped to serve as “team leaders,” “project managers,” and “content designers.”

Closer to home, we see this track as a first step in creating a cutting-edge Humanities curriculum. Students will be well-prepared to continue their graduate work at Stockton within the MAIT program. They will be able to provide public school classrooms with creative and up-to-date technical knowledge. In short, the EMWD track seeks to tap the deep potential of Stockton’s faculty and technological resources.

Skills

(courses that deliver skills have been placed in brackets)

Hands-On skills:

--*Effective reading and writing: development of analytical, interpretive, and synthetic skills as they apply to written texts and to a student’s own writing* [Litmeth, Research, Technical Writing, Analysis of On-line Texts, additional req. Literature courses]

--*Effective writing for non-linear environments* [Web Design, Hypertexts, Analysis of On-Line Texts, Multi-media Design]

--*Web design* [Web design]

--*Production of webpages, e-zines, newsletters* [Litmeth, Research, Web Design, Hypertexts, Multi-media Design, Capstone Seminar]

--*Multi-media authoring* [Visual communication, Multi-media Design]

--*Content design* [Web Design, Hypertexts, Analysis of On-Line Texts, Multi-media Design, Information Management]

--*Information design: the theory of how information is categorized, managed, and delivered* [Information Management]

--*Language skills to communicate with web designers and programmers* [Visual Communication, Web Design, Multi-media Design, cognate course in computer programming]

--*Organizing and structuring content* [Information Management]

--*Management of text in collaborative environments* [Information Management]

--*Programming language* [cognate course in computer programming]

Abstract skills:

--*Gain familiarity with traditional rhetorical strategies* [Litmeth, Technical Writing, period Lit courses]

--*Gain familiarity with emerging rhetorical strategies* [Web Design, Hypertexts, Multi-media Design]

--*Gain familiarity with the Internet and with Internet trends* [Litmeth, Research, Web Design, Hypertexts, Analysis of On-line Texts]

--*Gain ability to assess and create effective visual representations* [Visual Communication]

--*Gain understanding of the role of text in 3D-virtual environments* [Hypertexts, Analysis of On-Line Texts]

--*Gain understanding of theoretical stances as they relate to textuality and design* [Hypertexts, Analysis of On-line texts, Capstone Seminar]

--*Place current media and design trends in literary historical context* [required period Literature courses and Literature electives]

Suitability

The Literature program is well suited to develop and maintain the E-Media Writing and Design track. Our experience with textuality and technology is long-standing. During the mid-1980s, the program designed a Desk-top Publishing track that ran successfully for several years. The program has been heavily engaged in the use of computer conferencing since its introduction to campus c. 1989. The program was the first on campus to use MOOs within the classroom (text-based virtual environments), to teach web-page development to all of its majors (HTML coding has been taught in our introductory program courses since 1997), to employ paperless courses, and to introduce a range of pedagogically significant web-based programming into the classroom. Our students have largely accepted and enjoyed the addition of computer-based skills to literature courses.

We now have a core of majors who will eagerly pursue more focused study of the intersection between traditional textual studies and technology, and we have laid the groundwork for a track that will attract students wishing to combine the best of liberal arts training with highly-marketable skills.

The Immediate Future

Few Literature programs are moving in the directions outlined here. Our research suggests that we are the advance guard. In order to develop this track as comprehensively as it should be, we are requesting institutional support in the form of one additional faculty line. Current faculty resources for the E-Media Writing and Design track are exceptionally tight. With additional resources we envision the development of a variety of related activities. We would like to create a well-connected internship program to add to the skills and dossiers of our students. We envision the creation of a student-centered project lab, where students cooperate to develop web-based media for coursework and the college community. With enough student interest we could begin planning further studies at the masters level. These ideas, and others, require the commitment of much time and energy. They are projects that the Literature program, as currently supported, would like to implement. With the addition of a faculty line in support of this track, we believe we can make the future a reality now.

Course Work at a Glance

Core Requirements

Literary Methodologies

Introduction to Research in Literature

Track Requirements

Visual Communication

Web Design

Technical Writing

Hypertexts

Analysis of On-line Texts

Multi-media Design

Information Management

Capstone Seminar

Additional Requirements

3 Literature courses at the 3000-level

1 Elective/Cognate course in computer programming language

2 Elective/Cognate course

Coursework Annotated

(existing courses have been marked with an asterisk*)

Core Requirements

* *Literary Methodologies*-An introductory level course concerned with various modes of textuality, analysis, and theoretical stances. Students are introduced to a range of necessary computer-based skills.

* *Introduction to Research in Literature*-Students are introduced to bibliographic research using Stockton's library and the internet. Appropriate evaluation and use of scholarly resources is stressed. Students continue to learn appropriate computer-based skills such as web-based editing and annotation.

Track Requirements

* *Visual Communication*-An introduction to various modes of visual communication in traditional arts as well as modern media.

* *Web Design*-Students learn strategies of web design based on a range of differing goals, such as news distribution, information analysis, sales, and academic scholarship.

Technical Writing-A course in technical writing and editing.

Hypertexts-An introduction to the theory and practice of reading and writing hypertexts.

Analysis of On-line Texts-An introduction to a broad view of textuality on-line, including analysis of newsgroups, weblogs, chat discussions, moos, and other verbal and visual on-line environments.

Multi-media Design-An upper-level course, meant to be taken after students have completed the previous track courses. Students will analyze examples of sophisticated multi-media projects and complete projects of their own.

Information Management-An upper-level course in the design, categorization, management, and accessing of information.

Capstone Seminar-A senior seminar asking students to complete sophisticated research and/or projects in appropriate areas of interest. Formal presentation of student project portfolios is one element of the capstone experience. Well-qualified students have the opportunity to pursue internships, before or after the Capstone seminar.

Additional Requirements

3 Literature courses at the 3000-level-These courses are distributed over various Literary epochs: 1) within Classical, Medieval, or Renaissance literature; 2) within eighteenth- or nineteenth-century literature; 3) within twentieth-century literature.

1 Elective/Cognate course in computer programming-Chosen with advice from a program preceptor. Java programming is a likely course.

2 Elective/Cognate courses-Chosen with advice from a program preceptor. These may be additional courses in Litt, ARTV, computer programming, or other appropriate Humanities courses.

Alumni Careers:

During Fall 1999, the Literature program sent a newsletter to alumni asking them to fill out an on-line questionnaire, inquiring about their present lives and careers. Out of 500+ letters sent, we have received 78 responses.

Careers varied widely. The following categories with numbers of alumni may give a sense of their current status:

| | |
|---------------------------|----|
| Business | 16 |
| Computing | 3 |
| Creative Writing | 3 |
| Education | 28 |
| Elementary | 6 |
| Secondary | 20 |
| Higher | 2 |
| Law | 2 |
| Public Relations | 4 |
| Publishing/ Journalism | 10 |
| Religion | 2 |
| Social Work | 3 |

Alumni who have obtained advanced degrees
(or are currently seeking such degrees): 19

Education is the chosen field of more than a quarter of the respondents. Those in business held jobs ranging from game warden, to president of a building contracting firm, to owner of a martial arts academy.

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EDUCATION:

Hofstra University - BA History-English, 1962
The New School - Writing Workshops, 1964-66
Syracuse University - MA Creative Writing, 1970

TEACHING EXPERIENCE:

Professor of Creative Writing, The Richard Stockton College of New Jersey -
1974-Present
(made Trustee Fellow in the Arts, 1991; Distinguished Professor, 2000)
Visiting Professor of Poetry: The University of Michigan, Spring, 2000
Woodrow Wilson Fellow in Poetry: At various colleges since 1990.
Distinguished Poet-in-Residence: Wichita State University. Spring, 1989.
Adjunct Professor of Poetry in M.F.A. Program: Columbia University 1983-1987.
Visiting Poet: University of Washington. Winter Quarter, 1980.
Visiting Lecturer in Poetry: Syracuse University, 1973-1974.
Assistant Professor: Southwest Minnesota State College, 1970-1973.

SUMMER WORKSHOPS: (a sampling)

Poet-In-Residence: Mt. Holyoke Writers Conference 1990, 1992.
Poet-In-Residence to Woodrow Wilson Fellows, Princeton University, 1989.
Poet-In-Residence Martha's Vineyard Writing Workshops 1998, 90.
Poet-In-Residence Bennington Writers Workshop, 1983-87.
Poet-In-Residence Summer Aesthetics Institute, 1979-81. California Poly Tech
University
Poet-In-Residence Artist/Teacher Institute, 1979-1994
Poet-In-Residence Aspen Writers Conference, 1977, 1987.
Poet-In-Residence Writers at Work Conference, 1975, 88, 94.

EDITORIAL EXPERIENCE:

Director, AWP Poetry Series 1980-1982
Assistant Editor, Flying Magazine 1967-1968

AWARDS & GRANTS:

Leonard O. Brown Prize (poetry) - Syracuse University, 1969
Academy of American Poets Award - Syracuse University, 1970

Winner: "Discovery '71" - annual competition sponsored by The New York Poetry Center (92nd Street Y)

Winner: Florida Poetry Contest, 1972

National Endowment for the Arts Creative Writing Fellowship, 1973

Selected by Stanley Kunitz as one of the outstanding "younger" poets for a special supplement to the American Poetry Review, 1974

Transatlantic Review Fellowship to the Bread Loaf Writer's Conference, 1975

First Prize: Hellrick House Annual Poetry Awards, for "Essay on Sanity," 1976

Theodore Roethke Prize - Poetry Northwest, 1977

Writing Fellowships to Yaddo, 1979-1990

Creative Writing Fellowships - New Jersey State Council on the Arts, 1979, 83, 93

National Endowment for the Arts Creative Writing Fellowship, 1983

Helen Bullis Prize - Poetry Northwest, 1983

Guggenheim Fellowship, 1984-85

Distinguished Artist Fellowship, New Jersey State Council on the Arts, 1986

Levinson Prize - Poetry, 1987

National Endowment for the Arts Creative Writing Fellowship, 1989

Mary Elinor Smith Prize, The American Scholar, 1989

Estabrook Distinguished Alumnus Award - Hofstra University, 1990

Oscar Blumenthal Prize - Poetry, 1990

The Iowa Review Subscribers Award. 1990

The James Wright Prize - Mid-American Review, 1993

Academy Award in Literature - The American Academy of Arts and Letters, 1995

National Book Critics Circle Award (finalist), 1996

Pulitzer Prize, 2001

The Wood Prize - Poetry, 2001

POETRY READINGS: (a sampling)

Yale, Cornell, Reed College, Rutgers University, Johns Hopkins, Syracuse University, Hofstra University, St. Lawrence University, South Dakota University, 92nd Street Y (New York City), Florida State University, Glassboro State University, Walker Art Center, Everson Museum, University of Arizona, Carnegie-Mellon University, Cortland, University of Nebraska, University of Wisconsin, University of Utah, University of Minnesota, Arizona State University, Case-Western Reserve University, University of Washington, Colgate, Kenyon College, University of Cincinnati, Brooklyn College, University of Texas, Sarah Lawrence, Franklin & Marshall, Harvard, Princeton, University of Illinois, University of Florida, The Library of Congress, many others.

PUBLICATIONS:

Books:

5 Impersonations - Ox Head Press, 1971

Looking For Holes In The Ceiling, University of Wisconsin Press, 1974
Full of Lust & Good Usage, Carnegie-Mellon University Press, 1976
A Circus of Needs, Carnegie-Mellon University Press, 1981
Not Dancing, Carnegie-Mellon, 1984
Local Time, William Morrow & Co., 1986 (Winner of National Poetry Series
Open Competition)
Between Angels, W. W. Norton, 1989
Landscape at the End of the Century, Norton 1991
Walking Light: Essays and Memoirs, Norton, 1993
New & Selected Poems: 1974-1994, Norton, 1994
Loosestrife, Norton, 1996 (Finalist, National Book Critics Circle Award)
Riffs & Reciprocities: Prose Pairs, Norton, 1998
Different Hours, Norton, 2000 (winner of the Pulitzer Prize)
Walking Light, BOA, 2001 (a New & Expanded Edition)

Books Edited:

A Cat of Wind, An Alibi of Gifts, New Jersey State Arts Council, 1977.
(An anthology and handbook of the State Poetry-in-the-Classroom Program.)
The Other Side of the Shouting, An anthology of sports poems
Silence Has A Rough, Crazy Weather, New Jersey State Arts Council, 1978.
(An anthology & handbook on teaching poetry to the deaf.)

ANTHOLOGIES: (a sampling)

Intro #2 - Bantam, 1969
Syracuse Poets - Syracuse University Press, 1970
New Voices in American Poetry, Winthrop, 1973
Poems One Line or Longer, Grossman, 1973
Minnesota Poets Anthology - St. Cloud University Press, 1973
University and College Poetry Prizes, The Academy of American Poets, 1974
Heartland II Anthology - N. Illinois University Press, 1975
The American Poetry Anthology - Avon, 1975
The Face of Poetry - Heidelberg Graphics, 1979
Sound and Sense - Scribners, 1979
Anthology of Magazine Verse & Yearbook of American Poetry - (Best poems
of 1979-90), Monitor Book Company, 1980
Writing Poems - Little Brown, 1982
Breadloaf Anthology of Contemporary American Poets, 1985 et al.
Keener Sounds: Selected Poems from The Georgia Review
The Antaeus Anthology, Bantam, 1986
The Best American Poetry of 1989, ed. by Donald Hall, Scribners
Pushcart Prize XIII, Pushcart, 1989
Bluestones & Salt Hay: Contemporary New Jersey Poets, Rutgers, 1990
Vital Signs: Contemporary American Poetry, Wisconsin, 1990
New American Poets of the 90s, Godine, 1991
The Norton Intro to Poetry

The Norton Intro to Literature
The Best of CrazyHorse: 30 Years of Poetry & Fiction, Arkansas, 1990
The Best American Poetry of 1991, ed. by Mark Strand, Scribners
Pushcart Prize XV, 1991
The Best American Poetry of 1992, ed. by Charles Simic, Scribners
The Best American Poetry of 1993, ed. by Louise Gluck, Scribners
Many others
PERIODICALS: (a sampling)

The American Poetry Review
Antaeus
The Antioch Review
The Atlantic
The Beloit Poetry Journal
The Georgia Review
The Massachusetts Review
The Nation
The New England Review
New Letters
The New Republic
The New Yorker
The New York Quarterly
The North American Review
The Ohio Review
Poetry
Poetry Northwest
The Paris Review
Shenandoah
Virginia Quarterly Review

ESSAYS:

On James Dickey, A Book of Rereadings, Best Cellar Press, 1979
On Gerald Stern, Three Rivers Poetry Journal, 1978
On Carol Oles, Prairie Schooner, 1979
On Larry Levis, Crazy Horse, 1976
"The Wise Poem," presented at Aspen Writers Conference, 1977
"Poetry and Play," presented at Stockton State College, 1977
"Images of the Poet," presented at the Summer Aesthetics Institute,
California Poly Technical University, 1980
"Temporarily Out of Supreme," Stockton Alumni Magazine, 1980
"Walking Light: Some Reflections on the Abstract & the Wise", Crazy
Horse, 1985
An Interview With Philip Booth, New England Review/Breadloaf Quarterly,
1986
"The Good, The Not So Good," AWP Chronicle, 1986
"Bringing The Strange Home," AWP Chronicle, 1988

"Complaint, Complicity, Outrage, & Composition," delivered at Warren Wilson College, 1987, and published in Crazy Horse '91
 "Vices & Virtues: The Poet As Teacher," AWP Chronicle, 1989
 "Artifice & Sincerity," AWP Chronicle, 1991
 "Poetry & Music," Mid-American Review, Fall, 1990
 "Alert Lovers, Hidden Sides & Ice Travelers: Notes on Poetic Form & Energy" - The Seneca Review, 1992
 "Basketball & Poetry," Antaeus, 1992, & aired on NPR
 "Notes," Seneca Review, 1992
 "Touching The Leper's Hand: Possibilities of Affirmation," Graham House Review, 1992
 "The Truth: A Memoir," Organica, 1993
 "Gambling: Remembrances & Assertions," Organica, 1992
 "A History of My Silence," The Georgia Review, 1993
 "Poetry & Manners," Ploughshares, 1994
 "Poets, Poetry, & The Spiritual," The Georgia Review, 1998

ESSAYS ABOUT & INTERVIEWS WITH: (a sampling)

"Stephen Dunn and The Realist Lyric," by Jonathan Holden, The Rhetoric of the Contemporary Lyric, Indiana University Press, 1980
 "The Paradox of Achieved Poetic Form," by Jonathan Holden, The Poetry Review, 1983
 "Conversations With Stephen Dunn," The Post-Confessionals: Conversations With American Poets of the Eighties, Fairleigh Dickinson University Press, 1989
 "Acts of Clarifications: A Conversation with Stephen Dunn," The Missouri Review, 1987
 "Only The Personal Matters: A Conversation with Stephen Dunn," The Literary Review, 1987
 "Spending More Time on the Turtle's Back: An Interview with Stephen Dunn," Seneca Review, 1984
 "Mysteries of the Main Highway," an interview with Stephen Dunn, by Jonathan Thorndike, AWP Chronicle, 1992
 "The Recognizable Voice of Poet Stephen Dunn," by Gretchen Schmidhausler, Coast, Autumn, 1990
 "A Conversation with Stephen Dunn," Tampa Review, 1991
 Dictionary of Literary Biography: American Poets Since World War II: entry on Stephen Dunn by Sue Doak.
 "The Poetry of Stephen Dunn," essay-review of New & Selected Poems, by Dave Smith. New England Review, 1995.

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EDUCATION:

Ph.D. in English, Rutgers University: October 1993.

Dissertation: *Remembering Plymouth Rock: The Making of Citizenship in Nineteenth-Century Narratives of Colonial New England*. Director: Cora Kaplan.

M.A. in English, Rutgers University: May 1987.

B.A. in English, Magna Cum Laude, Temple University: May 1984.

TEACHING AND ACADEMIC ADMINISTRATION:

Assistant Professor of English, The Richard Stockton College of New Jersey, Pomona, NJ: 9/99-present.

Literature courses: The Great American Novel; American Literature since 1865; American Women Writers; Literary Methodologies; Native North American Indian Literature; Senior Seminar: Autobiographical Acts; Introduction to Literature; Early American Literature; American Romanticism; Contemporary American Fiction

Senior projects and Independent studies: Directing a One-Act Play (F 99, F 01); Nineteenth-Century American Indian Literature (SP 01); Teaching Early American Literature in the High School Curriculum(1 cr., F 01); Representations of Dentistry in Literature (SP 02).

General Studies courses: Rhetoric & Composition; Cultural Memory and the Vietnam War; Perspectives on Women.

Assistant Professor of English, The George Washington University, Washington, DC: 8/98- 6/99.

Chair, Dept. of Arts and Humanities, Mount Vernon College, Washington, DC: 7/97-6/98.

Assistant Professor of English and American Studies, Mount Vernon College: 8/93-6/98.

PUBLICATIONS:

“‘Equal to Either Fortune’: Sedgwick’s Married or Single? and Feminism,” chapter in *Catharine Maria Sedgwick: Critical Perspectives, Past and Present*, L. Damon-Bach and V. Clements, eds. Northeastern University Press, December 2002 (forthcoming).

“Republican Rhetoric and Subversity: Women, Indians, and Citizenship in the 1820’s,” *Proceedings of the 2000 Rhetoric Society of America Annual Conference*, Mahwah, NJ: Lawrence Erlbaum Associates, (forthcoming).

“The One Who Got Away: Reflections on Teacher’s Remorse,” chapter in *Learning as We Teach*, M. Parfitt and D. Skorczewski, eds., Boynton-Cook, (forthcoming).

Review of Here First: Autobiographical Essays by Native American Writers, Arnold Krupat and Brian Swann, eds., *Studies in American Indian Literatures* 13:2/3 (Summer/Fall 2001) 106-109.

“The Future of Sedgwick Studies and the Sedgwick Society,” (with Lucinda Damon-Bach and Judith Fetterley). *The Catharine Maria Sedgwick Society Newsletter* 1:1 (1999) 1-2,9.

"The Politics of Piety in Pequot Women's Conversion Narratives," *Studies in Puritan American Spirituality*, Vol. VI (December 1997) 101-124.

"Inalienable Rights: Fictions of Political Identity in *Hobomok* and *The Scarlet Letter*," *College Literature* 22.2 (June 1995) 58-80.

- "A Dialogical Approach to Teaching Introductory Women's Studies," (with Wendy Hesford)
Feminist Teacher 6:3 (Spring 1992) 32-39.
Review of titles in feminist theory, *National Women's Studies Association Journal*, 4:2 (1992)
247-252.

TEACHING AND RESEARCH INTERESTS

American Literature and Culture; Native American Literature and Culture; Constructions of Identity--Gender, Race, Class, Sex, and Nation; Rhetorical Approaches to Composition and Literature.

SELECTED PAPERS:

- "Indian Nullification in the Court of Public Opinion," Rhetoric Society of America 10th Biennial Conference, Las Vegas, NV, May 2002.
"History as Anti-Romantic Art: Lydia Maria Child's 'Conquest of the West Indies'," Day of Scholarship, Richard Stockton College of New Jersey, April 2001.
"Domesticating Colonial History: Lydia Maria Child's 'Conquest of the West Indies,'" MLA Convention, Washington, DC, December 2000.
"Republican Rhetoric and Subversity: Women, Indians, and Citizenship in the 1820's," Rhetoric Society of America Annual Conference, Washington, DC, May 2000.
"Equal to Either Fortune': Sedgwick's Married or Single? and Feminism," Catharine Maria Sedgwick Symposium, Stockbridge, MA, June 1997.
"The Politics of Piety in Pequot Women's Conversion Narratives," M/MLA Convention, St. Louis, November 1995.
"You Can Understand It': Gender, Race, and Resistance in Pequot Conversion Narratives," MLA Convention, San Diego, CA, December 1994.
"Nation and Incorporation: Marshall, Cooper, Sedgwick, and the Borders of the Body Politic," American Studies Association, Nashville, TN, October 1994.
"The Cultural Work of Pequot Conversion Narratives." Frederick Douglass Commemorative Centennial, West Chester University, West Chester, PA, October 1994.
"Burying Plymouth Rock: William Apess's *Eulogy For King Philip*," M/MLA Convention, Minneapolis, MN, November 1993.

HONORS AND AWARDS:

- Research and Professional Development Grant, Richard Stockton College, 2001.
Faculty Participant, Institute for the Study of College Teaching, Richard Stockton College, 2000.
Faculty Development Grant, Mount Vernon College, 1994.
Faculty Development Grant, Mount Vernon College, 1993.
Pre-doctoral Fellowship, Center for the Critical Analysis of Contemporary Culture, Rutgers University: 1992-1993.
Summer Fellowship, New Jersey Center for the Study of Writing, Rutgers University, 1987.

SELECTED ACADEMIC SERVICE:

Richard Stockton College: GAH Convener and General Studies Committee, Fall 2001-present;
Day of Scholarship Committee, Fall 2001-present; Academic Policy Committee, Fall 2000-present; Perspectives on Women course review committee, Fall 2000-Fall 2001; Writing for New Media track committee, Literature Program, Summer 2000-present; Reader for Fyte-Armstrong Prize, Literature Program, 1999.

National/Regional: Steering Committee, Catharine Maria Sedgwick Society, 1997-1998;
Advisory and Nominating Committee, Section on American Literature to 1870, M/MLA, 1996-1999.

Mount Vernon College: Academic Leadership Team, 7/97-6/98; Middle States Re-accreditation Steering Committee, 8/93-8/97.

PROFESSIONAL ORGANIZATIONS:

American Studies Association; Association for the Study of American Indian Literatures; Modern Language Association; National Council of Teachers of English; Catharine Maria Sedgwick Society.

Lisa Honaker
56 Pine Avenue
Freehold, New Jersey 07728
(732) 761-0015
honakerl@loki.stockton.edu

Education:

- 1993 Ph.D., English, Rutgers University, New Brunswick, NJ.
Dissertation: "Reviving Romance: Gender, Genre, and the Late-Victorian Anti-Realists"
- 1981 B.A., with highest honors, English, University of Illinois, Chicago.

Teaching and Research:

1995-present: Assistant Professor in Nineteenth- and Twentieth-Century British Literature at The

Richard Stockton College of New Jersey. Program courses taught include: Introduction to Literature, Literary Methodologies, Introduction to Literary Research, British Literature II, Literature and Imperialism, Detective Fiction, Victorian Literature, The Brontes, Turn of the Century Novel, Modern British Novel, Contemporary British Fiction, The Novel and Empire (senior seminar), Hardy and Conrad (senior seminar). General Studies courses taught include: Rhetoric and Composition, Experience of Literature, Horror Literature and Film

1995: Associate Director in the Rutgers Writing Program. Duties included teaching literature and composition courses and developing and administering grants for the English department.

1994: Copy Editor, Kallir, Philips, Ross, 333 East 38th St., New York, New York. KPR is medical advertising agency. Duties included proofreading and editing of copy generated for various clients' print ad campaigns as well as sales materials and displays.

1992-93: Instructor to Assistant Professor (Visiting) in Nineteenth-Century Literature at Fordham University. Courses taught included: Introduction to Literature, Great Texts, Romantic Period I and II, Turn of the Century (British Fiction), Late-Victorian Romance (seminar).

1988-1995: Research associate for the Library of America. Duties included textual research and report writing for *American Poetry: The Nineteenth Century* (2 volumes, 1993) and for *Gertrude Stein* (2 volumes, 1998)

1987-89: Research assistant to Professor Myra Jehlen in American Literature.

1982-87: Teaching assistant and visiting part-time lecturer in the composition and literature programs at Rutgers University. Courses taught included: Freshman Composition, Basic Composition (remedial), Major British Writers: Blake to the present, Introduction to Literary Study, Contemporary Fiction.

1986-87: Instructor in English in the Educational Opportunity Fund six-week summer program, Douglass College.

Teaching Interests:

Victorian Literature, American Literature, History of the Novel, Genre Theory, Gender Studies, Popular Culture, the Romantics.

Works-in-Progress:

"History of Romance: Gender, Genre, and the Late-Victorian Anti-Realists." (Overhauling dissertation manuscript and adding material for submission as book manuscript to a university press.)

Publications:

"The Revisionary Role of Gender in R. L. Stevenson's *New Arabian Nights* and *Prince Otto: Revolution in a Poison Bad World*," *English Literature in Transition* 44.3 (2001): 297-319.

"Christopher Pearse Cranch." In *Encyclopedia of American Poetry: The Nineteenth Century*, ed. Eric Haralson. Chicago and London: Fitzroy Dearborn Publishers, 1998.

Review of Veronica A. Makowsky's *Caroline Gordon: A Biography* and Richard Giannone's *Flannery O'Connor and the Mystery of Love* in *Modern Fiction Studies* (Summer 1990): 240-242.

Review of William H. Whyte's *City: Rediscovering the Center* in *Sites* 23 (1990): 106-108.

Major apparatus (biographical headnotes and discussion questions) for *Effective Writing for the College Curriculum*. New York: McGraw-Hill, 1987.

Teacher's Manual for *Effective Writing for the College Curriculum*.

"Selling Sex and Civics: Teen Sex Comedies in the Eighties." In *Essays for the '80's*, 455-469. New York: Random House, 1986.

Papers and Presentations :

"Teaching Literature with Technology," New Jersey College English Association Conference, West Orange, New Jersey, March 2001.

"The Perils of Isolation: Renegotiating the Boundary between High School and College Writing," CCCC, Milwaukee, Wisconsin, March 1996.

"Grants for Writing and Learning Resource Centers," Quill (Collegiate Writing and Learning Centers of New Jersey) Conference, Piscataway, New Jersey, October 1995.

"Revolution in a 'Poison Bad World': The Revisionary Role of Gender in Robert Louis Stevenson's *New Arabian Nights* and *Prince Otto: A Romance*," Twentieth-Century Literature Conference, Louisville, Kentucky, February 1995.

"'How's Your Oversoul This Morning?: Flannery O'Connor, Nathaniel Hawthorne, and American Romance," MLA, Washington, D.C., December 1989.

"Coming Out of Hyde-ing: the Romance of *Dr. Jekyll and Mr. Hyde*," Rutgers Graduate English Symposium, April 1988 and NEMLA, Wilmington, Delaware, April 1989.

"'To Join a Hovering Excellence': Making the Rounds with Wallace Stevens," NEMLA, Boston, April 1987.

Honors and Awards:

1989-90: Louis Bevier Graduate Fellowship.

1988: Rutgers Graduate School Excellence Fellowship.

1988: Catherine Moynahan Prize (for best graduate student essay, delivered at annual Rutgers Graduate English Symposium).

1979-81: Illinois State Scholarship.

Grants:

1995: George M. Ohl Foundation Grant for Rutgers-University/University of Maryland Summer Institute for Secondary School Teachers

Academic Service:

2001-2002: Literature Program Coordinator, Richard Stockton College of New Jersey.

2001: Five-Year Post-Tenure Faculty Assessment Committee, Richard Stockton College of New Jersey.

2001: Mentor to Christine Farina in New Faculty/Mentor Program, Richard Stockton College of New Jersey.

2000-2001: Chair, Distinguished Faculty Fellowship Committee, Richard Stockton College of New Jersey.

1999-2001: Library and Media Services Committee, Richard Stockton College of New Jersey.

1999-2001: Delegate for Continuing Education to Modern Language Association Assembly.

1998-2001: Organizer of Literature/Language Workshops, reader for Feyte-Armstrong Prize (December) for Literature Program, Richard Stockton College of New Jersey.

1998: South Jersey Summit on Graduate Education, April 15, Rutgers University, Camden.

1996-98: Student Services Committee, Richard Stockton College of New Jersey.

1997: Selection Committee for Who's Who in American Colleges and Universities, Richard Stockton College of New Jersey.

1996-97: Committee for revision of Literature/Language Program Curriculum, Richard Stockton College of New Jersey.

1996-97: Organizer of Literature/Language Workshops; reader for Feyte-Armstrong Prize, December 1996, Richard Stockton College of New Jersey.

1995-96: Reader for Feyte-Armstrong Prize, December 1995; Virginia Woolf Fiction Prize, April 1996, for Literature/Language Program, Richard Stockton College of New Jersey.

1993-94: Steering Committee for proposed Symposium Series and Conference on Cultural Studies, sponsored by Fordham University, Rose Hill and Lincoln Center Campuses.

1990: Steering Committee for Popular Culture Conference sponsored by the Center for the Critical Analysis of Contemporary Culture, Rutgers University.

1985-1989: Organizer for annual Graduate Student Symposium, Rutgers University.

1984-85: Student representative on Graduate Program Committee, Rutgers University.

1983-84: Curriculum committees for Rutgers University freshman composition and basic composition courses.

Community Service:

1994-98: Lecturer and discussion leader for Perth Amboy Women's Club reading group

Languages: Reading knowledge of French.

Recommendations:

Richard Poirier, Marius Bewley Professor of English, Rutgers University
George Levine, Kenneth Burke Professor of English, Rutgers University

Myra Jehlen, Professor of English, Rutgers University
Barry Qualls, Dean, Faculty of Arts and Sciences, Rutgers University
Carolyn Williams, Associate Professor of English, Rutgers University
Phil Sicker, Professor of English, Fordham University
Patricia O'Hara, Editor, *Nineteenth-Century Studies*
Stephen Dilks, Editor, *Transpositions*
Eric Haralson, Editor, *Encyclopedia of American Poetry: The Nineteenth Century*
Geoffrey O'Brien, Editor-in-Chief, The Library of America
Michael McCullough, Sales Manager, MIT Press

Kenneth Tompkins, Professor of Literature, Richard Stockton College of New Jersey
Thomas Kinsella, Associate Professor of Literature, Richard Stockton College of New Jersey
Deborah Gussman, Assistant Professor of Literature, Richard Stockton College of New Jersey
Stephen Dunn, Professor of Creative Writing, Richard Stockton College of New Jersey
Kate Ogden, Associate Professor of Art History, Richard Stockton College of New Jersey
Fred Mench, Professor of Classics and Classical Languages, Richard Stockton College of New Jersey
Jeanne-Andree Nelson, Associate Professor of French, Richard Stockton College of New Jersey
Pam Hendrick, Assistant Professor of Theatre, Richard Stockton College of New Jersey
Nancy Messina, Administrator, Division of Arts and Humanities, Richard Stockton College of New Jersey
Peter Hagen, Director of Academic Advising, Richard Stockton College of New Jersey

Thomas E. Kinsella

Associate Professor of British Literature

The Richard Stockton College of New Jersey
Division of Arts & Humanities
Pomona, N. J. 08240-0195
(609) 652-4419
kinsella@earthlink.net

Home
20 Hobart Ave.
Absecon, New Jersey 08201
(609) 642-7570

Academic Position Associate Professor of British Literature, The Richard Stockton College of New Jersey. Associate Professor from September 1999 to present; Assistant Professor from September 1989 to August 1999.

Education Ph.D., 1989, The University of Pennsylvania.
Dissertation, *Essays on Eighteenth-Century Dialogue*.
B.A., 1982, Bucknell University.
English literature.

Publications Co-author with Willman Spawn, "The Description of Bookcloth: Making a Case for More Precision." Forthcoming in *Papers of the Bibliographical Society of America*, 96:3 (September, 2002).
Co-author with Willman Spawn, *Ticketed Bookbindings From Nineteenth-Century Britain*, Bryn Mawr College Library & Oak Knoll Press, 1999. 206 pp.
Reviews of the volume: Dubansky, Mindell. *Antiquarian Book Monthly* 26, 10 (1999): 23-24; King, Edmund, M. B. *The Book Collector* 49, 1 (2000): 153-55; Potter, Esther. *The Library* 7, I, 3 (2000): 332-34; Pearson, David. *Bibliographical Society of America* 95:1 (2001): 131-2; Spencer, Geoff. *Amphora* 122 (Winter 2000/01): 16-17.

"Conventional Authenticity: Boswell's Revision of Dialogue in the *Life of Johnson*." *The Age of Johnson*, vol. 6, AMS Press, Inc., 1994, 237-63.

reviews for *The Age of Johnson*

'For the Love of the Binding': Studies in Bookbinding History Presented to Mirjam Foot. Edited by David Pearson. London and New Castle: The British Library and Oak Knoll Press, 2000. Forthcoming, *AJ*:13(2002).

Boswell: Citizen of the World, Man of Letters, edited by Irma S. Lustig, The University Press of Kentucky, 1995. *AJ*: 8 (1997), 434-38.

Thomas E. Kinsella 2

University
James Boswell: The Life of Johnson, by Greg Clingham, Cambridge Press, 1992. *AJ*: 5 (1992), 452-56.

Edition,
The Yale Editions of The Private Papers of James Boswell, Research Correspondence with David Garrick, Edmund Burke and Edmond Malone, edited by Peter S. Baker, et al, Heinemann, 1986. *AJ*: 4 (1992), 432-40.

reviews for *Classical World*

Jon
Accessing Antiquity: The Computerization of Classical Studies, edited by Solomon, The University of Arizona Press, 1993. *CW*: 90, 5 (1997).

Wright,
The Vatican Vergil: a Masterpiece of Late Antique Art, by David H. University of California Press, 1993. *CW*: 89, 6 (1996).

of
Reading the Classics and Paradise Lost, by William M. Porter, University of Nebraska Press, 1993. *CW*: 89, 5 (1996).

California
A Handlist of Rhetorical Terms, by Richard A. Lanham, University of Press, 1992. *CW*: 87, 3 (1994).

other reviews

From Gothic Windows to Peacocks: American Embossed Leather Bindings 1825-55, by Edwin Wolf 2nd, The Library Company of Philadelphia, 1990. In *Guild of Bookworkers Newsletter*: 76 (1991): 8-9.

The Later Adventures of Tom Jones, by Bob Coleman, Linden Press, 1985. In *The Philadelphia Inquirer*, February 1986.

Exhibitions Assistant to Willman Spawn, Honorary Curator of Bookbinding, Bryn Mawr
& Book- College, for the exhibition, *It's the Ticket: Nineteenth-Century Bookbinding*

binding
through
Research
and

in the British Isles and United States. Exhibited September 23, 1998
May 1999 at the Canaday Library, Bryn Mawr College. Wrote all copy
and assisted in all preparations for the exhibition.

Invited Panel member in round-table discussion, *Documenting Bookbinding Research*, Bryn Mawr College, October 21, 1998.

Co-curator of exhibition, with Willman Spawn, *Italian Renaissance Bookbindings from the Collections of the Libraries of The University of Pennsylvania*, Van Pelt

Library, University of Pennsylvania, March-May 1990. Shared responsibility for selection of materials; wrote all copy.

Thomas E. Kinsella 3

Invited participant in a round-table discussion held at Bryn Mawr College, *Bookbinding Descriptions: Recording the Significant Details*, March 1989.

Guest curator of exhibition, *Evolution in Book Structure: The History of Books told by books*, Van Pelt Library, University of Pennsylvania, March 21-April 27, 1989. Responsible for selection of materials; wrote all copy.

Guest curator of exhibition, *The History of Bookbinding from the Collections of The University of Pennsylvania Library*, Van Pelt Library, University of Pennsylvania, October-December 1987, repeated May 1988. Responsible for selection of materials; wrote all copy.

Graduate Student Assistant, researching bookbinding history and recording significant examples in Special Collections, Van Pelt Library, University of Pennsylvania, October 1985-May 1989.

Reports,
Reported
Pamphlets,
the
Proposals

Coordinator's Reports: Literature Program, 1998-1999; 1999-2000.
program activities during two consecutive years and articulated plans for future.

Association for
Higher Education.

Periodic Review Report: The Richard Stockton College, 1996. Co-chair of comprehensive college-wide review submitted to Middle States

Report on
Richard

A Virtual Community: Teaching Writing in Stockton's Computer Labs.
the teaching of GEN 1102, *Writing in the Electronic Age*, funded by the
Stockton College of New Jersey. January 1995.

March,
Vice President of
system

Report on the 1993 AAHE National Conference Washington, D.C., 13-16
1993. Report submitted to Dean of Arts and Humanities,
Academic Affairs, and uploaded to campus-wide computer conferencing
for faculty review. June 1993.

Reporting on
future.

Coordinator's Report: Literature and Language Program, 1992.
program activities during the past year and articulating plans for the

State
review.

Five Year Program Review: Literature and Language Program, Stockton
College, 1992. Coordinated the gathering of materials, solicited outside
evaluators, and authored major portions of the state-mandated program

Thomas E. Kinsella 4

Final
Houses at
Christopher

Residential Computer Labs: Extensions of University Educational Space.
report on a study of Macintosh computer labs in University College
The University of Pennsylvania, July 1989, with Pamela Freyd and
Dennis.

“Report on the 1989 A. S. W. Rosenbach Lectures in Bibliography,”

Conservation Administration News, July 1989.

teachers of

The Writing Lab Handbook. A 68 page handbook designed to guide

composition who are teaching in computer laboratories. Written for
 Writing Across the University and the Freshman English Program at The
 University of Pennsylvania, with James Henry, Janet Knepper, and Robyn Landis, 1988.

Conference Papers **“Teaching Literariness with Technology,” *New Jersey College English Association*, 24th Spring Conference, March 24, 2001. Delivered with Deborah Gussman, Lisa Honaker, and Kenneth Tompkins.**

Labs,” “The Effects of Sexually-Oriented WWW Material in Open Computer
Eastern Small College Computing Conference, Marywood College, 25-26
 October 1996. Delivered with colleagues from Stockton College. See
Proceedings of the Twelfth Annual Eastern Small College Computing Conference,
 79.

Montreal, “Boswell On-line: Is this Really a Good Thing?” *NEMLA Conference*,
 April 1996.

and “Investment in Quality & Excellence: Integrating Computer Technology
 Multi-Media into the Curriculum,” *Eastern Small College Computing
 Conference*, Iona College, 20-21 October 1995. Delivered with several
 colleagues from Stockton College. See *Proceedings of the Eleventh
 Annual Eastern Small College Computing Conference*, 27-29.

Boswell’s “Authorship and *The Hypochondriack*: Attitudes toward Writing in
 Essays,” delivered at *EC/ASECS-ECSSS* joint meeting, Philadelphia, 31
 October 1992.

Technological “Residential Computer Labs on Campus: Learning in a Social and
 Setting,” *The Mid-Atlantic Popular Culture/American Culture
 Association*, 1
 November 1990.

Conference “ ‘Sink or Swim’; Introducing Computer Conferencing in a Non-
 Environment—The Experiences of the First Cohort,” *Tenth Annual
 Conference on Teaching and Learning in Higher Education*, McGill University, 17
 June 1990. Delivered with several colleagues from Stockton College.

Research “Student Interaction in Computer Labs,” *Ethnography in Education
 Forum*, University of Pennsylvania, 4 February 1989.

English “Computers and Composition,” Works in Progress Talks, *Graduate
 Association*, University of Pennsylvania, given with Peshe Kuriloff, April
 1986 (Repeated October 1987).

Teaching Experience **Courses taught at The Richard Stockton College of New Jersey**
 Literature, *Literature courses*: British Literature I, Celtic Mythology & Early Irish
 Literature, Introduction to Drama, Introduction to Literary Research, Introduction to
 Johnson & Boswell, Johnson’s Circle, Literary Methodologies, Literary Theory and
 Restoration Criticism, Milton, Narrative and Writing, Readers, Writers, & Books,
 English and Eighteenth-Century Drama, Restoration and Eighteenth-Century
 Literature, Senior Seminar in Literature.

Writing *Writing courses*: Argument and Persuasion, Rhetoric and Composition,
 about Literature, Writing in the Electronic Age.

through **Courses taught at The University of Pennsylvania** (1984-1988)
 and Allusiveness of “The Waste Land,” Eighteenth-Century Novel, Drama
 the Ages, Twentieth-Century Novel, Freshman Composition, Computers
 Composition.

Summer Upper Level English (9th through 12th grade), taught at The Hill School
 Program for Advanced Study, Pottstown, Pa., 26 June-30 July 1988.

Selected Saxon Hypertexts 1995.

The Battle of Brunanburh; an introduction. An introduction to the Anglo-Saxon poem. Authored as *Hypercard* stack, July 1994; WWW since August 1995.
<http://loki.stockton.edu/~kinsellt/litresources/brun/brun1.html>

Sons of Ayrshire. A comparison of the work of James Boswell and Robert Burns.
Authored as *Hypercard* stack, August 1994; WWW since April 1995.
<http://loki.stockton.edu/~kinsellt/litresources/ayr/title.html>

Thomas E. Kinsella 6

the *Binding Time & Space: Examining a Renaissance Italian Manuscript in the*
University of *Computer Age.* Description of a fifteenth-century manuscript at the
theoretical Pennsylvania, including bibliographical, comparative, historical, and
discussions. WWW since May 1995.
<http://loki.stockton.edu/~kinsellt/litresources/binding/latin13/intro.html>

current Homepage on the World Wide Web (since October 1994). Links to
course work, web-page resources, weblog documentation, and the work of
Literature Program students on the web:
<http://loki.stockton.edu/~kinsellt/one.html>

Academic Distinction & Funding Library, 2002.

Sabbatical, The Richard Stockton College of New Jersey, Spring term, 2002.

Library Resident Research Fellow, The American Philosophical Society Library,
Andrew W. Mellon Foundation fellow, 2001-2002.

Richard Distinguished Faculty Fellowship for Research in College Teaching; for
Development of Self-Directed Readings Courses for Literature, The
Stockton College of New Jersey, Spring 1997.
Webpages for On-line Readings at <http://loki.stockton.edu/~kinsellt/olr/>

Learning Distinguished Faculty Fellowship for Research in New Teaching and
Strategies; for development of course that teaches writing using Internet,

The computer conferencing, and text-based virtual reality programs (MOOs),
course, Richard Stockton College of New Jersey, Spring 1994. The resulting
Fall *Writing in the Electronic Age*, was taught ?? times from Fall 1994 through
2001.

development of Research and Professional Development award; funding for the
New Hypertexts for use in literature courses, The Richard Stockton College of
Jersey, Spring-Summer 1994. See selected hypertexts above.

“Forum on Representative of The Richard Stockton College of New Jersey at the
national Exemplary Teaching,” *American Association of Higher Education*
conference held in Washington, D.C., 13-16 March 1993.

“James Distinguished Faculty Fellowship; funding for proposed research entitled
Writing,” The Boswell’s Life of Writing: A Study of Style and Attitudes toward
project Richard Stockton College of New Jersey, Spring 1992. The result of this
Dialogue in the was the article “Conventional Authenticity: Boswell’s Revision of
63. *Life of Johnson.*” *The Age of Johnson*, vol. 6, AMS Press, Inc., 1994, 237-

Thomas E. Kinsella 7

campus Computer Research Grant to study the use of computer labs within
Inc., residential housing, University of Pennsylvania and Apple Computers,
1988-1989.

Freshman English Coordinator for the Writing Lab, University of
Pennsylvania, 1988-1989.

Teaching Lectureship, University of Pennsylvania, Fall 1988; Teaching
Fellowships, 1987-1988, 1983-1986.

Computer Research Grants, University of Pennsylvania, Summers of 1987
and 1989; Computer Research Fellowship, 1986-1987.

Distinction, Master's Examination, University of Pennsylvania, 1983.

**College
Service
Self**

At The Richard Stockton College of New Jersey

Co-Chair of the "Faculty" subcommittee of the Middle States Institutional

Study, 2001.

Member of College Wide Personnel Committee, representing the Division of

Arts and Humanities, October 1999-September 2003.

Coordinator of the Literature Program, September 1998-August 2000.

Member of Web Task Force reviewing and recommending software for web-based distance education, April-June 2000.

Member of Faculty Assembly ad hoc committee reviewing distance

education,

1999.

Member of Research and Professional Development Committee,

SFT delegate, Spring 1999.

Member of Arts & Humanities Tenure and Reappointment Committee, 1997-1998.

Co-chair of comprehensive college-wide review, *Periodic Review Report: The Richard Stockton College, 1996*, submitted to Middle States Association for Higher Education.

Representative for Arts & Humanities on Faculty Assembly Steering Committee, 1995-1997.

Member of Arts & Humanities Tenure and Reappointment Committee, 1994-1995.

Recorder for Faculty Assembly, Fall 1994-Spring 1995.

Member of Arts & Humanities Task Force for the development of Math Across the Curriculum, Fall 1993-Fall 1994.

Member of Research and Professional Development Committee, September 1991-May 1993.

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Coordinator of the Literature and Language Program, April 1991-April 1992.

Member of Distinguished Faculty Fellowships Committee, 1990-1991.

Member of Library Advisory Committee, September 1990-May 1994.

Member of Writing Advisory Committee, 1990.

Participant at grading of the biannual Junior Writing Test, Fall 1989 to its termination in 1994.

Participant in CoSy and WebCaucus (computer conferencing systems)

from

their initial implementation at Stockton College, Fall 1989, to present.

Membership on search committees

Media Writing candidate, Spring 2002

one-semester British Literature candidate, Fall 2001.
American Literature candidate, Spring 1999, Chair.
Director of Teacher Education Program, Summer 1997.
British Literature candidate, Fall 1995, Chair.
Director of Institute for Research in Teaching and Learning, Fall 1995.
one-year British Literature candidate, Summer 1995, Chair.
Communications Studies candidate, Spring 1994.
American Literature candidate, Spring 1994.
Communications Studies candidate, Fall 1991-Spring 1993 (serving on
three consecutive committees).
British Literature candidate, Spring and Summer 1991.
Communications Studies candidate, Spring and Summer 1990.

Selected
Cape
Activities
achievements
and

External Evaluator for the Department of English and Speech, Atlantic
Community College, March 2001. Evaluated curricular goals and
for Associates Degree in English Literature and Speech: reviewed course
curricular materials, completed site visit, submitted written evaluation.
Organized ARHU Computer Forum, August 29, 2000. Moderator and co-
presenter, discussing *Manila*, *Markin*, and *Critical Tools* software.
The Richard Stockton College of New Jersey.
Participant, Literacy Volunteers of America, Cape - Atlantic, Inc. 1996
Community Spelling Bee, 7 September 1996.

Was

Guest speaker to the Gifted and Talented program, Reeds Road School, 22
February 1995. Speaking with Andrea Wells' fifth-grade class on "Who
Shakespeare (and how do we know)?"

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books and
about

Guest speaker as part of the bibliographical seminar in the history of
printing sponsored by the Department of Philosophy at The University of
Pennsylvania, 6 October 1993. Speaking to graduate students and faculty
the history of bookbinding.

delivered

"Classical Dramatic Theory and Eighteenth-Century Thought," lecture
to the *Classical Humanities Society of South Jersey*, 28 March 1993.

Works in “Renaissance Italian Book Structures,” *Stockton State College Faculty Progress Talk*, 18 February 1993.

Chulaind Guest lecturer at the Irish-American Cultural Society, speaking on “Celtic and Celtic Mythology,” 14 September 1992.

Member of The University of Pennsylvania Library Committee, 1987-89.

Philadelphia, Editor of *Nursing Policies and Procedures*, Children’s Hospital of 1986-1988.

Columbia Attended *Rare Book School*, University of Virginia, March 2000; University, Summers of 1986 and 1987.

1997. Member of the Historical Society of Pennsylvania, since 2000. Member of The Friends of the Rosenbach Museum and Library, since

Member of The Friends of the Bryn Mawr Library, since 1993. Member of Friends of the Library, Bucknell University, since 1986. Member of The Friends of the Library of The University of Pennsylvania, since 1985.

Recommendations

Paul Korshin, Professor of English, University of Pennsylvania.

University Daniel Traister, Curator of Special Collections, Van Pelt Library, of Pennsylvania.

Willman Spawn, Honorary Curator of Bookbindings, Bryn Mawr College.

of Kenneth Tompkins, Professor of Literature, The Richard Stockton College of New Jersey.

Jersey. Fred Mench, Professor of Classics, The Richard Stockton College of New Jersey.

revised January 23, 2002

CURRICULUM VITAE

Kenneth D. Tompkins

Personal Information

Address: 171 Pitney Rd. Absecon, NJ 08201
Married

Education

B.A. University of Rochester, 1960
M.A. Indiana University, 1965
Ph.D. Indiana University, 1967

Professional Employment

1973 -- Present Professor of Literature
Richard Stockton College of NJ

1970 - 1973 Chairman -- General Studies
Dean -- Experimental Studies
Richard Stockton College of NJ

1968 -- 1970 Chairman -- Department of English
Associate Professor of English
Central College -- Pella, Iowa

1965 -- 1968 Assistant Professor of English
Millikin University, Decatur, Illinois

Honors and Awards

1991 & 1993 Distinguished Faculty Award -- Multimedia in the Classroom

1983 NSF -- Chatauqua Short Course on Teaching Science and the Humanities

1983 Lilly-Penn Conference on Computers and the Humanities:
Textual Analysis, University of Pennsylvania

1981 -- 1982 Lilly-Penn Fellow: Graduate Computer Science Courses On
Artificial Intelligence, University of Pennsylvania

1980 -- 1981 Lilly-Penn Fellow: Seminar on the Medieval Village

University of Pennsylvania

- 1981 Invitational Conference on Innovative Education and Colleges of
the 1960's, Evergreen State College, Olympia, Washington
Presented Paper on the Development of Stockton
- 1978 Graduation Speech -- Stockton State College
- 1978 -- 1990 Archaeological Dig at Wharram Percy, Yorks.
Chief Guide

Offices and Organizations: College

I have been on every major committee of the college either as chair or divisional representative; there are far too many to list here.

- 1997 -- 1999 Director of the M.A. Program in Instructional Technology
- 1994 -- 1999 Special Assistant to the VP for Technology and Instruction
- 1993 & 1994 Co-Chair, Select Committee -- Technology and Learning
Strategies
- 1992 Co-Chair, Committee on Technology in the Classroom
Blue Ribbon Planning Task Force
- 1981 -- 1987 Director of the Microlabs
- 1985 Member, Blue Ribbon Task Force on Governor's Challenge
Grant
- 1981 -- 1984 Chairman of the College Task Force on Computer Literacy
- 1980 Chairman, Curriculum Committee for the Middle States
Self-study
- 1977 -- 1980 Member, Steering Committee of the Faculty Assembly
- 1978 Chairman, R&PD Committee
- 1974 -- 1975 Founder and First Co-Ordinator -- College Basic Studies
Program (BASK)

Offices and Organizations: Community

- Member:
- International Arthurian Society
- International Courtly Literature Society
- Medieval Academy of America
- Delaware Valley Medieval Association
- Board of Managers -- Atlantic City Friends School (1978)
- Board of Directors -- Institute for Community Justice (1985-7)
- Mediator -- Community Justice Program
- Divorce Mediator -- Community Justice Program
- International Association of Anglo-Saxonists

Publications:

Kirch, Murray and Ken Tompkins. "Computers Across the Curriculum: Equipment, Faculty Training and New Courses" In Microcomputers in Education Conference, ed. Ruth Camuse, Computer Science Press (1984).

Atkin, Malcolm and Ken Tompkins, The Medieval Village -- Wharram Percy, Historic Buildings and Monuments Commission (1986).

Course Descriptions

1) Lit 1100: *Introduction to Literature* (W2)

Prerequisites: none.

Course Content: This course will introduce the student to the major genres and periods of Western literature. Special attention will be paid to the continuity of plot motifs, symbol systems, character types, and history of ideas. Our purpose is to demonstrate common literary traits over the long history of our literature. This is a W2 course.

Attendance: Attendance is mandatory.

Class Format: This class will combine lecture, discussion, and in-class writing.

Readings: Readings will be taken from William Vesterman's *Literature: An Introduction to Critical Reading*. We will also read Ernest Hemingway's *The Sun Also Rises*.

Papers/Projects: In-class writing assignments will develop into drafts of formal essays that will be critiqued and revised. Three to four essays will be written in this manner.

Evaluation: Evaluation will be based on class participation and written assignments.

2) Lit 1101: *Literary Methodologies* (formerly *Approaches to Literature*) (W2)

Prerequisites: Lit 1100.

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.

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. The texts for this course will 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.

3) Lit 1111: *Introduction to Drama* (W2)

Prerequisites: None.

Course Content: This course will introduce the student to a wide spectrum of drama from tragedy to comedy, plus an analysis of the changing nature of the genre. This is a W2 course.

Attendance: Attendance is mandatory.

Class Format: This class will combine lecture, discussion, student presentations, and in-class writing.

Readings: The following texts will be read, among others: Aristophanes' *Lysistrata*, the Second Shepherds' Play, *King Lear*, Henry Fielding's *The Author's Farce*, Eugene O'Neill's *A Long Days Journey into Night*.

Papers/Projects: In-class writing assignments will develop into drafts of formal essays that will be critiqued and revised. Three to four essays will be written in this manner. Students will present research reports during class.

Evaluation: Evaluation will be based on class participation, research reports, and written assignments.

4) Lit 1112: *Introduction to Poetry* (W2)

Prerequisites: None.

Course Content: A taste for poetry is not always easily acquired. Knowledge of subject matter, literary allusions, and verse form is often necessary before poetry can be appreciated. This course will provide the basic knowledge needed for an understanding and we hope enjoyment of poetry. This is a W2 course.

Class Format: The class will combine lecture with discussion.

Attendance: Attendance is required.

Readings: A variety of poetry will be read, from Medieval ballads and Renaissance sonnets to contemporary poetry. This course, however, will not focus on the changes that occur in the evolution of English poetry from Chaucer until the present. Instead, it will concentrate on aspects of poetry that remain constant throughout the centuries. Poetry from the following authors, among others, will be read: Chaucer, Shakespeare, Donne, Pope, Wordsworth, Keats, Eliot, Plath, Roethke, Brooks.

Papers/Projects: There will be several short papers assigned during the semester. In-class

writing and a journal commenting upon the readings will also be required.

Evaluation: Evaluation will be based upon class participation, as well as the quality of journals and essays.

5) Lit 2102: *British Literature I* (W2)

Prerequisites: Lit 1100.

Course Content: A survey of British literature, from *Beowulf* to Samuel Johnson, considering authors and historical contexts. This is a W2 course.

Class Format: The class will combine lecture with discussion.

Attendance: Attendance is required.

Readings: *The Norton Anthology of English Literature*, volume 1, is the basic text. Authors and texts to be read include, among others: *Beowulf*, Chaucer, Julian of Norwich, Margery Kempe, *The Second Shepherd's Play*, Sidney, Shakespeare, John Donne, Milton, Aphra Behn, Daniel Defoe, Samuel Johnson.

Papers/Projects: There will be two long essays, a mid-term exam, and a final exam. Students will be required to read some texts available only through the Internet.

Evaluation: Evaluation will be based upon essay and exam grades as well as class participation.

6) LITT 2123 *Introduction to Literary Research* (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.

7) *Lit 2124: Readers, Writers, & Books (W2)*

Course Content: Why are books so enthralling to some? Why are there bibliophiles and bibliomaniacs? What is it about books that has exerted such a pull? Who are some of the folks enthralled by READING books? How are these readers enthralled, and why do they feel they ought to write about it? Why do they think we (other readers) even care? What is it that drives some folks to write books? These are the questions that will drive discussions in this course.

Prerequisites: An inquiring mind.

Attendance: Attendance is Mandatory.

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

Readings: Text will include Elizabeth L. Eisenstein's *The Printing Revolution in Early Modern Europe*, Helene Hanff's *84, Charing Cross Road*, Robert MacNeil's *Wordstruck*, Lynn Sharon Schwartz's *Ruined by Reading, Narrative of Sojourner Truth*, Sapphire's *Push*, Robert Byron's *The Road to Oxiana*, and Kurt Vonnegut's *Slaughter House-Five*.

Papers/Projects: Three essays will be required.

Evaluation: Evaluation will be based on class participation and written assignments.

8) *Litt 2412 (formerly Lang 2115): History of the English Language (W2)*

Prerequisites: None.

Course Content: History and development of the English language from Old English through middle and early modern to contemporary English. Systematically surveys pronunciation, vocabulary, and grammatical changes and provides examples from the language of Beowulf, Chaucer, and Shakespeare. This is a W2 course.

Class Format: The class will combine lecture with discussion.

Attendance: Attendance is required.

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

Papers/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.

9) Lit 3106: *Major Author: Milton* (W2)

Prerequisites: Lit 1100.

Course Content: The aim of this course is to come to an understanding of John Milton and his writings. Within his poetry and prose, Milton debates issues important to the socially turbulent seventeenth century. His attitudes toward these issues often differ greatly from the attitudes of his contemporaries. We will attempt to identify the issues important to the seventeenth century and then to compare Milton's point-of-view with prevailing attitudes. We will also discuss the sophistication and beauty of Milton's versification. This is a W2 course.

Attendance: Attendance is required.

Class Format: The class will combine lecture with discussion.

Readings: We will read Milton's major poems: *Lycidas*, *Paradise Lost*, *Paradise Regained*, and *Samson Agonistes*, as well as others. We will also read selected prose writings.

Papers/Projects: There will be two papers assigned during the semester. A research project per student will be presented orally to the class.

Evaluation: Evaluation will be based upon class participation and the quality of essays.

10) Lit 3125: *Literary Theory and Criticism* (W2)

Prerequisites: Lit 1100, Lit 1101, at least one 2000-level literature offering or higher.

Course Content: Students will undertake an in-depth examination of a cross-section of twentieth-century literary theories, including Formalism, Marxist and Feminist theory, and Narratological criticism. This is a W2 course.

Attendance: Attendance is required.

Class Format: The class will combine lecture with discussion.

Readings: Students will read three works of literature and then apply theory to those works: *Death in Venice*, *To the Lighthouse*, and Gita Mehta's *A River Sutra*. Theory texts include: Rene Wellek & Austin Warren, *Theory of Literature*; Terry Eagleton, *Marxism and Literary Criticism*; and Josephine Donovan, *Feminist Theory*.

Papers/Projects: There will be three theory-based essays plus a critical review and an bibliography of available works on *To the Lighthouse*.

Evaluation: Evaluation will be based upon class participation and the quality of essays.

11) Lit 3136: *Johnson and His Circle* (W2)

Prerequisites: Lit 1100 or Lit 1101. Not open to Freshmen.

Course Content: In-depth study of Samuel Johnson's major works as well as those of his contemporaries. We will consider the works in the context of contemporary eighteenth-literature, politics, and religion. This is a W2 course.

Attendance: Attendance is mandatory.

Class Format: This class will combine lecture, discussion, student presentations, and in-class writing.

Readings: The following texts will be read, among others: Johnson's *Rasselas*, selected poetry, selected *Rambler* and *Idler* essays, selected *Lives of the Poets*; Oliver Goldsmith's *She Stoops to Conquer* and *The Vicar of Wakefield*; Frances Burney's *Evelina*; James Boswell's *London Journal* and *Life of Johnson*; selected speeches of Edmund Burke.

Papers/Projects: In-class writing assignments will develop into drafts of formal essays that will be critiqued and revised. Three to four essays will be written in this manner. Students will present research reports during class.

Evaluation: Evaluation will be based on class participation, research reports, and written assignments.

12) Lit 3726: *Johnson and Boswell* tutorial (W2)

Prerequisites: Permission of Instructor. Juniors and seniors only.

Course Content: In-depth study of the works that make Samuel Johnson and James Boswell one of the most well-known pairings in literature. Works of other contemporary authors will also be read. This is a W2 course.

Attendance: Attendance is mandatory.

Class Format: This class will combine lecture, discussion, student presentations, and in-class writing.

Readings: Johnson's major works of literature and criticism, Boswell's *Life of Johnson*, and *Journal of a Tour to the Hebrides*, and a sampling of Boswell's personal journals. We will also consider the works of other authors in and outside of Johnson's circle, such as Frances

Burney, Horace Walpole, William Beckford, and Mary Wollstonecraft. This is a period course.

Papers/Projects: Three long essays, one research report, and several shorter essays will be required.

Evaluation: Evaluation will be based on class participation, research reports, and written assignments.

13) Lit 3762: *Restoration and Eighteenth-Century Literature* (W2)

Prerequisites: Lit 1100 and 1101. Open to juniors and seniors only.

Course Content: An examination of the drama, poetry, and prose of Restoration and eighteenth-century Britain. This is a W2 course.

Class Format: The class will combine lecture with discussion.

Attendance: Attendance is required.

Readings: Authors and texts to be read include, among others: William Wycherley, John Dryden, Aphra Behn, Jonathan Swift, Alexander Pope, Susannah Centlivre, Lady Mary Wortley Montague, Daniel Defoe, Henry Fielding, Samuel Johnson, Frances Burney, and James Boswell.

Papers/Projects: Three long essays will be required.

Evaluation: Evaluation will be based upon essay grades and class participation.

14) Lit 3763: *Restoration and Eighteenth-Century Drama* tutorial (W2)

Prerequisites: Lit 1100 and Lit 1101. Permission of Instructor necessary.

Course Content: In this tutorial students will read and discuss English drama written after the restoration of the Stuart monarchy, in 1660, and before the introduction of censorship through the Stage Licensing Act in 1737. Comedy and Tragedy will be read. Class discussion will revolve around the literary nature of these plays, but also touch upon significant aspects of staging and social commentary. This is a W2 course.

Attendance: Attendance is required.

Class Format: The class will discuss weekly readings within a seminar format.

Readings: One play per week will be read and discussed. Depending on the availability of

texts, likely playwrights include: Etherege, Wycherley, Dryden, Otway, Behn, Congreve, Cibber, Vanbrugh, Farquhar, Steele, Rowe, Centlivre, Gay, Fielding, Lillo.

Papers/Projects: Each student will be responsible for presenting research material and directing discussion on one play. Short weekly responses to the readings will be required. Journals may be assigned.

Evaluation: Evaluation will be based upon class participation, research presentation, and weekly responses.

15) Gen 1102: *Writing in the Electronic Age* (W1)

Prerequisites: None.

Course Content: The text for this course is the Internet; essays are written and posted on CoSy; class meetings are in computer labs. The goal of this course is to refine writing skills while introducing students to CoSy and the Internet. This is a W1 course.

Attendance: Because of the workshop nature of this course, attendance is mandatory. *Class Format:* The class will meet in various locations to take advantage of Stockton's computer facilities. Student essays will often be the focus of attention; they will be discussed and critiqued on-line, using CoSy or the Internet.

Readings: Based on Internet research and student essays.

Papers/Projects: Short writing assignments will be due frequently.

Evaluation: Evaluation will be based upon the quality of writing and class participation.

16) Gen 1120: *Rhetoric and Composition* (W1)

Prerequisites: None.

Course Content: The goal of this section of "Rhetoric and Composition" is to practice methods of writing that fully exploit the power and flexibility of word processing. CoSy, Stockton's computer conferencing system, will be used. This is a W1 course.

Attendance: Because of the workshop nature of this course, attendance is mandatory.

Class Format: The class will meet in various locations to take advantage of Stockton's computer facilities. Student essays will often be the focus of attention; they will be discussed and critiqued using computer networks, overhead projectors, and handouts.

Readings: Short readings and student essays.

Papers/Projects: Short writing assignments will be due frequently. Students will be required to

write using a word processor.

Evaluation: Evaluation will be based upon the quality of writing and class participation.

17) Gen 2121: *Argument and Persuasion* (W1)

Prerequisites: None.

Course Content: A composition course emphasizing improvement of writing as well as the study of inductive and deductive logic. Weekly essay topics will emerge from discussion of contemporary issues and controversies as well as from close analysis of arguments presented in classical texts. CoSy, Stockton's computer conferencing system, will be used. This is a W1 course.

Attendance: Because of the workshop nature of this course, attendance is mandatory.

Class Format: Workshop and discussion. Student essays will often be the focus of attention; they will be discussed and critiqued.

Readings: Short readings and student essays.

Papers/Projects: Short writing assignments will be due frequently.

Evaluation: Evaluation will be based upon the quality of writing and class participation.

18) GAH 1151: *Writing about Literature* (W1)

Prerequisites: None.

Course Content: Students will be introduced to a variety of literary genres, will learn techniques for analyzing literature, and will practice their writing skills by focusing on literary interpretation. CoSy, Stockton's computer conferencing system, will be used. This is a W1 course.

Attendance: Attendance is mandatory.

Class Format: This class will combine lecture with class discussion and writing workshops.

Readings: A wide range of texts by authors including: Gwendolyn Brooks, Ernest Hemingway, Toni Cade Bambara, Margaret Atwood, Katherine Mansfield, Flannery O'Connor, Nathaniel Hawthorne, Langston Hughes, Thomas Wyatt, T.S. Eliot, Theodore Roethke, Nikki Giovanni, and William Kennedy.

Papers/Projects: Short writing assignments will be due frequently.

Evaluation: Evaluation will be based on class participation and written assignments.

19) GAH 2374: *Celtic Mythology & Early Irish Literature* (W2)

Prerequisites: None.

Course Content: In this course we will learn about the mythology of the Celts, the people who came to dominate Europe during the first millennium B.C. Archeological and linguistic evidence allows us to discuss the religious and historical beliefs that form the basis of Celtic mythology. The Celtic peoples were eventually conquered and assimilated by the Romans, Germanic peoples, and Christianity. In Ireland, however, the traditions of the Celts survived much longer than anywhere else in Europe. A vibrant oral literature, recorded in various Medieval manuscripts, has survived. This is a W2 course.

Attendance: Attendance is mandatory.

Class Format: This class will combine lecture with class discussion and writing workshops.

Readings: Texts will present the rise and fall of the continental Celts. We will read significant portions of the four major Irish literary cycles: 1) the mythological cycle, with the other world characters of the Sidhe; 2) the Ulster cycle, which tells the history of the Ulaid; 3) the kings cycle, which describes the lives of "historical" kings; and 4) the Find Cycle, describing the exploits of Find mac Cumail.

Papers/Projects: Two long essays or four mid-size essays.

Evaluation: Evaluation will be based on class participation and written assignments.

20) GAH 3620: *Narrative and Writing* (W1)

Prerequisites: Lit 1100 or Lit 1101. Open to Juniors and Seniors only. Permission of instructor.

Course Content: Analysis of narrative will focus this course. Theories of narrative structure will be explored and applied to several major works of English literature. Varied and sophisticated writing assignments will be the primary aid to learning and interpretation. This is a W1 course.

Attendance: Because of the workshop nature of this course, attendance is mandatory.

Class Format: Workshop and discussion. Student essays will often be the focus of attention; they will be discussed and critiqued.

Readings: The primary text for the study of narrative theory will be Seymour Chatman's *Story and Discourse: Narrative Structure in Fiction and Film*. Literary selections include: *King Lear*, Henry Fielding's *Joseph Andrews*, Hemingway's *The Sun Also Rises*, Faulkner's *The*

Sound and the Fury, Maxine Hong Kingston's *The Woman Warrior*. Various movies on video will also be viewed and discussed.

Papers/Projects: Short writing assignments will be due frequently.

Evaluation: Evaluation will be based on class discussions and writings.

**Richard Stockton College of New Jersey Library
Literature Program Self Study
Library Resources**

General Description of the Library

The library of Richard Stockton College serves nearly 6,000 undergraduates, more than 300 graduate students, about 200 faculty, and the external community (any resident of New Jersey over 16 years of age). It has a staff of 30, supplemented by 9 temporary employees and 20 part-time student assistants. The staff includes 8 librarians. Of the six professionals currently on staff, they have an average of 19.5 years of professional experience each.

The collection contains about 203,000 titles, consisting of circulating or reference books, periodicals, documents and microforms. More than 5,000 books were added in the most recent academic year. There are nearly 1,500 current periodical subscriptions and about 3,000 full-text periodicals accessible electronically. The library offers approximately 150 periodical abstracts and indexes. There are 43 currently received abstracts/indexes in print format and 45 in electronic format (Internet-based or on single-station PCs or networked CD-ROMS). In addition, the library receives 278 standing orders in both its reference and circulating collections. The library is a federal depository, receiving 40 percent of items available. It is also a depository for New Jersey state documents.

Many additional resources are accessible through the library's web page, including such general resources as encyclopedias, dictionaries, directories, almanacs and library catalogs, and numerous resources on specific subjects.

In the academic year 2001 the library spent \$293,634 for books (both circulating and reference, serial and monographic in nature), \$324,525 for periodical subscriptions, and \$129,530 for software, microforms and access to electronic resources. The library adds new material by faculty request, by donations, and by an book approval plan based on a subject profile of the college's curricular needs.

The library is open to the public 89 hours a week and reference service is provided during those hours. Seating capacity is 381. There are 11 public Internet stations to provide access to Web-based resources and 2 public workstations for its CD indexes.

In addition, the library provides 13 workstations from which library users may access the library's online catalog. Many library resources are accessible from external locations. These include the new Web-based library catalog, the library's home page, Internet-based resources and various online full-text periodicals.

Information Literacy instruction is a component of freshman seminars and many subject courses, including literature. It is offered also in dedicated courses taught by librarians. In the most recent academic year, 1,500 students received this training. On the upper floor of the library, an electronic classroom contains 13 computer-based workstations where much of the library's instruction program takes place.

Interlibrary loan service is available without charge to students and faculty. In a typical year Stockton obtains about 4,000 items from other libraries and lends about 3,000 items

TABLE 1: LIBRARY STAFF YEARS OF PROFESSIONAL EXPERIENCE

| Length of Professional Experience | | |
|-----------------------------------|-------------|------------|
| NAME | YEAR OF MLS | EXPERIENCE |
| | | |

| | | |
|------------------------|------|------|
| William Bearden | 1978 | 23 |
| Kerry Chang-Fitzgibbon | 1974 | 27 |
| Carolyn Gutierrez | 1987 | 14 |
| David Lechner | 1999 | 3 |
| Richard Miller | 1971 | 30 |
| David Pinto | 1980 | 21 |
| Mary Ann Trail | 1973 | 28 |
| Jianrong Wang | 1991 | 10 |
| TOTAL | | 156 |
| AVERAGE | | 19.5 |

TABLE 2: LIBRARY HOURS

| Library Hours | | |
|---------------|------------|------------|
| DAY | OPEN-CLOSE | HOURS OPEN |
| Sunday | 1-9 | 8 |
| Monday | 8-12 | 16 |
| Tuesday | 8-12 | 16 |
| Wednesday | 8-12 | 16 |
| Thursday | 8-12 | 16 |
| Friday | 8-5 | 9 |
| Saturday | 8-5 | 8 |
| TOTAL | | 89 |

TABLE 3: PUBLIC SEATING

| Public Area Seating Capacity | |
|------------------------------|-------|
| LEVEL | SEATS |
| Lower | 58 |
| Main | 116 |
| Lower | 207 |
| TOTAL | 381 |

LIBRARY COLLECTION

The library's collection includes monographs, serials (including periodicals), microforms, government documents, and media materials. As of July 1, 2001, the following volumes had been inventoried using the library's online system:

TABLE 4: INVENTORIED VOLUMES

| LOCATION | VOLUMES |
|--------------------|---------|
| Circulating Stacks | 180,021 |
| Reference | 17,437 |
| Ready Reference | 89 |
| Abstracts/Indexes | 643 |
| NJ Documents | 7,345 |
| Periodicals | 1,800 |

| | |
|--------------------|----------------|
| Reserve | 2,068 |
| In Process | 8 |
| Special Collect. | 280 |
| Holo.Res.Ctr. | 1,115 |
| NAMS lab | 37 |
| Cataloging Dept. | 99 |
| Admin. Office | 48 |
| Media | 10,667 |
| Media Reserve | 3 |
| TOTAL ITEMS | 221,657 |

The total number of titles in the catalog equals the total number of MARC records identified by the library's online system. As of July 1, 2001, the number of titles was as follows:

TABLE 5: INVENTORIED TITLES

| RECORD TYPE | TITLES |
|-----------------|----------------|
| Monographs | 171,148 |
| Serials | 3,506 |
| Manuscripts | 9 |
| Musical Scores | 1,078 |
| Maps | 1,235 |
| Projected Media | 7,269 |
| Spoken Rec. | 64 |
| Musical Rec. | 486 |
| Visual Material | 1 |
| Computer Files | 42 |
| Kits | 5 |
| TOTAL | 184,843 |

As Tables 4 and 5 indicate, the library collects and catalogs a variety of materials, including materials for the NAMS laboratory, the Holocaust Resource Center, and the Media Center. (Although not part of the library, these three areas combined account for over 5% of the total of inventoried volumes in the library's catalog.) It is important to note that a large portion of the collection is not represented in the catalog and, therefore, not reflected in the tables above. This includes federal documents (we estimate over 400,000 items), microforms (we estimate over 703,000 items), and bound periodicals and indexes (we estimate over 30,000 volumes).

BOOK COLLECTION

The book collection at Stockton is cataloged and classified using Library of Congress call numbers. In order to measure the growth of the collection in the area of Literature, a title count was performed by relevant LC classification numbers. The following table shows the number of titles held in Stockton Library within the Library of Congress subject classification for Literature:

TABLE 6: LITERATURE TITLES

| LC CALL NUMBER | JANUARY 1998 | JANUARY 2002 | GROWTH |
|-------------------------|--------------|--------------|------------|
| PN Literature (General) | 4345 | 4917 | 572 or 13% |
| PQ Romance literature | 2931 | 3172 | 241 or 8% |

| | | | |
|---|---------|---------|---------------|
| PR English literature | 5920 | 6254 | 334 or 6% |
| PS American literature | 5702 | 6091 | 389 or 7% |
| PT German literature | 730 | 756 | 26 or 3% |
| PZ Fiction & juvenile belles lettres | 162 | 209 | 47 or 29% |
| TOTAL LITERATURE | 19790 | 21399 | 1609 or 8% |
| TOTAL COLLECTION | 155,565 | 171,811 | 16,246 or 10% |

In FY2001 the Library added 274 titles in support of the Literature Program. (See Attachment I for list of titles)

As mentioned above, the library builds its book collection by purchase and gift. The library not only allocates funds to allow faculty to participate in building the collection, but also acquires new material each week based on a subject-based approval collection development plan. Current periodical subscriptions are added to and maintained by consultation with faculty

BUDGET ALLOCATIONS & EXPENDITURE

Table 7 shows spending data for both books and periodicals in the three most current fiscal years. While the approval plan figures detail Literature spending specifically, faculty book allocations are identified only by the division, Arts and Humanities. (N.B. While periodicals spending for FY2002 reflects final costs, book spending for this year is not yet complete.)

TABLE 7: ALLOCATIONS & EXPENDITURES

| | FY2000 | FY2001 | FY2002 |
|--|---------------|---------------|---------------|
| Arts & Humanities book allocation | \$17,660 | \$18,339 | \$18,339 |
| Arts & Humanities book expenditure | \$18,652 | \$15,929 | \$7,198 |
| Approval plan expenditure for Literature | \$3,084 | \$5,712 | \$2,657 |
| Total approval plan expenditure | \$101,858 | \$122,306 | \$62,759 |
| Literature periodicals expenditure | \$2,722 | \$2,640 | \$3,102 |

INTERNET DATABASES

Stockton library subscribes to a number of Internet databases supporting literature research. These databases are accessible to Stockton faculty, students and staff from on campus as well as from remote locations.

1. Academic Search Premier (EBSCOhost)
2. Humanities Abstracts (OCLC FirstSearch)
3. MLA Bibliography (OCLC FirstSearch)
4. Readers' Guide to Periodical Literature (OCLC FirstSearch)
5. Social Sciences Abstracts (OCLC FirstSearch)
6. WorldCat (OCLC FirstSearch)
7. Oxford English Dictionary (Oxford University Press)

In addition to Internet databases, the library maintains print subscriptions to the following printed abstracts and indexes suitable for literary research

1. Book Review Index 1965 - present
2. Book Review Digest 1905 - present
3. Essay & General Literature Index 1900 - present
4. Film Literature Index 1973 - present
5. Short Story Index 1950 - present

PERIODICALS

Stockton Library subscribes to 91 periodical titles, in print and microform formats, supporting the literature program. An additional 38 titles are available full-text electronically. (See Attachment II for title list)

WEB PAGES

Stockton Library maintains an *Academic Resources* web page with links to gateways to Literature and Language web sites. (See Attachment III)



ATTACHMENT I

THE RICHARD STOCKTON COLLEGE OF NEW JERSEY LIBRARY NEW TITLES ADDED IN FY2001 SUPPORTING THE LITERATURE PROGRAM,

Nemoianu, Virgil. *A theory of the secondary : literature, progress, and reaction*. Baltimore: John Hopkins University Press, 1989; ISBN: 0801837316.
Call Number: PN51 .N46 1989

Rennie, Neil. *Far-fetched facts : the literature of travel and the idea of the South Seas*. Oxford: Clarendon Press, 1998; ISBN: 0198186274.
Call Number: PN56.T7 R46 1998

Norris, Margot. *Writing war in the twentieth century*. Charlottesville: University Press of Virginia, 2000; ISBN: 0813919916.
Call Number: PN56.W3 N67 2000

Rapaport, Herman. *The theory mess : deconstruction in eclipse*. New York: Columbia University Press, 2001; ISBN: 0231121342.
Call Number: PN98.D43 R37 2001

Writers on writing : collected essays from The New York times / introduction by John Darnton. New York: Times Books, 2001; ISBN: 0805067418.
Call Number: PN137 .W734 2001

Germano, William P. *Getting it published : a guide for scholars and anyone else serious about serious books*. Chicago: University of Chicago Press, 2001; ISBN: 0226288439.
Call Number: PN161 .G46 2001

Ohi, Debbie Ridpath. *Writer's online marketplace : how & where to get published online*. Cincinnati, Ohio: Writer's Digest Books, 2001; ISBN: 1582970165.
Call Number: PN161 .O45 2001

Butcher, Judith. *Copy-editing : the Cambridge handbook for editors, authors, and publishers*. 3rd ed. Cambridge [England] ; New York, NY, USA: Cambridge University Press, 1992; ISBN: 0521400740.
Call Number: PN162 .B86 1992

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LI TT/LANG Co-ordinator's Report

Academic Year -- 1997 - 1998

Introduction

This is the year of the division of the Literature and Language program into separate programs: The Literature program and The Language program. That result and implementing the new curriculum are the major achievements of the program this year.

Because the Language program will not be producing a Co-ordinator's report, this will be considered the final joint report.

On a personal note, it may be fitting that I write the final report of the unified program given that I have been a major voice in the debate about splitting apart. As a matter of fact, I have been arguing this position for a decade in the belief that only as a separate language program will we, again, have language majors. The split -- which was reasonably and amicably agreed on by all parties -- has had the result that, indeed, we now have a Spanish major and a French minor (I am positive it, too, will become a major in the near future) as well as a Classics minor. As a matter of fact, all language teaching at Stockton will now be co-ordinated by the LANG faculty so that teaching languages here will make sense and will have continuity.

The Program Curriculum

I am assuming that the LANG faculty will, eventually, report on their curriculum and that the new Bulletin will reflect their considerable efforts to shape their offerings. This year and this Spring term are odd in that we are, indeed, two programs but we still have powerful personal and professional connections so that we often don't think of ourselves as separate entities.

The new LI TT curriculum is in place and beginning to draw students. That curriculum (see attachment 1) represents three or four significant re-conceptions

of what we do here. First of all, we have reduced the specific courses in the Core from 5 to 3 courses. These three are not by accident courses demanding certain skill -- as opposed to strictly content -- such as close reading skills, research skills and synthesizing skills. It was our strong belief that we need not just assume that our students either had or would acquire these skills; we moved strongly to provide them early in their careers here.

In addition, we also moved away from traditional required national surveys at the Sophomore level. This brings us into the mainstream of literature curricula nationally. It also allows our students to have more choice at this level; something we want to encourage. It also is a small step in re-juvenating the LIT faculty because we now have an opportunity to teach new thematic courses.

Another major change is our insistence that some "historical coverage" of literature given up when we eliminated the old national surveys of British, European and American literatures is now replaced with a requirement that our students take five period courses. The advantage to our students is that these are 3000-level courses which cover fewer works in greater depth than the previously offered 2000-level surveys.

The remainder of the courses required are basically unspecified. As Juniors and Seniors, our students will take more LIT courses filling in whatever gaps are identified by the Preceptors, will meet the Language requirement and/or will begin to work toward eventual EDUC certification.

The other change -- this one developing over a five-year period -- is our full commitment to making sure our majors are computer literate. We have agreed that about 1/3 of the term's work in Literary Methodologies will be devoted to a survey of how computers handle texts, learning how to create a webpage, and examining topics like HyperFiction and multimedia treatments on the web of authors and authoring.

What we have done, then, brings our curriculum into general agreement with national trends, provides a bit more flexibility for our students without, we believe, losing coverage and depth, offers faculty to teach new courses -- something not possible in the older model and, finally, adds a computer element to what we do which will keep our students competitive in the job market.

Program Enrollments

Our enrollments remain high even though we lost the COMM students a few years ago and even though we have most recently lost students who want to major in LANG. The gross figures -- declared majors -- in the Spring term are:

| | |
|-------|----|
| LIT T | 33 |
| CRWT | 06 |
| EDUC | 15 |
| ELEM | 01 |
| FREN | 02 |
| GRAD | 24 |
| PROF | 07 |
| SPAN | 07 |
| THEA | 01 |
| Total | 96 |

The gross figures -- undeclared majors -- in the Spring term are:

| | |
|-------|-----|
| LIT T | 54 |
| CRWT | 13 |
| EDUC | 30 |
| FREN | 02 |
| SPAN | 04 |
| Total | 103 |

Even a very conservative estimate of how many of the undeclared students will declare as LIT T majors -- say, 50% -- suggests that there are at least 150 students who are/or will be LIT T majors.

Where Our Students Go

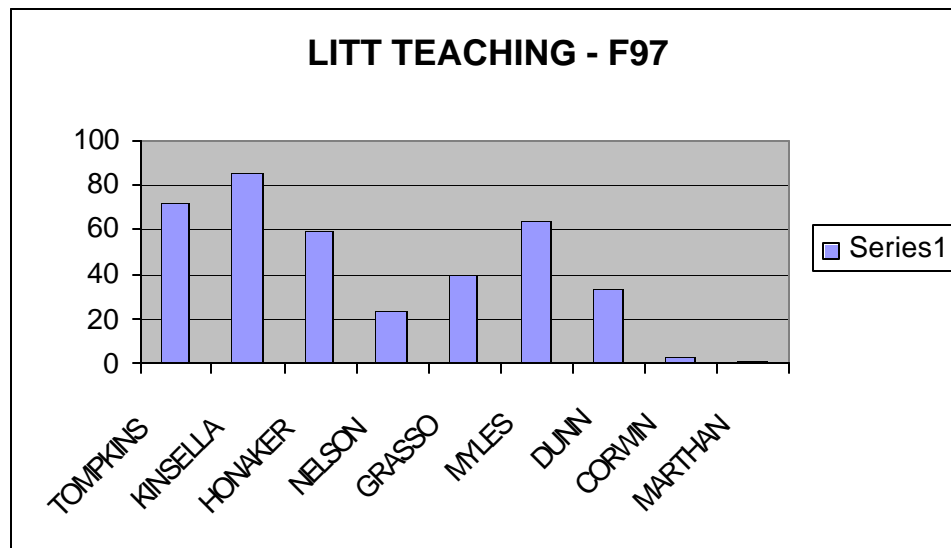
We do not have -- indeed, we regret this each year when such reports are written -- an accurate tracking system of our graduates and what happens to them. We

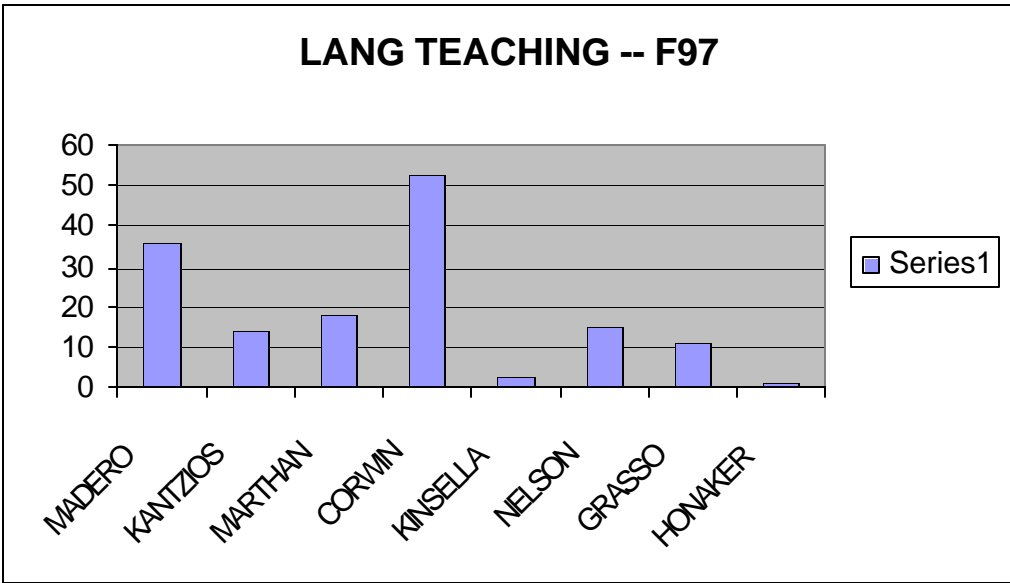
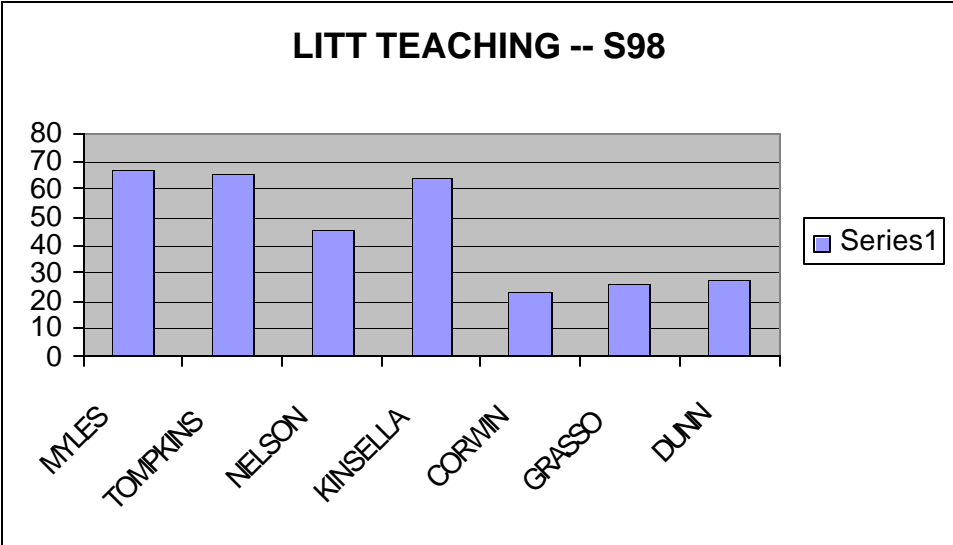
have some anecdotal evidence but efforts should be made by the college to track alumni. We do know that many of our students enter public school teaching while a few others go to graduate schools.

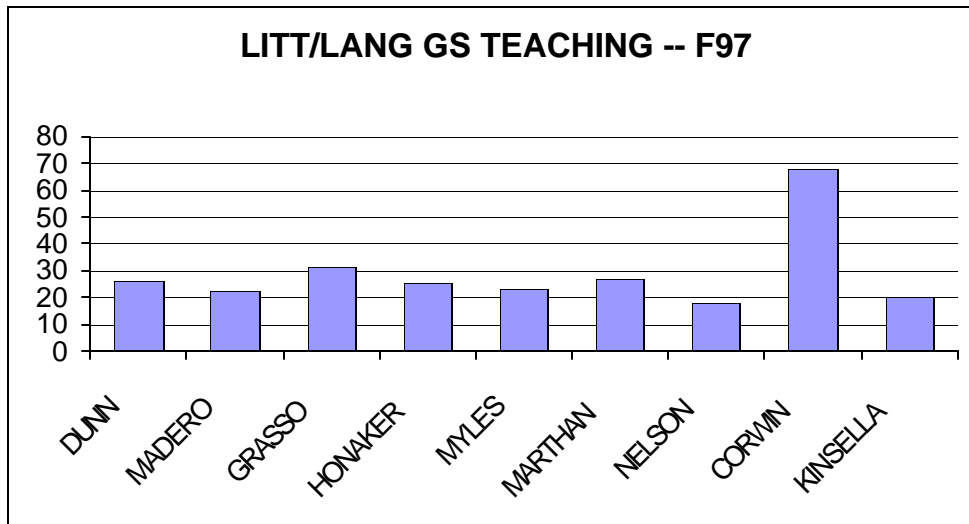
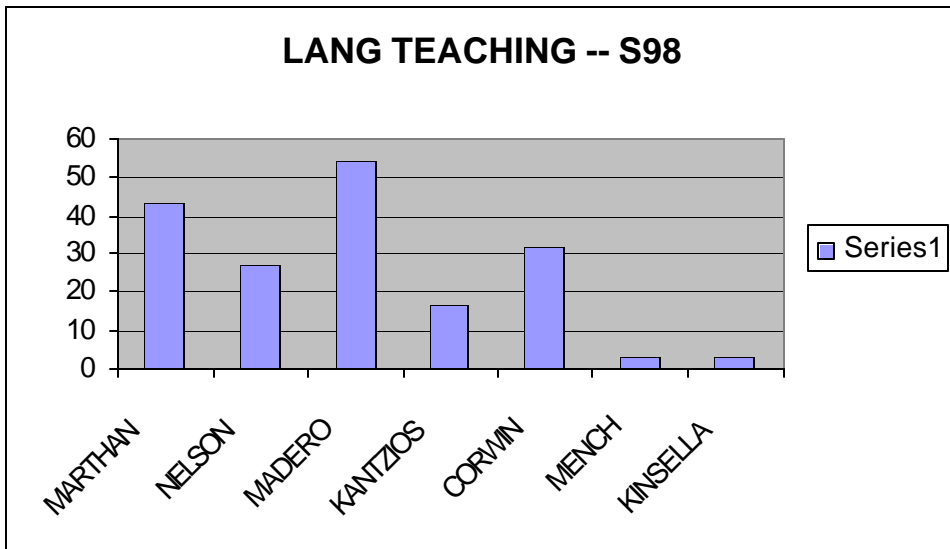
A few years ago we made a major effort to provide a LITT/LANG newsletter and to request information about what our students had done since leaving the college. It was appreciated by those who received the newsletter; however, over half were returned with incorrect mailing addresses. It was a costly experiment.

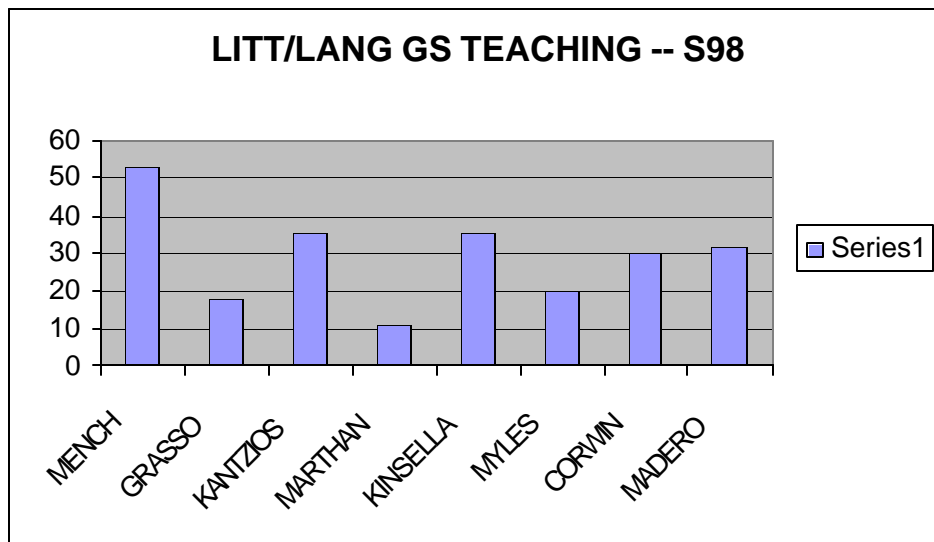
Enrollments In Our Courses

I have prepared a set of graphs showing various course enrollments -- Literature courses, Language course and General Studies courses by faculty. They seem self-explanatory; they show the total number of students per faculty:





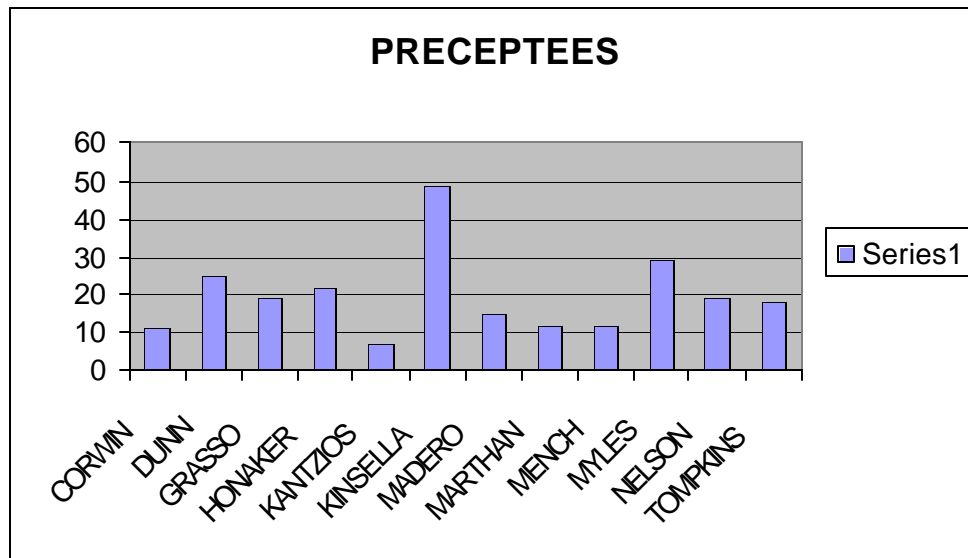




Precepting

We continue, of course, to do our best at precepting. LITT/LANG is a small enough program so that we have real connections to our students. It is one of the delights of the system.

Here is a chart which shows the precepting levels for all of the present members of LITT/LANG:



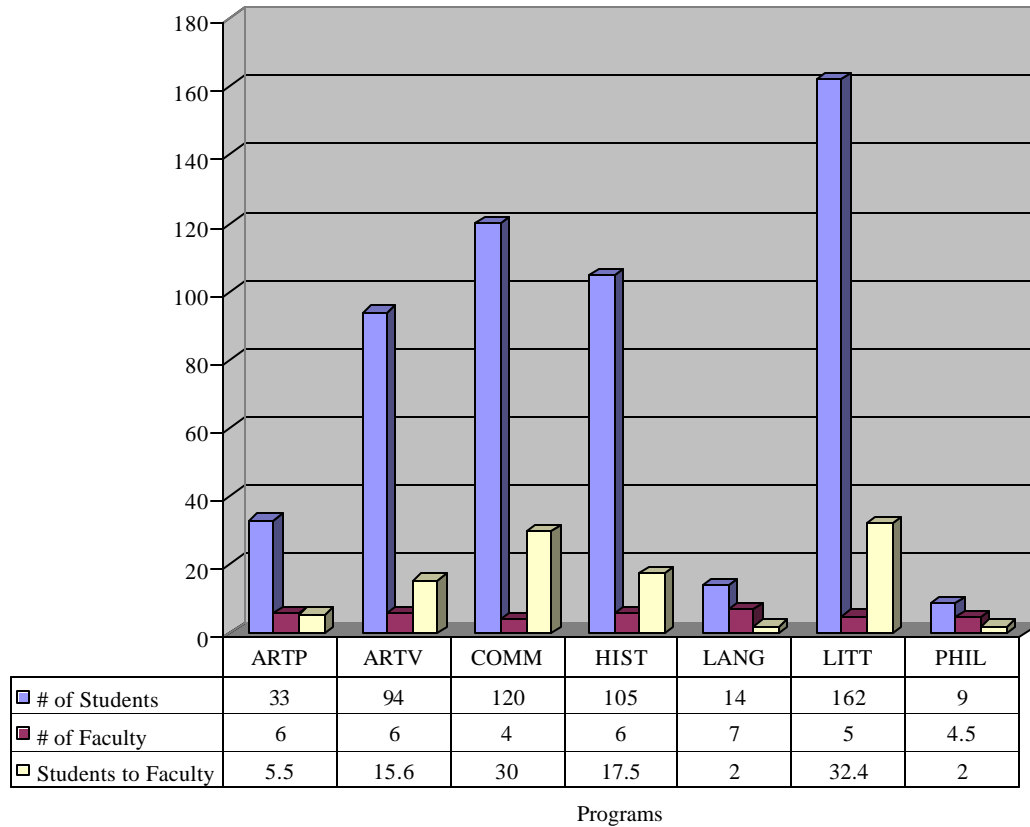
This certainly suggests that some balancing is called for.

The Size of the LITT Program

With the separation of the programs LITT now has 4 full-time faculty. Given the number of majors we have -- the largest in ARHU according to recent figures -- we are convinced that we need another line.

As support to our request the program used a student worker this spring to assemble data about other state schools, private schools our size and other programs at Stockton. All of that data will be presented to the administration shortly; it seems relevant to mention it here and to include some of the information we found.

ARHU Program Data



This graph convincingly shows the problem. While all of the program faculties in ARHU are small, none -- including COMM -- has the number of majors that LITT has. Other programs in the Division have an equal number of faculty with far fewer students.

Another type of information that we have gathered compares the LITT program's faculty to other in-state/out-of-state institutions of comparable size and type (see attachment 2)

As the first chart shows, the Stockton LITT faculty is the smallest in the state. We fully realize that some of the other faculties include both writing and other programs (e.g., Comp. Lit. at Montclair). What we want to draw the reader's attention to are the proportions of these numbers. At Stockton with 6000 students, the LITT program has a faculty of 5; at The College of NJ with the same size student body, they have a Literature faculty of 25!

One would expect the private schools to do better. That data is also included in the charts. Every other school in the data set has many more faculty with far fewer number of students in the college.

Finally, we wanted to show how we compared to other schools of our type and size outside of New Jersey. The data shows schools in both NY and PA. Once again we are woefully understaffed.

So, we are convinced that we badly need another line and we intend to press for it whenever and wherever we can. A fuller presentation and analysis of the data will be produced shortly.

Professional/Teaching Activities

Fred Mench reports that he has retired as Book Review Editor of Classical World after 15 years (among other things this means that the library will stop receiving a steady stream of new books from that resource) He has also retired from the Classical Humanities Society of South Jersey (after 25 years) in favor of Ippokratis Kantzios. Both of these retirements will give him more time to work on the website, Fictional Rome (<http://www.stockton.edu/~roman/fiction/>) and eventually, the booklet or article that will come from the gathered information.

J-A Nelson again directed three short plays for the Spring LI TT/LANG Bash. They were Acquaintance by Stockton LI TT/LANG major Steven Wertzberger, and two Mamet plays: The Hat and Four A.M.

She also published an article:

"A Balancing Act Between Repetition and Representation in Rockaby by Samuel Beckett", The Becket Papers. Ed. Anthony Jenkins and Juliana Saxton. British Columbia: University of Victoria, Beckett Festival, 1996. 133 - 141.

She has also completed a translation of 18 poems by Stephen Dunn from English into French. The poems have been submitted for publication in France. The translation was supported by a grant -- Summer, 1996 -- from the R&PD Committee.

Joseph Marthan chaired a session -- "Aspects de la France Contemporaine" -- and presented a paper titled "L'Etat des Lieux: Les Aspects Politique, Economique et

Social" at the American Council on the Teaching of Foreign Languages Annual Meeting in Nashville, November, 1997.

Stephen Dunn had a Fellowship to the McDowell Colony this past summer and he has taught at two Writer's Conferences -- Cranbrook, Michigan and Bowdoin College in Maine.

Ken Tompkins was named Director of the M.A. Program in Instructional Technology; he continues to teach courses for it in the summer. He recently attended a week-long workshop and a computer program called Bryce which creates 3D landscapes. He has created several medieval scenes using as a source medieval manuscript illuminations.

College Committee Participation

Jay Corwin - Academic Honesty, Ethics

Norma Grasso - Assembly Steering Committee

Lisa Honaker - Student Services Committee

Ippocratis Kantzios - Grades and Standing Committee, Academic Policies and Programs Committee

Thomas Kinsella - QUAD Central Task Force, 1997-98 Faculty Review Committee

Anne Myles - Library and Media Committee, General Studies Committee, Campus Hearing Board, GAH Convenor

Jeanne-Andree Nelson - R&PD Committee

Ken Tompkins -- Academic VP Search Committee, Search Committee for MAIT Position.

Program Admissions

The program does nothing extraordinary to bring students into the major. We attend Admissions' Open House days and other efforts on the part of the college to attract students. We were one of the first programs to have a web page and it was one where faculty email addresses were listed. In my judgment, students come to LITTT/LANG because they enjoy reading or learning foreign languages; they join the program once they are here because they like one of our classes. In that respect, one of the best recruiting grounds is the Introduction to Literature class.

Now that the two programs have split, it remains to be seen how many majors the LANG program will attract. I believe that, as a separate, degree granting program, they are likely to attract more majors simply because we will offer a degree in language. If LANG also develops new programs and makes its presence felt on campus, it seems clear that they will do well.

LITTT needs to re-design their brochure; Tom Kinsella and I have been discussing this for some months. We hope to produce something this summer. Our webpages will also be radically changed to reflect the new program.

Last Year's Concerns

In last year's report Joseph Marthan shared the following concerns with the program. First of all, he was concerned about making sure that the Faculty Review process was initiated early enough for the program to read and digest CV's and other support materials. This is a good suggestion and should be followed this year.

He was also interested in bringing in more outside speakers. I share that concern - indeed the LITTT faculty said the same thing at its all day meeting at the end of the term. We should seek funding from the Dean for more and more important speakers.

Joseph was concerned about evaluating our new curriculum; we will certainly do so when it has been in place a sufficient period of time.

He was also concerned about following our graduates more closely. That is also a concern of the LI TT faculty. We could certainly revive the After Word newsletter started some years ago. Even if it only was issued once a year, at least we could maintain contact with our more recent graduates. We should do it.

I would also argue that the Alumni Office could be far more "pro-active" and helpful than it has been. It, too, could maintain accurate lists of graduates by major, could make sure that its newsletter has LI TT material in it, etc.

Joseph mentioned a LI TT minor. We need to take this up; there has been no substantive discussion of the issue.

I think we are better at planning our course sequences now. First of all we only have to do it for five faculty and we certainly did make major errors a year ago. I think we are better at it now.

Goals For Next Year

We are still in the process of adjusting to the separation of the two programs; we are also just into a new curriculum. Therefore, we are not precisely sure of the problems we might confront this next year.

We do know, as I've stated, that we desperately need another line. We shall push hard on anyone who will listen to us to secure one.

We are concerned somewhat about our EDUC students and what the program can do to help them become fine teachers. We recently met with the Director of that program and while no specific proposals came from that meeting, we do have a better understanding of that curriculum.

We certainly need to prepare public materials -- brochures and webpages -- that are up-to-date and attractive.

We have spent considerable time this past year reviewing how technology -- primarily computers -- can be used to teach literature. We have agreed to interject considerable efforts to bring computers even further into our classroom -- we may well be the most computerized program in the Division. For example, 1/3

of the time in Literary Methodologies is spent on webpages, internet searches, etc. We made this even wider at our all-day meeting. We will now encourage students -- who want to do so -- computerized presentation of senior projects.

I am personally, and I think I can speak for the LI TT faculty on this, extremely pleased with how well the four of us co-operate, how much we understand each others work, how much in agreement we all are about the program and our individual parts in it, and how much we enjoy each others company.

We do miss our LANG colleagues but we know that they are doing something important and we eagerly await the result of their efforts.

July 1st, 1999

Report on the Literature Program 1998-1999

submitted by Thomas E. Kinsella
Assistant Professor of British Literature
at *The Richard Stockton College of New Jersey*

To study literature is to study shifting perspectives. Authors, narrators, and characters, readers and cultures, all provide opportunities to understand texts from different perspectives. I remind my students of this idea constantly, and that no one perspective is best. To read from a particular perspective, however, is not to have an interpretation, which must be built from thoughtful analysis within a perspective. There are better and there are worse interpretations. I tell my students this too.

If the Literature program at Stockton is considered as a text—a complex, living text—then this report is my interpretation. Let me underscore my interpretive perspective from the beginning. The inadequate size of the Literature program colors all of its strengths and weaknesses. During the 1998-1999 school year, Literature had over 200 declared and undeclared majors. There are 4 tenure-track lines within the program. When a line in the ARTS program, held by Stephen Dunn, is figured in, the student/teacher ratio is 40 to 1. Given this stunning figure, arguably the highest for a Literature department in the New Jersey system of higher education—clearly the highest in ARHU—the Literature program is doing excellent work. Of course, with more appropriate staffing, we could do far better.

I. 1998-1999 Goals and Achievements

The most obvious goal of the program, other than sustained excellence in teaching, has been our drive for additional resources. In late summer 1998, Kenneth Tompkins submitted a request for an additional faculty line in literature. Such a line would allow us to hire one additional Americanist with a variety of necessary subspecialties. Currently a single line is allotted to American literature. Review of program sizes across New Jersey (see a listing in the appendix) suggests that a doubling of program size (from 4 to 8) would pull us into a tie with Rowan for the most understaffed faculty in the state. We asked for a single line, but our request was denied.

We also pushed aggressively for a computer lab devoted to the humanities. The Visual Arts program has a Mac lab, but Literature, Communications Studies, Historical Studies, and Philosophy and Religion have no labs appropriate to their needs. A pc-based lab of 35 to 40 machines (large enough to hold classes in) would be put to excellent use. Several Literature courses need such a lab. Multiple sections of *Literary Methodologies* and *Introduction to Literary Research* require lab space for no less than a month each term. Kinsella's *Writing in the Electronic Age*, a W1 freshman seminar taught each fall, requires lab use for the entire semester. Current high levels of use in campus-wide labs make course scheduling difficult. We have found ourselves relegated to less useful labs and given less access than we have requested. The program would like to introduce more computing in many of its existing courses and to develop new courses that make intensive use of electronic technologies. Ultimately, we should make electronic technologies integral to virtually all Literature courses, but available resources have held us back. We have repeatedly asked for a lab but have been told by the Dean of Arts and Humanities that none is forthcoming.

Failing to add needed resources, we have sought to retain those we have. The program believed that Anne Myles, Assistant Professor of American Literature, was an excellent candidate for tenure. During her four years at Stockton, Professor Myles had developed into a valued colleague. She was an important voice in program discussions and a willing participant in the program workload. Despite programmatic and divisional support, she was not tenured.

Thankfully, we were allowed to recruit for a replacement. We are pleased that after an careful search, from a pool of over 120 candidates, Deborah Gussman has agreed to join the program as Assistant Professor of American Literature.

Understand that behind each of these goals stands our overwhelming commitment to quality education at Stockton. Literature faculty work very hard to provide an educational experience that promotes skills-based learning as well as the intellectual awareness and maturity that is the hallmark of a liberal arts education. In order to advance high-order learning we stress analysis and synthesis in reading and writing in all of our classes. Computer literacy, which intersects and influences literary studies in so many ways, serves as a companion to these skills. The program is deeply committed to fostering this literacy. Finally, we try to provide a curriculum that is both balanced and timely so that students can get the courses they need *when* they need them.

Given present resources I am concerned about balance and timeliness within the curriculum. Our scheduling may be appropriate for traditional students, those who can attend any day of the week and at any time. But students who cannot attend 5 days a week or who maintain day jobs find the course offerings far less flexible. Limited offerings place these students at a disadvantage.

II. Program Activities

A. Teaching

The program implemented a thoroughly revised curriculum in the Fall of 1997. The 1997-1998 Program Report details these changes. I will summarize briefly.

Introduction to Literature no longer serves as the major's entry-level course. *Intro* is still offered and routinely fills (we could probably fill multiple sections each term if resources were available). *Literary Methodologies* is now the entry-level course for majors. The course introduces students to skills necessary to understand and participate in the discipline. Kenneth Tompkins and Lisa Honaker are currently reworking *Litmeth*, trying to sharpen the skills and experiences it teaches. The previous curriculum privileged survey courses, requiring at least three at the 2000 level. The new curriculum no longer requires these courses, although they are offered periodically. Instead, a new style of "thematic" 2000-level courses has been developed. Lisa Honaker's *Detective Fiction*, Anne Myle's *Modern American Fiction*, and Tom Kinsella's *Readers, Writers, and Books*, are examples of this new type of course. Research skills have been emphasized in the newly developed *Introduction to Literary Research*, taught by Lisa Honaker and also by Tom Kinsella. Students engage in a considerable amount of literary research, making use of conventional library resources as well as electronic resources. Concern for breadth of coverage has been shifted away from the surveys to a series of 3000-level courses that must be taken across a range of literary periods.

During 1997-1998 the Literature and Language programs separated into two programs: Literature (LITT) and Romance and Modern Languages (ROML). This past year, then, was the first year of independent operation for both. Although program members in both Literature and ROML pushed for the separation, concerns were voiced about the viability of the newly independent programs. Nancy Kaplan, Literature program consultant in 1997, notes the unbalanced nature of the Literature/Language program at that time. "In rough terms . . . 90% of the students study what 43% of the faculty teach" (Kaplan, Consultant's Report, 10). Realizing that most program majors are English/American literature students, but more than half

of the faculty teaches foreign languages and literatures, Kaplan worries about what will happen after a separation. She elaborates below.

Even in the program's current configuration, the distribution of expertise as reflected in faculty members' educational backgrounds, scholarly interests, and course offerings does not seem a good match with the aims of the program's curricular structures. This mismatch, I think, underlies current students' concerns about their ability to fulfill course requirements in an appropriate sequence or in a timely way. And it will certainly have a significant impact on the success of both programs should the British and American literature wing and the foreign languages and literatures wing separate. (Kaplan, Consultant's Report, 7-8)

What of Kaplan's concerns one year after program separation? Below I address the issue from the Literature perspective, leaving the ROML coordinator to assess affects on that program.

Kaplan was correct in surmising that a combined Literature/Language program camouflaged the small number of core literature faculty. The number is dangerously low if effective literary coverage, a goal of all sophisticated literature programs, is considered. Four professors of English and American Literature and one professor of creative writing cannot cover the ground effectively. The impact of separation has been softened, however, by the fact that ROML faculty have offered several courses that are cross listed with Literature. European Literature survey courses and several new courses developed by Ippokratis Kantzios fall into this category. Three faculty members from General Studies, two with Ph.Ds in English/American literature and one with a Ph.D. in Sociology, have also contributed courses at all levels. In the following charts I have described these ROML and General Studies faculty as Associates. Shown are the number of sections offered at various levels of the curriculum beginning in the Spring of 1997, the semester before curricular changes were implemented.

**Literature courses taught by all Core and Associate faculty,
by # of sections**

| | Intro to Lit | LitMeth | Other 1000s | Lit Res | Other 2000s | 3000s | Senior Sem |
|-------|--------------|---------|-------------|---------|-------------|-------|------------|
| Sp 97 | 3 | 1 | 1 | 0 | 3 | 11 | 1 |
| Su 97 | 1 | 0 | 0 | 0 | 1 | 0 | 0 |
| Fa 97 | 4 | 1 | 1 | 1 | 7 | 4 | 1 |
| Sp 98 | 2 | 1 | 0 | 1 | 2 | 7 | 1 |
| Su 98 | 0 | 0 | 0 | 0 | 2 | 0 | 0 |
| Fa 98 | 3 | 2 | 1 | 1 | 7 | 4 | 1 |
| Sp 99 | 2 | 1 | 0 | 1 | 6 | 7 | 1 |
| Su 99 | 1 | 0 | 0 | 0 | 0 | 0 | 0 |
| Fa 99 | 2 | 2 | 1 | 1 | 6 | 5 | 1 |

The chart shows the distribution of courses taught in Literature by *all* faculty. Each year we have taught more sections of *Intro to Lit* and *Litmeth* in the Fall than in the Spring. *Literary Research*, first taught in Fall 1997, has been offered once each subsequent Fall and Spring. Additional sections of 2000-level courses have fluctuated during the Fall/Spring terms, from a high of 7 to a low of 2. Numbers of 3000-level courses have generally been higher in the Spring term. The Senior Seminar is offered once each Fall/Spring term. Summer courses are sporadically offered at the 1000- and 2000-levels.

Are these numbers sufficient? Class size and scheduling difficulties of students suggest that we need more sections of *Litmeth* and *Intro to Research*. Both courses are prerequisite to taking any 3000-level course. In Fall 1998 two sections of *LitMeth* had 37 students each. A single section of *Intro to Research* enrolled 39 students. In Spring 1999, 34 students were enrolled in *LitMeth*; 41 students were enrolled in *Intro to Research*. Scheduling difficulties are also evident. Students, especially transfer students, frequently ask for permission to enter a 3000-level course before one or both of the prerequisites have been completed. In almost every case, such "jumping" is not beneficial to the student's learning, although it may allow them to graduate in a more timely fashion. Multiple sections of *LitMeth* in the Spring along with multiple sections of *Intro to Research* in either semester would allow students to enroll in courses according to the well-thought-out logic of the curriculum.

Additional sections if *Intro to Literature* and 2000-level thematics could be useful. Each may be considered as a feeder course for the major (the 2000-level courses have no prerequisites), and each would make literature courses more readily available to the general College population. For our current majors, however, the numbers of additional 2000-level and 3000-level courses seem adequate. More significant to our majors is whether an appropriate cycling of 3000-level courses is being maintained.

Distribution of 3000-level courses, by period

| | Class/Med | Ren/17thc | 18th/19thc | 20thc |
|-------|---------------------------|----------------------------------|---------------------------------------|--|
| Sp 97 | 2) Lit of Bible; Chaucer; | 1) Cervantes; | 2) Brontes; Rest & 18th Lit; | 3) Garcia Marquez; Lat Amer Story; Frost, Williams & Stevens |
| Fa 97 | | 2) Shakes; Moliere; | | 2) Faulkner; Harlem Ren; |
| Sp 98 | 1) Med Lit; | | 2) Af-Am Women Writ; Amer Naturalism; | 3) Garcia Marquez; Af-Am Women Writ; Latin Am Short Story; |
| Fa 98 | | 2) Shakes; Milton; | 2) Early Amer Lit; 19th-C Amer Novel | |
| Sp 99 | 1) Soph, Shakes & Shaw | 2) Ren Lit; Soph, Shakes & Shaw; | 1) Amer Naturalism; | 3) Lit Theory; Soph, Shakes & Shaw; Frost, Roethke & Stevens |
| Fa 99 | 1) Med Lit; | 1) Shakes; | 2) Af-Am Women Writ; Victorian Lit; | 2) Af-Am Women Wri; Harlem Ren; |

Since Spring 1997, the term before curricular changes were made, courses offered by period seem balanced. No period has been without a course offering for two consecutive semesters. Classical/Medieval offerings and Renaissance/17th-century offerings are modest and should be increased, but there has been coverage.

Course offerings over the past semesters seem to be adequate if weak. A great concern of the program, however, is the possibility that our ROML and General Studies colleagues may not be able to provide courses that round out the offerings of the core faculty. ROML faculty have in place a major in Spanish and they have developed a major in French. Greek and Latin language minors are offered. We can foresee a time when a flourishing language program demands all of their resources. Our General Studies colleagues have been generous in offering courses for literature; however, it seems unwise to expect and depend upon their continued offerings. If core faculty alone are considered, as in the chart below, course offerings drop to

levels that cannot reasonably service our majors. If help from associate faculty were to disappear, program coverage would be strikingly inadequate.

**Literature courses taught by Core Literature faculty,
excluding creative writing courses, by # of sections**

| | Intro to Lit | LitMeth | Other 1000s | Lit Res | Other 2000s | 3000s | Senior Sem |
|-------|--------------|---------|-------------|---------|-------------|-------|------------|
| Sp 97 | 1 | 1 | 0 | 0 | 2 | 4 | 1 |
| Su 97 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Fa 97 | 2 | 1 | 0 | 1 | 3 | 1 | 1 |
| Sp 98 | 2 | 1 | 0 | 1 | 0 | 1 | 1 |
| Su 98 | 0 | 0 | 0 | 0 | 1 | 0 | 0 |
| Fa 98 | 1 | 2 | 1 | 1 | 2 | 3 | 0 |
| Sp 99 | 1 | 1 | 0 | 1 | 3 | 3 | 1 |
| Su 99 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Fa 99 | 0 | 2 | 1 | 1 | 3 | 3 | 0 |

To date we are pleased with the new curriculum. We believe it effectively introduces students to the literary discipline, requiring them to engage with literature using a range of electronic technologies and traditional resources. Nevertheless, we have many ideas that current resources do not allow us to implement.

B. Research/Scholarly Activity

Professional development within the discipline of Literary studies takes many forms. Areas that receive significant interest currently include cultural studies, gender studies, new historicist approaches, and study of the intersection between electronic applications and literary theory. Work by members of the program in each of these areas develops new knowledge.

In 1998 Stephen Dunn taught summer courses at Writers' conferences at the University of Vermont and Bowdoin College. His essay "Poets, Poetry, & the Spiritual" appeared in *The Georgia Review* and his recent book, *Riffs & Reciprocities* sold out in its first printing.

Honaker has been working hard, but she won't tell on what.

Tom Kinsella served as assistant to Willman Spawn, Honorary Curator of Bookbinding, Bryn Mawr College, for the exhibition, *It's the Ticket:*

Nineteenth-Century Bookbinding in the British Isles and United States. September 23, 1998-May 1999 at the Canaday Library, Bryn Mawr College. Kinsella was the wordman—responsible for writing all copy and assisting in all preparations for the exhibition. In a related event, Kinsella was a panel member (one of 5) in a well-attended round-table discussion, *Documenting Bookbinding Research*, at Bryn Mawr College, October 21, 1998. Finally, in April of 1999 the catalogue *Ticketed Bookbindings From Nineteenth-Century Britain*, co-written by Kinsella and Spawn was published by Bryn Mawr College Library & Oak Knoll Press, 1999.

The work of Anne Myles will be more fully described.

Tompkins has been close-mouthed about this. Your guess is as good as mine.

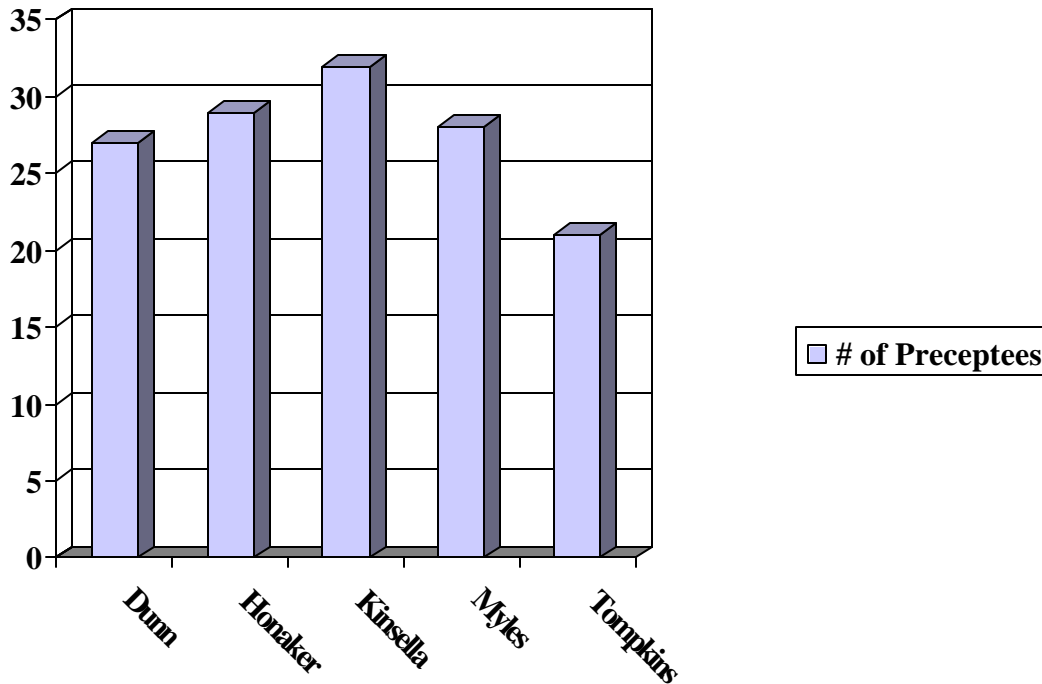
C. Program Student Development, Student Achievement, etc.

The Literature programs needs to develop ways to remain in contact with its graduates and, potentially, to assess student perceptions and outcomes. A newsletter published several semesters ago, *AfterWord*, was appreciated by alumni who received it, but mailing lists supplied by the Alumni Office were very poor. Over half of the mailing was returned because of out-dated or incorrect addresses. Until Literature begins to generate its own mailing lists, or the Alumni Office improves its lists, other methods should be explored.

The literary community within the College is fostered through end-of-term gatherings. The Fall and Spring gatherings were among the most successful in memory, with a large number of students in attendance. Many students also take advantage of the WebCaucus conferencing system—all are trained in its use—which serves as another avenue to build and maintain communication. Last year e-mail addresses of current students were gathered for inclusion in a program listserv that would help to keep students up to date and could also serve as the starting point for an alumni listserv.

We continue to do our best at precepting. We work hard to make connections with our students. The following chart shows the number of preceptees per core faculty. The distribution has improved greatly over

previous years. Because Anne Myles had a large number of preceptees, we expect considerable changes in these numbers, some students shifting to Deborah Gussman, others working with the remaining core faculty.



The number of majors who graduated in January 1999 was ??; ?? graduated during the Spring. Colleen Conroy, a literature major, was valedictorian for the Spring commencement.

Given our present inability to contact alumni with any reliability, it is difficult to follow our students' achievements beyond Stockton. We know that several are enrolled in MA and Ph.D. programs in literature. Several others have reported back that they are successfully employed in the private sector, and many of our majors who have received Education certification have landed teaching jobs at the elementary and secondary levels.

III. Future Directions

A. Brief Outline of Program Plans over next five years

The program will continue to request further resources. Several faculty lines should be added, but even one would be put to excellent use. The school needs additional smart classrooms and computer labs. One of these labs, large enough to teach a full-sized class, should be reserved for the humanities faculty.

Program faculty will continue to stay abreast of new developments in the discipline as they have to do with theory, pedagogy, and use of electronic technologies. Where appropriate and when resources are available, we will integrate these new developments into the curriculum.

B. Program Goals and Objectives for 1999-2000

Servicing the needs of our majors remains our primary goal. Deborah Gussman will be introduced to the program, division, and school. Given her experience and strong credentials, we believe the transition period will run smoothly.

C. Special Resources Request

This report has clearly identified resource needs: 1) at least one additional faculty line; 2) electronic technologies laboratory for the humanities. Being provided with either or both will allow the faculty to appreciably improve the breadth and quality of education for Literature majors.

The Literature Faculty have reviewed their Program budget carefully and have identified three areas that should be addressed:

1) As far as we can determine, the travel budget for Literature seems to expand or contract as needed. This year we did not employ the entire budget allotment of \$400 x 5 (\$2,500); instead we spent \$675. The remaining

\$1,825, however, did not revert to program use. In fact, it is not visible within the budget.

We suggest that unused travel funds revert to appropriate program use. If this is not possible, we ask to be informed when and how the additional funds are used.

2) The core Literature faculty members (4 members) have the use of school computers, but not printers. This is an unfortunate oversight given the amount of paperwork requested by administrators, faculty colleagues, and students. We request, therefore, \$600 for the purchase of 4 ink jet printers.

3) We request funding for outside speakers in addition to the Visiting Writers Series already funded, in part, by the program. An additional \$500 would be used to fund honorarium and refreshments for one to two outside speakers per year. Speakers would be expert in appropriate areas of the discipline and would help to further our students' understanding of the discipline.

Appendix

July 1st, 2000

***Report on the Literature Program
1999-2000***

submitted by Thomas E. Kinsella
Associate Professor of British Literature
and Coordinator of the Literature Program
at *The Richard Stockton College of New Jersey*

As I remarked in the Coordinator's report for 1998-1999, the inadequate number of Literature faculty colors all of the program's strengths and weaknesses. During the 1999-2000 school year, Literature had 214 declared and undeclared majors (up from 202 in the previous year). There are 4 tenure-track lines within the program. When a line in the ARTS program, held by Stephen Dunn, is included, the major/faculty ratio is more than 40 to 1. Given this stunning figure, which appears to be the highest for a Literature department in the New Jersey system of higher education, the Literature program is doing excellent work. With more appropriate staffing, we could do far better.

I. 1999-2000 Goals and Achievements

The most satisfactory event during the previous year was certainly the conferral of tenure upon Professor Lisa Honaker, Assistant Professor of British Literature. Professor Honaker is a dedicated, hard-working colleague who blends excellent scholarly activities with great skill within the classroom. We are very pleased that she will remain as part of our faculty.

Professor Deborah Gussman, Assistant Professor of American Literature, joined our faculty this year. Immediately she has made her presence felt by offering needed courses, developing new approaches, and by actively engaging within program and college-wide discussions. She seems to be forging a reputation as an intelligent, demanding, yet compassionate teacher. We are lucky to have her.

This year we continued to push aggressively for a computer lab devoted to the humanities. The Visual Arts program has a Mac lab, but Literature, Communications Studies, Historical Studies, Philosophy and Religion, and Romance and Classical Languages have no lab appropriate to their needs. A pc-based lab of 35 to 40 machines, large enough to hold classes in, would be put to excellent use. Several Literature courses need such a lab. Multiple sections of *Literary Methodologies* and *Introduction to Research in Literature* require lab space for no less than a month each term. Professor Ken Tompkins' *Bryce* course requires lab use for the entire semester as does Kinsella's *Writing in the Electronic Age*. Current high levels of use in campus-wide labs make course scheduling difficult. We have found ourselves relegated to less useful labs and given less access than we have requested. The program continues to introduce more computing in its existing courses and would like to develop new courses making intensive use of electronic technologies. Ultimately, we should make electronic technologies integral to virtually all Literature courses, but available resources, both in computer labs and

smart classrooms, hold us back. We have repeatedly asked for a lab but have been told by the Dean of Arts and Humanities that none is forthcoming. I am not sure why.

Behind each of our goals and achievements stands our overwhelming commitment to quality education at Stockton. Literature faculty work very hard to provide an educational experience that promotes skills-based learning as well as the intellectual awareness and maturity that is the hallmark of a liberal arts education. In order to advance high-order learning we stress analysis and synthesis in reading and writing in all of our classes. Computer literacy, which intersects and influences literary studies in so many ways, serves as a companion to these skills. The program is deeply committed to fostering this literacy. Finally, we try to provide a curriculum that is both balanced and timely so that students can get the courses they need *when* they need them.

Last year I reported the concern that, given present resource allocation, we may lack balance and timeliness within the curriculum. This concern remains. Our scheduling seems appropriate for traditional students, those who can attend any day of the week and at any time, although increasingly these students complain of a lack of choice in course times. Students who cannot attend 5 days a week or who maintain day jobs find the course offerings far less flexible. Limited offerings place these students at a disadvantage.

II. Program Activities

A. Teaching

The program implemented a thoroughly revised curriculum in the Fall of 1997. The 1997-1998 Program Report details these changes. I will summarize briefly.

Introduction to Literature no longer serves as the major's entry-level course. *Intro* is still offered and routinely fills (we could probably fill multiple sections each term if resources were available). *Literary Methodologies* is now the entry-level course for majors. The course introduces students to skills necessary to understand and participate in the discipline. Kenneth Tompkins, Lisa Honaker, and Deborah Gussman, the teachers to most recently teach *LitMeth*, have engaged in fairly constant discussions during the year aimed at trying to sharpen the skills and experiences it teaches. The 2000-level "thematic" courses continue to be a success with high enrollments. Lisa Honaker's *Detective Fiction* and Tom Kinsella's *Readers, Writers, and Books* are examples of this new type of course. Research skills have been emphasized in the newly developed *Introduction to Literary Research*, taught by Lisa Honaker and also by Tom Kinsella. Students engage in a considerable amount of literary research, making use of conventional library resources as well as electronic resources. Concern for breadth has been shifted away from the surveys to a series of 3000-level courses that must be taken across a range of literary periods.

During 1997-1998 the Literature and Language programs separated into two programs: Literature (LITT) and Romance and Modern Languages (ROML). This past year, then, was the second year of independent operation for both. Although program members in both Literature and ROML pushed for the separation, concerns were voiced about the viability of the newly independent programs. Nancy Kaplan, Literature program consultant in 1997, noted the unbalanced nature of the Literature/Language program at that time. "In rough terms . . . 90% of the students study what 43% of the faculty teach" (Kaplan, Consultant's Report, 10). Realizing that most program majors are English/American literature students, but more than half of the faculty teaches foreign languages and literatures, Kaplan worried over the separation.

Even in the program's current configuration, the distribution of expertise as reflected in faculty members' educational backgrounds, scholarly interests, and course offerings does not seem a good match with the aims of the program's curricular structures. This mismatch, I think, underlies current students' concerns about their ability to fulfill course requirements in an appropriate sequence or in a timely way. And it will certainly have a significant impact on the success of both programs should the British and American literature wing and the foreign languages and literatures wing separate. (Kaplan, Consultant's Report, 7-8)

What of Kaplan's concerns two years after separation? I will address the issue from the Literature perspective, leaving the ROML coordinator to assess effects on that program.

Kaplan was correct in surmising that a combined Literature/Language program camouflaged the small number of core literature faculty. The number is dangerously low if comprehensive literary coverage, a goal of all sophisticated literature programs, is considered. Four professors of English and American literature and one professor of creative writing cannot cover the ground effectively. The impact of separation has been softened by the fact that ROML faculty have offered a few courses that are cross listed with Literature. European literature survey courses and courses developed by Ippokratis Kantzios fall into this category. The departure of Professor Kantzios to a new position, however, points up our dilemma. Two of his courses scheduled for Fall 2000, courses at the 2000-level that would have filled out our Literature offerings, have been cancelled. The reshuffling of courses necessitated by these cancellations has left us with only one section of *Introduction to Literature* (a distance ed. section; normally we would offer 2 to 3 sections, just one dist. ed.). Faculty members from General Studies continue to contribute a few courses.

In the following charts I have described these ROML and General Studies faculty as Associates. Shown are the number of sections offered at various levels of the curriculum beginning in the Spring of 1997, the semester before curricular changes were implemented.

**Literature courses taught by all Core and Associate faculty,
by # of sections**

| | Intro to Lit | LitMeth | Other 1000s | Lit Res | Other 2000s | 3000s | Senior Sem |
|-------|--------------|---------|-------------|---------|-------------|-------|------------|
| Sp 97 | 3 | 1 | 1 | 0 | 3 | 11 | 1 |
| Su 97 | 1 | 0 | 0 | 0 | 1 | 0 | 0 |
| Fa 97 | 4 | 1 | 1 | 1 | 7 | 4 | 1 |
| Sp 98 | 2 | 1 | 0 | 1 | 2 | 7 | 1 |
| Su 98 | 0 | 0 | 0 | 0 | 2 | 0 | 0 |
| Fa 98 | 3 | 2 | 1 | 1 | 7 | 4 | 1 |
| Sp 99 | 2 | 1 | 0 | 1 | 6 | 7 | 1 |
| Su 99 | 1 | 0 | 0 | 0 | 0 | 0 | 0 |
| Fa 99 | 2 | 2 | 1 | 1 | 6 | 5 | 1 |
| Sp 00 | 2 | 2 | 0 | 1 | 4 | 7* | 1 |
| Su 00 | 0 | 0 | 0 | 0 | 1 | 0 | 0 |
| Fa 00 | 1 | 2 | 0 | 1 | 4* | 4 | 1 |

The chart shows the distribution of Literature courses taught by **all** faculty. Typically, we offer more sections of *Intro to Lit* and *Litmeth* in the Fall term than in the Spring. *Literary Research*, first taught in Fall 1997, has been offered once each subsequent Fall and Spring. The number of additional sections of 2000-level courses has fluctuated during the Fall/Spring terms, from a high of 7 to a low of 2. Numbers of 3000-level courses have generally been higher in the Spring term. The Senior Seminar is offered once each Fall/Spring term. A few summer courses but not many are sporadically offered at the 1000- and 2000-levels. Course levels marked by an asterisk include two track-specific courses offered in Creative Writing. These are small-enrollment courses, not available to all majors; thus the 2000-level course offerings in Fall 2000 are less robust than they may at first appear.

Are these numbers sufficient? Class size and scheduling difficulties for students suggest that more sections of *Litmeth* and *Intro to Research* are needed. Both courses are prerequisite to any 3000-level course. In Fall 1998 two sections of *LitMeth* had 37 students each; a single section of *Intro to Research* enrolled 39 students. In Spring 1999, 34 students were enrolled in *LitMeth*; 41 students were enrolled in *Intro to Research*. In Fall 1999 *Litmeth* enrolled 34 and 28 students; 30 students enrolled in *Research*. In Spring 2000 *LitMeth* enrollments dropped to 28 and 18; enrollment in *Research* ballooned to 46. Scheduling difficulties are also evident. Students, especially transfer students, frequently ask for permission to enter 3000-level courses before one or both of the prerequisites have been completed. In almost every case, such “jumping” is not beneficial to the student’s learning, although it may allow the student to graduate in a more timely fashion. Multiple sections of *LitMeth* in the Spring along with multiple sections of *Intro to Research* in either semester would allow students to enroll in courses according to the well-thought-out logic of the curriculum.

Additional sections of *Intro to Literature* and 2000-level thematics would also be useful. Each may be considered as a feeder course for the major (the 2000-level courses have no prerequisites), and each would make literature courses more readily available to the general College population. We are worried about the loss of courses due to Professor Kantzios’ departure. For our current majors, however, the numbers of additional 2000-level and 3000-level courses seem adequate. More significant to our majors is whether an appropriate cycling of 3000-level courses is being maintained.

Distribution of 3000-level courses, by period

| | Class/Med | Ren/17thc | 18th/19thc | 20thc |
|-------|------------------------------|--|--|--|
| Sp 97 | 2) Lit of Bible; Chaucer; | 1) Cervantes; | 2) Brontes; Rest & 18th Lit; | 3) Garcia Marquez; Lat Amer Story; Frost, Williams & Stevens |
| Fa 97 | | 2) Shakes; Moliere; | | 2) Faulkner; Harlem Ren; |
| Sp 98 | 1) Med Lit; | | 2) Af-Am Women Writ; Amer Naturalism; | 3) Garcia Marquez; Af- Am Women Writ; Latin Am Short Story; |
| Fa 98 | | 2) Shakes; Milton; | 2) Early Amer Lit; 19th-C Amer Novel | |
| Sp 99 | 1) Soph, Shakes & Shaw | 2) Ren Lit; Soph, Shakes & Shaw; | 1) Amer Naturalism; | 3) Lit Theory; Soph, Shakes & Shaw; Frost, Roethke & Stevens |
| Fa 99 | 1) Med Lit; | 1) Shakes; | 2) Af-Am Women Writ; Victorian Lit; | 2) Af-Am Women Wri; Harlem Ren; |
| Sp 00 | 2) Lit of Bible; Chaucer; | 1) Milton; | 1) Amer Wom Writers; | 1) Faulkner; |
| Fa 00 | | 2) Shakes; Ren Lit; | 1) Rise of the Brit Novel; | 1) Native N Amer Indian; |

Since Spring 1997, the term before curricular changes were made, courses offered by period seem balanced. No period has been without a course offering for two consecutive semesters. Offerings for the past and upcoming terms are modest and should be increased, but there has been coverage.

Last year I noted the program's concern that our ROML and General Studies colleagues may not continue to provide courses that round out the offerings of the core faculty. This continues to concern us. We have seen the impact that losing just one associated faculty (Professor Kantzios) has on our program. ROML faculty have in place a major in Spanish and have developed a major in French. Greek and Latin language minors are offered. We foresee a time when a flourishing language program demands all of their resources. Our General Studies colleagues have been generous in offering courses in Literature; however, it seems unwise to expect and depend

upon their continued offerings. If core faculty alone are considered, as in the chart below, offerings drop to levels that cannot reasonably service our majors. If help from associate faculty were to disappear, program coverage would be strikingly inadequate.

**Literature courses taught by Core Literature faculty,
excluding creative writing courses, by # of sections**

| | Intro to Lit | LitMeth | Other 1000s | Lit Res | Other 2000s | 3000s | Senior Sem |
|-------|--------------|---------|-------------|---------|-------------|-------|------------|
| Sp 97 | 1 | 1 | 0 | 0 | 2 | 4 | 1 |
| Su 97 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Fa 97 | 2 | 1 | 0 | 1 | 3 | 1 | 1 |
| Sp 98 | 2 | 1 | 0 | 1 | 0 | 1 | 1 |
| Su 98 | 0 | 0 | 0 | 0 | 1 | 0 | 0 |
| Fa 98 | 1 | 2 | 1 | 1 | 2 | 3 | 0 |
| Sp 99 | 1 | 1 | 0 | 1 | 3 | 3 | 1 |
| Su 99 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Fa 99 | 0 | 2 | 1 | 1 | 3 | 3 | 0 |
| Sp 00 | 1 | 2 | 0 | 1 | 2 | 2 | 1 |
| Fa 00 | 0 | 2 | 0 | 1 | 2 | 3 | 1 |

We remain pleased with our curriculum. We believe it effectively introduces students to the literary discipline, requiring them to engage with literature using a range of electronic technologies and traditional resources. Nevertheless, we continue to evaluate and rethink its goals and structures; in addition, we have many ideas that current resources do not allow us to implement.

B. Research/Scholarly Activity

Professional development within the discipline of Literary studies takes many forms. Areas receiving significant interest currently include cultural studies, gender studies, new historicist approaches, and study of the intersection between electronic applications and literary theory. Work by members of the program in each of these areas develops new knowledge.

Stephen Dunn continues to give poetry readings across the nation and to publish in numerous anthologies and periodicals. During the current year he teamed up with Professors Rodger Jackson and Lance Olsen in aural/oral presentations mixing music with poetry. Professor Dunn was named "Trustee Fellow in the Arts" for the 2000-2001 year. During Spring 2001 he will be visiting writer at the University of Michigan.

Deborah Gussman presented papers at three conferences this year, as follows: "Republican Rhetoric and Subversity: Women, Indians, and Citizenship in the 1820's," Rhetoric Society of America Annual Conference, Washington, DC, May 2000; "Feminism, Administration, and (Pro)Creation," roundtable presentation, Conference On College Composition and Communication, Minneapolis, MN, April 2000; and "The One Who Got Away: Reflections on Teacher's Remorse and the Teaching of Composition (Students)," College English Association-Middle Atlantic Group Conference, March 2000. She was a faculty participant at the Institute for the Study of College Teaching, Richard Stockton College of New Jersey, Spring 2000.

Lisa Honaker had two articles accepted for publication this year: "Difficulty and Discontent: Day-to-Day Struggles in Composition" will appear in the journal, *Transpositions*, though the issue has yet to be determined; and "Revolution in a 'Poison Bad World': The Revisionary Role of Gender in Robert Louis Stevenson's New Arabian Nights and Prince Otto" will appear in the January 2001 issue of *English Literature in Transition*. She completed the first of a three-year term as delegate for Continuing Education in the MLA Assembly. Professors Gussman and Honaker have jointly submitted papers as part of a panel for next year's Conference on College Composition and Communication in Denver. I cheerfully report that in April, 2000 Professor Honaker was elected to be next year's program coordinator.

Tom Kinsella's work, *Ticketed Bookbindings From Nineteenth-Century Britain*, co-written with Willman Spawn and published by Bryn Mawr College Library & Oak Knoll Press in April 1999, has received two strong reviews and appears to be selling well. During March 2000 he attended Rare Book School at the University of Virginia to study SGML and XML document encoding with David Seaman, director of UVa's Electronic Text Center. In June 2000 he attended *Bookbinding 2000* a gala conference at Rochester Institute for Technology celebrating the history and current art of Bookbinding.

Kenneth Tompkins developed a new course involving computer visualization of historical/archaeological facts. Using a software package called Bryce, the students created a medieval peasant house, a medieval Viking hall and an Anasazi cliff-dwelling after reading a set of articles which detailed basic measurements, building materials and place of each of the buildings in the wider culture. Professor Tompkins has also installed software that will be supplemental to a variety of Literature courses this coming Fall and Spring. The software—Critical Tools and Manila—allow for easy webpage construction and display of both critical and autobiographical texts. Other capabilities are hypertexts, threaded discussions, bibliographical archives and collaborative webpage design. In addition, Professor Tompkins has been instrumental in redesigning our Literary Methodology course and continues to change it to match new computer software. Indeed, he now requires that all papers be submitted to him in digital form; he has found software—Markin—which allows for traditional correction/commentary but now applied to digital documents. He continues to revise all of his courses in line with new technologies. He is also leading an international group of Chaucerians in an effort to bring a work of Chaucer's fully online. Basically, this is a pilot effort to ascertain what is needed to offer Chaucerian texts and scholarship—online—to students. In his own work, he continues to learn 3D modelling software, to read in the application of technology to teaching literature and to pursue a wide range of personal interests that will enrich his teaching.

C. Program Student Development, Student Achievement, etc.

During Fall 1999, the Literature program sent a newsletter to alumni asking them to fill out an on-line questionnaire, inquiring about their present lives and careers. Out of 500+ letters sent, we have received 78 responses.

Careers varied widely. The following categories with numbers of alumni may give a sense of their current status:

| | |
|---------------------------|----|
| Business | 16 |
| Computing | 3 |
| Creative Writing | 3 |
| Education | 28 |
| Elementary | 6 |
| Secondary | 20 |
| Higher | 2 |
| Law | 2 |
| Public Relations | 4 |
| Publishing/ Journalism | 10 |
| Religion | 2 |
| Social Work | 3 |

Alumni who have obtained advanced degrees
(or are currently seeking such degrees): 19

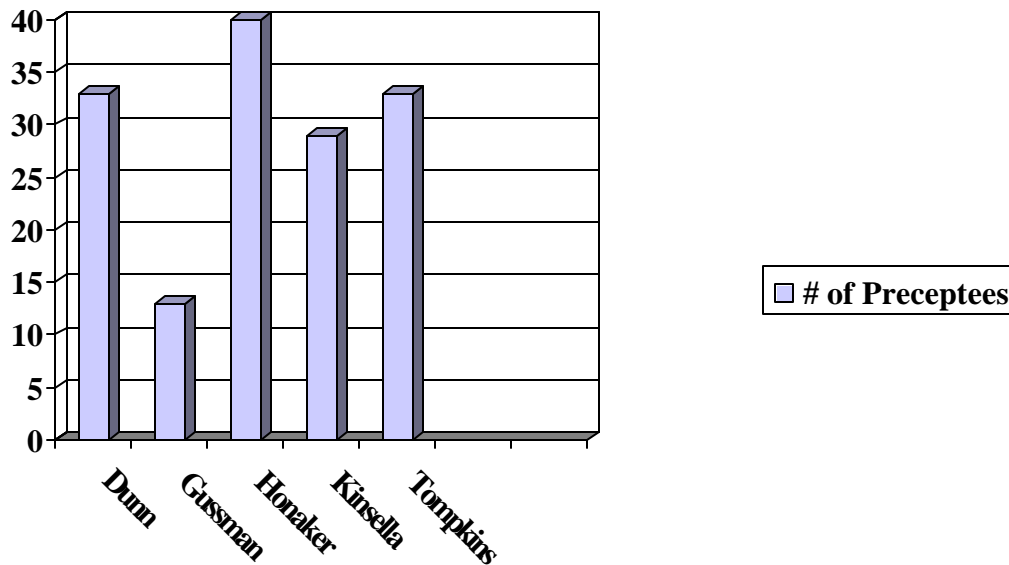
Education is the chosen field of more than a quarter of the respondents. Those in business held jobs ranging from game warden, to president of a building contracting firm, to owner of a martial arts academy.

We are currently preparing the first issue of what we hope will be a bi-annual electronic newsletter to be sent to alumni.

The literary community within the College is fostered through end-of-term gatherings. The Fall and Spring bashes were among the most successful in memory, with a large number of students in attendance. Many students also take advantage of the WebCaucus conferencing system—all are trained in its use—which serves as another avenue to build and maintain communication.

We continue to do our best at precepting. We work hard to make connections with our students. The following chart shows the number of preceptees per core faculty. The distribution has improved over previous years. Lisa Honaker is the current leader in preceptee load; we expect the numbers to shift when students begin to work more closely with Deborah Gussman and ask her to serve as preceptor.

Preceptees of Core Faculty



14 majors graduated in January 2000; 32 graduated in May; 4 cum laude, 1 magna cum laude, and 1 summa cum laude.

III. Future Directions

A. Brief Outline of Program Plans over next five years

The program will continue to request further resources. Several faculty lines should be added, but even one would be put to excellent use. The school needs additional smart classrooms and computer labs. One of these labs, large enough to teach a full-sized class, should be reserved for the humanities faculty.

Program faculty will continue to stay abreast of new developments which have to do with theory, pedagogy, and use of electronic technologies. Where appropriate and when resources are available, we will integrate these new developments into the curriculum.

B. Program Goals and Objectives for 2000-2001

Servicing the needs of our majors remains our primary goal.

C. Special Resources Request

This report has clearly identified resource needs: 1) at least one additional faculty line; 2) an electronic technologies laboratory for the humanities. Being provided with either or both will allow the faculty to appreciably improve the breadth and quality of education for Literature majors.

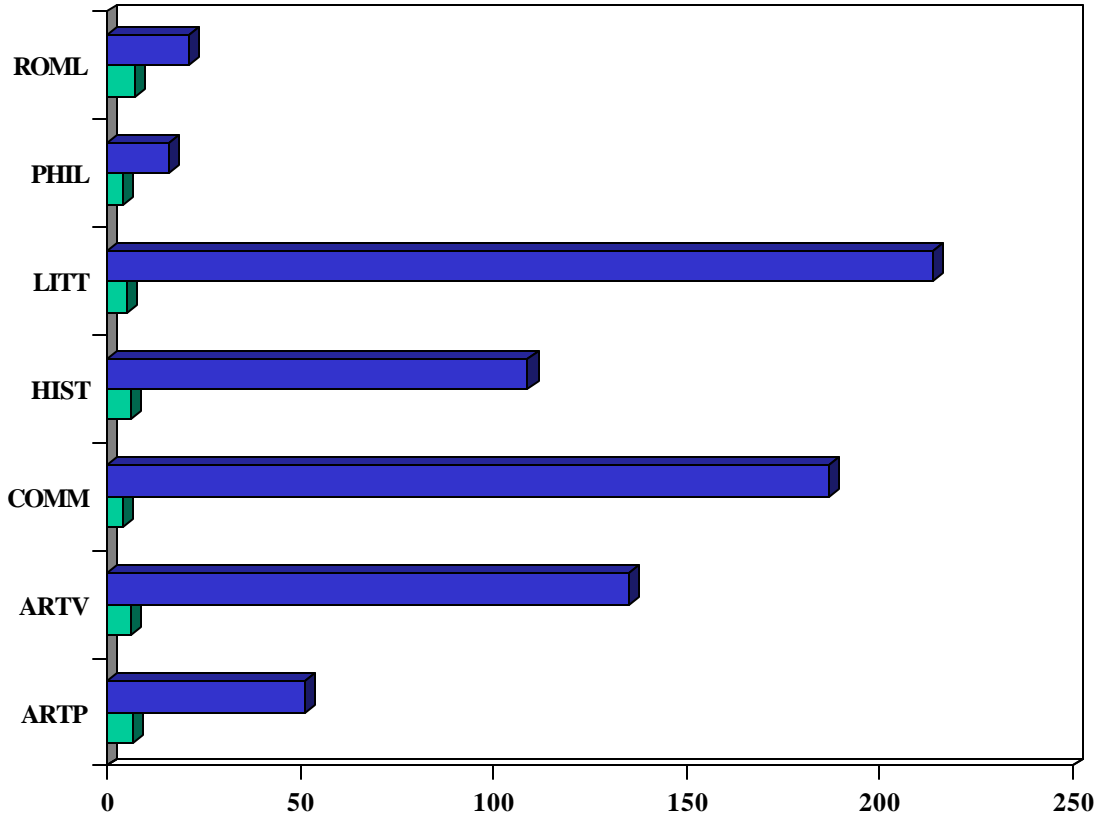
IV. Final Thoughts

There is no doubt that all programs within the College deserve adequate support. The question remains, why give valuable resources to Literature instead of to profession-oriented majors such as Physical Therapy or to a new Hotel Management major? The answer has to do with the love of thinking and reading—the love of an educated mind.

Literature, in many ways, is the centerpiece of a liberal arts education. Literature is art, history, and philosophy inked by language and pressed by culture into valued and enduring texts. Students love to read, they love literature, and when they come to college many want to pursue this love. The discipline is demanding, but students remember our courses and the effects our courses had upon them.

Students don't choose Literature as a major in order to be guaranteed a job, although employers highly value the skills our degree ensures. Students choose Literature because of their previous learning, the influence of family life, and (I like to believe) because of the good work done by the Literature faculty at Stockton. We prepare students to communicate, to think, and to be articulate. We give practical skills to students. But beyond that, we offer them a chance to study what they love and give them an opportunity to think about big ideas in ways that move them. Stockton should make available the best professional-based education possible, but it should also provide the best liberal arts education possible, and literature is central to the liberal arts.

**Data on ARHU Faculty and Majors
and ARHU Program faculty
(as of 2/15/00)**



| | ARTP | ARTV | COMM | HIST | LITT | PHIL | ROML |
|--------------------------------------|------|------|------|------|------|------|------|
| ■ ARHU Majors: Declared & Undeclared | 51 | 135 | 187 | 109 | 214 | 16 | 21 |
| ■ ARHU Program Faculty | 6.5 | 6 | 4 | 6 | 5 | 4 | 7 |

June 13, 2002

***Report on the Literature Program
2001-2002***

submitted by Lisa Honaker
Assistant Professor of British Literature
and Coordinator of the Literature Program
at *The Richard Stockton College of New Jersey*

Since this was the year of the Literature Program's five-year review, this year's coordinator's report will look a little different than usual. Though the program has a history of self-reflection, keeping our curriculum, our goals and strategies for reaching them under more or less constant scrutiny, the five-year review has provided another perspective on our practice. This year, we invited Josephine Koster, Assistant Professor of Medieval Literature from Winthrop University to review our program. Professor Koster visited Stockton on March 6 and 7, 2002, speaking to program faculty, literature majors, and division and other college administrators. Her report, which we received in late May, proved to be a thorough and uncompromising review of our program. While Professor Koster's unfamiliarity with Stockton's culture resulted in a few mistakes and misapprehensions (see Appendix 1), her overall assessment proved both enlightening, accurate, and, we believe, necessary.

So, while this coordinator's report will contain the usual account of year's accomplishments, the lion's share of it will be devoted to a more detailed look at the program's future than has heretofore been the case in such reports. Responding to both the praise and criticisms in Professor Koster's review, the Literature Program is in

the process of rethinking and restructuring its curriculum. Our overall goal is to provide our students with a quality education that stresses the traditional and emerging literacies they will need as productive citizens in the 21st century. Our commitment to their intellectual engagement with various texts and textualities, to their acquisition of analytical, research, written, oral, and technological presentation skills remains unchanged, but our commitment to them and to that goal will require adjustments, many of which we are in the midst of both discussing and even implementing as I write this report.

Because this was the year of our five-year review, much of the statistical data usually incorporated and appendices usually attached here have already been included in that report. Rather than reproduce them, I will indicate where they may be found in the program's self-study.

I. 2000-2001 Goals and Their Achievement

By far the biggest goal and achievement for the program this year was the addition of a faculty line for the New Media track we are developing. As a proposal that we have worked on for the last few years (see Appendix 3, *Self-Study*), this track seemed to us tailor-made to the sort of technological change and growth the President and other administrators had been encouraging the faculty to pursue in remarks at recent fall faculty conferences. The program would like here to thank Kenneth Dollarhide and David Carr, both of whom worked hard on our behalf. We know how important both their support and persistence were in the process.

Having found out that we received the line in December, we advertised during the spring 2002 semester for an appointment this fall. We ultimately hired Scott Rettberg, who as co-founder of the Electronic Literature Organization, brings with him not only expertise in New Media and Electronic Literature but also a national reputation and networking skills that should serve both the literature

program and the college. While Rettberg joins us next semester, he is already actively participating in curricular vision and revision, having joined the online and e-mail discussions that we typically engage in over the summer.

In addition to hiring Scott Rettberg to implement our New Media track, the literature program also introduced a course in English as a Second Language that is central to the EDUC program's recently approved ESL Endorsement Certificate. Having been given an adjunct position for the Spring 2002 semester for the course, Introduction to ESL, the program hired Mary Steinacker, a local ESL specialist. The course has been warmly received and will be taught again both in the summer and fall. A recent spate of inquiries concerning the ESL endorsement suggests its value to area teachers and would-be teachers. We are proud of our contribution to this field and hope to continue to work with EDUC to eventually offer an ESL track within the program. We worked on designing such a track throughout the year. For now, though, given existing resources, our current contributions of the required Introduction to ESL and of History of the English Language (which may fulfill another requirement for the endorsement) will have to suffice. Receipt of the endorsement is possible without pursuing such a track and we have decided that developing New Media should be our priority.

While in the past we might have considered steaming ahead on all fronts, the five-year review, which was our other major undertaking this year, has persuaded us to proceed more judiciously. Our goals have always been ambitious, perhaps overly so, particularly given the staffing problems that we have described in the past reports and that proved to be one focus of Professor Koster's review. The addition of a new faculty line, dedicated to the development of our new track, will do little to alleviate the ongoing pressures we face in servicing our existing curriculum. Those pressures and our own efforts to address them concretely and realistically will be discussed below.

Finally, we are happy to report that after receiving approval last year, we graduated our first Minor in Literature, Michael Auteri (COMM major) in spring 2002.

II. Program Activities

A. Teaching

Each year we review the program's common core--Literary Methodologies, Introduction to Literary Research, and the Senior Seminar—trying to make the courses work together to give our students a coherent set of analytical, research, writing and presentation skills. We then look at ways of developing or building on those skills in other parts of the curriculum. Having focused on developing research skills in the recent past, we have lately been preoccupied with incorporating technology across our curriculum. E-mail, webconferencing, weblogs and PowerPoint presentations are our main technological tools. Ken Tompkins has described the program's use of weblogs in a variety of online forums: "We use them in two or three ways: (1) we use them as student portfolios of their writings, (2) we use them as class group projects. We will be using them (3) this fall -- when a new faculty arrives -- for the production and display of hypertexts and various other textualities." Weblogs are introduced for portfolio purposes in Literary Methodologies, and then for creating hypertexts in Introduction to Literary Research, where we continue to build our store of long annotated poems. This year, students annotated Robert Browning's "Caliban upon Setebos" (<http://caxton.stockton.edu/caliban/>) and "The Grammarian's Funeral" (<http://caxton.stockton.edu/grammarian/>) as well as Elizabeth Barrett Browning's "Runaway Slave at Pilgrim's Point" (<http://caxton.stockton.edu/runawayslave/>) and "Lady Geraldine's Courtship" (<http://caxton.stockton.edu/browning/>). In addition to the usual cultural, biographical, and analytical skills students were asked to produce in their annotations and accompanying essays, we added textual research to the Barrett Browning project. Pairs of

students researched the publication history of her poems and included annotated versions of the poem that recorded the changes different editions presented as well as an essay addressing issues of reliability and authority in those editions. Deborah Gussman carried the use of weblogs into her 2000-level Great American Novel course, using the technology to create a collaborative group novel ([http://caxton.stockton.edu/bookish/stories/storyReader\\$31](http://caxton.stockton.edu/bookish/stories/storyReader$31)). Alterego, an “edublog” site has cited our program’s use of weblogs, noting that our “students are doing some really interesting work, and using weblogs in original ways.” This site, in fact, provides links to a hypertext poem from Professor Kinsella’s Research class and from Professor Gussman’s novel project. (See [http://alterego.manilasites.com/discuss/msgReader\\$210](http://alterego.manilasites.com/discuss/msgReader$210).)

To improve our students’ oral and technological presentation skills, we have been teaching them PowerPoint in Introduction to Research. We continue to initiate projects in upper-level courses to extend and consolidate their skills. In the past two years, Professor Honaker has asked students to use PowerPoint to present research on the popular reception of particular novels in her Victorian Literature and Contemporary British Fiction courses. Professor Gussman this year had students use PowerPoint to present critical literature reviews in her American Romanticism class. In his senior seminar on narratology, Professor Kinsella’s students used both PowerPoint and multimedia presentations to report on their application of narrative theory to particular texts.

This fall, we will extend our use of technology in LitMeth with StorySpace, a hypertext writing environment, which, because of its emphasis on writing, linking, and organizing, is well designed for creating large, complex hypertexts. Scott Rettberg’s arrival will undoubtedly signal the use of other technology, such as Dreamweaver and Flash. We are also currently discussing revisions to the Senior Seminar that will make the presentation component of the course even more substantial than it has been so far. This shift in emphasis may signal the move beyond PowerPoint to other sorts of presentation technology, like Flash, in the coming year.

Beyond the actual course content, we also realized this year that we needed to offer multiple sections of Literary Methodologies and Research each semester. We had heretofore been offering two sections of Literary Methodologies and one section of Research in the fall and one section of each in the spring. Some very large Research classes during recent spring semesters persuaded us to offer two sections of that course for Spring 2002. A large influx of transfer students this spring persuaded us that two sections of each course each semester would be necessary, since both courses are prerequisites for 3000-level courses. Limited access to those courses has meant trouble for transfer students who may have come to Stockton with few requirements beyond the major to complete. Two sections of each course each semester should help transfers (and other students) move through the curriculum in a timelier manner, an issue of increasing concern to the program. (We will have more to say on this issue below.)

B. Scholarly Activities/Research

After having won a Pulitzer Prize in April 2001, in September, Stephen Dunn was also awarded the J. Howard and Barbara M. J. Wood Prize for poems he published in the September 2001 issue of *Poetry Magazine*. In 2001, BOA Editions also issued an expanded edition of *Walking Light: Essays and Memoirs*. Professor Dunn continues to give poetry readings at colleges and universities, as well as other public venues, across the nation. He continues to draw other writers to Stockton for his popular Visiting Writers Series. He also sponsors Stockpot, the undergraduate literary magazine. In the coming year, Professor Dunn begins his transition to retirement, which means he will teach only two courses during the spring 2003 semester. New Jersey poet B.J. Ward will teach his fall 2002 courses.

Deborah Gussman is actively pursuing research in the rhetoric of American women's literature in the early national period and Native

American Indian literature, and has two new publications: an article, "Republican Rhetoric and Subversity: Women, Indians, and Citizenship in the 1820's," in *Professing Rhetoric: Selected Papers from the 2000 Rhetoric Society of America Conference*, F. Antczak, C. Coggins, and G. Klinger, eds. Mahwah, NJ: Lawrence Erlbaum Associates, 2002: 37-44, and a review of Here First: Autobiographical Essays by Native American Writers, Arnold Krupat and Brian Swann, eds., in *Studies in American Indian Literatures* 13:2/3 (Summer/Fall 2001) 106-109. She recently presented a paper on William Apess at the Rhetoric Society of America conference in Las Vegas.

She continues to develop and teach new courses, this year introducing two GAH classes: "Cultural Memory and the Vietnam War," and "Perspectives on Women." Her interest in the pedagogical uses of technology have led to innovations in the classroom, including using weblogs to develop and "publish" the collaborative novel cited by the educational website, alterego. (Urls for the novel and the alterego site appear above.)

Professor Gussman was also awarded a second Research and Professional Development Grant in spring 2002. She served on the Academic Policy Committee, the Perspectives on Women course review committee and also served as a reader for the Virginia Woolf Prize for the Literature program. In addition, she will begin her second term as GAH convener this fall.

Lisa Honaker is pursuing research on late-Victorian literature. She published "Revolution in a 'Poison Bad World': The Revisionary Role of Gender in Robert Louis Stevenson's New Arabian Nights and Prince Otto" in the September 2001 issue of *English Literature in Transition*. She is completing revisions on an article on Stevenson's *Treasure Island* entitled "'One Man to Rely On': Long John Silver and the Shifting Character of Victorian Boys' Fiction." She also received a Research and Professional Development grant for 2002-2003 to revise a third article on Stevenson, "Revenge of a Gothic Gnome: *Dr. Jekyll and Mr. Hyde* and the 'Re-vision' of Late-Victorian Romance." She plans to submit both articles for publication in refereed journals by

summer's end. She is also working on a review essay on Tessa Hadley's *Henry James and the Imagination of Pleasure* to be published in *English Literature in Transition* sometime in 2003.

This year, Professor Honaker completed her three-year term as delegate for Continuing Education in the MLA Assembly. She completed her second year as Literature Program coordinator. She continues to mentor Christine Farina in the New Faculty/Mentor Program and this spring agreed to sponsor and thus reactivate the Eta Rho chapter of Sigma Tau Delta, the English Honor Society. Having enlisted seventeen members, the chapter will be fully active next fall.

Tom Kinsella was selected as the 2001-2002 Library Resident Research Fellow and Andrew W. Mellon Foundation Fellow at the American Philosophical Society Library. Having been awarded a sabbatical for the spring 2002 semester, he has been studying Colonial American bookbinding history for a book on the subject he is coauthoring with Willman Spawn, whose scholarship in the field extends over fifty years. Professor Kinsella has an article on 20th-century book cloth manufacturing, "The Description of Bookcloth: Making a Case for More Precision," also co-authored with Willman Spawn, forthcoming in *Papers of the Bibliographical Society of America*, 96:3 (September, 2002). His review article for a bookbinding festschrift for Mirjam Foot, conservator at the British Library for the *Age of Johnson* is also forthcoming.

Last fall, Professor Kinsella continued to serve as ARHU representative on the College-wide Personnel Committee, and with Audrey LaTourette, co-chaired the Faculty Subcommittee for the recent Middle States Self Study.

Kenneth Tompkins continues to investigate various technologies and how they might be used in our classrooms. He uses weblogs and e-mail regularly. Recently he has been thinking about using News Crawlers in his classes as a means of keeping LITT students up-to-date on what is happening in the literary world. He maintains a strong interest in bringing virtual 3D historical objects and

environments into his classrooms so he continues to design and create 3D objects.

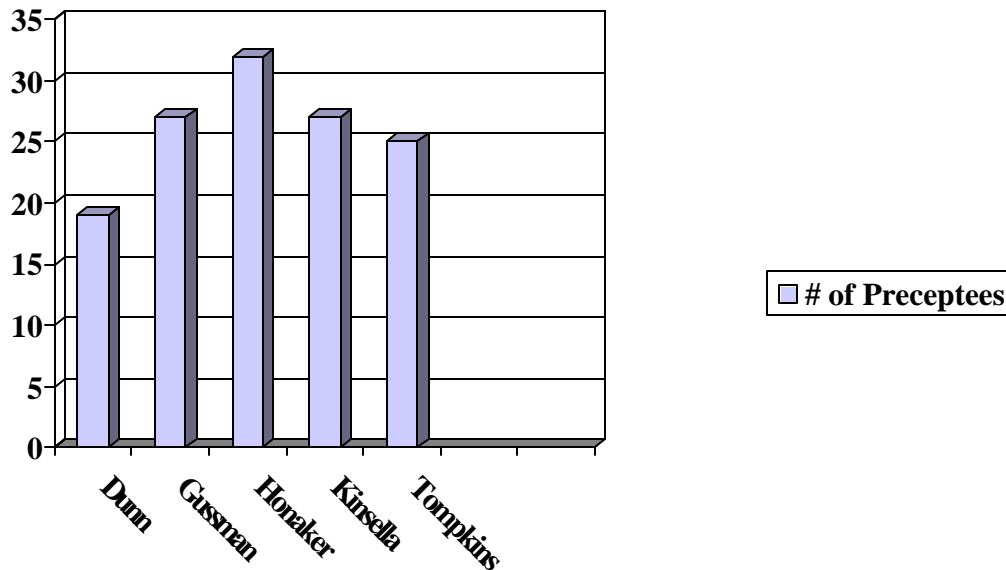
He has been active in suggesting changes to the curriculum as a result of the Consultant's Report. Next year his administrative duties increase as he takes on the Co-ordinator's role.

C. Precepting

We work hard at precepting and believe we do well at it. We encourage students to contact us with any questions or concerns they might have about their coursework or progress toward graduation. E-mail has made this process painless for all parties. We find we are able to take care of a good deal of preceptorial business online in addition to our usual office hours and advising days. This willingness to precept on-line is, in part, a response to the needs of our numerous working and non-traditional students.

The following chart shows the number of preceptees per core faculty. The distribution has improved over previous years. Lisa Honaker is the current leader in preceptee load with 32, but no one has significantly fewer than she.

Preceptees of Core Faculty



D. Program Student Development, Student Achievement, etc.

The program had nineteen majors graduate in January and twenty-six in May 2002. While we decided to do away with program distinction last year, we are proud to report that two of our majors, Patricia Keeper and Daniel Grote, graduated Magna Cum Laude and one, Joshua Austin graduated Cum Laude. Several other students received awards or scholarships during the 2001-2002 school year. Joshua Austin was also a Phi Theta Kappa Transfer Scholar and he and Renee Kilburn were included in Who's Who Among Students in American Universities and Colleges. Three of our graduates were Stockton Scholars: Brett Bozarth, Dan Darmochwal, and AndreAnna Weber; two, Daniel Grote and Jennifer Maguire, were Presidential Scholars.

We have so far sent out four electronic alumni newsletters, fulfilling plans to produce them on a bi-annual basis. Our next newsletter will go out in August or early September. Response has been positive.

With each e-mailing, we generally receive at least a half dozen responses from alumni who want to wish us well, stay involved with our program, and/or offer help to future graduates

Having run three job searches and conducted a five-year review this year, we did not offer the twice-a-year alumni panels we had begun three years ago. However, we will be reinstating these panels in the coming year. Our practice has been to invite three or four alumni to discuss their careers or graduate school experience with current majors. They generally address the process by which they got to where they are now as well as how their literary training has proven useful in their chosen fields. We also invited a representative from Career Services to our panels to inform our students of the sorts of guidance and resources that office can provide. Students who have attended past panels have found them very informative; alumni speakers have also been very enthusiastic about their participation.

In addition to these panels, we are also planning an informational meeting for all majors early in the fall semester. At this meeting, an informal meet and greet sort of affair, we plan to give students a rundown on requirements and any programmatic changes they need to be aware of. We'll also try to make sure students know that they should have a program member as a preceptor and introduce ourselves to them.

Our two end-of-semester get-togethers went off without a hitch this year. We had good turnout, with some alumni coming back to sample the food, listen to readings, and applaud award winners for poetry, fiction, creative non-fiction and literary criticism. The alumni are kept apprised of the bash date and location through the newsletters mentioned above and through e-mail. This year we added to our database of e-mail addresses. Many of our alumni still post the occasional message on our Webcaucus conference, Litview, where things literary and non-literary are debated and events of interest to our literary community are announced. The Visiting Writers Series continues to be big draw for our majors and for all members of the Stockton community.

III. Future Directions

We begin this final section with an extended summary of Professor Koster's external review.

In her report on the literature program, Professor Koster praised the program's "energy, inventiveness, cooperation, collaboration," and went so far as to say that our faculty's "willingness to negotiate and compromise is almost unprecedented in [her] twenty years' experience in departments teaching literature" (3). She praised our "consistent willingness to reexamine and rework the program," our hospitality to technology, our curricular breadth, our openness and accessibility to students, noting growth in the number of literature majors, even after our splits from LANG and COMM. She likewise praised our students, describing those she spoke to as "bright, highly motivated, and well prepared in their subject areas" (3).

The weaknesses she found in the program, by and large, centered on a combination of insufficient resources and our own desire to "be all things to all students" (4). Our interest in innovation and creativity, which have led to the creation of a number of new courses, has, she thinks, "dilute[d] the focus" of our curriculum and created course rotation problems (4). She notes the course reductions and sabbaticals in recent terms that have reduced course offerings and have required us to rely on adjuncts, 13-Ds, and the "good will of the faculty in the LANG program" (5). Noting the increased enrollments in LANG, she sees the possibility of an even higher reliance on adjunct faculty—"to the potential detriment of instructional and advising quality" (5). She noted student complaints about course rotation and availability, lack of summer classes, lack of faculty variety, and classes that were "too big for individual attention" (5), particularly at the 3000-level—all issues that are in some way tied to our small number of program faculty.

She also addresses other issues: our need to determine a more consistent and integrated role for technology in the curriculum and to see it applied across all of the tracks, our need to make better use of “other easily available technological supports” (better program webpages, e-mail distribution lists) (6), our need to provide more career development for our students through internships, cooperative employment, and alumni contacts, and our need to develop a coherent assessment strategy for the program itself and its students.

In addition to recommending that we address the needs described above, Professor Koster makes a series of very specific recommendations at the end of her report. Some suggest action that needs to be taken in the next five years; some suggest more immediate action. According to Professor Koster,

1) the program needs more faculty resources. Professor Koster sees the need in the next five years for “two full time faculty as well as a full-time replacement for Professor Dunn,” arguing that one should be in creative writing, one in English education, one in American literature and that “any secondary specialization in technology or professional writing by any of these three candidates would be most valuable” (11). She also urges us to begin planning for Professor Tompkins’ retirement in the next “six to ten years” (11). Since Professor Tompkins teaches three program courses each semester, his retirement will have a significant impact on our course offerings. Any replacement will teach only two program courses per semester.

2) the program needs to establish a firm course rotation schedule. Professor Koster argues that “all course offerings should be re-examined and, if necessary, combined, repackaged, or eliminated, so that there is a reasonable expectation that all will be offered at least once every three years” (11). She urges us to study carefully the impact of new courses on the curriculum before we add them. She advises us to commit to a firm four-year rotation schedule and to make that information available in advising and on web pages.

3) the program should take into account the “changing makeup of its student body ” (12) and

a) offer at least one 2000 or 3000 level course each summer and increase online readings courses offered

b) expand creative writing to a more general writing track;

c) “develop[] a coherent advising program for students planning to certify to teach, leading to development of an English Education track within the program” (12)

d) encourage students to pursue internship or co-operative employment opportunities on-campus and off-campus

e) help students develop electronic portfolios that include, in addition to traditional literature papers, “resumes, reviews, PowerPoint presentations, web pages, sets of lesson plans, newsletters, etc.” (13)

4) the program should request one General Studies course release per year for online readings program coordinator and one General Studies course release per year for summer course, given heavy service demands as well as expectations for scholarship for tenure and promotion. According to Koster, with the addition of a new faculty member this year and a replacement for Professor Dunn arriving in 2003 or 2004, the program will be able to offer “as many general studies courses as it currently does while affording these course releases, so there is no net cost to the College of implementing these changes (13-14).

A. Brief Outline of Program Plans Over the Next Five Years

The program believes that Professor Koster’s recommendations are sound and well advised. We have already begun to work on many of the recommendations and hope to have some in place by the fall or in the next year.

Over the next five years, the literature program will make its case for the allocation of resources Professor Koster describes. The program

itself as well as previous consultants have all seen the need for an additional Americanist on staff. With the retirement of Professor Dunn, the foreseeable retirement of Professor Tompkins, and the burgeoning numbers of students seeking EDUC certification to teach primary and secondary schools, we think the needs Professor Koster describes are clear. In the past, we have provided statistics on literature course enrollments, student/faculty ratios within Stockton, numbers of courses taught by faculty outside our program, statistics on literature faculty numbers and program size at other New Jersey colleges and universities and other comparable institutions in the area. (See *Self-Study*, 19-21, 26 and Appendix 1, *Coordinator's Report, 2000-2001* for our most recent set of statistics in these areas.) While we will continue to marshal such evidence for our request as well as recommendations of student/faculty ratios put together by our national professional organizations, we will also consult with appropriate members of the administration and work with them more closely, in order to develop realistic strategies for our request.

Our five-year plan for our curriculum is already underway. Scott Rettberg is already reviewing the proposed requirements for the New Media track and providing input on course content and titles, on course rotation, on appropriate levels of interdisciplinarity, on establishing internships, on final portfolios. While it may be too soon to say exactly what the track will look like, Rettberg and Professor Tompkins have made significant progress on very specific issues that await only Rettberg's actual arrival on campus for resolution.

We will also continue to push for the humanities computing lab. We currently need a great deal of computer lab time for our core courses. With the addition of the New Media track, we will be making even greater demands on existing lab time and space, which, even now, are insufficient to our actual need. We know that our Dean continues to support this request. We will work with him and with other administrators, including Beth Olsen, to figure out our best course of action to make this lab a reality.

We are also in the midst of revising our existing curriculum to better serve the needs of our majors, most of whom are planning on going into primary or secondary school teaching. Having reviewed the NASDTEC standards, we have already begun work on creating an English Education track, in which students would opt for a Primary or Secondary School curriculum. We have, in fact, designed a preliminary set of courses that should mesh better with the NASDTEC requirements and thus allow our students to move through the major more quickly and in a more directed way. This revision should also be a real benefit to transfer students, for it should allow them to make more specific use of their coursework from community college and thus cost them less time and money than was previously the case. Not only does the creation of this track take into account the changing makeup of the student body and their goals, but it also helps address a variety of concerns raised by students about time and affordability. (See Koster 5-6.)

Before we can settle on the set of courses for both the primary and secondary school options, we need to put together a course rotation that makes clear our resources and needs for a four-year stretch. We will also need to consult with other programs, since some of the coursework we have devised involves cognate courses. We hope to have a proposal for this track done before the year is out. This track will, in effect, become to our program what the Graduate School track is now, the one chosen by the bulk of our majors.

We also plan to revise our creative writing track, keeping in mind student needs as well as the sorts of revisions Professor Koster describes. Those revisions involve considerable reliance on G-courses as well as others taught by faculty outside the program. Such revisions would require a fundamental shift in our definition of program boundaries. Discussions have begun; we frankly do not know where they will end. We only know that we will revise the track in the coming years.

While limited resources will require extreme caution in proposing new courses, let alone new tracks, we also foresee the possibility of

mounting a graduate program—if not in the next five years, then perhaps in the next ten. Responding to the administration’s call for potential programs, we have spoken with both Deborah Israel, Dean of Graduate Studies, and Bonnie Buzza, Associate Vice President of Academic Affairs, about one in literature geared toward teachers, tentatively titled “Technology, Texts, and Teaching.” This program would integrate coursework from MAIT, New Media, and our traditional upper-level literature curriculum. We currently envision such a program as a “four plus one-and-a-half or two,” which could provide teaching certification if the student required it. It would be approximately thirty hours, comprised of twenty-four course hours and six hours for a master’s thesis. Because of its overlap with our undergraduate curriculum and the MAIT, this sort of program might be feasible. However, we may or may not have the resources to mount such a program, no matter how efficient we are in their allocation. We would not wish to develop a graduate program that would undermine our undergraduate program. Our undergraduate majors remain our primary concern.

We will also in the next five years be working on assessment. Deborah Gussman has begun research into this area. She has talked to Sonia Gonsalves, who has responded to our inquiries with enthusiasm. According to Professor Gonsalves, much of what we are already doing with our majors—our use of portfolios, our ongoing review and revision of our gateway courses, our individual class “post-mortems” (informal reviews with students during one class at the end of each semester), our senior seminar presentations--is assessment. She has also agreed to work with us to develop other instruments we are interested in using: entrance and exit questionnaires for students in Literary Methodologies and Introduction to Research as well as questionnaires for beginning majors and graduating seniors. We hope to get the questionnaires for Litmeth and Research and that for entering majors ready by the fall semester.

B. Program Goals and Objectives for 2001-2002

As the above makes clear, many of our five-year goals and immediate goals overlap. We have already begun the curricular revision that we want to see complete well before the five-year mark. While we are driven by our vision of the ideal education, we now recognize a need to attend to the more prosaic realities that inevitably mean compromise.

With this sobering premise in mind, on May 31, 2002, the program voted to discontinue the foreign language requirement in the current Graduate English and the Creative Writing tracks. We believe that in an ideal world all of our majors would have a foreign language, even going beyond the three-course requirement we have had in place for several years. While we will still strongly encourage students to pursue a foreign language, our concerns about getting students through our program in a timely and cost-effective fashion have persuaded us to make the change. The way in which the current language courses are scheduled creates difficulties for many of our students, particularly transfers, who may find themselves a semester or even a year behind because of the availability of the particular language courses they need.

We are also looking into the development of distance education courses as well as the possibility of summer courses. Both are meant to address student concerns about course availability and timely progress through the major. Distance courses offer additional flexibility by operating as something more than a summers-only option. The program has approached Beth Olsen about monies available for funding such course development. At least one program faculty will most probably apply for a Distinguished Faculty Fellowship for Teaching in the coming year in order to get this project off the ground.

We are also now working on creating a better set of program webpages to facilitate communication with current and potential majors as well as alumni. Professor Tompkins is working on their

design. Our proposed content thus far includes pages for: a program mission statement, an FAQ, faculty work and achievements, alumni news and careers, a four-year course rotation, downloadable curriculum worksheets, student work, our program etiquette book (now in its third edition), questions about the program's use of technology, links to faculty homepages and syllabi, and recipes from bashes past. In addition, in the fall, we will assemble an e-mail distribution list for our majors to further foster communication. Our fall semester get-together for majors should also help establish communications between the program and its students as well as helping our majors get to know each other. Alumni panels, our annual bash, as well as events sponsored by the newly reactivated English honor society, Sigma Tau Delta, should also help create community and improve communication.

Our first order of business in the fall, once Scott Rettberg arrives, will be to establish the firm four-year course rotation mentioned above. We will be reviewing our own courses and those offered by our associates to determine which courses are most essential for meeting our curricular goals. Once this task is done, and the information made available electronically, both the program and its students should have a better idea of the direction in which we're heading. The program will know what courses should be required in our newly revised curriculum, what our staffing needs are immediately and in the future, what sorts of demands we will need to make on associate faculty, which courses need to be taught more frequently, which less. Students should be able to map out their curricular needs well in advance, making for more informed and hopefully smoother progress to graduation.

All of the plans described above should make clear that serving our majors remains our primary goal.

C. Special Resources Request

This report has clearly identified resource needs: 1) additional faculty lines 2) an electronic technologies laboratory for the humanities. As

described above, we will work to make our case for these resources immediately and as our needs become more pressing.

Appendix 1: The Program Takes Issue with Some of Professor Koster's Observations

1. Professor Koster reports that students don't understand why we don't accept more transfer courses in the program (5).

Most of the transfer courses we see are from community colleges. We don't accept those 1000- and 2000-level courses as replacements for our 3000-level requirements. We do accept them for credit, just not as credit for specific upper-level coursework.

2. She cites student complaints about lowered grades for technology failures (6).

We believe this was a student misapprehension of a situation in which the technology did fail during a report. We can only surmise that the student did not receive the grade he/she anticipated, and therefore, thought the failure of the technology was the reason. None of us hold students responsible when the equipment breaks down.

3. She cites student complaints about not being able to find out if electronically submitted papers were received (6).

We don't understand this one. We have had students ask us in person or e-mail us about our receipt of their papers. We always respond. We have had students tell us they submitted papers that they did not submit in order to buy themselves time, but we always work with those who seem to be having trouble getting papers to us, even accepting hard copies if the problem seems to be ongoing or insoluble on their end.

4. She reports student complaints about having to use research libraries for coursework (7).

While we will make an effort to put more materials on reserve for certain projects in certain classes, part of the reason we ask students

to go to larger libraries is that we want them to become familiar with what a research library is and what they can do with it. We think of this as a kind of “fieldwork.” Perhaps we need to communicate this point to them more clearly. We will do so.

5. She notes that on two occasions when she was here, program members did not recognize preceptees, thus “weaken[ing] the ‘personal touch’ that the program values” (7).

In one case, the preceptee was a recent transfer, whom the professor had not yet met. While it is certainly not impossible for us to fail to recognize preceptees, we may not know them if they are recent transfers or if they never show up for precepting. We work hard at precepting—during office hours, precepting days and online. At least two program members schedule half-hour appointments for students rather than the usual fifteen minutes allotted on precepting days and often schedule one or two additional days so that everyone may be seen. We take our precepting seriously; we know our preceptees.

6. She reports student complaints about second-class status for students in the creative writing track (10).

We certainly do not regard creative writing students as second-class. We would be the first to inform anyone who asked that creative writing students are some of the best we teach. We can only assume that our failure to revise the creative writing track for some years, while we have revised other tracks and proposed new ones, is what has led students to infer their second-class status. Perhaps our plans to revise the creative writing track will do something to alleviate this concern.

7. She suggests that previous reports indicate that we think students “drift” into teaching, that we relegate the EDUC students to second-class status as well.

We know that she got this idea from two statements in our self-study: In our description of our goals, we contend, “rather idealistically” to her way of thinking, that we are preparing our graduates for no specific career.¹ In our discussion of the success of past alumni panels, we also note that students find the panels comforting because they find out there are career possibilities “besides teaching.” We regret that she read in this our disinterest in our EDUC students. Since those pursuing teaching careers constitute the bulk of our majors and creative writers constitute the next biggest group, we would have to be subjecting all but a handful students to second-class status if the complaints here and above were correct. We do not believe this is the case. Still, Professor Koster’s comments have made clear to us our own need for a track designed specifically for our prospective teachers. We are working on such a track now.

8. She says we need to create "a coherent sequence of coursework" for students who wish to get certified.

We already have one in place, and our students do get certified. Also, we already do have worksheets and information available and do work with EDUC. Our new track will improve this, but it is not like there was nothing there.

¹ The May 2002 issue of *PMLA* devoted over forty pages to the topic, “Why Major in Literature--What Do We Tell Our Students.” None of the thirteen professors responding to this question (from all manner of institutions) suggested that their literature curriculum was designed for particular careers, teaching or otherwise. There was near unanimity on the idea that literary study could not simply be reduced to fit particular career specifications. In a representative essay, David E. Bell from Duke argues that the value of a literary education is that “literary form is that particular place where the limits and the richness of language are explored. To deprive undergraduates of the experience of those features is to leave them at the mercy of the manipulation of language characteristic of advertising and of all other media assaults on the individual’s senses. . . . A detailed encounter with literature can work against an impoverished view of language that ill prepares undergraduates for the discernment they need to make reasoned decisions. Bell also argues that a literary education gives students a chance to play with and test the paradigms of knowledge of a given period in a manner that is not simply mimetic. At its best such play can outstrip those paradigms, provoke discoveries, make connections that cannot easily be made in everyday life” (488-89).

June 11, 2001

Report on the Literature Program 2000-2001

submitted by Lisa Honaker
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at *The Richard Stockton College of New Jersey*

Since I cannot say it better myself, I begin by quoting Thomas Kinsella's summary of program goals and needs (with a few numerical updates) from last year's Coordinator's Report:

Behind the goals and achievements discussed below stands the Literature program's overwhelming commitment to quality education at Stockton. Literature faculty work very hard to provide an educational experience that promotes skills-based learning as well as the intellectual awareness and maturity that are the hallmarks of a liberal arts education. In order to advance high-order learning we stress analysis and synthesis in reading and writing in all of our classes. Computer literacy, which intersects and influences literary studies in so many ways, serves as a companion to these skills. The program is deeply committed to fostering this literacy. Finally, we try to provide a curriculum that is both balanced and timely so that students can get the courses they need *when* they need them.

The inadequate number of Literature faculty colors all of the program's strengths and weaknesses. As of February 2001, Literature had 190 declared and undeclared majors. There are 4

tenure-track lines within the program. When a line in the ARTS program, held by Stephen Dunn, is included, the major/faculty ratio is approximately 40 to 1. Given this stunning figure, which appears to be the highest for a Literature department in the New Jersey system of higher education (see Appendix 1), the Literature program is doing excellent work. With more appropriate staffing, we could do far better.

I. 2000-2001 Goals and Their Achievement

The Literature program began the 2000-2001 school year with energy and goals that seemed well in line with President Farris' call, during the Fall Faculty Conference, for increased integration of technology into the curriculum. If, as she said, quoting Al Gore on technology's role in contemporary life, one "could be part of the steamroller or part of the road," the program felt itself on the right side of that metaphor. We had been working for much of the summer of 2000 putting together a new track in E-Media Writing and Design, tailor-made, it seemed, to the sort of change and growth the President asked the faculty to embrace. We designed this interdisciplinary track to "provide students with the sophisticated literacy skills, both textual and visual, demanded by the evolving information economy" (Appendix 2: Track Proposal). Series of courses within Literature and the Visual Arts programs, chosen from existing and newly developed courses, would introduce students to the underlying concepts of visual communication, information design, and text management in collaborative environments and would sharpen and advance students' writing and analytical skills. (See Appendix 2 for full description of the track and its curriculum.)

Further experiences at pre-semester meetings were equally encouraging. Speakers from Chuck Tantillo to Keith Williams to David Carr discussed the need for just the sort of skills the program already teaches as well as those the new track would deliver. Dr. Tantillo highlighted the key role technological literacy and resources

play in competition among colleges and in the success of the college's graduates. Reporting on an informal survey conducted in one of his classes, Dr. Williams reported that Stockton students thought their education at the college a good value, and that they particularly valued the creative thinking, writing and presentations skills they received here. Dr. Carr also noted that Stockton seniors were likely to have used electronic media and again stressed their abilities to write and present information clearly as the key to their eventual success on the job market. The Literature program saw itself (and continues to see itself) as well positioned to implement the sort of mandate that the above remarks suggest.

Our goals are, admittedly, ambitious, particularly given the staffing problems described above. We know that the full realization of those goals depend on additional faculty lines and facilities (a dedicated humanities computer lab) that we have requested, with our Dean's support, but that have not yet been allocated. Nonetheless, we remain confident that the resources we need will eventually be forthcoming. We will certainly continue to push for them. In the meantime, we remain committed to curricular innovation, and this year have continued to refine our existing curriculum as well as looking for other ways of serving students.

This year we instituted a Minor in Literature, which is "designed to provide a coherent, formal, and officially recognized course of study in literature for non-literature majors--for students whose primary field of study lies elsewhere but who desire to pursue study in literature for career reasons or for personal satisfaction" (Appendix 3: Literature Minor Proposal). Approved in January 2001 in Faculty Assembly, the Minor awaits only passage in Deans' Council to be official.

We also maintained our commitment not just to giving our students job skills but in suggesting to our majors what sorts of jobs were out there for them by continuing our alumni panels. During both the fall and the spring, former Literature program graduates returned to talk to our current students about their careers and how their Literature

degrees had prepared them for them. In previous years, students had told us how useful and heartening such information was for them. This year was no exception.

In addition to working with technology in new ways within the curriculum, we also sought to publicize that work a little more widely—within and without the college. A week or so before the fall 2000 semester began, Professors Tompkins and Kinsella organized a morning-long presentation to discuss and demonstrate the technologies (weblogs, grading programs, conferencing) the program was already using and felt might be beneficial to ARHU colleagues. The 30 or so colleagues who attended, including Vice President David Carr, expressed both interest and appreciation. Then, in March 2001, the entire program participated in a round table discussion and web-based presentation, “Teaching Literariness: Technology Across the Literature Curriculum,” at the New Jersey College English Association Annual Conference at Seton Hall University. It, too, was well received, and enabled us to establish connections with interested faculty at the New Jersey Institute for Technology as well as other state colleges and universities.

And finally, though this accomplishment is of an individual nature, no discussion of achievements for the year 2000-2001 could fail to mention or congratulate Stephen Dunn for his Pulitzer Prize. We are proud to count him a member of our faculty.

II. Program Activities

A. Teaching

Professor Kinsella has summarized changes instituted to the curriculum in fall 1997 in previous year’s coordinator’s reports. I include them here in order to suggest both how those changes have enhanced our curriculum as well as the ways in which we continue to refine it. As Professor Kinsella writes:

Introduction to Literature no longer serves as the major's entry-level course. *Intro* is still offered and routinely fills (we could probably fill multiple sections each term if resources were available). *Literary Methodologies* is now the entry-level course for majors. The course introduces students to skills necessary to understand and participate in the discipline: close analysis of texts and critical approaches to texts as well as the creation of webpages and other technological literacies. Kenneth Tompkins, Lisa Honaker, and Deborah Gussman, the teachers to most recently teach *LitMeth*, have engaged in fairly constant discussions during the year aimed at trying to sharpen the skills and experiences it teaches. The 2000-level "thematic" courses continue to be a success with high enrollments. Lisa Honaker's *Detective Fiction* and Tom Kinsella's *Readers, Writers, and Books* are examples of this new type of course. Research skills have been emphasized in the newly developed *Introduction to Literary Research*, taught by Lisa Honaker and also by Tom Kinsella. Students engage in a considerable amount of literary research, making use of conventional library resources as well as electronic resources. Concern for breadth has been shifted away from the surveys to a series of 3000-level courses that must be taken across a range of literary periods.

Having taught the Senior Seminar myself during fall 1997 and spring 2001, I can testify to the impact of the *LitMeth/Research* combo. I have seen a great improvement in our students' abilities to do traditional and web-based research and to implement that research in their own written work. Though this year's senior seminar had fewer "stellar" students than the group I taught in 1997, I would rate this group's work exponentially better than that I had gotten from that earlier group. This year's senior seminarians were much more adept at finding and incorporating secondary sources, putting together workable theses for their 30-page papers, in producing annotated bibliographies, creating a database of sources, and presenting information on those sources before the class. Further, their familiarity with technology and with simply giving presentations (in not just *Litmeth* and *Research* but in many of their 3000-level courses

as well) resulted in much more technologically savvy final presentations as well as more confident presenters. All but a handful of students gave very well-designed and -organized Power point presentations, with one even using Flash software for a particularly splashy production.

Pretty much all of our courses now make heavy use of e-mail and caucus. All of Professor Tompkins' courses, for instance, are now paperless. All assignments are presented, turned in, and graded via these media. Professor Tompkins, indeed, has already begun to make use of WebX, now that Webcaucus is on its way out. He has also pioneered the program's use of weblogs this year in *LitMeth*. Weblogs don't require knowledge of HTML, offering clickable formats for text presentation and design. They allow students to get a webpage up and running almost immediately and eliminate the need for posting through FTP or Rapid Filer. They do not eliminate student resistance to or fear of the technology, which was part of the rationale for the change, but they ultimately allow for a greater concentration on content, while also providing plenty of room for experimentation. Indeed, Professor Kinsella has used weblogs extensively this year in the production of the e-zines that have become part of *Research* as well as his *History of the English Language and Writing in the Electronic Age*. (See <http://caxton.stockton.edu/PC/> to look at one of those e-zines.) The annotated editions of poems—specifically Oliver Goldsmith's "The Deserted Village and Thomas Warton's (the younger) "The Pleasures of Melancholy"—with pop-up boxes of informative text and visuals have given a new life (and slant) to the hypertext project required in *Research*. (See <http://caxton.stockton.edu/DesertedVillage/> to see the former.)

In addition to our attention to technology, we continue work to develop courses to address curricular needs and student interest. Professor Gussman's 3000-level *Native North American Indian Literature*, offered in the fall, fit both bills, adding diversity to the curriculum and filling to beyond capacity. Students raved about the course, and Professor Gussman went on to offer at least one

independent study in *Nineteenth-Century American Indian Literature* to meet additional student interest. This latter course will undoubtedly find its way into our regular curriculum as well.

We also continue to offer students who are interested in teaching the opportunity to get some hands-on experience through independent studies we label *Teaching Colloquy*. In these courses, students may assist the professor in 1000- and select 2000-level courses in a variety of ways. They may do research on texts, have input into the choice of texts and syllabus for the course, monitor a webconference devoted to the class, and even be allowed to teach specified material. The student will review each class with the professor and together they use that information in planning additional classes. This fall Professor Tompkins used his new *Search for the Grail* course to offer a *Teaching Colloquy*. We find these courses valuable experiences for ourselves and our students, and though both small numbers of appropriate course offerings and faculty will necessarily limit the number of opportunities, and hence the number of students who might participate in such a course, we will continue to offer them regularly.

Three years after our separation from the Language faculty, we have still managed, with the help of Associate faculty from ROML and GENS to service our curriculum. Our greatest concern is to be sure that we provide the period coverage we require at the 3000-level as well as to provide enough sections of core courses. But I must emphasize the extent to which we do rely on the Associate faculty. Without their assistance, coverage becomes difficult. We learned this lesson when two courses by Classics professor, Ippokratis Kantzios had developed for the fall were cancelled when he left Stockton for another position. His departure left us scrambling both to cover the 2000-level and to rework our schedule. As a result we were left with only one *Intro to Lit*, a course we like to offer as a service to the college, and that a distance-ed course to boot. Though Alexander Alexakis has stepped into the position Professor Kantzios once held and is himself developing courses that may be cross-listed with Literature, the problem of our reliance on associates and the

uncertainty that brings remains. Now that Norma Grasso, who normally offers us courses periodically, has entered the transition to retirement program, and two additional Spanish faculty have left this year, leaving that program scrambling to service its own burgeoning courses, we see even more uncertainty enter the picture.

During the upcoming year we will also see the effect that Stephen Dunn's course reduction will have on the program, since he will now be teaching a total of only four courses per year and must offer the specific courses necessary to—but also limited to—the creative writing track. A 13D to replace Professor Kinsella, who will be going on sabbatical during the spring 2002 semester, will be crucial to our ability to service our curriculum in the coming year. (For additional information and data on this issue, please see Appendix 4, which contains relevant charts and text updated from Professor Kinsella's 1999-2000 Coordinator's Report.)

B. Scholarly Activities/Research

During the fall 2000 semester, Stephen Dunn published *Different Hours*, his eleventh volume of poetry, from which he has subsequently given many public readings. He was Visiting Writer at the University of Michigan during the spring 2001 semester. The spring semester was particularly noteworthy for Professor Dunn. Not only was he named "Trustee Fellow in the Arts" at Stockton, but as previously mentioned, he also won a Pulitzer Prize for *Different Hours*.

Deborah Gussman has two publications forthcoming: "Republican Rhetoric and Subversity: Women, Indians, and Citizenship in the 1820's," *Proceedings of the 2000 Rhetoric Society of America Annual Conference* and a review of Arnold Krupat and Brian Swann, eds. *Here First: Autobiographical Essays by Native American Writers*, New York: Modern Library, 2000 in *Studies in American Indian Literatures*. Professor Gussman gave two papers in addition to participating in the program roundtable presentation at Seton Hall in March 2001. She presented "Domesticating Colonial History: Lydia Maria Child's

'Conquest of the West Indies,' at the MLA Convention in Washington, DC, December 2000 and "History as Anti-Romantic Art: Lydia Maria Child's 'Conquest of the West Indies'," at Stockton's Day of Scholarship in April 2001. Professor Gussman was also awarded a Research and Professional Development Grant in spring 2001. This year, she served on the Academic Policy Committee, the Perspectives on Women course review committee as well as serving as a reader for the Virginia Woolf Prize and as a member of Writing for New Media track design committee for the Literature program. In addition, she will be next year's convenor for GAH courses.

Lisa Honaker has one article forthcoming. Her "Revolution in a 'Poison Bad World': The Revisionary Role of Gender in Robert Louis Stevenson's *New Arabian Nights* and *Prince Otto*" will appear in the September 2001 issue of *English Literature in Transition*. She is currently revising two articles for eventual publication: "'One Man to Rely On': Long John Silver and the Shifting Character of Victorian Boys' Fiction" and "'How's Your Oversoul This Morning?': Flannery O'Connor, Nathaniel Hawthorne, and American Romance." She is doing research on a third, to be called "Rehabilitating Hyde: Rider Haggard's *She* as a Revision of Stevenson's *Dr. Jekyll and Mr. Hyde*." She completed the second of a three-year term as delegate for Continuing Education in the MLA Assembly. In April 2001 Professor Honaker was re-elected program coordinator (for 2001-2002). During spring 2001, she also completed two years of service on the Library and Media Services Committee, served as a member of the Five-Year Post-Tenure Faculty Assessment Committee, served as a mentor to Christine Farina in the New Faculty/Mentor Program, and chaired the Distinguished Faculty Fellowship Committee.

Tom Kinsella was selected as the 2001-2002 Library Resident Research Fellow and Andrew W. Mellon Foundation Fellow at the American Philosophical Society Library. Having been awarded a sabbatical for the spring 2002 semester, he will be studying Colonial American bookbinding history for a book on the subject he will coauthor with Willman Spawn, whose scholarship in the field extends over fifty years. Professor Kinsella, as a warm-up for his

sabbatical research, is currently finishing up an article on 20th-century book cloth manufacturing for journal submission. He has also been commissioned to write the review article for a bookbinding festschrift for Mirjam Foot, conservator at the British Library for the *Age of Johnson*. In March 2001, Professor Kinsella served as External Evaluator for the Department of English and Speech at Atlantic Cape Community College. He has also served for the past two years as ARHU representative on the Collegewide Personnel Committee and with Audrey LaTourette, is co-chairing the Faculty Subcommittee for the upcoming Middle States Self Study.

Kenneth Tompkins developed his second new 2000-level course in as many years. While last year's course, *Computer Visualization and the Humanities*, used a software package called Bryce to help students create computer simulations of archaeological facts, such as a medieval peasant house, a medieval Viking hall and an Anasazi cliff-dwelling, this year's course, *The Search for the Holy Grail*, examined the mythic and narrative materials of this theme from the Medieval to Modern period. Having discussed the history of the program's use of technology in his portion of the presentation at Seton Hall, Professor Tompkins continues to apply new computer technologies to his classes and, in turn, encourages the rest of us to use them in ours.

C. Program Student Development, Student Achievement, etc.

We have so far sent out three electronic alumni newsletters, fulfilling last year's plans to produce them on a bi-annual basis. Response has been positive. With each e-mailing, we generally receive at least half a dozen responses from alumni who want to wish us well, stay involved with our program, and/or offer help to future graduates. (I attach our latest newsletter as well as two such e-mails in Appendixes 5 and 6.)

Several alumni participated in our two alumni panels this year. The first focused on graduate school. Panelists included: Matthew Merlino, who is currently enrolled in the English Program at Penn;

Trish Boulay, who finished a master's in counseling at Rowan and now works as a guidance counselor in the Millville school system; and Jennifer Lockhart, who got a master's in English Education at Georgia State University, and currently teaches in the Atlantic City school system. Not only did the students in attendance learn a lot about the process of applying and attending graduate school in a variety of fields, but Ms. Boulay and Ms. Lockhart both wrote to tell me how valuable the experience was for them. Our spring panel on jobs included: Tina LoDico, who now teaches high school English locally, Shannon Baker, who works in the Stockton library and will be attending library school at Drexel in the fall, and Ricky Epps-Kearney, who teaches 7th and 8th grade reading in the Atlantic City schools. We also had a representative from Career Services at our spring panel to inform our students of the sorts of guidance and resources that office can provide. While this year's panels focused heavily on careers in education, we have already spoken to graduates in publishing and law for next year's panels.

The literary community within the College is fostered through end-of-term gatherings. While our fall bash was a success and marked the end of Professor Honaker's reign as Field Marshall (tyrant caterer), the spring bash was a particular success for a couple of reasons. Trying to avoid the end-of-semester crunch, the program moved the bash up one week to April 20. We also, through pure dumb luck, were forced to abandon N-115 for G-208 as the bash site. As G-208 has windows on two sides that overlook the woods, the atmosphere was much improved—as were our numbers. Though we always have a good turnout, this spring's was exceptional. The food, several dishes prepared by each member of the faculty, was delicious, the prizes well earned, the poetry and fiction readings entertaining. Special kudos go out to Fred Mench for his atmospheric musical selections. The spring bash was the best yet, confirming our sense that “change is good.”

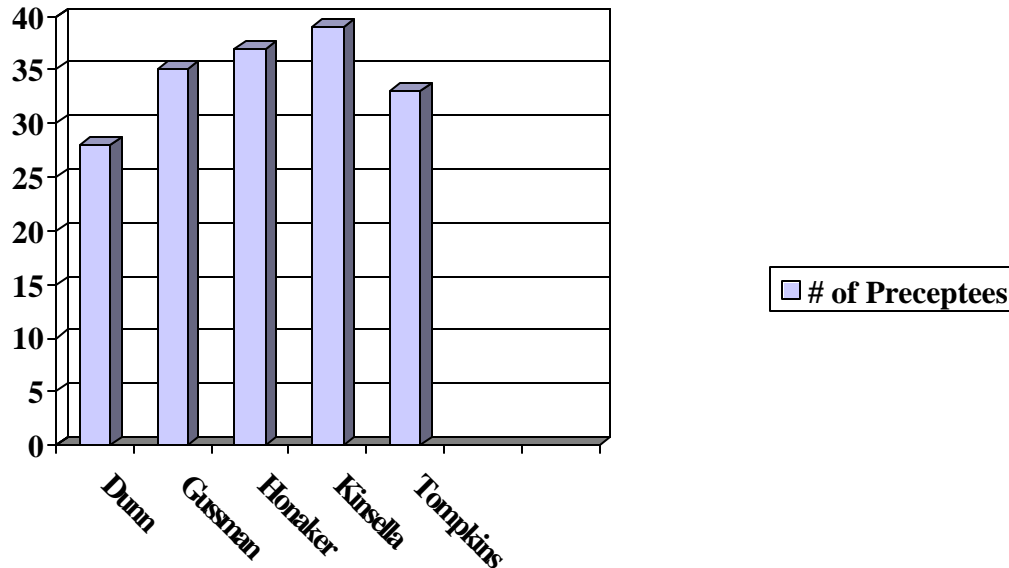
Current students and alumni alike keep in touch with us and each other through e-mail. All of us create items in our Webcaucus class conferences for the exchange of e-mail addresses. In addition to the

directed discussion that other items in our course conferences require, the program WebCaucus conference, Litview, allows the sort of discussions of and debate over issues literary (and non-literary) that also help our students feel part of a community that extends beyond the classroom.

Program faculty also work to foster our sense of ourselves as a community, albeit a small one. I am happy to report that the members of our program enjoy each other's company as well as the work we do together. Though we do much of our business electronically, we like to meet as a group about once a month to go over issues large and small face-to-face. We also routinely schedule a daylong end-of-year conflagration to review what worked and what didn't during the previous year, to plan what work we want to accomplish during the summer and the upcoming school year. We always mix business with pleasure by meeting at a local restaurant with excellent food, and to further foster both camaraderie and bonhomie, we nearly always order dessert.

We continue to do our best at precepting, working hard to make connections with our students. The following chart shows the number of preceptees per core faculty. The distribution has improved over previous years. Tom Kinsella is the current leader in preceptee load with 39, but no one has significantly fewer than he. Particularly noteworthy is Deborah Gussman's 35 preceptees (up from 13 last year), which testify to her increasing popularity with our students.

Preceptees of Core Faculty



16 majors graduated in January 2001; 30 graduated in May; [check honors X cum laude, X magna cum laude, and X summa cum laude]. The program did away with its own honors in the last year. As a group, we decided that the conferral of honors upon only a few of our students was at odds with our essentially democratic mission. Since the students who would receive honors from us also by and large received college honors, we felt such recognition would be sufficient. In addition, the prizes we give each semester for critical essays provide our students with opportunities for program recognition (and cash!) and those prizes are awarded at events meant to show our regard for all of our students. We feel this arrangement suits us much better than singling out a few students each year for distinction.

III. Future Directions

A. Brief Outline of Program Plans Over the Next Five Years

The program will continue to request further resources. Several faculty lines should be added, but even one would be put to excellent use. The school needs additional computer labs. One of these labs, large enough to teach a full-sized class, should be reserved for the humanities faculty.

Program faculty will continue to stay abreast of new developments having to do with theory, pedagogy, and use of electronic technologies. Where appropriate and when resources are available, we will integrate these new developments into the curriculum.

B. Program Goals and Objectives for 2001-2002

Servicing the needs of our majors remains our primary goal.

C. Special Resources Request

This report has clearly identified resource needs: 1) at least one additional faculty line; 2) an electronic technologies laboratory for the humanities. Being provided with either or both will allow the faculty to appreciably improve the breadth and quality of education for Literature majors.

Appendix 1: English/Literature/Writing Departments of Area Schools

Colleges in the NJ System of Higher Education

College of New Jersey

| | |
|--|---------------------|
| <u>Date of bulletin:</u> | 1997-1998 |
| <u>Name of major/degree:</u> | English |
| <u>Number of faculty within the program:</u> | 25 |
| <u>Total number of faculty:</u> | 314 |
| <u>Number of students enrolled:</u> | 6,000 undergraduate |

Jersey City State College

| | |
|--|---|
| <u>Date of bulletin:</u> | 1995-1997 |
| <u>Name of major/degree:</u> | English-Writing/Literature |
| <u>Number of faculty within the program:</u> | 37 (Includes basic skills, freshman writing program, major and minor in literature and writing, and instruction in speech and language) |
| <u>Total number of faculty:</u> | 298 Including demonstration teachers |
| <u>Number of students enrolled:</u> | 6,000 |

Kean College

| | |
|------------------------------|-----------|
| <u>Date of bulletin:</u> | 1996-1998 |
| <u>Name of major/degree:</u> | English |

Number of faculty within the program: 25
Total number of faculty: 360
Number of students enrolled: 12,000

Montclair State College

Date of bulletin: 1997-1999
Name of major/degree: English & Comparative Literature
Number of faculty within the program: 31
Total number of faculty: 348
Number of students enrolled: 13,500

New Jersey Institute of Technology

Date of bulletin: 1994-1997
Name of major/degree: Literature Minor
Number of faculty within the program: 9
Total number of faculty: 307
Number of students enrolled: 8,200

Ramapo College

| | |
|--|---|
| <u>Date of bulletin:</u> | 1995-1997 |
| <u>Name of major/degree:</u> | Literature |
| <u>Number of faculty within the program:</u> | 10 (Includes Division of Basic Studies) |
| <u>Total number of faculty:</u> | 147 |
| <u>Number of students enrolled:</u> | 2,700 full-time and 2,000 part-time |

Richard Stockton College of New Jersey

| | |
|--|---------------------------|
| <u>Date of bulletin:</u> | 1996-1998 |
| <u>Name of major/degree:</u> | Literature |
| <u>Number of faculty within the program:</u> | 5 |
| <u>Total number of faculty:</u> | 179 |
| <u>Number of students enrolled:</u> | 6,000 full- and part-time |

Rowan University

| | |
|--|----------------------------|
| <u>Date of bulletin:</u> | 1996-1997 |
| <u>Name of major/degree:</u> | English (Includes Writing) |
| <u>Number of faculty within the program:</u> | 8 |
| <u>Total number of faculty:</u> | 184 |
| <u>Number of students enrolled:</u> | 5,000 full-time |

Rutgers University-Camden

Date of bulletin: 1996-1998
Name of major/degree: English (Literature and Writing)
Number of faculty within the program: 19
Total number of faculty: 171
Number of students enrolled: 4,900 undergraduate and graduate

Rutgers University-Newark

Date of bulletin: 1994-1996
Name of major/degree: English (Literature and Writing)
Number of faculty within the program: 24
Total number of faculty: 341 (School of Arts & Sciences)
Number of students enrolled: 3,230 (School of Arts & Sciences)

Rutgers University-New Brunswick

Date of bulletin: 1997-1999
Name of major/degree: English (Literature and Writing)
Number of faculty within the program: 68 (Includes lecturers)
Total number of faculty: 1,169 (Includes all schools on N.B. campus)
Number of students enrolled: 26,314

William Paterson University

| | |
|--|----------------------------------|
| <u>Date of bulletin:</u> | 1996-1998 |
| <u>Name of major/degree:</u> | English (Literature and Writing) |
| <u>Number of faculty within the program:</u> | 25 |
| <u>Total number of faculty:</u> | 284 |
| <u>Number of students enrolled:</u> | 8,000 |

Other Colleges in New Jersey

Drew University

| | |
|--|-------------------------|
| <u>Date of bulletin:</u> | Internet |
| <u>Name of major/degree:</u> | English/Literature |
| <u>Number of faculty within the program:</u> | 21 (Includes lecturers) |
| <u>Total number of faculty:</u> | 100 |
| <u>Number of students enrolled:</u> | 1,350 |

Fairleigh Dickinson University

| | |
|---|---|
| <u>Date of bulletin:</u> | 1996-1998 |
| <u>Name of major/degree:</u> writing concentration) | English Language and Literature (Includes a |
| <u>Number of faculty within the program:</u> | 23 |
| <u>Total number of faculty:</u> | 280 (The web site reports over 300) |
| <u>Number of students enrolled:</u> graduate program | 10, 000 full- and part-time (May include |

Georgian Court College

| | |
|--|--|
| <u>Date of bulletin:</u> | 1997-1998 |
| <u>Name of major/degree:</u> Literature) | English (Includes Creative Writing and |
| <u>Number of faculty within the program:</u> writing assistant) | 11 (Includes 1 support staff—computer |
| <u>Total number of faculty:</u> | 75 (Includes lecturers) |
| <u>Number of students enrolled:</u> Women's day division and graduate | 1,013 Women's day division or 2,350 |

Monmouth University

| | |
|--|----------------------------------|
| <u>Date of bulletin:</u> | Internet |
| <u>Name of major/degree:</u> | English (Includes Writing Minor) |
| <u>Number of faculty within the program:</u> | 8 |
| <u>Total number of faculty:</u> | 188 full-time teaching faculty |
| <u>Number of students enrolled:</u> | 3,400 undergraduate |

Rider

| | |
|--|--|
| <u>Date of bulletin:</u> | 1996-1997 |
| <u>Name of major/degree:</u> English Composition) | English Literature (Includes Writing and |
| <u>Number of faculty within the program:</u> | 16 |
| <u>Total number of faculty:</u> | 230 |
| <u>Number of students enrolled:</u> | 2,820 full-time and 1,166 part-time |

Saint Peter's College

Date of bulletin: 1994-1996
Name of major/degree: English/Literature
Number of faculty within the program: 14
Total number of faculty: 149
Number of students enrolled: 2,000

Seton Hall University

Date of bulletin: Internet
Name of major/degree: English (Includes Writing)
Number of faculty within the program: 17
Total number of faculty: 287
Number of students enrolled: 4,000 undergraduate

Pennsylvania Schools

(* = member PA State System of Higher Ed.)

Bloomsburg University*

| | |
|--|---------------------------|
| <u>Date of bulletin:</u> | Internet |
| <u>Name of major/degree:</u> | English |
| <u>Number of faculty within the program:</u> | 24 (Includes instructors) |
| <u>Total number of faculty:</u> | 368 |
| <u>Number of students enrolled:</u> | 6,800 |

Bryn Mawr College

| | |
|--|---------------------|
| <u>Date of bulletin:</u> | Internet |
| <u>Name of major/degree:</u> | English |
| <u>Number of faculty within the program:</u> | 14 |
| <u>Total number of faculty:</u> | 99 |
| <u>Number of students enrolled:</u> | 1,205 undergraduate |

Kutztown University*

| | |
|--|---------------------------------------|
| <u>Date of bulletin:</u> | Internet |
| <u>Name of major/degree:</u> | English, Professional Writing, and MA |
| <u>Number of faculty within the program:</u> | 20 |
| <u>Total number of faculty:</u> | 330 |
| <u>Number of students enrolled:</u> | 7,700 |

Lock Haven University*

Date of bulletin: Internet
Name of major/degree: English, Writing
Number of faculty within the program: 13
Total number of faculty: 194
Number of students enrolled: 3,500

Lycoming College

Date of bulletin: Internet
Name of major/degree: English
Number of faculty within the program: 7
Total number of faculty: 87 full-time and 49 part-time
Number of students enrolled: 1,488

Mansfield University*

Date of bulletin: Internet
Name of major/degree: English
Number of faculty within the program: 7
Total number of faculty: 185 full-time
Number of students enrolled: 3,000

Susquehanna University

| | |
|--|----------------------------|
| <u>Date of bulletin:</u> | Internet |
| <u>Name of major/degree:</u> | English Literature/Writing |
| <u>Number of faculty within the program:</u> | 7 |
| <u>Total number of faculty:</u> | 100 |
| <u>Number of students enrolled:</u> | 1,500 |

West Chester University*

| | |
|--|----------|
| <u>Date of bulletin:</u> | Internet |
| <u>Name of major/degree:</u> | English |
| <u>Number of faculty within the program:</u> | 43 |
| <u>Total number of faculty:</u> | 653 |
| <u>Number of students enrolled:</u> | 9,400 |

Appendix 2: New Track Proposal

September 6, 2000

E-Media Writing and Design a track within the Literature Program

Below is an executive summary for the use of academic administrators. It is meant to inform and to encourage discussion as we develop a full academic proposal.

Overview

At the Richard Stockton College of New Jersey, the Literature Program is developing a cooperative, interdisciplinary track that provides students with the sophisticated literacy skills, both textual and visual, demanded by the evolving information economy.

- A series of courses within the *Literature* and the *Visual Arts* programs, chosen from existing and newly-developed courses, introduce students to the underlying concepts of visual communication, information design, and text management in collaborative environments.
- Writing and analysis skills are sharpened with foundation courses such as Literary Methodologies, Literary Research, and Technical Writing. Innovative courses, such as Hypertexts and Analysis of On-line Texts, deepen students' understanding of emerging rhetorical strategies and advance their ability to use them successfully.
- Upper-level courses include Multi-media Design, Information Management, Senior Internship, and a Capstone course with a multi-term portfolio requirement.
- Students will be prepared for careers in web-based information design and management.

Goals

New uses of text in hypermedia are beginning to demand unique skills not found in traditional communications, art, or writing programs. A logical discipline to elucidate this emerging focus on textuality is Literature.

By refocusing writing, literacy, and analytical skills more clearly on emerging modes of textuality, we plan to better prepare students for employment in the 21st century. We believe our students will obtain work more easily and will begin at higher salaries than have been the norm to date. We expect graduates to begin careers in communications media, including public relations, advertisement, and web-based dotcoms. Graduates will also be well situated for employment in institutional settings, producing newsletters, e-zines, and other web-based communications. Specifically, we expect our graduates to create and manage a range of information within hypertextual and multi-authored environments. They will be equipped to serve as “team leaders,” “project managers,” and “content designers.”

Closer to home, we see this track as a first step in creating a cutting-edge Humanities curriculum. Students will be well-prepared to continue their graduate work at Stockton within the MAIT program. They will be able to provide public school classrooms with creative and up-to-date technical knowledge. In short, the EMWD track seeks to tap the deep potential of Stockton’s faculty and technological resources.

Skills

(courses that deliver skills have been placed in brackets)

Hands-On skills:

--*Effective reading and writing: development of analytical, interpretive, and synthetic skills as they apply to written texts and to a student’s own writing* [Litmeth, Research, Technical Writing, Analysis of On-line Texts, additional req. Literature courses]

--*Effective writing for non-linear environments* [Web Design, Hypertexts, Analysis of On-Line Texts, Multi-media Design]

--*Web design* [Web design]

--*Production of webpages, e-zines, newsletters* [Litmeth, Research, Web Design, Hypertexts, Multi-media Design, Capstone Seminar]

--*Multi-media authoring* [Visual communication, Multi-media Design]

--*Content design* [Web Design, Hypertexts, Analysis of On-Line Texts, Multi-media Design, Information Management]

--*Information design: the theory of how information is categorized, managed, and delivered* [Information Management]

--*Language skills to communicate with web designers and programmers* [Visual Communication, Web Design, Multi-media Design, cognate course in computer programming]

--*Organizing and structuring content* [Information Management]

--*Management of text in collaborative environments* [Information Management]

--*Programming language* [cognate course in computer programming]

Abstract skills:

--*Gain familiarity with traditional rhetorical strategies* [Litmeth, Technical Writing, period Lit courses]

--*Gain familiarity with emerging rhetorical strategies* [Web Design, Hypertexts, Multi-media Design]

--*Gain familiarity with the Internet and with Internet trends* [Litmeth, Research, Web Design, Hypertexts, Analysis of On-line Texts]

--*Gain ability to assess and create effective visual representations* [Visual Communication]

--*Gain understanding of the role of text in 3D-virtual environments* [Hypertexts, Analysis of On-Line Texts]

--*Gain understanding of theoretical stances as they relate to textuality and design* [Hypertexts, Analysis of On-line texts, Capstone Seminar]

--*Place current media and design trends in literary historical context* [required period Literature courses and Literature electives]

Suitability

The Literature program is well suited to develop and maintain the E-Media Writing and Design track. Our experience with textuality and technology is long-standing. During the mid-1980s, the program designed a Desk-top Publishing track that ran successfully for several years. The program has been heavily engaged in the use of computer conferencing since its introduction to campus c. 1989. The program was the first on campus to use MOOs within the classroom (text-based virtual environments), to teach web-page development to all of its majors (HTML coding has been taught in our introductory program courses since 1997), to employ paperless courses, and to introduce a range of pedagogically significant web-based programming into the classroom. Our students have largely accepted and enjoyed the addition of computer-based skills to literature courses.

We now have a core of majors who will eagerly pursue more focused study of the intersection between traditional textual studies and technology, and we have laid the groundwork for a track that will attract students wishing to combine the best of liberal arts training with highly-marketable skills.

The Immediate Future

Few Literature programs are moving in the directions outlined here. Our research suggests that we are the advance guard. In order to develop this track as comprehensively as it should be, we are requesting institutional support in the form of one additional faculty line. Current faculty resources for the E-Media Writing and Design track are exceptionally tight. With additional resources we envision the development of a variety of related activities. We would like to create a well-connected internship program to add to the skills and dossiers of our students. We envision the creation of a student-centered project lab, where students cooperate to develop web-based media for coursework and the college community. With enough student interest we could begin planning further studies at the masters level. These ideas, and others, require the commitment of much time and energy. They are projects that the Literature program, as currently supported, would like to implement. With the addition of a faculty line in support of this track, we believe we can make the future a reality now.

Course Work at a Glance

Core Requirements

Literary Methodologies

Introduction to Research in Literature

Track Requirements

Visual Communication

Web Design

Technical Writing

Hypertexts

Analysis of On-line Texts

Multi-media Design

Information Management

Capstone Seminar

Additional Requirements

3 Literature courses at the 3000-level

1 Elective/Cognate course in computer programming language

2 Elective/Cognate course

Coursework Annotated

(existing courses have been marked with an asterisk*)

Core Requirements

* *Literary Methodologies*-An introductory level course concerned with various modes of textuality, analysis, and theoretical stances. Students are introduced to a range of necessary computer-based skills.

* *Introduction to Research in Literature*-Students are introduced to bibliographic research using Stockton's library and the internet. Appropriate evaluation and use of scholarly resources is stressed. Students continue to learn appropriate computer-based skills such as web-based editing and annotation.

Track Requirements

* *Visual Communication*-An introduction to various modes of visual communication in traditional arts as well as modern media.

* *Web Design*-Students learn strategies of web design based on a range of differing goals, such as news distribution, information analysis, sales, and academic scholarship.

Technical Writing-A course in technical writing and editing.

Hypertexts-An introduction to the theory and practice of reading and writing hypertexts.

Analysis of On-line Texts-An introduction to a broad view of textuality on-line, including analysis of newsgroups, weblogs, chat discussions, moos, and other verbal and visual on-line environments.

Multi-media Design-An upper-level course, meant to be taken after students have completed the previous track courses. Students will analyze examples of sophisticated multi-media projects and complete projects of their own.

Information Management-An upper-level course in the design, categorization, management, and accessing of information.

Capstone Seminar-A senior seminar asking students to complete sophisticated research and/or projects in appropriate areas of interest. Formal presentation of student project portfolios is one element of the capstone experience. Well-qualified students have the opportunity to pursue internships, before or after the Capstone seminar.

Additional Requirements

3 Literature courses at the 3000-level-These courses are distributed over various Literary epochs: 1) within Classical, Medieval, or Renaissance literature; 2) within eighteenth- or nineteenth-century literature; 3) within twentieth-century literature.

1 Elective/Cognate course in computer programming-Chosen with advice from a program preceptor. Java programming is a likely course.

2 Elective/Cognate courses-Chosen with advice from a program preceptor. These may be additional courses in Litt, ARTV, computer programming, or other appropriate Humanities courses.

Appendix 3: Proposal for Literature Minor

Proposal for Literature Minor

Objective: The proposed minor in literature is designed to provide a coherent, formal, and officially recognized course of study in literature for non-literature majors, that is, for students whose primary field of study lies elsewhere but who desire to pursue study in literature for career reasons or for personal satisfaction. Literature is an integral part of the liberal arts curriculum and a literature minor would provide enrichment for students in a number of disciplines such as history, visual and performing arts, philosophy, political science, economics, women's studies, Holocaust studies, or Latin American studies. In addition, literature courses form core requirements for English and language arts teaching certification. It would therefore be highly desirable for students interested in certification to have formal recognition on their transcripts attesting to their having completed the minimum literature requirements.

Required Courses: The proposed minor sets out a coherent structure while allowing for student choice. It should consist of five LITT program courses, totaling 20 credits:

LITT 1101 (required of all minors; prerequisite for 3000-level courses): 4 credits
2 courses at the 1000 or 2000 level: 8 credits
2 courses at the 3000 level or above: 8 credits

Special features (prerequisites for courses in the minor, minimum grade requirements, etc):

There are no prerequisites for the two courses taken at the 1000 or 2000 level. However, students must take LITT 1101, the only specific course required for all minors, before enrolling in courses at the 3000 level and above. LITT 1101, Literary Methodologies, is one of the core courses in the literature curriculum, providing necessary training in literary analysis. We require it as a prerequisite for upper-level work for our majors, and will require it of our minors, so they will face no disadvantage in our 3000-level courses. Minors, like majors, will be expected to get grades of C or better in order to receive credit for program courses.

Faculty Teaching/Precepting in the Minor: Faculty teaching in the minor will include five literature faculty and associates. The literature program faculty include: Stephen Dunn, Deborah Gussman, Lisa Honaker, Thomas Kinsella, and Kenneth Tompkins. We have historically drawn courses from associated faculty in ROML and GENS, and anticipate continuing to do so. As those programs are currently constituted, then, we may expect courses from: G.T. Lenard, Linda Nelson, Jeanne-Andree Nelson, Norma Grasso, Alexander Alexakis, and Fred Mench. We may get courses from other ROML faculty as well.

Students must meet with one of the five program members listed above for precepting in the minor.

Rationale: We have designed a minor that we think incorporates both rigor and freedom. Students may find themselves interested in pursuing a minor through a course such as Introduction to Literature, which is designed for non-majors. LITT 1101, required of all minors (and majors) will introduce students to analytical methods and approaches they will then apply in more advanced coursework. While students may, in consultation with preceptors, choose to focus on a particular period or genre or topic in literature, we believe that if they choose a more varied curriculum, Literary Methodologies supplies coherency through its focus on methods.

Estimated Number of Students: LITT faculty members have been approached from time to time by students inquiring about minors. Many do so after having taken Introduction to Literature, one of the topical 2000- level courses described below, or a G course with a large literature component taught by one of the LITT faculty. Our best guess about enrollment, based on patterns of other minors in ARHU and the current enrollment of majors (210-225), would be 30+ students.

Need for Additional Resources: At this time, the literature minor is not expected to require additional class sections. The Literature program has recently developed more topical 2000-level courses to broaden its appeal across the college. We already enroll a number of non-majors in these courses, as well as in Introduction to Literature, so the proposed minor would complement this process.

Scheduling: Below is a list of courses at all levels of the curriculum and the frequency with which they are offered.

1000-level Courses Currently Available

| | | |
|--------------------------------------|-------|-----------------|
| LITT 1100 Introduction to Literature | Staff | Twice a year |
| LITT 1101 Literary Methodologies | Staff | Twice a year |
| LITT 1110 Introduction to Fiction | Staff | Every 2-3 years |
| LITT 1112 Introduction to Poetry | Dunn | Every 2 years |

2000-level Courses Currently Available:

| | | |
|----------------------------------|----------|-----------------|
| LITT 2100 European Literature I | Staff | Every 2 years |
| LITT 2101 European Literature II | Nelson | Every 2 years |
| LITT 2102 British Literature I | Kinsella | Every 2 years |
| LITT 2103 British Literature II | Honaker | Every 2 years |
| LITT 2104 American Literature I | Gussman | Every 2-3 years |

| | | | |
|-----------|--|----------|-----------------|
| LITT 2105 | American Literature II | Gussman | Every 1-2 years |
| LITT 2117 | Literature and Empire | Honaker | Every 2 years |
| LITT 2120 | Detective Fiction | Honaker | Every 2 years |
| LITT 2123 | Introduction to Literary Research | Staff | Twice a year |
| LITT 2124 | Readers, Writers and Books | Kinsella | Every 1-2 years |
| LITT 2130 | Classical Comedy | Alexakis | Every 2 years |
| LITT 2132 | Computer Visualization in the Humanities | | |
| LITT 2133 | Search for the Grail | Tompkins | Every 2-3 years |
| LITT 2412 | History of the English Language | Tompkins | Every 2 years |
| LITT 2131 | Great American Novel | Kinsella | Every year |
| LITT 2635 | Poetry Writing Workshop | Gussman | Every 1-2 years |
| LITT 2636 | Beginning Fiction Writing Workshop | Dunn | Every year |
| | | Dunn | Every year |

3000-level Courses Currently Available

| | | | |
|-----------|--|-----------|-----------------|
| LITT 3106 | Milton | Kinsella | Every 1-2 years |
| LITT 3109 | Homer | Mench | Occasionally |
| LITT 3110 | Chaucer | Tompkins | Every year |
| LITT 3112 | Faulkner | Lenard | Every 1-2 years |
| LITT 3205 | Shakespeare | Tompkins | Every year |
| LITT 3208 | Native North American Indian Literature | Gussman | Every 1-2 years |
| LITT 3212 | Sophocles, Shakespeare and Shaw | Mench | Occasionally |
| LITT 3213 | Literature of the Bible | Mench | Every 1-2 years |
| LITT 3223 | Contemporary British Fiction | Honaker | Every 2 years |
| LITT 3230 | Restoration and Eighteenth Century British Literature | Kinsella | Occasionally |
| LITT 3235 | Renaissance English Literature | Tompkins | Every year |
| LITT 3261 | Medieval Literature | Tompkins | Every year |
| LITT 3309 | Literature of the Harlem Renaissance | L. Nelson | Occasionally |
| LITT 3310 | American Naturalism | Lenard | Every 1-2 years |
| LITT 3311 | American Women Writers | Gussman | Every 2 years |
| LITT 3615 | Victorian Literature | Honaker | Every 1-2 years |
| LITT 3618 | Modern British Novel | Honaker | Every 1-2 years |
| LITT 3621 | Early American Literature | Gussman | Every 1-2 years |
| LITT 3635 | Advanced Poetry Writing Workshop | Dunn | Every year |
| LITT 3636 | Advanced Fiction Writing Workshop | Dunn | Every year |
| LITT 3712 | Frost, Stevens, Roethke | Dunn | Every year |
| LITT 3713 | Rise of the British Novel | Lenard | Every 2 years |
| LITT 3800 | Independent Study in Literature | Staff | As required |

4000-level Courses Currently Available

| | | | |
|-----------|---------------------------------|-------|--------------|
| LITT 4610 | Senior Seminar | Staff | Twice a year |
| LITT 4800 | Independent Study in Literature | Staff | As required |

Appendix 4: Charts with text from Tom Kinsella's 1999-2000 Coordinator's Report (with figures updated for 2000-2001).

In the following charts I have described these ROML and General Studies faculty as Associates. Shown is the number of sections offered at various levels of the curriculum beginning in Spring 1997, the semester before curricular changes were implemented.

**Literature courses taught by all Core and Associate faculty,
by # of sections**

| | Intro to Lit | LitMet h | Other 1000s | Lit Res | Other 2000s | 3000s | Senior Sem |
|-------|--------------|----------|-------------|---------|-------------|-------|------------|
| Sp 97 | 3 | 1 | 1 | 0 | 3 | 11 | 1 |
| Su 97 | 1 | 0 | 0 | 0 | 1 | 0 | 0 |
| Fa 97 | 4 | 1 | 1 | 1 | 7 | 4 | 1 |
| Sp 98 | 2 | 1 | 0 | 1 | 2 | 7 | 1 |
| Su 98 | 0 | 0 | 0 | 0 | 2 | 0 | 0 |
| Fa 98 | 3 | 2 | 1 | 1 | 7 | 4 | 1 |
| Sp 99 | 2 | 1 | 0 | 1 | 6 | 7 | 1 |
| Su 99 | 1 | 0 | 0 | 0 | 0 | 0 | 0 |
| Fa 99 | 2 | 2 | 1 | 1 | 6 | 5 | 1 |
| Sp 00 | 2 | 2 | 0 | 1 | 4 | 7* | 1 |
| Su 00 | 0 | 0 | 0 | 0 | 1 | 0 | 0 |
| Fa 00 | 1 | 2 | 0 | 1 | 4* | 4 | 1 |
| Sp 01 | 2 | 2 | 0 | 1 | 3 | 5* | 1 |
| Su | 0 | 0 | 0 | 0 | 0 | 0 | 0 |

| | | | | | | | |
|----------|---|---|---|---|----|---|---|
| 01 | | | | | | | |
| Fa 01 | 1 | 2 | 1 | 1 | 4* | 4 | 1 |

The chart shows the distribution of Literature courses taught by **all** faculty. Typically, we offer more sections of *Intro to Lit* and *Litmeth* in the Fall term than in the Spring. *Literary Research*, first taught in Fall 1997, has been offered once each subsequent Fall and Spring. The number of additional sections of 2000-level courses has fluctuated during the Fall/Spring terms, from a high of 7 to a low of 2. Numbers of 3000-level courses have generally been higher in the Spring term. The Senior Seminar is offered once each Fall/Spring term. A few summer courses but not many are sporadically offered at the 1000- and 2000-levels. Course levels marked by an asterisk include two track-specific courses offered in Creative Writing. These are small-enrollment courses, not available to all majors.

Are these numbers sufficient? Class size and scheduling difficulties for students suggest that more sections of *Litmeth* and *Intro to Research* are needed. Both courses are prerequisite to any 3000-level course. In Fall 1998 two sections of *LitMeth* had 37 students each; a single section of *Intro to Research* enrolled 39 students. In Spring 1999, 34 students were enrolled in *LitMeth*; 41 students were enrolled in *Intro to Research*. In Fall 1999 *Litmeth* enrolled 34 and 28 students; 30 students enrolled in *Research*. In Spring 2000 *LitMeth* enrollments dropped to 28 and 18; enrollment in *Research* ballooned to 46. In Fall 2000, the numbers fell a bit. *Litmeth* enrollments were 34 and 33; in Spring 2001, 21 and 26. Fall 2000 and Spring 2001, *Research* enrolled 28 and 29 students respectively. Scheduling difficulties are also evident. Students, especially transfer students, frequently ask for permission to enter 3000-level courses before one or both of the prerequisites have been completed. In almost every case, such “jumping” is not beneficial to the student’s learning, although it may allow the student to graduate in a more timely fashion. Multiple sections of *LitMeth* in the Spring along with multiple sections of *Intro to Research* in either semester would allow

students to enroll in courses according to the well-thought-out logic of the curriculum.

Additional sections of *Intro to Literature* and 2000-level thematics would also be useful. Each may be considered as a feeder course for the major (the 2000-level courses have no prerequisites), and each would make literature courses more readily available to the general College population. For our current majors, however, the numbers of additional 2000-level and 3000-level courses seem adequate. More significant to our majors is whether an appropriate cycling of 3000-level courses is being maintained.

Distribution of 3000-level courses, by period

| | Class/Med | Ren/17thc | 18th/19thc | 20thc |
|-------|------------------------------|--|--|---|
| Sp 97 | 2) Lit of Bible; Chaucer; | 1) Cervantes; | 2) Brontes; Rest & 18th Lit; | 3) Garcia Marquez; Lat Amer Story; Frost, Williams & Stevens |
| Fa 97 | | 2) Shakes; Moliere; | | 2) Faulkner; Harlem Ren; |
| Sp 98 | 1) Med Lit; | | 2) Af-Am Women Writ; Amer Naturalism; | 3) Garcia Marquez; Af-Am Women Writ; Latin Am Short Story; |
| Fa 98 | | 2) Shakes; Milton; | 2) Early Amer Lit; 19th-C Amer Novel | |
| Sp 99 | 1) Soph, Shakes & Shaw | 2) Ren Lit; Soph, Shakes & Shaw; | 1) Amer Naturalism; | 3) Lit Theory; Soph, Shakes & Shaw; Frost, Roethke & Stevens |
| Fa 99 | 1) Med Lit; | 1) Shakes; | 2) Af-Am Women Writ; Victorian Lit; | 2) Af-Am Women Wri; Harlem Ren; |
| Sp 00 | 2) Lit of Bible; Chaucer; | 1) Milton; | 1) Amer Wom Writers; | 1) Faulkner; |
| Fa 00 | | 2) Shakes; Ren Lit; | 1) Rise of the Brit Novel; | 1) Native N Amer Indian; |
| Sp 01 | 2) Lit of Bible; | | 1) Whitman, | 1) Contemporary |

| | | | | |
|-------|---------------|-------------------|-----------------------|-----------------|
| | Medieval Lit; | | Dickinson, Hughes; | British Fiction |
| Fa 01 | 1) Chaucer | 1) Shakespeare | 1) Early Am. Lit. | 1) Faulkner |

Since Spring 1997, the term before curricular changes were made, courses offered by period seem balanced. No period has been without a course offering for two consecutive semesters. Offerings for the past and upcoming terms are modest and should be increased, but there has been coverage.

Yet, if core faculty alone are considered, as in the chart below, course offerings drop to levels that cannot reasonably service our majors. If help from associate faculty were to disappear, program coverage would be strikingly inadequate.

**Literature courses taught by Core Literature faculty,
excluding creative writing courses, by # of sections**

| | Intro to Lit | LitMet h | Other 1000s | Lit Res | Other 2000s | 3000s | Senior Sem |
|----------|-----------------|-------------|----------------|---------|----------------|-------|---------------|
| Sp 97 | 1 | 1 | 0 | 0 | 2 | 4 | 1 |
| Su 97 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Fa 97 | 2 | 1 | 0 | 1 | 3 | 1 | 1 |
| Sp 98 | 2 | 1 | 0 | 1 | 0 | 1 | 1 |
| Su 98 | 0 | 0 | 0 | 0 | 1 | 0 | 0 |
| Fa 98 | 1 | 2 | 1 | 1 | 2 | 3 | 0 |
| Sp 99 | 1 | 1 | 0 | 1 | 3 | 3 | 1 |
| Su 99 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Fa 99 | 0 | 2 | 1 | 1 | 3 | 3 | 0 |
| Sp | 1 | 2 | 0 | 1 | 2 | 2 | 1 |

| | | | | | | | |
|----------|---|---|---|---|---|---|---|
| 00 | | | | | | | |
| Fa 00 | 0 | 2 | 0 | 1 | 2 | 3 | 1 |
| Sp 01 | 1 | 2 | 0 | 1 | 2 | 2 | 1 |
| Fa 01 | 1 | 2 | 0 | 1 | 1 | 3 | 1 |

We remain pleased with our curriculum. We believe it effectively introduces students to the literary discipline, requiring them to engage with literature using a range of electronic technologies and traditional resources. Nevertheless, we continue to evaluate and rethink its goals and structures; in addition, we have many ideas that current resources do not allow us to implement.

Appendix 5: The Spring 2001 Newsletter

Literature & Language Alumni Newsletter
Spring 2001

Here it is! The bi-annual Lit/Lang Alumni newsletter from The Richard Stockton College of New Jersey (fondly remembered by many as Stockton State College).

The Literature faculty has made it through another Fall term, and because this letter has remained so long on a certain faculty member's hard drive, we are well into our big push toward summer. We ended last term in fine style with a festive Bash. Lisa Honaker provided her wonderful catering skills as she has done for the past several years, so we had great food--the menu this year was Italian. It came as a serious blow to learn that Professor Honaker declines the honor of catering our next Bash. It came as considerably less of a blow to learn that Tom Kinsella (the author of this missive) will NOT serve wheat balls next Bash. Yes, many things are changing at Stockton.

Last term marked the first time we used Weblogs in Literature courses (a first for the campus as well). We have been teaching HTML coding to our students for several years now and wanted to move beyond simple hand-coded webpages. Weblogs, powered by software on one of the Literature program servers, makes the creation of good looking, technically sophisticated websites quite easy. Weblogs, or blogs, sprang up on the Internet about two years ago, and there is a considerable community of users.

We are still working with the Dean and Vice President for Academic Affairs, asking that they assign another faculty line to Literature. We would like to expand our offerings in electronic textual studies. Some of you will remember Ken Tompkins' Desktop Publishing Track. We would like to start a new effort along similar but updated lines. We are also pushing for a Humanities computing lab. So far the administration has not seen fit to fulfill our needs. We'll keep pushing.

A few newsworthy events since the last update:

Stephen Dunn was named Trustee Fellow in the Arts by the Stockton Board of Trustees. The distinction is well deserved. This semester Stephen is on leave, teaching creative writing at the University of Michigan. He will return in the fall.

The new Trustees Multipurpose Athletic Recreation Center opened in the fall. It is up-to-date and quite large. It held its first graduation on January 26th.

Over the break, Professors Deborah Gussman and Lisa Honaker performed their professional duties by attending the Modern Language Association annual conference. Debby delivered a paper and Lisa attended administrative meetings in her capacity as an MLA director. Last November, Professors Tompkins and Kinsella, also performing their professional duties, attended what was possibly the worst literature conference ever. Imagine High Theory meets Gomer Pyle (and Ken & Tom were not Gomer). It was a very strange experience. As part of their recovery process Ken and Tom will join Deb and Lisa to deliver a panel discussion on teaching pedagogy at Seton Hall in late March.

At the moment we have about 85 alumni e-mail addresses. We are missing several hundred. If you know any graduates who have not received this letter, please ask them to write Tom Kinsella (kinsella@earthlink.net) or contact us through the web at

<http://loki.stockton.edu/~ken/litt/littmajors.htm>

We are anxious to hear from you and to let you know how we are doing.

Stay well.

Tom Kinsella

<http://loki.stockton.edu/~kinsell/one.html>

Appendix 6: Alumni e-mails

Hi,

I am a former graduate of the LITT and EDUC program at Stockton. I have received the newsletter from Tom Kinsella and although I have already responded to the survey, I was very interested in staying involved with the Stockton program.

I entered Stockton in the Fall on 92 and graduated in the spring of 97.

I am currently teaching Sophmore, track 2 English at Toms River HS South. I also advise the yearbook and coach winter and spring track. I admit I have a lot my plate, but in my down time, if there is anything that I could help with in the LITT program for future graduates, I am more than willing.

I am also looking forward to starting my graduate course in the next few years, and I am hoping that by the time I am ready, Stockton will be offering a Masters in Literature. I am keeping my finger crossed!

Thanks for keeping me posted.

Sharon O'Lear-Busse

Sbusse1183@aol.com

>From: BDeGerlia@aol.com

>Date: Sun, 10 Sep 2000 23:57:21 EDT

>Subject: A Stockton Alum

>To: ken@loki.stockton.edu

>X-Mailer: AOL 5.0 for Windows sub 118

>

>Professor Tompkins:

>

>Hello - this is Beth (Sharpley) DeGerlia - Class of '92. I was a

>Litt/Communications Major. I had you for a Litt course and for Desktop

>Publishing where I was introduced to PageMaker 3.0. That was a class I put

>off until my senior year, hoping the 8:30 MWF time slot would change! At the

>time, I did not realize how valuable that course would be in my professional

>life.

>

>I jumped around for a few years in various positions, as you might remember,

>1992 was not the best time to graduated from college! Throughout those

>"lost" years I continued to use PageMaker here and there. In 1995 I found my

>job. I was hired as a Development Assistant for a children's museum in Rhode

>Island. I stayed there for three years and left to do development work for a

>private school, Rocky Hill School, also in RI.

>

>I have used my PageMaker and design skills in both positions and can say

>those skills have been that something extra I bring to the table. My
>personal communication skills are strong and I work well with donor relations
>and such, but so do most other people in my field. I happen to be able to
>design newsletters, invitations, flyers, etc. as well. I have taken a
>refresher course here and there, but without that initial introduction at
>SSC, I don't know if I would have developed that skill.
>
>My long-winded story is just my way of saying thank you. I know many people
>who walk away from college with little more than a piece of paper and some good
>war stories. Thanks to your course. I did walk away with a skill I am using
>to this day.

LITT 3210:001
American Romanticism(W2)
The Richard Stockton College of New Jersey
T/R 12:30-2:20 (WQ 104)
Spring 2002

Dr. Deborah Gussman
Office: K-140 Hours: T/R 10:30-11:30 and by appointment
Phone: 609-652-4657
Email: gussmand@loki.stockton.edu
Homepage: <http://caxton.stockton.edu/bookish>
Webcaucus conference: **American Romanticism**

Required Texts:

William Apess, A Son of the Forest and Other Writings. (U of Massachusetts P 1997)
Lydia Maria Child. Hobomok and Other Writings on Indians. (Rutgers UP, 1986)
Ralph Waldo Emerson. Emerson's Poetry and Prose. (WW Norton 2001)
Nathaniel Hawthorne. Scarlet Letter: An Authoritative Text. (WW Norton 1988)
Harriet Jacobs. Incidents in the Life of a Slave Girl. (WW Norton 2000)
Henry David Thoreau. Walden and Resistance to Civil Government. (WW Norton 1992)
Walt Whitman, Leaves of Grass. (Penguin 1986)

Course Description and Goals: This course focuses on the Romantic movement in American literature of the 19th century, with emphasis on the development of a literature of feeling and a literature of nature. This course will offer both a general survey of American Romantic thought and literature, and will explore lesser-known texts of the period. In its classical understanding through the interpretations of Mattheisen and Parrington, the 'American Renaissance' was a movement that interpreted national democratic ideals through an emerging literature of masterworks. Another understanding of American Romanticism views the same period as characterized by profound challenges to the application of democratic ideals by gender and race, by fracturing personal identities and growing social schisms, and by proliferating questions concerning individual conscience and the function of government.

Such divergences characterize the debates that have changed our once-canonical understanding of American Romanticism. In this course, we shall explore the debates together with the literature, based on a steady and constant reading schedule. In order that we have an informed appreciation, the course will emphasize a knowledge of the rapid historical changes during the three decades prior to the Civil War, as well as taking a brief view of the art of this period. Together with these conceptual, literary and historical knowledges, the course will emphasize the formulation of written argument concerning this literature.

Prerequisites: LITT 1101 and 2123, or permission of instructor.

Course Requirements:

Presentations: Each of you will give two presentations during the semester. For the first presentation, you will work in groups to address a critical work the class as a whole has read. These presentations should serve to open our discussions for that day by explicating the central points of the essay, placing those points in reference to other critical approaches we've seen, and evaluating this approach for making sense of the text. You should end by opening up discussion with a few questions. Each student presenting will develop his or her own, one-page, single-spaced, typed overview of the essay's main arguments, its strengths and weaknesses, etc. In other words, students should work together in making their presentation, but should work separately in preparing the written assignment.

I will describe presentation requirements at more length early in the semester and will make the first presentation so as to provide a model.

For the second presentation you will use Powerpoint to give an overview of the historical, archival research you have conducted in constructing an historically-based reading of one or more of the texts we examine. These presentations will be our focus for the last two days of class.

For this presentation, you should also prepare a one-page, single-spaced, typed overview of your conclusions and central points, considering what you found and didn't find, what you found surprising, etc.

Papers: You will write two papers for this class, a shorter (3-4 page) paper that should focus on one text and a longer (10-12 page) final paper that will draw upon primary historical materials in making an argument about one or more texts from the class. I expect your papers to be not simply descriptive, but analytical. You should make an argument about the historical topics or texts we are dealing with, using evidence derived from our readings and (for the final paper) your own outside reading. While I will be most concerned with the ingenuity and persuasiveness of your argument, I expect the papers to be grammatically and mechanically error-free. We will discuss the papers at more length as we move into the semester. I am more than happy to discuss paper ideas or look at drafts.

Final exam: This will include short answer, identification, explication, and essay questions.

Attendance and participation: You are expected to attend class regularly having completed the assigned reading and/or writing and to be prepared to discuss the texts and your own work. We will also be using Web Caucus for additional discussions, question-posing, problem-solving, and announcements. If you are frequently unprepared, late, or miss more than 4 classes, you will find it difficult to earn a satisfactory final grade.

Grading: In arriving at final grades, I will follow this breakdown:

20% –Essay #1

20% –Essay #2

25% - Midterm

25% -Final

10% -Class preparation and participation, Caucus participation

Other grading policies:

Grades will be lowered for late papers unless prior arrangements have been made with me.

All assignments must be completed in order to receive a passing grade for this course.

In accordance with the College's policy, I do not give incomplete grades unless there are extremely serious circumstances, and then, only by prior arrangement.

Class Schedule (subject to revision)

Week 1

T 1/15 Introduction to the Course, definitions of RomanticismF. O. Matthiessen, "Method and Scope,"
American Renaissance

Emerson, introduction to "Nature"

Whitman, "I Sing the Body Electric" (hand-outs)???

TH 1/17 handouts?

Week 2

T 1/22 Child, Hobomok, Ch 1-5

TH 1/24 Hobomok, Ch 6-10

Week 3

T 1/29 Hobomok, Ch 11-15

TH 1/31 Hobomok, Ch 16-20

Introduction, Caroline Karcher

Week 4

T 2/5 Hawthorne, The Scarlet Letter

TH 2/7 The Scarlet Letter

Week 5

T 2/12 The Scarlet Letter

TH 2/14 The Scarlet Letter
Presentations on Criticism

Week 6

T 2/19 Apress, Son of the Forest

TH 2/21 Son of the Forest
Presentations on Criticism (on reserve or photocopied–O’Connell Intro, Krupat look at MLA)

Week 7

T 2/26 Emerson, Nature

TH 2/28 Emerson, “The American Scholar” and “The Transcendentalist”

Week 8

T 3/5 Emerson, “Self Reliance” and “Experience”

TH 3/7 Emerson, ??? Poetry???
Presentations on Criticism

Week 9

Spring Break–Enjoy!!!!

Week 10

T 3/19 Thoreau, Walden

TH 3/21 Walden

Week 11

T 3/26 Resistance to Civil Government

TH 3/28 (Passover) Presentations on Thoreau

Week 12

T 4/2 Jacobs, Incidents

(W 4/3 Precepting Day)

TH 4/4 Incidents

Week 13

T 4/9 Incidents

Presentations on Criticism

TH 4/11 Whitman

Week 14

T 4/16 Whitman

TH 4/18 Whitman

Presentations on Whitman (photocopied–handout)

Week 15

T 4/23 Dickinson

TH 4/25 Dickinson

Presentations on Dickinson. (photocopied–handout)

T 4/30 Last day of class. Final Exam

American Literature II (W2)
LITT 2105
The Richard Stockton College of New Jersey
T/TH 8:30-10:20
Fall 1999

Dr. Deborah Gussman
Office: K217
Office Hours: T/TH 1-2pm, and by appointment
Office Phone: TBA
Email: gussmand@loki.stockton.edu

Required Texts: Paul Lauter, ed. The Heath Anthology of American Literature, Volume II (3rd Edition) Houghton Mifflin, 1998.
Twain, Mark. Adventures of Huckleberry Finn. (Supplement to Heath Anthology, Paul Lauter, ed). Houghton Mifflin, 1998.

Course description: An examination of works and authors in American literature from the Civil War to the mid-20th century reflecting the growing multi-ethnic character of American society, and the changing roles of men and women. We will also focus on the development of literary forms and movements such as realism, regionalism, modernism, and the Harlem Renaissance.

Pre-requisites: None.

Course Objectives:

- To offer you a deeper understanding of some of the major themes and issues of later American literature;
- To develop your skills in speaking, writing, and critical thinking through close reading and analysis of literary works;
- To offer opportunities to explore and present your own ideas and understanding of American literature through in-class discussions, and in and out of class writing assignments.

Course Requirements

1. You are expected to attend class regularly having completed the assigned reading and/or writing and to be prepared to discuss the texts and your own work. In class writing assignments will be given during the first part of class, and cannot be made up. If you are late or miss class frequently, you will find it difficult to earn a satisfactory final grade.
2. Two papers:
 - (i) a five page paper, due 10/12
 - (ii) a longer paper, (10 double spaced typed pages) due 12/7I will deduct credit from late papers.
3. Mid-term and Final Exam (will consist of identifications and essays).

Evaluation: In arriving at final grades, I will follow this breakdown:

- 15% – Paper #1
- 25% - Paper #2
- 20% - midterm exam
- 20% - final exam
- 10%- informal and in-class writing
- 10% - preparation and participation

LITT 2105: Class Schedule (subject to revision)

T 9/7 Introduction to the Course
Discussion: The Legacy of American Victorianism

Late 19th Century to Turn of the Century Literature

TH 9/9 Rebecca Harding Davis, “Life in the Iron Mills” 45-70

T 9/14 Sarah Orne Jewett, “A White Heron” 132-138
Mary Wilkins Freeman, “A Church Mouse” 158-167
Pauline Elizabeth Hopkins, “General Washington, A Christmas Story” 193-201

TH 9/16 African American Folktales 250-259; Memories of Slavery and Conjure Stories 259-263; Mark Twain, “Sociable Jimmy” 274-276; Joel Chandler Harris, from Uncle Remus, 337-339.

T 9/21 Mark Twain, Adventures of Huckleberry Finn (Ch.I -XIII)

TH 9/23 Twain, (Ch.XIV-XXI)

T 9/28 Twain (Ch. XXII-XXXIV)

TH 9/30 Twain (Ch. XXXV-Conclusion) & preparation for paper #1.

T 10/5 Charles Waddell Chestnutt, “The Passing of Grandison” 365-376
John Milton Oskison, “The Problem of Old Harjo” 400-404

TH 10/7 Alice Dunbar Nelson, “Sister Josepha” 407-411
Anna Julia Cooper, from A Voice from the South, 709-722.

T 10/12 Paper #1 due. A Sheaf of Poetry– Introduction, 207-210, Wilcox 224-225, Thomas, 226-228, Johnson, 233-235, Dunbar Nelson, 239-241, Caldwell, 244.

TH 10/14 Henry James, "The Beast in the Jungle" 498-527

T 10/19 Kate Chopin, "The Story of An Hour" 536-538; Charlotte Perkins Gilman, "The Yellow Wallpaper" 725-736.

TH 10/21 Frank Norris, "Fantaisie Printaniere" 592-598
Stephen Crane, "The Open Boat" 606-623

T 10/26 Edith Maud Eaton, "Leaves from the Mental Portfolio of An Eurasian" 834-842
Mary Antin, from The Promised Land, 875-881
Gertrude Bonnin, from The School Days of An Indian Girl 863-870

TH 10/28 Mid-term examination

The Modern Period: 1910-1945

T 11/2 Edith Wharton, "The Other Two" 1034-1046
Willa Cather, "Old Mrs. Harris" 1087-1122

TH 11/4 Gertrude Stein, from The Making of Americans 1257-1259
Langston Hughes. "I, Too" 1618
Randolph Bourne, "Trans-national America" 1732-1744
Anzia Yezierska, "America and I" 1745-1752

T 11/9 Susan Glaspell, "Trifles," 1124-1134
Eugene O'Neill, "The Hairy Ape," 1291-1322

Th 11/11 Jean Toomer, from Cane 1594-1610
Zora Neale Hurston, "Sweat" 1672-1680

T 11/16 Richard Wright, "Bright and Morning Star" 1935-1958
Langston Hughes, "The Negro Artist and the Racial Mountain" 1629-1632

TH 11/18 Robert Frost, "Mending Wall," 1149, "The Road Not Taken" 1153, "The Oven Bird" 1154, "Directive" 1162
Edna St. Vincent Millay, "Love is Not All" 1208, "Sonnet xli" 1211, "Sonnet xcvi" 1212

T 11/23 Ezra Pound, "In a Station of the Metro" 1219, Amy Lowell, "Venus Transiens," 1248, H.D. "Helen" 1344, William Carlos Williams, "Danse Russe" 1270, "The Great Figure" 1272, "The Red Wheelbarrow" 1277; e.e. cummings, "the cambridge ladies" 1385

TH 11/25 Thanksgiving Holiday–no class

T 11/30 T.S. Eliot, “The Love Song of J. Alfred Prufrock 1399-1402; “Tradition and the Individual Talent” 1405-1410

TH 12/2 Ernest Hemingway, “Hills Like White Elephants” 1522- 1525
William Faulkner, “A Rose for Emily” 1548-1554

Literature of the Cold War

T 12/7 Paper #2 due.

Allen Ginsberg, “America” 2452-54, Gwendolyn Brooks, “The Mother” 1945-6, Sylvia Plath, “Daddy” 2407–09, “Stings” 2412; Robert Lowell, “Memories of West Street and Lepke” 2329-2331; Anne Sexton, “Her Kind” “Housewife” 2417

TH 12/9 Tillie Olsen, “Tell me a Riddle” 2204-2229

T 12/14 Arthur Miller, “The Crucible” 2026-2098

TH 12/16 Review for Final exam

American Women Writers
LITT 3311
The Richard Stockton College of New Jersey
MWF 11:20-12:35
Spring 2000

Dr. Deborah Gussman
Office: K-217
Office Hours: MW 1:00-2:30 and by appointment
Office Phone: 609-652-4657
Email: gussmand@loki.stockton.edu

Required Texts

Susanna Rowson. Charlotte Temple. [1794] Oxford UP (1987)
Catharine Maria Sedgwick. A New-England Tale. [1822] Oxford UP (1995)
Harriet Beecher Stowe. Uncle Tom's Cabin. [1852] Bantam (1983)
Harriet E. Wilson. Our Nig. [1859] Random House (1983)
Louisa May Alcott. Little Women. [1868] Oxford UP
Sarah Winnemucca Hopkins. Life Among the Piutes: Their Wrongs and Claims. [1883]
U of Nevada P (1994)
Pauline E. Hopkins. Contending Forces. [1900] Oxford UP (1991)
Edith Wharton. The House of Mirth. [1905] Bedford/St. Martins (1993)
Charlotte Perkins Gilman. Herland. [1915] Pantheon (1979)

Course Description

In 19th-century America, most fiction was written by and for women. We will trace the development of women's writing through genres including the seduction, domestic, realist and utopian novel, as well as autobiography and autobiographical fiction, and examine the complex relationship of this literature to the dominant culture of the period. We will also look at a number of critical approaches to women's literature, and work on developing a significant critical analysis of a literary text.

Course Requirements

1. *Attendance*: You are expected to attend class regularly having completed the assigned reading and/or writing and to be prepared to discuss the texts and your own work. Five absences will result in a lower grade; seven absences mean failure in the course.

2. *Papers* : You will be writing three papers for this course.

Paper 1: Five pages, due February 28. You will be using a work of literary criticism (Baym or Tompkins) to develop an analysis of one novel (Rowson, Sedgwick, or Wilson.)

Paper 2: Two pages, due April 24. This is actually a proposal for your longer paper. It should include a one paragraph summary of each of the three sources you plan to use, a research

question (ie. a question about the novel that your paper will try to answer), a hypothesis (ie. a tentative thesis or argument), and a paragraph or two that suggests your preliminary ideas, speculations, insights.

Paper 3: Twelve to fifteen pages, due May 3. You will be developing a longer critical analysis of one of the novels you have read for this class (not the one on which you wrote your first paper) that develops an argument about the text and which incorporates three secondary critical sources. Two of these sources should be journal articles of no less than 20 pages; one may be a book or chapter from a book. At least two of the sources should be no more than 10 years old. I will work with you on identifying appropriate journals and evaluating sources.

3. Exams: Midterm and Final exams will be contingent on class participation and preparation. If, in my opinion, the class is consistently present, prepared, and engaged, there will be no need for exams.

Grades will be calculated as follows: Attendance and Participation–10%, Paper 1 – 30%, Paper 2 – 10%, Paper 3 – 50%. In the event that an exam is added, I will alter the percentages accordingly.

CLASS SCHEDULE

A note: This syllabus is a work-in-progress and subject to change. If you are late or miss class, you are responsible for finding out what you missed and/or what changes were made to the syllabus or schedule.

| | | |
|------------|-------------------|--|
| JAN | 19 | Introduction to the course. Nathaniel Hawthorne, Letters to William D. Ticknor (1854-57) A.W. Abbott, “Female Authors” (1851) |
| | 21 | Read: Nina Baym, “The Form and Ideology of Woman’s Fiction” (handout) Myra Jehlen, “Archimedes and the Paradox of Feminist Criticism” (handout) |
| | 24, 26, 28 | Rowson, <u>Charlotte Temple</u> |
| | 31 | Sedgwick, <u>A New-England Tale</u> |
| FEB | 02, 4 | Sedgwick, cont. |
| | 07, 9, 11, 14, 16 | Stowe, <u>Uncle Tom’s Cabin</u> |
| | 18 | Stowe, cont. Jane Tompkins, “Sentimental Power: Uncle Tom’s Cabin and the Politics of Literary History” (handout) |
| | 21, 23, 25 | Harriet E. Wilson, <u>Our Nig</u> |

| | | |
|------------|--------------|--|
| | 28 | Alcott, <u>Little Women</u> Paper #1 due. Choice of two topics: 1) use Baym's definition of "woman's fiction" to discuss <u>Charlotte Temple</u> or <u>A New-England Tale</u> ; or 2) use Tompkins' discussion of the sentimental novel to discuss <u>Our Nig</u> . |
| MAR | 03, 6, 8, 10 | Alcott, cont. |
| | 13-17 | Spring Break—no classes |
| | 20, 22, 24 | Winnemucca Hopkins, <u>Life Among the Piutes</u> |
| | 27 | Winnemucca Hopkins, cont. Cheryl Walker, "Sarah Winnemucca's Meditations: Gender, Race and Nation" (handout) |
| | 29-31 | Hopkins, <u>Contending Forces</u> |
| APR | 03, 5, 7 | Hopkins, cont. |
| | 10 | Wharton, <u>The House of Mirth</u> |
| | 12 -14 | No class. Independent research for final paper. Deadline to withdraw with a W grade. |
| | 17-19 | Wharton, cont. |
| | 21 | Critical readings on Wharton (in Bedford text, TBA) |
| | 24 | Discussion/Presentation of critical sources Proposal for final paper due. |
| | 26-28 | Gilman, <u>Herland</u> |
| MAY | 01 | Gilman, cont. |
| | 03 | Last Day of Class: Final papers due. |

LITT 3621:001
Early American Literature (W2)
The Richard Stockton College of New Jersey
T/R 2:30-4:20 (H118)
Fall 2001

Dr. Deborah Gussman
Office: K-140 Hours: T/R 1-2:15 and by appointment
Phone: 609-652-4657
gussmand@loki.stockton.edu

Required Texts:

Myra Jehlen and Michael Warner, eds. *The English Literatures of America, 1500-1800*. Routledge, 1997.
William Apress. *A Son of the Forest & Other Writings*. U of Massachusetts P, 1997.
Catharine Maria Sedgwick. *Hope Leslie*. Penguin, 1998.
James Fenimore Cooper. *Last of the Mohicans*. Bantam, 1982.
William Hill Brown and Hannah W. Foster. *The Power of Sympathy* and *The Coquette*. Penguin, 1996.

Course Description and Goals:

We will be looking at the development of an American literature from the period of exploration and contact through the 1820's. We will be reading a variety of texts including essays, novels, poems, sermons, non-fiction narratives and autobiographies. Through our readings, writing, and discussions, we will explore a number of issues that were significant to writers and readers of the time, and that continue to interest us today such as: What is an American? Who gets to claim this identity? Who defines when writing becomes literature? Is there *an* American literature, or many literatures?

We will be approaching this diverse body of writing with attention to historical contexts, literary and intellectual developments, and considerations of race, gender and class. In addition to gaining knowledge of a fascinating body of material that would deeply influence the work of later writers, you will be learning new questions and critical perspectives to bring to your reading and writing, and engaging with current scholarly debates over the changing literary canon.

Prerequisites: LITT 1101 and 2123, or permission of instructor.

Course Requirements:

Essays: You will be writing two essays for this class (5-6 pages each). We will discuss topics in advance. You have the option, for the second paper, to prepare a hypertext (webpage) of a long passage or chapter of a single work instead of writing a formal paper. Your hypertext will provide analysis and explication of the text. This hypertext will need to be accompanied by a 2-3 page essay explaining the choices you have made and the conclusions you have drawn from your analysis.

Midterm and final exam: These will include short answer, identification, explication, and essay questions.

Attendance and participation: You are expected to attend class regularly having completed the assigned reading and/or writing and to be prepared to discuss the texts and your own work. We will also be using Web Caucus for additional discussions, question-posing, problem-solving, and announcements. If you are frequently unprepared, late, or miss more than 4 classes, you will find it difficult to earn a satisfactory final grade.

Grading: In arriving at final grades, I will follow this breakdown:

- 20% –Essay #1
- 20% –Essay #2
- 25% - Midterm
- 25% -Final
- 10% -Class preparation and participation, Caucus participation

Other grading policies:

Grades will be lowered for late papers unless prior arrangements have been made with me.

All assignments must be completed in order to receive a passing grade for this course.

In accordance with the College's policy, I do not give incomplete grades unless there are extremely serious circumstances, and then, only by prior arrangement.

Schedule (subject to change): (ELA= *The English Literatures of America*, H=handout, RW=Recommended websites)

Section 1: Literature of the Americas to 1700

T 9/11: Introductions, syllabus; Caliban's speech from The Tempest; Sir John Mandeville (H)

RW: Norton Anthology of American Literature website <http://www.wwnorton.com/naal/frame/1820.htm>
Lisa Gordis's "Useful Resources in American Literature and Culture" page at Barnard College
<http://www.columbia.edu/~lmg21/bc3179/3179home.html>

TH 9/13: **Native American narratives of origin and encounter:** "'Premonitions and Prophecies" from Native American Testimony, Peter Nabokov, ed. 1991, pages 3-17; and selections from Native American Literature, Lawanna Trout, ed, 1999, 75- 109.

RW: American Indian Studies–Professor Troy Johnson's collection of texts, images, and links.
<http://www.csulb.edu/projects/ais/NativeWeb> <["http://www.nativeweb.org/"](http://www.nativeweb.org/)>

T 9/18 (Rosh Hashana) **Age of Discovery:**
Ch. 1 Introduction, 3-6; Columbus, 11-17; Vespucci, 17-28; Nahutal accounts, 30-35 (ELA)

RW: Colonization and Print in the Americas
DisplayText cannot span more than one line!
The Computerized Information Retrieval System on Columbus and the Age of Discovery
<http://marauder.millersv.edu/~columbus/>
Christopher Columbus: A Bibliography
<http://www.nls.net/mp/gperciak/columbus.html>

TH 9/20 **English Diaspora (Virginia):** Ch. 3 Intro, 101-103, Selections 1-4 (104-129); on tobacco (198-200) (ELA)

RW: on Jamestown <http://www.apva.org>
on Pocahontas
<http://xroads.virginia.edu/~CAP/POCA/POC-home.html>

T 9/25 **English Diaspora (New England):** Ch. 3 selections 8, 9, 10, 13-15. (Higginson, Winthrop, Cotton, Morton. Bradford)(ELA)

RW: Plymouth Plantation
<http://www.plimoth.org/Museum/museum.htm>
America as Religious Refuge: The Seventeenth Century
<http://lcweb.loc.gov/exhibits/religion/rel01.html>

TH 9/27 (Yom Kippur–Class cancelled)

T 10/2 **Journals and Diaries:** Ch.5 John Winthrop, from the journal 308-315; Michael Wigglesworth, from the diary 319-321; Anne Bradstreet, “To My Dear Children” 322-325; Samuel Sewall, from the diary, 382-388. (ELA)

RW: 1st page of John Winthrop’s Journal
http://masshist.org/html/may_exhibit_6.html

TH 10/4 **Constructing the “Indian”:** Ch. 7 Roger Williams, from a *Key Into the Language of America*, 494-498; Ch. 5 Thomas Shepard, a visit to John Eliot’s Indian Mission, 316-317; John Eliot, Indians and imps, 318; Mary Rowlandson, *The Sovereignty and Goodness of God*, 349-357,362-368, 373-382.(ELA)

T 10/9 **Puritan Poetry:** Ch.8 from *The Whole Booke of Psalmes* 541-542; Anne Bradstreet, 548-563 (skip “Contemplations”); Edward Taylor, 581-584, 588-590.

RW: Shepard at Fire and Ice
<http://www.puritansermons.com/bio/bioshepa.htm>
Rowlandson at Project Gutenberg
http://www.gutenberg.net/_authors/i-_rowlandson_mary_white_circa_circa_.html
Taylor at Fire and Ice
<http://www.puritansermons.com/poetry/taylor.htm>

TH 10/11 MIDTERM EXAM

Section II: Romantic Revisions

T10/16 Cooper, *Last of the Mohicans* , 1826

TH 10/18 Film-- Last of the Mohicans, 1992 (114 minutes)

RW: Good student page on Cooper
http://www.cwrl.utexas.edu/maria/cooper/jfc_home.htm
Fan page on the film with links
<http://www.efni.com/~kristy/>

T 10/23 Cooper, cont.

TH 10/25 Sedgwick, *Hope Leslie*, 1827.

RW: Catharine Maria Sedgwick Society
<http://www.salemstate.edu/imc/sedgwick/index.html>

T 10/30 Preceptorial Advising: No Class

TH 11/1 Sedgwick, cont

T 11/6 Apess, Eulogy on King Philip, 1836

[W 11/7 Preceptorial Advising]

RW: Portrait of Apess
DisplayText cannot span more than one line!
Native American Authors Project
<http://www.ipl.org/cgi/ref/native/browse.pl/A11>

Section III: Eighteenth Century Lives

TH 11/8 John Rogers, Jr. “The Declaration and Confession of Es ther Rodgers” 404-407; Sarah Kemble Knight, *Journal* 415-427. (ELA)
Paper #1 due

T 11/13 Jonathan Edwards, Personal Narrative, 605-615; Elizabeth Ashbridge, from Some Account of the Fore-Part of the Life, 659-667 (ELA)

TH 11/15 Jonathan Edwards, “Sinners in the Hands of an Angry God” 616-627; Samson Occom, “A Sermon . . .” 643-659. (ELA)

RW: Religion in 18th Century America
<http://lcweb.loc.gov/exhibits/religion/re102.html>
The Quaker Writings Home Page
<http://people.delphi.com/pdsippel/index.html>

T 11/20 Benjamin Franklin, *Autobiography*, 725-770 (ELA)

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[A collection of Franklin texts and resources
http://www.geocities.com:80/Athens/Forum/9061/USA/colonial/franklin.html](http://www.geocities.com:80/Athens/Forum/9061/USA/colonial/franklin.html)

TH 11/22 Thanksgiving: No Class

Benjamin Franklin: A Documentary History
<http://www.english.udel.edu/lemay/franklin>

T 11/27 Film—"A Midwife's Tale" 1997 (88 mins.)

RW: Midwife's tale pages
<http://www.dohistory.org>

TH 11/29 Stephen Burroughs, from *Memoirs of the Notorious Stephen Burroughs* 801-812; John Filson, *The Adventures of Daniel Boone*, 781-791. (ELA)

T 12/4 Olaudah Equiano, from the *Interesting Narrative*, 792-798; Sarah Wentworth Morton, "The African Chief" 1102-3; Samuel Sewall, "The Selling of Joseph" 816-820 (ELA)

RW: Excerpts from Slave narratives
<http://vi.uh.edu/pages/mintz/primary.htm>
C.W. Post Library Web Resources on Slavery
<http://www.liunet.edu/cwis/cwp/library/aaslvwww.htm>
WPA Slave Narratives (including sound files)
<http://xroads.virginia.edu/~HYPER/wpa/wpahome.html>

Section IV: Towards

a National Literature

TH 12/6 Phillis Wheatley, 1076-1081; Timothy Dwight, "Columbia" 1085; Joel Barlow, from *The Vision of Columbus*, 1094-1098 (ELA)

RW: Schomburg Library's digital text of Wheatley's Poems on Many Subjects
http://digilib.nypl.org:80/dynaweb/digs/wwm9728/@Gen_eric_BookView

T 12/11 Hannah Webster Foster, *The Coquette*, 1797

TH 12/13 Foster, cont. Debate over the national novel: Selections 10, 11, 12, 14, 15, and 16 from Chapter 13.(ELA)
Paper #2 due

Final exam to be given during scheduled exam period.

Fall term classes end Thursday, December 20.

The Great American Novel

LITT 2131

The Richard Stockton College of New Jersey

TR 10:30-12:20 (WQ 224)

Fall 2001 Dr. Deborah Gussman

Office: K-140

Office Hours: T/TH 1:00-2:00 and by appointment

Office Phone: 609-652-4657

Email: gussmand@loki.stockton.edu

Required Texts:

Hawthorne, Nathaniel. *The House of Seven Gables*. (1851) Signet, 2001.

Melville, Herman. *Moby Dick*. (1851) Random/Bantam, 1981.

Stowe, Harriet Beecher. *Uncle Tom's Cabin*. (1852) Random/Bantam, 1983.

Mitchell, Margaret. *Gone with the Wind*. (1936) Warner Books, 1994.

Hurston, Zora Neale. *Their Eyes Were Watching God*. (1937) HarperCollins, 1990.

Ellison, Ralph Waldo. *Invisible Man*. (1952) Random/Vintage, 1995.

Hemingway, Ernest. *The Old Man and the Sea*. (1952) Scribner's, 1999.

Course description: What makes a book great? Who decides? Can certain ideas or themes be considered specifically American? What features must a book have in order to be considered a novel? This course will explore these and other questions by looking at the role novels have played in the development of American society, and at the roles race and gender and culture play in the construction of aesthetic values, literary form, and meaning. We will be looking at novels from three periods—the 1850's, the 1930's, and the 1950's—and attempting to locate these texts in relation to the social and historical contexts from which they emerged, as well as to consider the extent to which literary values change over time.

Course Requirements

1. You are expected to attend class regularly having completed the assigned reading and/or writing and to be prepared to discuss the texts and your own work. I am serious about this—reading is the main work for this class. If you are frequently unprepared, late, or miss more than 4 classes, you will find it difficult to earn a satisfactory final grade.
2. Journal entries on all assigned novels (approximately 2 pages per class or 4-5 pages /week): select and analyze formal (e.g. characterization, setting, modes of persuasion, structure) and thematic elements (author's purpose as reflective of period, personal and social values, etc.). Initial journal entries should be written prior to class (in other words, don't write *all* of your entries the night before they are to be collected—it's much harder that way, and it defeats the purpose of the assignment—which is to give you a chance to articulate your own responses to the reading and to generate ideas for class discussions). Journal entries will be collected and graded three times during the semester: after the first 2 novels, after the next 3 novels, after the final 3 novels. Final entries should be typed and clearly labeled.
3. Group project: The goal of this project is for you to supplement our more "literary" investigations by examining a particular cultural issue in more depth than we can in class. I'd

like you to explore some of the primary documents related to the time in which the novel you are working on was published and to get a feel for material from other fields than literature (e.g. science, performing arts, history, music) or from popular culture. You might examine newspapers of the time, look at the tables of contents of popular magazines, find out what was playing on the radio, etc. The idea is to get a feel for how various aspects of American society affected literary issues (or visa versa). You'll want to do what you don't do for class assignments—skim. Be selective about what you read at length; try to find out what's available, what's characteristic, and then read a few things more carefully.

The presentations will be about thirty minutes per group: each group of students should make and distribute copies of a one-page outline for the class. Feel free to be creative, to incorporate other media (photography, video, music, etc.), and to find interesting ways to engage the rest of the class in the topic you are discover. Do not just stand in a row and take turns reading from notes.

Possible topics: Abolitionism, theater and melodrama, American religion, education, labor movements, temperance and other reform movements, the masculine ideal, the domestic ideal, race relations in the North or South, the Cold War, technology, economic crisis or boom, popular music, photography, etc.

4. Chapter of a novel to be written by the class, and posted on a class weblog by 12/18 (I'll provide more information about weblogs later). Initial discussions and drafts will be posted on Great American Novel conference on Web Caucus. You must have a Stockton e-mail (loki) account in order to access Caucus. If you don't have an account, you should go to Computer Services in the lower D-Wing to set one up.

Evaluation: In arriving at final grades, I will follow this breakdown:

- 10% - Class preparation and participation, Caucus participation.
- 50%– Reading Journal (next time I teach—add a 5-7 page paper that develops and extends one of the journal entries)
- 20% - Group presentation
- 20% - Chapter of class novel

All assignments must be completed in order to receive a passing grade for this course.

In accordance with the College's policy, I do not give incomplete grades unless there are extremely serious circumstances, and then, only by prior arrangement.

Class Schedule (subject to revision)

Week 1

- T 9/11 Introduction to the Course
Discussion: I may not know what's great, but I know what I like; or, of what does the greatness of the great works consist?
Organize project groups.
- TH 9/13 Read: Curtis White, "All That You Know Not to be Is Utterly Real, Part I,"
Context: A Forum for Literary Arts and Culture, No.7, on-line edition,
<http://www.centerforbookculture.org/context/no7/white.html> (handout)
- Week 2
T 9/18 Hawthorne, The House of Seven Gables (preface- Ch. V.) Topic for journal:
Analyze a scene or image or setting or description of character that seems to be especially significant to the novel's purpose.
- TH 9/20 Hawthorne (Ch. VI-X). Topic for journal: What does Hawthorne's attitude toward history, or women, or social change seem to be?
- Week 3
T 9/25 Hawthorne (Ch. XI- XXI). Topic for journal: Henry James wrote, in "The Art of Fiction" (1885) that "A novel is in its broadest sense a personal, a direct impression of life: that, to begin with, constitutes, which is greater or less according to the intensity of the impression." Given his definition, why might he have considered The House of Seven Gables "the Great American Novel"?
- TH 9/27 Yom Kippur--Class cancelled.
- Week 4
T 10/2 Melville, Moby Dick. (Etymology -Ch. 33). Topic for journal: What does the purpose of the "Etymology" and "Extracts" that precede the novel seem to be? How do they relate to the chapters that follow?
- TH 10/4 Melville, cont. (Ch 34-66) Topic for journal: How would you characterize the "voice" of the narrator? How does Melville make his voice distinctive? How does it work with or against the other characters' voices?
- Week 5
T 10/9 Melville, cont. (Ch. 67-100) Topic for journal: Focus on one of the larger non-human elements of the novel: the whale, the Pequod, the sea. To what extent does it function as an element of the plot? To what extent can it be considered as a symbol?
- TH 10/11 Melville, cont. (Ch.101-end) Journal topic open. Group presentation
****Journals due.****
- Week 6
T 10/16 Harriet Beecher Stowe, Uncle Tom's Cabin (1852)

Topic for journal: Who or what is Stowe attacking? How do the characters of Uncle Tom and George work together in the novel? How does UTC persuade us of Stowe's viewpoint?

TH 10/18 Stowe, cont. Topic for journal: Discuss the role of Little Eva in the novel. What does she come to represent? What are the different ways in which women are represented in the novel?

Week 7

T 10/23 Stowe, cont. Topic for journal: Analyze what you consider to be the most important scene in the novel; consider it both as literature and as propaganda. Can a novel be both?

TH 10/25 Stowe, cont. Journal topic open. Group presentation.

Week 8

T 10/30 Preceptorial advising—no classes.

TH 11/1 Margaret Mitchell, Gone With The Wind. Topic for journal: If you've read this novel before (or seen the movie), reflect, before you begin reading again, on what you remember, what stands out as significant, what your memory of the novel's larger message or point is. If you've never read this novel, why not? Do you have any previous information or assumptions about this book or type of book that would dissuade you? What are your first impressions?

Week 9

T 11/6 Mitchell, cont. Topic for journal: Is there anything overtly political about this novel (as compared to UTC, for example)? Could Scarlet be considered a feminist heroine? How does Mitchell's representation of the relationship of slaves and slave owners differ from Stowe's? What is Mitchell's stance towards the Civil War?

(W 11/7 Preceptorial advising day)

TH 11/8 Mitchell, cont. Journal topic open. Begin discussion of class novel.

Week 10

T 11/13 Mitchell, cont: Topic for journal: The last chapter of this novel is, arguably, the most famous. Rewrite the ending. What happens? Group Presentation

TH 11/15 Zora Neale Hurston, Their Eyes Were Watching God (1937) Topic for journal: What is the childhood of Hurston's heroine, Janie, like? What do you think about the advice she receives from her grandmother?

Week 11

T 11/20 Hurston, cont. Topic for journal: What is your response to Hurston's use of dialect? How does dialect contribute to the novel's purpose?

Select topic and assign chapters for class novel.

TH 11/22 Thanksgiving Holiday–no class.

Week 12

T 11/27 Hurston, cont. Topic for journal: Discuss the conclusion of the novel. Does Janie achieve her own voice by the novel's end?
Group presentation.
****Journals due****

TH 11/29 Ralph Waldo Ellison, Invisible Man (1952) Prologue-Ch. 4 Topic for journal: Each of the first four chapters contains scenes that readers might find offensive or shocking. Discuss one of those scenes and speculate about what Ellison purpose might have been.

Week 13

T 12/4 Ellison, cont. Ch. 5-12
Discuss one of the following characters: Dr. Bledsoe, Peter Wheatstraw, Mr. Emerson, Jr., Lucius Brockway, Mary Rambo.

TH 12/6 Ellison, cont. Ch. 13-18. Discuss the development of IM as a character. To what extent have his experiences in Harlem changed him (consider his reaction to the yam, or his speeches, or his involvement with the Brotherhood, for example). In what ways has he not changed?

Week 14

T 12/11 Ellison, Ch. 19-end. Why does IM burn the contents of his suitcase? Discuss the contents and what they represent. Group presentation
Discuss progress of class novel.

TH 12/13 Ernest Hemingway, The Old Man and the Sea (1952) Topic for journal: open
Group presentation
****Final journals due****

Week 15

T 12/18 or TH 12/16 (depending on exam schedule). Class novel due. Final reading and review.

COURSE PREVIEW

LITT 2103

BRITISH LITERATURE II (W2)

FALL 1998

Instructor: Lisa Honaker

- Course content:** A survey of British literature from William Blake to the present. We will consider the authors and historical contexts as well as the formal and aesthetic criteria by which poetry, fiction, drama, and ideas developed from the end of the eighteenth century to the late twentieth century.
- Prerequisites:** LITT 1101.
- Attendance:** Faithful. Five unexcused absences will lower your grade. Seven Will guarantee failure in the course.
- Class format:** I will provide some biographical and historical information, but the bulk of the class will consist of discussion. Be prepared to speak up.
- Readings:** *Norton Anthology of English Literature*. Volume 2. 6th ed.
Mary Shelley, *Frankenstein*
Charles Dickens, *A Tale of Two Cities*
Virginia Woolf, *Mrs. Dalloway*
Roddy Doyle, *Paddy Clarke Ha Ha Ha*
- Papers/Exams:** Three 5-7 page papers. One midterm and one final exam.
- Evaluation:** Each paper and exam accounts for 20% of your grade.

COURSE PREVIEW

LITT 3223 CONTEMPORARY BRITISH FICTION (W2) SPRING 2001

Instructor: Lisa Honaker

Course content: This course will consider works by such novelists as the ones listed below as well as the literary, historical, and cultural contexts in which these works were produced.

Prerequisites: LITT 1101 and LITT 2123.

Attendance: Faithful. More than six absences will lower your grade. More than eight will guarantee failure in the course.

Class format: Discussion and presentations. Be prepared to speak up.

Readings: Kingsley Amis, *Lucky Jim*
Martin Amis, *The Information*
Nicholas Blincoe, *Acid Casuals*
A.S. Byatt, *Angels and Insects*
Angela Carter, *Nights at the Circus*
J. M. Coetzee, *Disgrace*
Roddy Doyle, *Paddy Clarke Ha Ha Ha*
Helen Fielding, *Bridget Jones' Diary*
Iris Murdoch, *The Sea, The Sea*
Arundhati Roy, *The God of Small Things*

Papers/Exams: One 5-7 page close reading paper; one 7-9 page critical research paper (draft and revision). A presentation; a midterm, a final exam. See syllabus for more on the presentations.

Evaluation: The close reading paper accounts for 20% of your grade; the critical research paper for 30%; the midterm accounts for 15%; the presentation for 20%, the final exam for 15%.

Course Preview
Spring 2000
Detective Fiction
LITT 2120
Lisa Honaker

Course content: This course will look at the invention and evolution of the detective figure and genre in 19th and 20th century English and American fiction.

Prerequisites: None.

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

Class format: Discussion.

Readings: Paul Auster, *City of Glass*
Raymond Chandler, *The Big Sleep*
Agatha Christie, *The Murder of Roger Ackroyd*, *The Complete Stories: Miss Marple*
Arthur Conan Doyle, *The Complete Sherlock Holmes*
Patricia Highsmith, *The Talented Mr. Ripley*
Tony Hillerman, *Thief of Time*
Walter Mosley, *Black Betty*
Sara Paretsky, *Guardian Angel*
Edgar Allan Poe, "Murders in the Rue Morgue," "The Mystery of Marie Roget," "The Purloined Letter" (photocopies)

Projects: One 5-page paper (20% of grade); one midterm (20%); chapter in a class novel (25%); one 7-9 page paper (25%); attendance and participation (10%).

COURSE PREVIEW

LITT 4610:001 SENIOR SEMINAR DARKNESS VISIBLE: THE NOVELS OF THOMAS HARDY AND JOSEPH CONRAD SPRING 2001

Instructor: Lisa Honaker

Course content: This course will consider several works by both authors as well as the literary, historical, and cultural contexts in which they were produced. Students will be asked to do both close analysis and research in order to prepare the 25-30 page paper the course traditionally requires.

Prerequisites: LITT 1101 and LITT 2123.

Attendance: Required for every class. Class will not meet for two class periods toward the end of the semester. We convene again for presentations during the last two weeks of class. This is to give you time to work on your research papers. In addition, you will have the option of missing two classes (more on this below) at some other point in the semester. To my mind, this is sufficient class release time. Therefore, I expect you to attend EVERY class but for those mentioned above. In at least three seminars I took at Rutgers, I was only admitted on the proviso that I attend all classes. The professors considered attendance part of the class contract. One called those students who missed a class to demand why. If they missed again, they were dropped from the roll. This is the model I will be following. No exceptions.

Class format: Discussion with presentations in class. We will have regular presentations on criticism and critical approaches throughout the semester. Final presentations will begin the last week of class.

Readings : Thomas Hardy: *A Pair of Blue Eyes, Return of the Native, The Mayor of Casterbridge, Tess of the D'Urbervilles, Jude the Obscure*
Joseph Conrad: *Heart of Darkness, Lord Jim, Under Western Eyes, The Secret Agent, Nostromo.*

We will also be gathering critical, biographical and cultural materials as the semester advances. This additional material should not only provide insight into the main texts but should also be useful in your research, suggesting critical approaches, sources, and topics for further inquiry.

Papers/Exams/Presentations: The main written work of this course is a 30-page research paper due on the last day of class (with two drafts having been completed before the final product. (You will also be expected to give a 20-minute in-class presentation based on this final paper at semester's end. Presentations will be scheduled for the last two weeks of class. I will outline my expectations for this presentation during the semester.) In addition, you will be reporting on criticism, reviews, biography, etc. throughout the semester. I will be asking you to provide an annotated account of sources, which will be posted on caucus. More on this below.

A 30-page research paper is no joke. I want you thinking about it and working on it throughout the semester--not just during the last two weeks. I have heard presentations on senior seminar papers started late in the semester; I have met with students who began their research this late. Neither was impressive. I want to do what I can to stop you from putting this work off. I know how easy it is to do. To that end, I am requiring a proposal, second draft, and an annotated bibliography for this project.

Proposal and draft. During the second or third week of class, I will be circulating a list of possible topics for and approaches to this project for you to consider. I will then be scheduling appointments to meet with each of you to discuss your interests and suggest sources. I will actually consider this proposal a draft of sorts. Therefore, it should be more than the mere sketch of an idea. **It should be 4-5 pages, exclusive of bibliography. The next draft should be 12-15 pages.** Due dates for each are on the syllabus.

Annotated bibliography. In addition to your own ideas and prose, you will be quoting and citing other writers on your topic. To that end, I will ask you to provide an annotated bibliography along with the paper itself. An annotated bibliography differs from a regular bibliography by evaluating as well as listing the sources consulted for and cited in your paper. A preliminary version of this bibliography will be due on the date the 12-15 page draft of your paper is due. (You may not have all of the sources you will eventually use, but you should have consulted a good number of them. That's what I mean by preliminary.) The early due date for this bibliography is to insure that you do not put off your research until the last three weeks of the semester. You will not be able to do the job you need to do in that time, if only because tracking down sources is not something that can usually be accomplished in a day or two. Interlibrary loans and travel to research libraries to unearth the necessary journal articles and books takes time. In addition, I may be able to suggest particular sources to you (if I haven't already) that might prove helpful and you'll need time to track them down. You should also be aware that you are limited to 10 interlibrary loan requests a month. This will undoubtedly have some bearing on your work.

The "annotation" part of this assignment is meant to help you make sense of the sources that you do find. Annotation is a brief paragraph that suggests the thrust of the source and evaluates it: Is it helpful or is it junk? Does it repeat other sources or not? If it does repeat some info, does it add anything new? If you go on to graduate school, the ability

to summarize and evaluate sources is invaluable. I imagine it would be a useful skill in other sorts of research and writing jobs as well. You should have consulted and evaluated at least 20-25 sources by the time you have completed this project.

In addition, I will ask each you to locate three articles on Hardy, Conrad or some related topic, annotate them, and post them on caucus. You will do a presentation on one of the articles in class, essentially presenting your annotation of the source to the class. Each student will do one such presentation during the semester. This presentation is distinct from the final presentation.

1-2 page responses. I will also be having you do some writing in response to the class reading. Each student will be assigned to write a 1-2 page response to the actual text or essays on it for **two** of the ten texts we will be studying. These responses will be due by noon on the first day the book is to be discussed. I will read them and hand them back before class begins. These responses are meant to generate material for class discussion.

On a related note, I will not be asking you to read all ten of the texts listed above. I'm convinced that reading all ten would be too much, given everything else you have to do. Therefore, each of you will be asked to read eight of the texts. Everyone will be asked to read the first two—*A Pair of Blue Eyes* and *Heart of Darkness*. After that, you may choose which texts you mean to skip. In addition to being allowed to skip two texts, I will allow you to skip two classes—either one devoted to each book you are skipping or two devoted to one of the books. (You needn't skip any classes at all, but I feel I must allow you to.) You will be asked to decide which books those will be early on and there will be limits placed on the numbers of students who may skip each book. In other words, all of this will be arranged very soon. (Everyone will not be allowed to jettison *Jude* or *Nostramo*.)

If this looks like a lot of work, it is, and is meant to be. Senior seminar should push you.

Introduction to Research in Literature

LITT 2123:001 and 002
Spring 2002
MW 3:35-5:25 and 6:00-7:50

Lisa Honaker
K-222, x4760
honakerl@loki.stockton.edu
Office hours: Monday, 5:25-5:55; Wednesday, 2:30-3:30 and by appointment

This is a Writing-Across-the-Curriculum Course.

Required texts:

Mark Twain, *The Adventures of Huckleberry Finn*. Edited by Gerald Graff and James Phelan. Bedford, 1995.

Ross Murfin and Supryia M. Ray, *The Bedford Glossary of Critical and Literary Terms*. Bedford, 1998.

Diana Hacker. *A Writer's Reference*. 4th edition. Bedford, 1999.<P>

Readings are to be completed by the assigned date (unless otherwise stated). Class attendance is mandatory. Note that on days listing "library research," we may or not meet in the classroom first; you must attend to know. Participation in class discussion is expected.<P>

<I>This will be a challenging course. You will learn to create and manage in-depth research projects. Goals include learning to use a range of reference works, in paper and on-line; to analyze the quality of research findings; to synthesize research findings into useful supporting material; to improve writing skills (to perfect mechanical skills); to learn appropriate modes of citation; and to present logically developed research findings using various media. This is a full plate.</I><P>

<I>January</I><P>

- 14 Introduction to the course. Library research; See Literature Resources in Paper.

- 16 Library research; initial individual research questions handed out. See Cornell's Library Tutorials and Skill Guides<P>

January 18: Deadline to drop courses with a 100% refund<P>

- 23 Library tour; Literature Resources in Paper due<P>

- 28 Library tour and/or research

- 29 Library research<P>

<I>February</I><P>

- 4 Recognizing scholarship assignment handed out; evaluating research; library research

- 6 Library research<P>

- 11 Initial individual research questions due; second individual research questions handed out for PowerPoint presentation; PowerPoint lesson (Class will meet in one of the computer labs.)

- 13 Writing footnotes; <I>Crediting Your Sources</I> (Call number: VH LB CYS; 29 mins.); writing footnotes<P>

February 15: Deadline to drop full-term courses with a 50% refund<P>

- 18 Recognizing Scholarship assignment due; Finding Information on the Internet; evaluating internet resources

- 20 First test on mechanics<P>

25 Introduction to Mark Twain's <I>The Adventures of Huckleberry Finn</I>
<I>Huck Finn</I><P>

<I>March</I><P>

- 4 PowerPoint Presentations

- 6 PowerPoint Presentations

March 11-15: Spring Break! No classes!<P>

- 18 PowerPoint Presentations

- 20 Introduction to Elizabeth Barrett Browning Hypertext Project<P>
- 25 Hypertext Project<P>

Tuesday, March 26: Preceptorial advising. No class.<P>

- 27 Second test on mechanics; assignment for research essay with annotated bibliography on Huck Finn handed out.<P>

<I>April</I><P>

- 1 Huck Finn, secondary essays on the ending; annotated bibliographies.<P>

Wednesday, April 3: Preceptorial advising. No class.<P>

- 8 Huck Finn, secondary essays on race; developing a thesis.

- 10 Huck Finn, secondary essays on race.<P>

April 12: Deadline to drop full-term courses with a W grade.<P>

- 15 Huck Finn, secondary essays on gender and sexuality.

- 17 Hypertext annotations due.<P>
- 22 Research.

- 24 Hypertext project completed.<P>

Class postmortem; **Research essay and annotated bibliography on Huck Finn due.**

Some Thoughts on Research

Successful literary research depends on your ability to ask questions-questions about literary genres, individual interpretations, culture, history, literary theories and much more. You must be able to ask these questions without my prompting or the prompting of some other professor. You need to develop strategies for accessing information stored in a range of formats, some traditional and some untraditional. I will provide sample questions and strategies, but in the end you must create your own.

In order to sharpen your research skills, approach this course as though it were a complex research assignment. Push yourself to examine the ideas and skills presented; interrogate the assignments, the texts, and the instruction I provide.

Ask the following questions, among others of your own formulation.

- What is the assignment? What kind of research and writing am I expected to produce?
- What is the model I am to follow? What are its specific features? How is it put together? What techniques or devices are used?
- What is the purpose of the supporting examples or readings? How do they contribute to an understanding of the model?
- Is it possible to reduce the model to a formula? to a precise generalized description of a few steps that must be followed or a few fundamental techniques that must be performed? If so, what are these steps? Can I think of the model as a blueprint or pattern for making more items of its kind?
- How do earlier sections of the course help me understand the present assignment and model?

This section has been adapted, with permission, from Robert Scholes, Nancy R. Comley, and Gregory L. Ulmer, *Text Book*, St. Martin's, 1995.

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%

Hypertext Project--Each student is responsible for researching, annotating, formatting, or editing portions of a long Elizabeth Barrett Browning poem. In order for this project to succeed we must work efficiently and effectively within groups.

<I>Huck Finn</I> Essay--Approx. 6-page research essay, including bibliography with at least 25 appropriate listings. The essay itself must incorporate the work of at least five scholarly sources.

Some words of caution:

Much of the work of this course will take place outside of the classroom. There will be days when class ends early in order to pursue research; there will be research days when class does not meet. Attendance, therefore, is mandatory. More than 3 absences and your grade will drop one mark; more than 5 and it will drop two marks; more than 7 and you will not pass.

Understand that computer assignments cannot be done at the last moment. I intend to rigorously enforce the due dates in this syllabus. You will need to plan accordingly. If you need extra help, ask for it. E-mail is an excellent way to contact me.

All writing should be error-free. You are expected to proofread for typographical, spelling, mechanical, and grammatical errors. On the hypertext project, Shakespeare essay, twentieth-century novel presentation, and Manila research assignment, I will mark down for mechanical and grammatical errors: I will read until I reach the fifth error. If I have not finished the paper or project, I will return it to you (or notify you) for correction. If I cannot get all the way through it a second time, I will fail the project or paper.

I will not give incompletes at the end of the semester unless you have warned me well in advance and have appropriate reasons.

It is not my duty to make sure that you have handed in all appropriate assignments; it is your duty.



Course Preview
Spring 2000
Introduction to Literary Research
LITT 2123
Lisa Honaker

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, postcolonialism, 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: Sir Philip Sidney, *Astrophel and Stella* (sonnets posted online)
William Shakespeare, *The Taming of the Shrew*
Russ MacDonald, ed. *The Bedford Companion to Shakespeare*
Murfin and Ray, eds. *The Bedford Glossary of Critical and Literary Terms*

Projects: Group research questions (15%); individual library research questions (10%); hypertext sonnet project (20%); Shakespeare research, bibliography & essay(s) (25%)
Twentieth-century novel review paper (15%); Twentieth-century novel Powerpoint presentation (15%)

COURSE PREVIEW

LITT 2117

LITERATURE AND EMPIRE

FALL 1998

Instructor: Lisa Honaker

Course content: This course will consider the novel in the historical and cultural contexts of empire and its aftermath. It will focus on the British empire and, more specifically, on the British empire in India. The novels on the reading list, particularly the first five, do not necessarily announce their preoccupations with specific history. They do, however, reveal assumptions—about race, religion, class, gender, and nationality—that not only built the British empire but also inform the subsequent fates of its former colonies. These novels, then, both respond to and illustrate the “culture” of British imperialism—from its “rise” at the end of the seventeenth century to its demise in the twentieth. The adventure novels, all retellings of the Robinson Crusoe story, reveal evolving ideas of and attitudes toward empire. Subsequent texts by Indian writers provide alternative visions of the empire and its aftermath in India, correcting and complicating our view of the colonial relationship.

Prerequisites: None.

Attendance: Faithful. Five unexcused absences will lower your grade. Seven will guarantee failure in the course.

Class format: I will provide some biographical and historical information, but the bulk of the class will consist of discussion. Be prepared to speak up.

Readings: See syllabus.

Papers/Exams: Three 5-page papers. One midterm and one final exam.

Evaluation: Each paper and exam accounts for 20% of your grade.

COURSE PREVIEW

LITT 3615

VICTORIAN LITERATURE (W2)

FALL 1999

Instructor: Lisa Honaker

Course content: The course will look at the major thinkers, poets, novelists--and issues--of the period. The realist novel and the way in which it came to dominate the literary landscape during the Victorian era will be a particular focus.

Prerequisites: LITT 1101 and LITT 2123.

Attendance: Faithful. Five unexcused absences will lower your grade. Seven will guarantee failure in the course.

Class format: Discussion with presentations in class. Some outside participation on the caucus conference, Viclit. Powerpoint presentations will begin on October 26. Caucus participation will begin immediately.

Readings: See syllabus.

Papers/Exams/Presentations: One 5-7 page close reading paper; one 5-7 textual research paper; one 7-9 page critical research paper. One PowerPoint presentation. Caucus participation. One midterm. A final exam. See syllabus for descriptions of papers and presentations.

Evaluation: The close reading paper accounts for 15% of your grade; the textual research paper for 15%; the critical research paper for 20%; the midterm accounts for 15%; the Powerpoint presentation for 10%, the caucus participation for 10%; the final exam for 15%.

Victorian Literature

LITT 3615:001

Fall 1999

Lisa Honaker

K222 x4760 honakerl@loki.stockton.edu

Office hours: Tuesday 4:30-5:30; Thursday 11:30-12:30 and by appointment

Course content: The course will look at the major thinkers, poets, novelists--and issues--of the period. The realist novel and the way in which it came to dominate the literary landscape during the Victorian era will be a particular focus.

Prerequisites: LITT 1101 and LITT 2123.

Attendance: Faithful. Five unexcused absences will lower your grade. Seven will guarantee failure in the course.

Class format: Discussion with presentations in class. Some outside participation on the caucus conference, Viclit. Powerpoint presentations will begin on October 26. Caucus participation will begin immediately.

Papers/Exams/Presentations: One 5-7 page close reading paper; one 5-7 textual research paper; one 7-9 page critical research paper. One PowerPoint presentation. Caucus participation. One midterm. A final exam. See syllabus for descriptions of papers and presentations.

Evaluation: The close reading paper accounts for 15% of your grade; the textual research paper for 15%; the critical research paper for 20%; the midterm accounts for 15%; the PowerPoint presentation for 10%, the caucus participation for 10%; the final exam for 15%.

Texts:

Christopher Ricks, ed. The Oxford Book of Victorian Verse

William Makepeace Thackeray, Vanity Fair

Charles Dickens, Great Expectations

George Eliot, Middlemarch

Robert Louis Stevenson, The Strange Case of Dr. Jekyll and Mr. Hyde

Thomas Hardy, *Jude the Obscure*

Selected essays by Thomas Carlyle, John Stuart Mill, John Ruskin, Matthew Arnold, Charles Darwin, Thomas Henry Huxley, Leonard Huxley, Henry James, Robert Louis Stevenson (photocopies)

Reading Schedule:

September 7 and 9:

Introduction; Thomas Carlyle, "Signs of the Times," excerpts from *Characteristics*, excerpts from *Past and Present*; John Stuart Mill, "The Spirit of the Age" (handouts)

Monday, September 13: Last day to withdraw from course with 100% refund

September 14 and 16:

Tennyson, "Ulysses," "Morte d'Arthur," "'Break, break, break,'" from *In Memoriam A.H.H.*," "The Charge of the Light Brigade," from *Idylls of the King: Merlin and Vivian*; "Crossing the Bar"; Emily Bronte; all selections

September 21 and 23:

William Makepeace Thackeray, *Vanity Fair*

September 28 and 30:

Thackeray, *Vanity Fair*

October 5 and 7:

Elizabeth Barrett Browning, all selections; Robert Browning, "My Last Duchess," "Soliloquy of the Spanish Cloister," "The Bishop Orders His Tomb at Saint Praxed's Church," "Home - Thoughts, from Abroad," "Meeting at Night," "Memorabilia," "Two in the Compagna," "Love in a Life," "Caliban upon Setebos," "Development," "Inapprehensiveness"

Friday, October 8: Last day to withdraw from course with 50% refund

October 12 and 14:

Charles Dickens, *Great Expectations*

Tuesday, October 12: Close reading essay due.

October 19 and 21:

Dickens, *Great Expectations*

October 26 and 28:

Charles Darwin, from *The Descent of Man*; Thomas Henry Huxley, "The Value of an Education in the Sciences"; Leonard Huxley, "The Huxley-Wilberforce Debate at Oxford," Sir Edmund Gosse, "The Dilemma of the Fundamentalist and Scientist"; Matthew Arnold, "Culture and Anarchy," "Literature and Science"

November 2: In-class midterm

November 4:

John Stuart Mill, "The Subjection of Women"; John Ruskin, *Of Queen's Gardens*; George Eliot, "Mary Wollstonecraft and Margaret Fuller," *Middlemarch*

November 9 and 11:

Eliot, *Middlemarch*

Tuesday, November 9: Textual history essay due.

November 16: Precepting--no class

November 18:

Eliot, *Middlemarch*

November 23:

Henry James, "The Art of Fiction"; Robert Louis Stevenson, "A Humble Remonstrance," *Dr. Jekyll and Mr. Hyde*

Wednesday, November 24: Last day to withdraw from course with a W.

November 25: Thanksgiving

November 30 and December 2:

George Meredith, poems from *Modern Love*; Thomas Hardy, *Jude the Obscure*

December 7 and 9:

Ruskin, "The Savageness of Gothic Architecture"; Hardy, *Jude the Obscure*

Tuesday, December 7: Critical research essay due.

December 14 or 16: Final exam. Date to be announced.

Papers:

5-7 page close-reading assignment. I will probably give you a choice between working on a poem or on a scene or passage from *Vanity Fair*. The paper will be assigned two weeks before the due date.

The other two papers will both be on a novel that you will choose from a list I provide on caucus conference, *Viclit*. You will choose the novel immediately, so when you begin and finish work on both papers is up to you. (Official due dates do appear on the schedule.) Both will involve research, but of distinct kinds.

Textual research paper: For this paper, the research is pretty much factual. What I want you to do is to discover what you can about your novel's compositional and publication history as well as its critical reception. Many--perhaps even most--of the novels of this period were published serially, some in magazines before they made it between covers. *Great Expectations*, for example, was published in weekly installments in Dickens' own magazine *All the Year Round* from December 1, 1860 to August 3, 1861. Others came out in parts. *Middlemarch* was originally published in eight books, issued between December 1871 and December 1872. Serial publication had its effect on the compositional process--and changes often found their way into the final book version. The ending for *Great Expectations* that Dickens discarded; the title changes, and "moral cleaning-up" that *Jude the Obscure* went through in its Harper's *New Monthly Magazine* incarnation suggest just some of them. The "Notes on the text" in the various novels we're reading should give you some idea of the sort of information I want you to dig up on your novel. In addition, I would like you to track down the critical reception of your novel. Once it did come out, how was it reviewed in the periodicals of the day? I will provide you with a list of the major Victorian periodicals for this project on *Viclit*. You might also go to the Victorian web (<http://landow.stg.brown.edu>) and Voice of the Shuttle Victorian page (<http://humanitas.ucsb.edu/shuttle/eng-vict.html>) for information on your novel, novelist, and on the periodicals of the period. You will have to make a trip to a research library (Rutgers or Princeton) for this paper. More on that in class.

This research will do double duty--for this paper and for your Powerpoint presentation. More on that below.

Critical research paper: This research and approach are interpretive. I will ask you to look at the major criticism on your novel and to do a reading that situates itself within the readings that have been done on the book. You may find, for instance, that many critics have taken a feminist approach to your text but disagree about the how it embodies that approach. You may do a reading that aligns you with one camp over another. You may find that critics missed looking at certain material that would have changed or enriched a particular reading of the text. You may find problems with the approaches to the text out there and come up with something else on your own. Those of you who have just taken the Literary Research course will recognize this assignment as the paper you wrote on Julius Caesar. I will ask you to use at least five pieces of reputable criticism in the paper (nothing from nonacademic journals or books: no Newsweek articles) and to provide an annotated bibliography with it. Don't worry. We'll be talking a lot about this assignment. If you don't understand what I'm asking you to do right now, you will.

Presentations:

Powerpoint: You'll be doing a 10 minute presentation on the material for your textual research essay. No interpretation necessary. Just the facts. How did it get written; where was it published? Did it see big changes at any point? How was it reviewed? Easy, right? Presentations will begin the week of October 26. We will have three each day at the beginning of class until December 9.

Caucus participation: I'm hoping we can use caucus to make our class discussions more effective and to give us an opportunity to go over things we don't have time to cover in class. Everything will be geared toward what is on the syllabus. I will be putting study questions and passages for interpretation in the caucus conference, Viclit, once a week. You may also use this conference as a forum for issues you want to raise or discussions you want to continue, to share research tips, to vent. Believe me, you'll be working your guts out for this course. You'll need to vent. Anyway, I see the caucus as an all-purpose educational forum. We'll all see how it works. And we'll all be expected to contribute to it.

Course Descriptions – Professor Thomas Kinsella

1) Lit 1100: *Introduction to Literature* (W2)

Prerequisites: none.

Course Content: This course will introduce the student to the major genres and periods of Western literature. Special attention will be paid to the continuity of plot motifs, symbol systems, character types, and history of ideas. Our purpose is to demonstrate common literary traits over the long history of our literature. This is a W2 course.

Attendance: Attendance is mandatory.

Class Format: This class will combine lecture, discussion, and in-class writing.

Readings: Readings will be taken from William Vesterman's *Literature: An Introduction to Critical Reading*. We will also read Ernest Hemingway's *The Sun Also Rises*.

Papers/Projects: In-class writing assignments will develop into drafts of formal essays that will be critiqued and revised. Three to four essays will be written in this manner.

Evaluation: Evaluation will be based on class participation and written assignments.

2) Lit 1101: *Literary Methodologies* (formerly *Approaches to Literature*) (W2)

Prerequisites: Lit 1100.

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.

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. The texts for this course will 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.

3) Lit 1111: *Introduction to Drama* (W2)

Prerequisites: None.

Course Content: This course will introduce the student to a wide spectrum of drama from tragedy to comedy, plus an analysis of the changing nature of the genre. This is a W2 course.

Attendance: Attendance is mandatory.

Class Format: This class will combine lecture, discussion, student presentations, and in-class writing.

Readings: The following texts will be read, among others: Aristophanes' *Lysistrata*, the Second Shepherds' Play, *King Lear*, Henry Fielding's *The Author's Farce*, Eugene O'Neill's *A Long Days Journey into Night*.

Papers/Projects: In-class writing assignments will develop into drafts of formal essays that will be critiqued and revised. Three to four essays will be written in this manner. Students will present research reports during class.

Evaluation: Evaluation will be based on class participation, research reports, and written assignments.

4) Lit 1112: *Introduction to Poetry* (W2)

Prerequisites: None.

Course Content: A taste for poetry is not always easily acquired. Knowledge of subject matter, literary allusions, and verse form is often necessary before poetry can be appreciated. This course will provide the basic knowledge needed for an understanding and we hope enjoyment of poetry. This is a W2 course.

Class Format: The class will combine lecture with discussion.

Attendance: Attendance is required.

Readings: A variety of poetry will be read, from Medieval ballads and Renaissance sonnets to contemporary poetry. This course, however, will not focus on the changes that occur in the evolution of English poetry from Chaucer until the present. Instead, it will concentrate on aspects of poetry that remain constant throughout the centuries. Poetry from the following authors, among others, will be read: Chaucer, Shakespeare, Donne, Pope, Wordsworth, Keats, Eliot, Plath, Roethke, Brooks.

Papers/Projects: There will be several short papers assigned during the semester. In-class

writing and a journal commenting upon the readings will also be required.

Evaluation: Evaluation will be based upon class participation, as well as the quality of journals and essays.

5) Lit 2102: *British Literature I* (W2)

Prerequisites: Lit 1100.

Course Content: A survey of British literature, from *Beowulf* to Samuel Johnson, considering authors and historical contexts. This is a W2 course.

Class Format: The class will combine lecture with discussion.

Attendance: Attendance is required.

Readings: *The Norton Anthology of English Literature*, volume 1, is the basic text. Authors and texts to be read include, among others: *Beowulf*, Chaucer, Julian of Norwich, Margery Kempe, *The Second Shepherd's Play*, Sidney, Shakespeare, John Donne, Milton, Aphra Behn, Daniel Defoe, Samuel Johnson.

Papers/Projects: There will be two long essays, a mid-term exam, and a final exam. Students will be required to read some texts available only through the Internet.

Evaluation: Evaluation will be based upon essay and exam grades as well as class participation.

6) LITT 2123 *Introduction to Literary Research* (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.

7) *Lit 2124: Readers, Writers, & Books (W2)*

Course Content: Why are books so enthralling to some? Why are there bibliophiles and bibliomaniacs? What is it about books that has exerted such a pull? Who are some of the folks enthralled by READING books? How are these readers enthralled, and why do they feel they ought to write about it? Why do they think we (other readers) even care? What is it that drives some folks to write books? These are the questions that will drive discussions in this course.

Prerequisites: An inquiring mind.

Attendance: Attendance is Mandatory.

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

Readings: Text will include Elizabeth L. Eisenstein's *The Printing Revolution in Early Modern Europe*, Helene Hanff's *84, Charing Cross Road*, Robert MacNeil's *Wordstruck*, Lynn Sharon Schwartz's *Ruined by Reading, Narrative of Sojourner Truth*, Sapphire's *Push*, Robert Byron's *The Road to Oxiana*, and Kurt Vonnegut's *Slaughter House-Five*.

Papers/Projects: Three essays will be required.

Evaluation: Evaluation will be based on class participation and written assignments.

8) *Litt 2412 (formerly Lang 2115): History of the English Language (W2)*

Prerequisites: None.

Course Content: History and development of the English language from Old English through middle and early modern to contemporary English. Systematically surveys pronunciation, vocabulary, and grammatical changes and provides examples from the language of Beowulf, Chaucer, and Shakespeare. This is a W2 course.

Class Format: The class will combine lecture with discussion.

Attendance: Attendance is required.

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

Papers/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.

9) Lit 3106: *Major Author: Milton (W2)*

Prerequisites: Lit 1100.

Course Content: The aim of this course is to come to an understanding of John Milton and his writings. Within his poetry and prose, Milton debates issues important to the socially turbulent seventeenth century. His attitudes toward these issues often differ greatly from the attitudes of his contemporaries. We will attempt to identify the issues important to the seventeenth century and then to compare Milton's point-of-view with prevailing attitudes. We will also discuss the sophistication and beauty of Milton's versification. This is a W2 course.

Attendance: Attendance is required.

Class Format: The class will combine lecture with discussion.

Readings: We will read Milton's major poems: *Lycidas*, *Paradise Lost*, *Paradise Regained*, and *Samson Agonistes*, as well as others. We will also read selected prose writings.

Papers/Projects: There will be two papers assigned during the semester. A research project per student will be presented orally to the class.

Evaluation: Evaluation will be based upon class participation and the quality of essays.

10) Lit 3125: *Literary Theory and Criticism (W2)*

Prerequisites: Lit 1100, Lit 1101, at least one 2000-level literature offering or higher.

Course Content: Students will undertake an in-depth examination of a cross-section of twentieth-century literary theories, including Formalism, Marxist and Feminist theory, and Narratological criticism. This is a W2 course.

Attendance: Attendance is required.

Class Format: The class will combine lecture with discussion.

Readings: Students will read three works of literature and then apply theory to those works: *Death in Venice*, *To the Lighthouse*, and Gita Mehta's *A River Sutra*. Theory texts include: Rene Wellek & Austin Warren, *Theory of Literature*; Terry Eagleton, *Marxism and Literary Criticism*; and Josephine Donovan, *Feminist Theory*.

Papers/Projects: There will be three theory-based essays plus a critical review and an bibliography of available works on *To the Lighthouse*.

Evaluation: Evaluation will be based upon class participation and the quality of essays.

11) Lit 3136: *Johnson and His Circle* (W2)

Prerequisites: Lit 1100 or Lit 1101. Not open to Freshmen.

Course Content: In-depth study of Samuel Johnson's major works as well as those of his contemporaries. We will consider the works in the context of contemporary eighteenth-literature, politics, and religion. This is a W2 course.

Attendance: Attendance is mandatory.

Class Format: This class will combine lecture, discussion, student presentations, and in-class writing.

Readings: The following texts will be read, among others: Johnson's *Rasselas*, selected poetry, selected *Rambler* and *Idler* essays, selected *Lives of the Poets*; Oliver Goldsmith's *She Stoops to Conquer* and *The Vicar of Wakefield*; Frances Burney's *Evelina*; James Boswell's *London Journal* and *Life of Johnson*; selected speeches of Edmund Burke.

Papers/Projects: In-class writing assignments will develop into drafts of formal essays that will be critiqued and revised. Three to four essays will be written in this manner. Students will present research reports during class.

Evaluation: Evaluation will be based on class participation, research reports, and written assignments.

12) Lit 3726: *Johnson and Boswell* tutorial (W2)

Prerequisites: Permission of Instructor. Juniors and seniors only.

Course Content: In-depth study of the works that make Samuel Johnson and James Boswell one of the most well-known pairings in literature. Works of other contemporary authors will also be read. This is a W2 course.

Attendance: Attendance is mandatory.

Class Format: This class will combine lecture, discussion, student presentations, and in-class writing.

Readings: Johnson's major works of literature and criticism, Boswell's *Life of Johnson*, and *Journal of a Tour to the Hebrides*, and a sampling of Boswell's personal journals. We will also consider the works of other authors in and outside of Johnson's circle, such as Frances

Burney, Horace Walpole, William Beckford, and Mary Wollstonecraft. This is a period course.

Papers/Projects: Three long essays, one research report, and several shorter essays will be required.

Evaluation: Evaluation will be based on class participation, research reports, and written assignments.

13) Lit 3762: *Restoration and Eighteenth-Century Literature* (W2)

Prerequisites: Lit 1100 and 1101. Open to juniors and seniors only.

Course Content: An examination of the drama, poetry, and prose of Restoration and eighteenth-century Britain. This is a W2 course.

Class Format: The class will combine lecture with discussion.

Attendance: Attendance is required.

Readings: Authors and texts to be read include, among others: William Wycherley, John Dryden, Aphra Behn, Jonathan Swift, Alexander Pope, Susannah Centlivre, Lady Mary Wortley Montague, Daniel Defoe, Henry Fielding, Samuel Johnson, Frances Burney, and James Boswell.

Papers/Projects: Three long essays will be required.

Evaluation: Evaluation will be based upon essay grades and class participation.

14) Lit 3763: *Restoration and Eighteenth-Century Drama* tutorial (W2)

Prerequisites: Lit 1100 and Lit 1101. Permission of Instructor necessary.

Course Content: In this tutorial students will read and discuss English drama written after the restoration of the Stuart monarchy, in 1660, and before the introduction of censorship through the Stage Licensing Act in 1737. Comedy and Tragedy will be read. Class discussion will revolve around the literary nature of these plays, but also touch upon significant aspects of staging and social commentary. This is a W2 course.

Attendance: Attendance is required.

Class Format: The class will discuss weekly readings within a seminar format.

Readings: One play per week will be read and discussed. Depending on the availability of

texts, likely playwrights include: Etherege, Wycherley, Dryden, Otway, Behn, Congreve, Cibber, Vanbrugh, Farquhar, Steele, Rowe, Centlivre, Gay, Fielding, Lillo.

Papers/Projects: Each student will be responsible for presenting research material and directing discussion on one play. Short weekly responses to the readings will be required. Journals may be assigned.

Evaluation: Evaluation will be based upon class participation, research presentation, and weekly responses.

15) Gen 1102: *Writing in the Electronic Age* (W1)

Prerequisites: None.

Course Content: The text for this course is the Internet; essays are written and posted on CoSy; class meetings are in computer labs. The goal of this course is to refine writing skills while introducing students to CoSy and the Internet. This is a W1 course.

Attendance: Because of the workshop nature of this course, attendance is mandatory. *Class Format:* The class will meet in various locations to take advantage of Stockton's computer facilities. Student essays will often be the focus of attention; they will be discussed and critiqued on-line, using CoSy or the Internet.

Readings: Based on Internet research and student essays.

Papers/Projects: Short writing assignments will be due frequently.

Evaluation: Evaluation will be based upon the quality of writing and class participation.

16) Gen 1120: *Rhetoric and Composition* (W1)

Prerequisites: None.

Course Content: The goal of this section of "Rhetoric and Composition" is to practice methods of writing that fully exploit the power and flexibility of word processing. CoSy, Stockton's computer conferencing system, will be used. This is a W1 course.

Attendance: Because of the workshop nature of this course, attendance is mandatory.

Class Format: The class will meet in various locations to take advantage of Stockton's computer facilities. Student essays will often be the focus of attention; they will be discussed and critiqued using computer networks, overhead projectors, and handouts.

Readings: Short readings and student essays.

Papers/Projects: Short writing assignments will be due frequently. Students will be required to

write using a word processor.

Evaluation: Evaluation will be based upon the quality of writing and class participation.

17) Gen 2121: *Argument and Persuasion* (W1)

Prerequisites: None.

Course Content: A composition course emphasizing improvement of writing as well as the study of inductive and deductive logic. Weekly essay topics will emerge from discussion of contemporary issues and controversies as well as from close analysis of arguments presented in classical texts. CoSy, Stockton's computer conferencing system, will be used. This is a W1 course.

Attendance: Because of the workshop nature of this course, attendance is mandatory.

Class Format: Workshop and discussion. Student essays will often be the focus of attention; they will be discussed and critiqued.

Readings: Short readings and student essays.

Papers/Projects: Short writing assignments will be due frequently.

Evaluation: Evaluation will be based upon the quality of writing and class participation.

18) GAH 1151: *Writing about Literature* (W1)

Prerequisites: None.

Course Content: Students will be introduced to a variety of literary genres, will learn techniques for analyzing literature, and will practice their writing skills by focusing on literary interpretation. CoSy, Stockton's computer conferencing system, will be used. This is a W1 course.

Attendance: Attendance is mandatory.

Class Format: This class will combine lecture with class discussion and writing workshops.

Readings: A wide range of texts by authors including: Gwendolyn Brooks, Ernest Hemingway, Toni Cade Bambara, Margaret Atwood, Katherine Mansfield, Flannery O'Connor, Nathaniel Hawthorne, Langston Hughes, Thomas Wyatt, T.S. Eliot, Theodore Roethke, Nikki Giovanni, and William Kennedy.

Papers/Projects: Short writing assignments will be due frequently.

Evaluation: Evaluation will be based on class participation and written assignments.

19) GAH 2374: *Celtic Mythology & Early Irish Literature* (W2)

Prerequisites: None.

Course Content: In this course we will learn about the mythology of the Celts, the people who came to dominate Europe during the first millennium B.C. Archeological and linguistic evidence allows us to discuss the religious and historical beliefs that form the basis of Celtic mythology. The Celtic peoples were eventually conquered and assimilated by the Romans, Germanic peoples, and Christianity. In Ireland, however, the traditions of the Celts survived much longer than anywhere else in Europe. A vibrant oral literature, recorded in various Medieval manuscripts, has survived. This is a W2 course.

Attendance: Attendance is mandatory.

Class Format: This class will combine lecture with class discussion and writing workshops.

Readings: Texts will present the rise and fall of the continental Celts. We will read significant portions of the four major Irish literary cycles: 1) the mythological cycle, with the other world characters of the Sidhe; 2) the Ulster cycle, which tells the history of the Ulaid; 3) the kings cycle, which describes the lives of "historical" kings; and 4) the Find Cycle, describing the exploits of Find mac Cumail.

Papers/Projects: Two long essays or four mid-size essays.

Evaluation: Evaluation will be based on class participation and written assignments.

20) GAH 3620: *Narrative and Writing* (W1)

Prerequisites: Lit 1100 or Lit 1101. Open to Juniors and Seniors only. Permission of instructor.

Course Content: Analysis of narrative will focus this course. Theories of narrative structure will be explored and applied to several major works of English literature. Varied and sophisticated writing assignments will be the primary aid to learning and interpretation. This is a W1 course.

Attendance: Because of the workshop nature of this course, attendance is mandatory.

Class Format: Workshop and discussion. Student essays will often be the focus of attention; they will be discussed and critiqued.

Readings: The primary text for the study of narrative theory will be Seymour Chatman's *Story and Discourse: Narrative Structure in Fiction and Film*. Literary selections include: *King Lear*, Henry Fielding's *Joseph Andrews*, Hemingway's *The Sun Also Rises*, Faulkner's *The*

Sound and the Fury, Maxine Hong Kingston's *The Woman Warrior*. Various movies on video will also be viewed and discussed.

Papers/Projects: Short writing assignments will be due frequently.

Evaluation: Evaluation will be based on class discussions and writings.

LITT 3110 Chaucer
D-008

Ken Tompkins
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Introduction

I have totally redesigned this course. Basically, I have made it into a course that will operate like a graduate seminar. This means that I will focus on a few, fairly precise topics and that there will be ancillary readings – most of them on the Reserve Shelf in the Library.

Not only, then, will we be involved with the usual close reading of an author's works, but, this time, we will view those works through a select group of critical perspectives.

My primary interest this term is the relationship between gender, body and text and how modern critics have discovered new ways to analyze these social constructions.

Texts

There are 5 texts in the course:

Cooper, Helen, Oxford Guides to Chaucer: The Canterbury Tales, (Oxford University Press).
Gorden, R. K., The Story of Troilus, (Dutton Paperback).
Lewis, C. S., The Discarded Image (Cambridge University Press).
Kolve, V. ed. The Canterbury Tales (Norton Critical Edition).
Windeatt, Barry, Oxford Guides to Chaucer: Troilus and Criseyde, (Oxford University Press).

We will start the course with The Book of the Duchess; you will download this text from the Internet. The URL is:

<http://sunsite.berkeley.edu/OMACL/Duchess/duchess.html>

You can read the text online or print it out.

You will need a glossary for this work; there is one available at:

<http://www.towson.edu/~duncan/glossary.html>

I also ask that you download Boethius' Consolation of Philosophy; the URL is:

<http://ccat.sas.upenn.edu/jod/boethius/boetrans.html>

The Consolatio is one of the most important works in the Middle Ages; You will need to know it. Again, you can read it online or print a copy for yourself.

Finally, I want you to download a section from Gower's Confessio Amantis on astronomy; it is at:

<http://icg.harvard.edu/~chaucer/special/authors/gower/gow-ast.html>

For all of these texts you should certainly save them to a disk; you might want to print text versions so you can mark them up.

Caucus

As usual in my classes, I have set up a Chaucer conference on Caucus; we will use it heavily and I will be grading you on your participation. It will serve as a major source of web addresses; there is a great deal of medieval material on the web. You will need to know about it and our conference will help you find what you need on the web.

The name of the conference is **Chaucers00**; you should join it immediately.

Papers

Not only have I redesigned the way the course is organized and the focus of our outside readings but I have also thought long and hard about papers and exams.

I have concluded that I am going to eliminate the final exam in this course. Instead there will be a long paper due as the term ends. I will provide details on length and topic when appropriate.

I will probably have a midterm exam though I do not think it will be constructed as I have in the past. It will probably be much more specific – short essays and short answer questions – and focus than my essay exams have been. Again, I will cover all of this when the time is right. You need, however, to know what sort of work I will expect from you during the term.

All papers will be submitted to me digitally.

Reading in Middle English

We will be reading Chaucer's works in the original Middle English. Some students find the language hard; I personally find it quite easy. For me, it is a

matter of “tuning” my inner voice. If you know how to do really close reading, then it is almost always possible to understand a word in its context and because of its spelling.

Indeed, reading and translating are two of the central themes of the course. In that sense, when we read we will be replicating what Chaucer did to write his works – almost all of them are translations – and what his characters did to themselves and each other.

Therefore, you have to do the work of translating from Middle English to Modern yourself; no one can do it for you. You can, of course, use a “pony” but that will prove inadequate in the end. Because language and translation and reading are such a fundamental aspect of this course, expect them to be on tests and quizzes. If someone else has done the translation for you, you will, without doubt, have problems with these questions.

Finally...

Make sure you are in class, prepared and that you participate in all aspects of the course. This is a 3000-level class so my standards are necessarily high.

Expect more; get more...

Litt 3110
Chaucer

Ken Tompkins (D008)
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Sept 10 Introduction – Book of the Duchess (Online and Caucus)

- 12 Book of the Duchess (Online and Caucus)
- 14 Book of the Duchess – Read Hansen (Res)
- 17 Book of the Duchess – Read Hansen (Res)
- 19 Book of the Duchess -- Read Boethius' Consolation (Online)
- 21 Book of the Duchess -- Read Boethius' Consolation (Online)
- 24 Troilus and Criseyde – Read “Sources” (Win), Read Bullough (Res)
- 26 Troilus and Criseyde – Read “Sources” (Win), Read Bullough (Res)
- 28 Troilus and Criseyde – Read “Genre” (Win), Read Dinshaw (Res)
- Oct 01 Troilus and Criseyde – Read “Genre” (Win), Read Dinshaw (Res)
- 03 Troilus and Criseyde – Read “Structure” (Win), Read Hansen (Res)
- 05 Troilus and Criseyde – Read “Structure” (Win), Read Hansen (Res)
- 08 Troilus and Criseyde – Read “Themes” (Win), Read Dietrich & Brewer (Res) – **First Paper Due**
- 10 Troilus and Criseyde – Read Lewis, Chap. V, VI, Read Gower (Online)
- 12 Troilus and Criseyde – Read Lewis, Chap. VII, Read Gower (Online)
- 15 “General Prologue” – Read Cooper
- 17 “General Prologue” – Read Cooper
- 19 “Knight’s Tale” – Read Cooper
- 22 “Knight’s Tale” – Read Cooper
- 24 “Knight’s Tale” – Read Cooper
- 26 “Miller’s Tale” – Read Cooper
- 29 Midterm Examination
- 31 “Miller’s Tale” – Read Cooper

- Nov 02 “Miller’s Tale” – Read Cooper
- 05 “Wife of Bath’s Tale” – Read Cooper, Read Dinshaw (Res)
- 09 “Wife of Bath’s Tale” – Read Cooper, Read Dinshaw (Res) – **Second Paper Due**
- 12 “Wife of Bath’s Tale” – Read Cooper, Read Dinshaw (Res)
- 14 “Wife of Bath’s Tale” – Read Cooper, Read Dinshaw (Res)
- 16 “Clerk’s Tale” – Read Cooper, Read Dinshaw (Res)
- 19 “Clerk’s Tale” – Read Cooper, Read Dinshaw (Res)
- 21 “Clerk’s Tale” – Read Cooper, Read Dinshaw (Res)
- 26 “Merchant’s Tale”
- 28 “Merchant’s Tale”
- 30 “Merchant’s Tale”
- Dec 03 “Pardoner’s Tale”– Read Cooper
- 05 “Pardoner’s Tale”– Read Cooper
- 07 “Prioress’s Tale” – Read Cooper
- 10 “Prioress’s Tale” – Read Cooper
- 12 “Prioress’s Tale” – Read Cooper – **Third Paper Due**
- 14 “Nun’s Priest’s Tale” – Read Cooper
- 17 “Nun’s Priest’s Tale” – Read Cooper
- 19 Final Examination

Syllabus

LITT 2133 The Search for the Grail

Description

This course will be a team-taught examination of the Grail narrative from the Middle Ages until very recently. Students will read this archetypal story in a variety of modes – novel, anthropology, mythology, poetry and art. We will attempt to account for the pervasiveness of the theme and how artists have employed it in their work for a millennium.

Texts

The texts for the class are:

The Search for the Grail. Ed. and trans. P.M. Matarraso. NY: Penguin Classics, (1969). Rpt. ed.

From Ritual to Romance. Jessie Weston. Mineola, NY: Dover Publications, Inc., (1920). Rpt. 1997.

Malory's Morte D'Arthur. Thomas Malory. Ed. and trans. Keith Baines. NY: Mentor Books, (1962). Rpt. 1986.

Idylls of the King. Alfred, Lord Tennyson. Ed. J.M. Gray. NY: Penguin Books, (1983). Rpt. 1996.

The Waste Land, by T.S. Eliot

The Once and Future King. T.H. White. NY: Ace Books, (1939, 1940, 1958). Rpt. 1987.

Cup of Gold. John Steinbeck. NY: Penguin Books, (1929). Rpt. 1995.

The Natural. Bernard Malamud. NY: Avon Books, (1952). Rpt. 1995.

Lancelot Walker Percy. NY: Picador, 1999.

In Country. Bobbie Ann Mason. NY: Harper-Perennial Library, (1985). Rpt. 1993.

All of these texts are in the College Bookstore.

Papers and Examinations

There will be three papers – 6 to 10 pages each – in the course as well as two essay exams at the midterm and final days of the class. There will be additional written work in the form of commentaries on articles provided and web resources. Our intention is to build an online bibliography of resources and reviews of texts in the class.

We will provide ideas for papers a week in advance of the due date; we will also encourage each student to develop their own topics after consultation with us. I will be happy to extend the deadline for a paper but only if it is requested. Papers that are late or for which I have not granted an extension, will be graded

down. Papers submitted more than a week after the deadline will not be accepted.

The exams will be in the form of essay responses to questions. Generally there will be no makeup exams. We may also require reading quizzes if warranted; they will be unannounced and will contribute to final grades.

Caucus

We will be using Caucus (or some other conferencing system) heavily in the course. You will be posting writings; we will be posting course information, study questions and other material online. So expect to spend time online finishing assignments.

We may organize the class into groups for some of the written work.

Rules

The booklet – “Classroom Etiquette” covers almost all of the LITT faculty’s expectations. Refer to it for information about class attendance, lateness to class, eating in class, etc. It is important that you know what the rules are.

A Word About Team Teaching

I am delighted to have Elizabeth Miller as a co-teacher this term. Ms. Miller was awarded one of two Outstanding Student Fellowships this past fall. Her project was to team-teach this course as well as provide a web-presence for the class. She and I will be in the class at the same time. We will teach individually and as colleagues. Ms. Miller has spent enormous amounts of time doing the reading for this course; in the areas/works that she is going to teach she knows as much as I do and sometimes more. She will also be holding “virtual office hours” for anyone wishing guidance or further instruction; she will announce that schedule once the term gets underway.

A Final Word

This is a new course though I have had it in my mind for many years. As a new course, it is bound to be changed, revised, adjusted, realigned and modified. When this happens, we will provide clear indications and reasons for whatever changes we make. Simply expect it to grow.

The Search for the Grail
Tompkins
Spring, 2001

Ken

Eliz. Miller

Jan 16 The Quest of the Holy Grail

The Quest of the Holy Grail

 23 The Quest of the Holy Grail

 25 The Quest of the Holy Grail

 30 *From Ritual to Romance*

Feb 01 From Ritual to Romance

| | | |
|-----|-----------|---|
| | 06 | <u>Morte D'Arthur</u> (Monty Python Film) |
| | 08 | <u>Morte D'Arthur</u> – First Paper Due |
| | 13 | <i>Idylls of the King</i> |
| | 15 | <u>Idylls of the King</u> |
| | 20 | “Waste Land” |
| | 22 | “Waste Land” |
| | 27 | <i>The Once and Future King (Fisher King Film)</i> |
| Mar | 01 | Midterm |
| | 06 | <u>The Once and Future King</u> |
| | 08 | <u>The Once and Future King</u> – Second Paper Due |
| | 20 | <u>Cup of Gold</u> |
| | 22 | <i>Cup of Gold</i> |
| | 29 | <u>The Natural</u> |
| Apr | 03 | <u>The Natural</u> |
| | 05 | <u>Lancelot</u> |
| | 10 | <i>Lancelot (Modern Grail Film)</i> |
| | 12 | <u>In Country</u> |
| | 17 | <u>In Country</u> – Third Paper Due |
| | 19 | <u>In Country</u> |
| | 24 | Catch-up Day |
| | 26 | Catch-up Day |
| May | 01 | Final Exam |

LITT 1101
Literary Methodology

Ken Tompkins (D008)
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Introduction

You may well find that this is a strange course; I frequently do. It will almost certainly be significantly different from other LITT courses that you have – or will – take here.

We do many of the things that you do in other literature classes; we read literature, we write about literature and we discuss literature. How, then, is it different?

It is different in the speed at which we do these things; in LitMeth all of these activities are done at a slower, more circumspect pace. It is also different in that we will be very self-conscious about reading, writing and discussing literature. The purpose of the

course is not to learn about literature – no bad thing in itself – but to learn how to learn about literature. That is the fundamental difference.

It may be off-putting at first but I think you will come to like it – mostly; most students do.

The basic “theme” of the course is translation; I don’t mean translation in the usual sense of that word. I do mean – and Scholes will consider this at length – that the course is about taking a literary piece and “translating” it into something else – an essay, a comment, an opinion. This “translation” is the process by which you “make the work yours”. It is the process through which we analyze and interpret. Nothing could be more central to what we do in the LITT program.

Texts

There are two texts for the course:

Robert Scholes, et. al., Textbook, 2nd edition, New York: St. Martins Press, 1995.

Ross Murfin, et. al. Eds, The Bedford Glossary of Critical and Literary Terms, Boston: Bedford, 1997.

Course Requirements

1. *Class Preparation*: I expect you to come to class on time and to be prepared for a discussion of the assigned work. Simple enough!

2. *Writing*: There is a considerable amount of writing in this course; you will be writing something almost every day. All of your writing will be submitted to me either as email, as an attachment to an email message or posted on your weblog.

You will, during the term, construct a “writing portfolio”; this is basically a collection of your best work introduced with a reflective essay. All of this work will be posted online on your weblog.

You will write at least seven essays. I will comment on, but probably not grade, each of these essays. When appropriate, I will offer suggestions on how the essay might be revised to improve its effectiveness.

At the end of the term, you will put your six essays (you can throw one away) on your weblog in a portfolio of your best work. The final portfolio will also include an introduction in which you reflect on what you have learned about the topics of the course. Your final grade will be based primarily – but not exclusively – on these six essays.

Please note: This is NOT a W2 course.

3. *Computing*: You will be using a computer constantly throughout the course. As a matter of fact, you will learn how to create weblogs, hypertexts and do searches. I will also require you to participate in our Caucus conference – litmeths02 – and a number of your writing assignments will be placed there. Your online writing and conference participation will be used to determine your final grade.

4. *Submitting Your Work*: Some of your work will be submitted to me via email. This means that you need to understand how to email and how to attach your written work to an email message. It is your responsibility to find out how to do this.

Class Attendance

Regular attendance is required. More than four absences will lower your grade. More than five will result in failure of the course. If you arrive to class after I have taken attendance, you will be considered late. Two lates will equal one absence.

Classroom Etiquette

The LITT faculty has written a small booklet entitled “Classroom Etiquette”; I will hand these out at the beginning of the term. Use it as a guide for what we expect – and dislike – in all LITT classrooms

Finding Me

I am available most of the time. You can always contact me through email or seeing me during our class time. You can put a note in my ARHU (K151) mail box. You can also leave voicemail at X4497. I am also in the phone book and, as a last resort, welcome brief calls at home.

Jan 15 Pratt -- Computer Lab - CC103 (Basic HTML)
17 Chopin and Goffman
22 Brown and Freud -- Computer Lab - CC103 (Basic HTML)
24 Metaphor Paper
29 Lakoff and Keidel - CC103 (Weblogs and Bosch)
31 Sontag

Feb 05 Transformations -- Computer Lab - CC103 (Web Search/Evaluation)
07 Fairy Tale Transformations
12 Bambi -- Computer Lab - CC103 (Literature Resources)
14 Completing and Interpreting Texts
19 Personal/Analytic Essays -- Computer Lab - CC103 (Hypertexts)
21 Adjustment Day
26 Close Reading -- Computer Lab - CC103 (Hypertexts)
28 Close Reading

Mar 05 Close Reading -- Computer Lab - CC103
07 Close Reading
19 Close Reading -- Computer Lab - CC103
21 Close Reading
28 Close Reading

Apr 02 Close Reading -- Computer Lab - CC103
04 Close Reading
09 Close Reading -- Computer Lab - CC103

- 11 Close Reading
- 16 Close Reading -- Computer Lab – CC103
- 18 Close Reading
- 23 Close Reading -- Computer Lab – CC103
- 25 Close Reading – Portfolio Due
- 30

| | | |
|-----|----|---|
| Jan | 16 | <u>Beowulf and Other AS Poems</u> |
| | 18 | <u>Beowulf and Other AS Poems</u> |
| | 24 | <u>Beowulf and Other AS Poems</u> |
| | 25 | The Chronicle |
| | 31 | “Havelock the Dane” |
| Feb | 01 | “Havelock the Dane” |
| | 06 | The Breton Lai -- <u>First Paper Due</u> |
| | 08 | The Breton Lai |
| | 14 | The Breton Lai |
| | 15 | <u>The Canterbury Tales</u> |
| | 20 | <u>The Canterbury Tales</u> |
| | 23 | <u>The Canterbury Tales</u> |
| | 28 | <u>Piers Plowman</u> -- <u>Second Paper Due</u> |
| Mar | 01 | <u>Piers Plowman</u> |
| | 06 | <u>Piers Plowman</u> |
| | 08 | Midterm Exam |
| | 20 | <u>Gawain and the Green Knight</u> |
| | 23 | <u>Gawain and the Green Knight</u> |
| | 29 | <u>Gawain and the Green Knight</u> |
| Apr | 03 | Didactic and Hagiographical Literature |
| | 05 | <u>Margery Kempe</u> |
| | 11 | <u>Margery Kempe</u> |

12 Margery Kempe - Third Paper Due
18 The Drama
19 The Drama
24 Morte D'Arthur
26 Morte D'Arthur
May 01 Final Exam

Jan 15 Renaissance/Bible/Psalms/The New World
17 Humanists
22 More's Utopia
24 Marlowe's Faustus
29 Marlowe's Faustus
31 Sidney's Defense

Feb 05 Wyatt and Surrey
07 Spenser
12 Spenser --First Paper Due
14 Spenser
19 Spenser
21 Shakespeare's Poetry
26 Shakespeare's Tempest
28 Shakespeare's Tempest

Mar 05 Donne
07 Donne
19 Jonson's Poetry -- Second Paper Due
21 Jonson's Volpone
28 Jonson's Volpone

Apr 02 Herrick and Lovelace
04 Marvel and Herbert
09 Webster's Duchess

- 11 Webster's Duchess
- 16 Crashaw, Vaughn and Traherne
- 18 Lyly, Hooker, Bacon
- 23 Milton
- 25 Milton -- Third Paper Due
- 30 Milton

Litt 3205
Shakespeare

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Reading Shakespeare

As you can see from the accompanying calendar of readings, 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.

Additional Reading

The articles that I am asking you to read – they are all in folders on Reserve in the Library – cover a wide range of critical topics. I am most interested in gender problems – what it means to be a male or female – and the relationships that those genders threaten or confirm. I am also interested in “inverted moralities” by which I mean “normal moral systems turned on their heads”. Finally, I am interested in “excess” (so, by the way, is Shakespeare; indeed, it may be the only topic he is concerned with).

We will, therefore, spend considerable time defining these topics and seeing how the Renaissance viewed them. While we consider them we will also look at how we think about them and what impacts they have in our lives.

A tall order!

Books

I have asked the bookstore to order the Riverside Shakespeare; it is the standard text and there is no better. If you have your own text – and can't afford the Riverside, so be it. Please understand, however, that all volumes of Shakespeare are NOT equal. Some have a poor or no glossary; some have no introductions to the plays (the ones in the Riverside are especially good), and some have poor and unscholarly texts.

Papers

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.

Final Exam

I will, most likely, require you to write a longish paper in lieu of a final exam. Indeed, I MAY combine the third paper with the final paper. I will define all of this when the time comes.

Nasty Bits

There are, of course, rules. For example, I generally do not offer incompletes (to see the acceptable reasons for incompletes, look in the Bulletin). I do not offer make-up exams; it is your responsibility to clear your busy schedules so that you can take the exam or meet whatever assignment due date there is. I expect you to follow the Classroom Etiquette booklet for guidance on classroom behavior.

LITT 3205
Shakespeare

Ken Tompkins (D008)
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Sept 10 Midsummer's Night Dream (Read Frye - Res)
12 " " " (Read Frye - Res)
14 " " " (Read Tennenhouse - Res)
17 Romeo & Juliet
19 " " "
21 " " "
24 As You Like It (Read O'Brien - Res)
26 " " " (Read O'Brien - Res)
28 " " "
Oct 01 Richard II
03 " "
05 " "
08 Henry IV - Part 1 - First Paper Due (Read Barber - Res)
10 " " " (Read Barber - Res)
12 " " " (Read Danson - Res)
15 Henry IV - Part 2 (Read Danson - Res)
17 " " " (Read Tennenhouse - Res)
19 Henry V (Read Tennenhouse - Res)
22 " "
24 " "
26 Measure For Measure - Midterm

| | | | | |
|-----|----|---|---|------------------------------|
| | 29 | “ | “ | “ (Read McLuskie – Res) |
| | 31 | “ | “ | “ (Read McLuskie – Res) |
| Nov | 02 | | | Hamlet (Read Thompson – Res) |
| | 05 | “ | “ | (Read Showalter – Res) |
| | 09 | “ | “ | – Second Paper Due |
| | 12 | | | Othello |
| | 14 | “ | “ | |
| | 16 | “ | “ | |
| | 19 | | | MacBeth |
| | 21 | “ | “ | |
| | 26 | “ | “ | |
| | 28 | | | King Lear (Read Danby – Res) |
| | 30 | “ | “ | (Read Knight – Res) |
| Dec | 03 | “ | “ | (Read Knight – Res) |
| | 05 | “ | “ | (Read Knight – Res) |
| | 07 | | | Winter’s Tale |
| | 10 | “ | “ | “ – Third Paper Due |
| | 12 | “ | “ | “ |
| | 14 | | | The Tempest |
| | 17 | “ | “ | “ |
| | 19 | “ | “ | “ – Final Paper Due |

Classroom Etiquette

*A Handbook For Literature Majors
or
How Not to Please Literature Faculty
or
Avoiding Failure Because
You Didn't Know
or
Whose Cellphone Is Going Off Now?*

Laboriously Written by the Literature Faculty
-- Namely --

*Debby Gussman
Lisa Honaker
Tom Kinsella
Ken Tompkins*

2nd Edition

2001

Classroom Etiquette

Classroom Etiquette (klas' room et' i-ket') *n. phr.* **1.** *nearly archaic.* Accepted conventions for appropriate conduct within the classroom: "Tell us, whatever happened to classroom etiquette?" "You mean, like, raise your hand to go number two?" <Fr. *classe* < Lat. *classis*, class of citizens; ME *roum* < OE *rum*; OFr. *estiquet*, label. *Efforts to reinvigorate the concept are being made.*



We've noticed that in the last 10 years classroom etiquette has gone the way of disco. Attitudes toward learning and the classroom haven't just changed here at Stockton; there is good evidence that all educational institutions face problems of discipline, respect, work, tolerance and independence. We feel that enough is enough—the time has come for us to tell you what we expect in our classes and why. Besides, if bell-bottoms and Tom Jones can make comebacks, by gum, so can classroom etiquette.

In short, we think of classroom etiquette as similar to any form of social etiquette—that is, basic politeness. Yet, we are not prepared to leave it at that. We have decided to address specific situations and questions below. We do this in order to prepare you for situations you may be finding yourself in for the first time but with which we have had a great deal of experience—a share of it, sad to say, negative. What follows, then, is meant to make our mutual encounters as pleasant and productive as possible. After all, we're going to be spending a lot of time together in the

next few years; it will be to all of our benefits not to waste that time on rancor and ill-feeling.

Taking our cue from that doyenne of etiquette, Miss Manners, we have decided on a question-and-answer format within general topic headings, so you can quickly locate the sort of questions you might be likely to want answers to. So, take note, gentle reader. And, yes, there will be a quiz.

Our topic headings include:

Class Attendance
Being On-Time
Class Preparation
Meeting with the Professor
Meeting with the Professor (2)
The Workload
Precepting
Special Program Requests
Academic Honesty
Deadlines
The Big Lie
The Sacred Syllabus
Breaking Bread
End of the Term
Incompletes
Class Presence
Computers, Weblogs and Caucus

Class Attendance

Because of some personal problems, I've missed a number of classes early in the semester. Things are better and now I'm back, but when I asked Professor Honaker what I missed, she told me she has an absence policy and I'm already "over the limit." She said she put this in the syllabus, but I don't remember it. I promised not to miss any more classes but she doesn't seem to care. What's it to her anyway? After all, I'm paying for the class whether I'm there or not. Shouldn't attendance be my decision and not hers? If I can do the work, what difference does it make if I'm there or not?

You are an adult, and, yes, the decision to attend class is yours. We understand that emergencies crop up. They crop up for us as well, sometimes requiring us to cancel a class—or even two classes. Yet, the fact that courses cost money and someone has to pay does not give you the right to perform outside of the accepted classroom norms on a regular basis. (Just because you buy a plane ticket doesn't mean it's your right to jump out of a 747.)

Each of us establishes a policy on class attendance in our courses. Most of us would like not to have, for example, a three-cut policy; it creates time-consuming clerking and produces exactly what we don't want—excuses. But when we don't have an attendance policy, class attendance goes down. Clearly you can't learn if you are not in the class. An attendance policy forces you to come to class. Therefore, we have an attendance policy (sounds a bit like quantitative reasoning, doesn't it?).

“But I can get the class notes,” you suggest. “Why throw a snit over one less student at a lecture?” First, you are depending on a friend or acquaintance to have taken good notes (not always a smart idea), and no set of notes, no matter how exhaustive, can duplicate the classroom experience. The best learning takes place in the space between teacher and students. Second, most of our classes are not straight lecture. You and other students are necessary; you make the intellectual juices flow. If you don’t attend class you have missed something important, but your classmates have missed out, too. They have been robbed of your, potentially, good ideas and questions.

If you are not in class, we assume that you made that choice (again, we understand that there are times when you are forced not to come to class). We assume that somewhere in the early part of the morning, you—perhaps a bit stuffed up, sleepy, hung over, tired, depressed, or whatever—said to yourself or your roommate: “I am not going to go to class today.” We know this because we hear this sentence every day in the hallways and parking lots. (Kinsella claims he heard it 3 times one Thursday.)

If you are making that choice, well then, accept the repercussions. Do not offer a lie, a distorted fact or any other fabrication thinking that it will (1) lessen the penalty or (2) lessen our disappointment.

As far as we are concerned, almost no excuse is valid (excepting emergencies) for missing a class. You can make appointments at some other time, unless you have a serious illness, you can meet with friends or family at other times, you can shop at some other time, you can register at some

other time. All of this goes back to the implicit contract between us. We promise to be in class; so do you.

And you might also keep this little quotation in mind on those days when you're debating getting up and going to class or sleeping in: "Ninety-nine percent of success in life is just showing up."

Being On-Time

I'm just about fed up. I live off-campus and by the time I arrive for my 10:30 class, there are no parking spots left. Sometimes it takes me 20 minutes to just find a spot, so I'm late for class. Lately, Professor Gussman has been giving me the hairy eyeball when I come in. It's not my fault there isn't enough parking.

Yes, that parking situation is bedeviling, isn't it? We, too, have driven round and round looking for a place to park. It has sometimes taken us upwards of 20 minutes to find a space, too. It really can be a pain.

But we imagine that your professor is giving you the eyeball because she's wondering what we're wondering: if you know that

there's a good likelihood you'll have to circle the parking lot, why aren't you leaving earlier? Being late once, twice, occasionally—well, sometimes it can't be helped. Your best bet there is to slip in as quietly as possible and to apologize after class is over. This, however, will not be your best course of action if you're going to be late



regularly. Then, the apology takes on a whole different cast. It becomes smarmy and insincere. Being late regularly signals the professor that you don't take her class as seriously as you take whatever it is that you were doing that made you late, that whatever you were doing is worth regularly interrupting her class over.

“But wait!” you protest, “I’m not just watching *Regis and Kathie Lee*, I’m coming from work. I can’t just leave 20 minutes earlier. I’d lose my job. That is a different case, assuredly.” But then we would ask: if you knew you couldn’t get to the class on time, why did you sign up for it? “I thought I could, you say, it’s the parking I didn’t figure on.” Then our question becomes: just how late are you? Depending on your answer, you may have options. If you’re regularly missing the first twenty minutes of class, we say that’s too much. You’ll have to take the class another time. If it’s less than that, say five minutes or so, talk to the professor, explain the dilemma and see if she will allow you a little leeway. If she agrees, then, make sure that you make your arrivals as quiet as possible. Remove your coat and have your class materials out before you enter. Make arrangements with other students in the class to leave a chair near the door vacant, so you don’t have to make your way across the room. Your goal is not to be disruptive. Don’t sit down and start putting a “regular” coffee together. Have everything ready to go. And if the professor is gracious enough to allow you to be regularly late, think twice before soliciting other favors. Remember, she doesn’t have to (and may not) agree to this one. Think of it this way: how would your boss look at (and deal with) this situation?

These rules also apply, by the way, to leaving class while it is in session. We understand that sometimes nature calls at inopportune times, that sometimes you are forced to leave class and answer that call. Sometimes, illness may even overtake you. But, again, we understand these to be unusual occurrences. (We do not accept cigarette emergencies, by the way.) Once or twice a semester, you may be brought up short and have to leave. Fair enough. We understand. And we appreciate your efforts not to disrupt class when you go. We notice your care. But remember, we notice. We notice you leave. We notice how you leave. We notice when you leave. We notice every time you leave. And we notice how long you're gone. We notice if you're carrying food. (Yes, we have had people leave and return with G-wing meals.) And we're not the only ones who notice. Other students have actually complained to us and/or made disparaging comments about those who regularly skip out.

Furthermore, if you're leaving during every class, whether we say anything or not, we are not happy about it. In fact, most of us probably don't say anything because to do so would be to disrupt things even more. But we ask you, how many times has your professor excused himself in the middle of class? Our longest classes are only an hour and fifty minutes. Some of us provide a break or factor in that break time at the end of class and release you a little early. Unless you have a medical condition that requires precisely timed medication, we suggest that one of your class preparations be taking care of your physical needs. Then, get as comfortable as you can in that little desk and tough it out. We may not actually thank you for it, but you can be assured you won't be subject to the hairy eyeball.

Cell phones ringing in class is another unacceptable interruption. Perhaps you feel you need an exception to this rule (your child is at home with a fever; you told the babysitter to call if it goes above 101°). If so, inform us, and ask if it would be alright to leave the phone on. Beyond that, there are next to no good reasons for taking calls during class time. Calls from your stockbroker, agent, or bookie don't count as emergencies.

Class Preparation

I'm not the smartest literature student who ever lived, but I work hard and I always try to be prepared for class. Sometimes I'm up in the middle of the night getting the reading done. Last week, when I was getting some coffee before my morning Shakespeare, another student in the class told me I looked worn out. When I told her I had been up until 3 a.m. working, she laughed. She told me that she just reads the books she knows we're going to write papers on and lets the rest slide. She always comes to class and takes notes, but she just doesn't say anything when she hasn't done the reading. She figures the professor will tell her what to make of the books she hasn't read and she's able to save herself a lot of time and stress that way. And I have to admit, she makes sense. Tell me why I shouldn't follow her lead.

We'll be taking the high ground here, thank you very much. For us, one of the most troublesome aspects of teaching is when students clearly have not prepared for the class. For one thing, it has a profound impact on our classes, as we

may have indicated above. Certainly you've sat through classes where every remark or question the professor makes is greeted with stony silence. If you think the silence makes you uncomfortable and makes the class boring, imagine what it's like to be asking questions to which no one responds. Disappointment is perhaps the mildest emotional reaction. Self-doubt, disgust, loathing are a few of the more serious ones.



Now we know that sometimes a little self-doubt, or self-examination anyway, is healthy.

We know that we are human and that sometimes we're on and sometimes we're a little off. (Heck, we've sat in classes ourselves where we thought the professor lucky he didn't have to face anything worse than silence.) We don't always blame bad classes on you. And even when we do realize that lack of preparation on your part has sunk a particular class, we're experienced enough to put reactions such as the ones above into perspective. But if you think we don't really care, that we're smug in the knowledge that we're getting paid anyway, you misjudge our commitment to you and to what we do.

So when your friend argues that we'll tell her what to think of the texts she doesn't have time for, we have to wonder if she understands what we're all trying to do. First of all, we envision working with texts as a sort of "wrestling"; what we mean by this is that extracting knowledge and understanding from a text is hard work requiring a flat-out effort. Many of you have told us it doesn't come easy for you; well, despite our experience, neither does it come easy for us. We struggle just as you do. Think of the number of

times you've seen us working out some interpretive angle we haven't prepared for or figured on in class. These moments, while exciting, often mean a lot of on the spot brainwork, which we then have to articulate—on the spot. We stumble, misspeak, start over. We don't always come up with the perfect comment or *bon mot*. Sometimes our observations and interpretations remain half-formed, unresolved when class is dismissed. We don't quite get to where we wanted to, say what needed to be said. Given our mutual struggles as well as the average time in a single class or a term, we are lucky to succeed at our interpretive wrestling at all.

So, working with texts is not easy. We don't have much time and, even then, we may not get the work done. This is why we require and insist that you prepare for class. It is also why many of you—those who don't prepare—don't really “make the work yours” and, not having achieved that will never really understand a work. You may, in some distant and general sense, understand it because we have described our struggle—our wrestling—but that isn't your struggle; it is ours. If it isn't yours, you won't get it. Letting us tell you about the text is like having someone else learn a foreign language for you. It can't compare with learning it yourself.

And whether you're really there to learn or not, we have to proceed on the assumption that you are. And you can't do it if you're not reading.

Meeting with the Professor

I'm having some trouble in Literary Methodologies and Professor Gussman told me she would meet with me to give me some help. But every time I go to her office, she's not there. I'm in class during her posted office hours. Surely she's in her office more often than that. I don't know what to do.

Our first and most obvious question must be: Have you told her you can't make her office hours and tried to set up a time that's agreeable to both of you? You're right. Most of us are in our offices working more than our office hours indicate. But often our work means being out of our offices—photocopying, research in the library, discussions with colleagues, meetings, etc. We post office hours so that you will be guaranteed a time to find us.

There are, of course, times when we say we will be in our offices and we aren't. There are usually legitimate reasons why we are absent. If you come by at those times you should (1) assume there is, indeed, a legitimate reason and (2) leave us a message that you were there and that you will return at a certain time, or that you will see us in class or that you will phone us or that you will e-mail us. None of us make a habit of skipping our office hours. Most of the time, for instance, we post notes on our doors when we have to run out, letting you know where we are, so you can gauge whether or not to wait for us—or find us, if for example, we're down in the Arts and Humanities office.

That being said, we are not, of course, in our offices when we are not on campus. Because the college has a three-

day—MWF—schedule and a two-day—TTh—schedule we are usually off campus on the days that we don't teach. It is a bit unfair—when we teach on MWF—to blame us for not being in our offices on TTh. It would be like blaming you for not being at home when you are at work. We are far more available to you than our teachers were to us. If you really can't find us outside of class, corner us in class and pin us down for a meeting. We'll be there.

Meeting with a Professor (2)

I was absent on Thursday and missed getting a writing assignment in Professor Honaker's Victorian Literature class. I like to get to work on these assignments immediately, so I called her office to find out what it was. I got her voicemail and left a message for her to call me back. She didn't. How am I supposed to know what to do if she won't tell me?

Gentle reader, have you been back to class since you missed the assignment? Has Professor Honaker said anything to you? Have you said anything to her? Are you still on friendly terms? Because we happen to know that this is one of Professor Honaker's pet peeves. (And just to stay on the safe side, do not call her Mrs. Honaker. That's her other one.) We will tell you right now that she will never call you back. On principle. Why not? Here's why not.

You are calling to ask a favor. She did not fail to show up and hand out the assignment. You failed to be there to get

it. She doesn't need anything from you. You need something from her. That means it is your responsibility to get in touch with her. She should not have to go out of her way to do you a favor. This applies not simply to missed assignments, of course, or simply to Professor Honaker. All of us have received notes and voicemail asking us to call students who wish to get into our closed classes, from students who need a deadline extended and want us to call them and arrange it, from students who need some information that only we can provide, but who think they should not have to go out of their way in the least to get it. We simply do not understand this logic, for reasons stated above. And frankly, we think it's pretty nervy.

We do understand, though, that sometimes your schedules and ours don't mesh, that despite your best efforts at contact, you can't seem to reach us. It happens. Honaker has a rule. If a student has made a good faith effort to reach her—she will even define this as three phone calls or a combo of phones and emails—she will, indeed, call back. Some of us even like to simply get some of this business out of the way and will call back without such prompting. But here's the rule. When you call, state what it is you need and indicate that you will try again to reach the professor, but that *if* (please note the emphasis on *if*) she would like to try to reach you, you can be reached at the following phone number. That's covering all of the bases, and being polite in the bargain.

We also think that e-mail should have made this a moot issue by now. All of us conduct a lot of business online. We set up meetings and resolve many issues that do not require face-to-face contact in this way. So our advice to

you, if you really need to reach us in a hurry, is to e-mail us. Just don't demand an immediate response. And if you've lost a photocopy or need to know what went on in class, we suggest that you go to your peers. Come to us only if you need clarification—and again, observe the rules stated above.

The Workload

I'm a second semester transfer student, with all of my ASD's done so I'm concentrating on completing the major. This semester, I'm taking the required Research course, and two 3000-level courses, Milton and Chaucer, and one G-course—and I'm dying. I can't believe how much work I have to do for my three litt classes. I constantly have a paper or project due, so I'm always in the library. If I'm not there, I'm at home reading. If I'm not reading, I'm writing. Between my workload for school and my job, I barely have time to sleep or eat. Don't you professors realize that your class is not the only class we're taking? How can you all require so much work and expect us to do it well?

You are taking a heavy load, we can see that. We would have tried to make you choose between Chaucer and Milton because we do know how much work is involved. We always advise students to limit the number of 3000-level courses they take. Our general rule of thumb is that two should be your limit. And if you've been given leave to take upper-level courses as you complete Literary Methodologies or the Research course (which are designed

as prerequisites), you should limit yourself to one. We know very few students we think can handle the work that goes into the schedule you describe. We can only imagine that you insisted on this schedule—which, of course, is your decision. But none of us would knowingly or willingly sign off on this without warning you about the work involved. So, we agree. You probably do have too much work to do.



We do, however, hear frequent complaints about the work our courses demand—even from those students who take what we consider to be manageable loads. Complaining about the workload is nothing new. We did it when we were students—though we rarely (or never) mentioned it to our professors. Our concerns now have to do with the constant, term-long complaining we hear.

Do we discuss the amount of work we ask you to do? Yes. Do we adjust the amount of work that we ask you to do as a result of these discussions? Sometimes. Are we flexible in setting due dates? Usually. Actually, if you must know, we have, over, say, the last decade, *reduced* the amount of work we ask you to do. A decade ago we assigned—and students complained about—10 to 12 page papers in our classes. Now we assign 6 to 10 page papers in our classes; students still complain.

We know that you have busy lives. How could you not? We know that most of you are juggling college and a job.

Twenty years ago we, too, had part-time jobs while we went to school. (Yes, we know full well that some of you work full-time; we are concerned about that fact.) But despite our common experience, we feel that the attitudes toward college and work have been turned on their heads. We considered ourselves college students: most of us lived at college, our lives centered on the college, others thought of us as college students, etc. We know that this has changed. Many of you don't live on campus, don't work on campus, don't center your lives on being here. Instead, you drive an hour to get here and as soon as your classes are over you leave to drive back where your job is. You work (hard) at that job until your next day of classes when you drive down again.

What we are trying to say goes something like this: we know that, usually, you are not lazy slackers; we know that many have heavy responsibilities in the outside world; we know that usually you make every effort to meet our assignments and deadlines. Yet, we hear a fairly constant litany of complaints about the workload. Our goals are incompatible: you want to get out of here with a respectable degree as soon as you can. We want you to graduate with a respectable degree as soon as you have finished the work.

We will continue to push you because that is our nature and our job and, to be honest, our delight. You will continue to resist, complain and avoid as long as possible. That may be your nature and your delight.

And, believe us, we'll all have to live with it.

Precepting

I had a precepting appointment with Professor Tompkins and I just totally forgot about it. When I saw him in class the next day, I asked him if he would meet with me after class, but he said he couldn't. I'm supposed to register tomorrow morning and I don't know what to do. I don't know what to take and I'm afraid the stuff I have to take will close if I don't get in now.

Geez, you managed to address two of our most basic complaints about precepting in one fell swoop. They are (1) students who do not show up for their appointments and (2) students who are not prepared for the precepting session.

The first goes without saying. We are bothered about any appointments that you make and don't keep. It is simply basic consideration to call and let us know that you are not going to make it or, afterwards, to send us a brief written apology. We do care if you keep appointments! Don't you?

The second complaint is more serious. While we are happy to say that many of you come in with well-planned schedules, knowing exactly what you need to take to graduate, and simply wish to double-check it with us and get our signatures, we are still surprised at the number of you who are completely unprepared for meeting with us as preceptors. Too many of you, in our opinion, are unaware of college requirements, Litt requirements and General Studies requirements. We are always a bit dumbfounded about this because a considerable amount of money is spent

for education (would you, for example, spend an equal amount on a car without checking various dealers, prices, factory options, etc.?). We suspect that some of you spend far more time on buying CDs or clothing than you do on “buying” courses.

The college requires a good deal of “clerking”—filling out forms, etc.—and precepting has more than its share of this onerous task. It is your responsibility to make sure that the forms are completed, that W and Q courses meet college requirements, that subscripts are fulfilled, that you have chosen a language to gain competence in, that your grades are correctly listed in the college’s records—in other words, you need to do most of the precepting yourself. We join the process to give advice, to offer alternatives, to smooth the way, to open doors, to negotiate with the administration or just to be there to let you vent. But we are not your clerks or your servants or your guarantee that you will graduate.

Special Program Requests

I'm trying to finish up my Litt degree and my Education requirements at the same time. I want to graduate next December. I just sent in my student teaching forms for next semester only to find out that my student teaching is going to conflict with taking Senior Seminar. When I e-mailed my preceptor for help—to arrange a senior project instead, she didn't seem too keen on making this happen. I don't want to put off my graduation until May. I don't think it's fair. Why didn't she warn me that this might happen?

First, let us say that we never involve ourselves in advising you about your EDUC requirements. Because those requirements involve fieldwork and the completion of courses to fulfill a variety of subject area requirements, because the EDUC route is far from the same for every student who takes it, even those with the same major, we just don't feel comfortable giving you advice about it. We're not experts and don't want to misdirect you.



Thus, we send you to EDUC when it comes to advice about fulfilling their requirements. We simply tell you what it's going to take to fulfill the Litt major. Now, if you have regularly met with your preceptor, you should know what those requirements are. If you've met with the folks in EDUC, you presumably know what their requirements are. Knowing both sets of requirements, you yourself should have been aware of this potential conflict. The fact that you have not been able to avoid it does not in any way release you from those requirements. Preceptors are not there to get you out of requirements; we're there to explain them—and to help to make sure you have fulfilled them. Notice that we say "help" here. Ultimately, you must shoulder this responsibility yourself.

If you have not met with your preceptor and this all comes as a surprise to you for that reason, well, what can we say about that?

As we read your question again, though, we'd like to add that a December graduation strikes us as a little precipitous

anyway. One thing we do know about EDUC is that fulfilling their requirements necessarily adds a year to the normal matriculation cycle. It looks to us like you want us to help you get out early. Unless you've got very compelling reasons to do so, we're unlikely to do that.

Academic Honesty

I was taking a mid-term last week—I had studied pretty hard for it—and as I took a break from writing an essay, I noticed that the person in front of me was getting answers from her next door neighbor. Cheating I thought; bad thing to do. But then I got thinking. We're taught to question authority, aren't we? Okay, authority figure, explain what's wrong with taking a quick peek during a test when you have temporary brain cramp? And while you're on the subject, tell me why faculty get in such a dither about plagiarism?

Cheating and plagiarism equal stealing. You first need to understand that. What's wrong with stealing in an academic setting? To begin to answer, let us suggest that there is a kind of contract in the relationship between teacher and student. The instructor's side of the contract reads: "When you enroll in this course, I promise to teach you the following things (a list of facts, ideas, etc. should be inserted here)." The student's side of the contract reads: "When I enroll in this course, I promise to complete all of the required work, to read what is assigned, to attend regularly, to participate in class, etc." Both sides of the agreement assume that what information you get in the

course will either be the teacher's own or will be identified as coming from someone else or will be the student's own or will be identified as someone else's.

Cheating on a test or plagiarizing in an essay breaks this agreement between us. Ken Tompkins would be as guilty of plagiarism if he taught a course in Shakespeare and gave brilliant lectures on each of the plays but took the ideas from Harold Bloom's new book and didn't identify them as such.

Certain questions and comments arise time and again when we discuss plagiarism:



“I understand I have to quote something an author said but do I have to quote an idea?”

“I found this on the Internet. Do I have to quote it?”

“I read a ton of books for this paper; I'm not sure now where I got the idea.”

“Kinsella makes us quote everything but Tompkins isn't concerned about it.”

Here's a quick answer: keep track of your sources and give proper citation for all direct quotations, indirect quotations, and borrowing of ideas. For the long answer, enroll in Litt 2123, *Introduction to Research in Literature*.

By the way, plagiarism suggests a strange and incorrect assumption about us as teachers. A plagiarized paper assumes that we don't read the books and articles available, that we don't have notes on them or remember them, or that we can't distinguish between a scholar's style and a student's style. It also assumes that we don't remember your previous papers to compare with the one we're grading now.

The other sorry aspect of all this is that students will spend hours finding and constructing a plagiarized paper rather than taking that same time to write it themselves. Some are so desperate that they spend money buying an Internet paper rather than working with us to write their own. Skillful writing can be a painful process, we know, but it's a worthwhile process and one that you will not master through stealing or other shortcuts. Work hard on your essays, and do not fail to properly cite any information taken from any source other than your head.

Let us assure you, we prosecute students who violate the contract.

Deadlines

I'm a little ticked! I work hard to make the money I spend on my courses. (It's true mom and dad kick in a good chunk of change, but it's my major, my courses, and it's gonna be my diploma.) As you know, on top of work stress, there's lots of stress involved in going to school. Sometimes with my busy schedule, and with necessary time off to live a

little life, it can be difficult to get assignments done the exact nanosecond my teachers want them done. I do my assignments, don't get me wrong, but sometimes I need extra time. Why do the teachers act like it's some favor when they accept late assignments?

Aha! So you have a life. Well, there's your problem right there.

Kidding aside, we understand that sometimes you can't get things in when they're due, despite your own diligence. We've said it before: Life can be unpredictable. Cars break down; hard drives crash; children grow ill; bosses demand overtime. We know these things happen. Believe us, we hear a fairly constant litany of excuses good and bad each and every semester. What can we say? Deadlines are a fact of life; all of us have them. What *do* we say? That depends on when and how you present your particular deadline dilemma. But before we get to that, a little about what the deadlines mean to us:

Faculty insist upon deadlines because papers and tests “mark-off” the term's work. Our responsibility is to see that students have achieved a certain level of knowledge and experience in the course. Papers and tests reveal that level. Students also use papers and tests as means of measuring how much they have learned and whether they need to increase their efforts.

Most of us set deadlines for the class but are willing—when the facts warrant it—to extend the deadline for individuals. (We often need “extensions” ourselves when it comes to grading that work. We get behind, too—

sometimes far behind.) The problems arise when students take advantage of our generosity. An extension of a deadline is not, contrary to popular student mythology, a right. Because you have had an extension before, because you have taken a particular teacher's course before or for any other assumed reason, does not mean that you can take an extension without having it granted. When that happens we feel used and taken advantage of.

The proper way to get an extension is to ask us in advance for extra time to complete the work. Asking for an extension on the day that an assignment is due is admitting that you haven't worked on it or perhaps even thought about it before. That does not make us supportive.



Without a doubt, the worst way is to slip a paper under our doors a day (or week) late. That is a dead giveaway that you don't have a legitimate reason for an extension or that you feel you have a right to it. This, also, does not make us supportive.

We want to be fair about all of this but we also owe fairness to the students who do get their work in on time. So ask politely the next time you have a reason for an extension. We will try to be understanding; don't assume, however, that you can have one automatically.

The Big Lie

I am so furious. I was waiting for American Lit I to start when I heard another student, who is also in Professor Honaker's British Lit II class with me, bragging about the fact that she'd "bought" some big lie he told her about why he hadn't turned in the last paper. She was handing them back and he went up to collect his, claiming he had turned it in when it was due. She said she'd look for it, but he'd better print out another copy. He said he'd bring the paper to the next class. He was really proud of having done this. It just burns me up that he could get away with this. I'm half tempted to rat him out.

Uh-oh, the impermissible big lie. We're not surprised you're angry. This one really sends us over the moon. We know that people lie to us all of the time. Why the sheer number of illnesses, dead relatives, and court appearances we hear about every semester would convince us we were all living in some corner of purgatory if we didn't believe at least some of these excuses were fabricated. Honaker tells her students that she knows they lie to her, in fact, and simply cautions them to make sure that if they do lie, she doesn't find out.

But the lie you cite is particularly galling because, unlike those suggested above, it puts the professor at fault. Not only that, but it may cause her to actually spend time looking for the missing paper. That is why it's impermissible.

That being said, however, we'd actually urge against ratting this guy out, because, interestingly, this impermissible lie is

the one most often found out. There are a couple of reasons: The offender, when showing up to collect his missing paper, does not seem overly bothered by the fact that it's missing. He accepts the news that we don't seem to have it with nary a frown or look of surprise. He also either misses the next class or attends and does not show up with the paper. Anyone who has already finished the work goes home, prints it out and makes sure it's in our hands as soon as possible. Someone who has the work done feels a sense of urgency in this situation. He wants us to have the paper and give him his grade. Why? Because he did the work and feels that he deserves the grade for it, just like everyone else who turned the paper in on time. Most of the folks who tell this lie are just all too casual about getting the work in. Our theory on this is simple: Lying is easy; writing is hard. The liar has bought some time, but not much time. In fact, that paper often isn't in *weeks* after the initial lie was told. This is pretty much a sure giveaway.

If you know anyone who's thinking this is a good "late paper" strategy, tell them to kill off a great uncle before resorting to this one. Or better yet, urge him not to lie at all. Tell him to make arrangements before the crisis comes. In the long run, that's undoubtedly the best course of action—for you, for him, for the great uncle, and for us.

The Sacred Syllabus

I'm so confused. Professor Tompkins handed out a syllabus at the beginning of the semester, but in the past couple of weeks, he keeps changing it. He took off one novel and

added another. He changed a couple of due dates, too. He is giving us notice and I hadn't actually started any of the work that got changed, but it still makes me nervous. Why do professors hand out syllabi if they're not going to follow them religiously?



The syllabus seems to have taken on almost divine status recently. Professor Tompkins once taught a course and decided—as an experiment—not to have a syllabus. After about three weeks, the students got quite upset that there was no syllabus and that they didn't know how to prepare for future assignments. When he questioned the class about whether or not they actually did read days ahead, like you, they finally admitted that they did not but that they just felt better having a syllabus.

No one doubts that they are helpful documents. The faculty, however, know full well that they are simply guidelines and there will be inevitable changes as the course progresses. There is nothing real or actual about a syllabus.

Students also have learned to use them against us when it suits them. If we don't mention x in the syllabus then we cannot add x in the middle of the term. Students will go to administrators, claiming that this is “unfair.” The insistence that every requirement be listed at the beginning of a course produces strange results.

What a syllabus is, then, is an inflexible flexible guideline. We clearly need to change a syllabus in the middle of a term when what we had planned is not working but, on the other hand, we must list every possible contingency before the term starts. See the problem?

Our preference would be for students to see the syllabus as a general class outline of what we will read and when, but an outline that we can change if necessary.

Breaking Bread

I have three classes in a row on MWF. I'm not hungry when I walk into my 9:55, but I'm starving by the time I get out of my third class at 2:00 pm. I get so hungry I can't concentrate, so between classes I often grab a quick hotdog and chips and bring them to class. What is the Literature program policy on eating in the classroom?

As a faculty we agree on lots of things, but not on everything. Professor Tompkins, who teaches a morning/early afternoon



schedule does not care for eating in the classroom; he feels any sort of eating distracts from the purpose for which you're there—to do serious work interpreting literary texts; if you need a good breakfast, have it before you get to his class. Professor Honaker, who starts in the afternoon and teaches into the evening doesn't mind if you bring a snack, knowing that busy days often mean missing meals, and that low blood sugar can wreak

havoc with one's attention span. She does, however, draw the line at full meals, food that requires much in the way of distracting preparation, and overly noisy food. Kinsella seconds her emotion here. Professor Gussman feels that bringing food is fine and sharing is even better. Once you know where we stand, you can tailor your behavior accordingly.

We agree, however, that you should clean up after yourself. We've all walked into classrooms that are littered with empty cups, soda cans, and food wrappers. We see absolutely no reason for such slovenly habits.

End of the Term

I didn't say too much in Professor Kinsella's Intro to Research class. I didn't do too well on the early papers in the course either, but I think I really figured out what to do with my final paper and Powerpoint project and I worked really hard on them. I was dying to know what my grade was, so I left Professor Kinsella a voicemail, but he didn't respond. I know he's doing his grades now, anyway, and I know he'll see a big difference between this work and my earlier efforts. I would think he would appreciate how much I learned and how much work I did and take the time to send me an e-mail, wouldn't you?

Frankly, no. It always comes as a surprise when students who have never said much in class demand grades, papers returned and rewrites graded as the last hours of the term pass. Tompkins once had a student call him about her

grades in a class the evening of the day of the final.

In general, it is not considerate to ask about grades at all. If you have to ask, ask about them after they have been submitted to the college. This is usually 5 – 7 days after the end of the term. It is also considerate to ask in person or by email; voicemail demanding grades is not considerate.

The other problem we experience at the end of the term is a flood of past work—incompletes, rewrites, make-up exams, etc.—all have to be graded in the last few days or hours. We are partly responsible in that if we don't set earlier deadlines than, say, the last day of the term, we have helped to bring on the problem ourselves. You could, however, understand the landslide we are trying to manage at the end of the term and get your work to us on time. At the very least, it is not considerate to demand that a rewrite from a month ago be graded and returned so you can calculate your GPA. Surely you have better and more enjoyable things to do with your time. After all, the semester's over. Your GPA isn't going anywhere.

Incompletes

I'm beginning to empathize with Job, Oedipus, and Homer Simpson. This semester has presented one problem after another. My car broke down the first week of the semester and I missed several classes because I couldn't get to school. Next my boss changed my work schedule so that I no longer had quality time for homework. Then near the end of the semester home-life got difficult and I couldn't

put in my best effort. Trouble is, when I went to Professor Kinsella and explained this, and asked for an incomplete for the course, he said no! I tried to explain that over the summer, when things settle down, I will surely do much better work. But he was adamant. What gives?

It is not surprising that Professor Kinsella was unyielding. We happen to know that he includes the following statement on his syllabi: "I will not give incompletes at the end of the semester unless you have warned me well in advance and have appropriate reasons." He has based this statement upon guidelines in the Stockton *Bulletin*, which state that "An 'I' may be recorded if a student is unable, due to illness or emergency, to complete the necessary coursework within the time provided" (*Bulletin* 2000-2001, 30). Clearly, the scenario depicted above, while unfortunate, is not due to illness or emergency.



Sometimes students disappear from a course part-way through the semester, miss several classes and quite a bit of work, only to reappear with a week or two to go; they attend the final classes and ask for an incomplete to finish the rest of the work. For reasons outlined in other areas of this guide, this request is completely unreasonable. If a student has

missed a substantial part of a course, he or she should officially withdraw from the course, following appropriate college procedures. If it is too late to withdraw, he should expect a disappointing grade. Incompletes are designed to give breathing room to students who have found them-

selves in exceptional circumstances: they need heart surgery and they need it now; they are 7 and one ½ months pregnant and the doctor has ordered bed rest; they have contracted mononucleosis. Incompletes are not granted because a student could not put forth a consistently good effort.

Class Presence

A friend and I were walking through C-wing the other day when she spotted Professor Tompkins. She's a Litt major, too, and needed to ask him some question about the green world. As their conversation progressed she remembered to introduce me to him. "Ho, ho," said Professor Tompkins, "So I finally meet a student who likes to read Boswell!" My question is how he knew that obscure tidbit about me? I have never had any of his courses. Up until that meeting I'm not even sure I knew what he looked like.

How did Professor Tompkins know about your well-deserved indulgence in Boswell? We suppose one of the other faculty told him, although it could have been another student. When you spend two to four years in and out of our classes, we get to know you—we get to know all of you. Over time, you each develop a “class presence,” a kind of public or class identity. This presence can be positive or negative. For example, suppose there is a Litt major who sleeps consistently in Tompkins’ class. Tompkins might ask Gussman if the same student is sleeping in her class. Suppose the answer is “yes.” That student is at risk of being known among the faculty as “Rip

Van Winkle” or “the sleeper.” Someone else’s class identity might be that he leaves each class for ten minutes or that she always has her hand raised to answer questions or that he won’t be seen without 24 ounces of coffee.

A class presence can be negative or positive (neutral as well, although in this context, neutral is probably closer to negative). Good students develop positive class identities by contributing their insights to discussions or by writing well (or both) or when they have perfect attendance records.

“Wait a minute,” you cry, “don’t hold my shyness or lack of experience against me: I don’t respond to in-class questions because I don’t want to look like a fool in front of everyone else.” All we can answer is that part of the “wrestling” with literature described earlier involves taking chances, trying out thoughts that have newly occurred, trusting that they are being tested among like-minded people, ultimately taking risks.

For the past several semesters the Literature program has averaged about 200 majors. You know how small the faculty is. Students and faculty together build and enjoy a working, intellectual community. It is a community with common interests and shared goals. Any major who has been on campus for more than a semester knows the faculty by reputation (whether you have had class with us or not). You should understand that we “know” you too. The implicit argument here is that such a community is good and that your reputation within the community is important.

Computers, Weblogs and Caucus

I like to read novels, compose poetry, watch plays, and talk about all things literary. I don't like techno-geek fad-of-the-week computer programs and the Internet. I believe the height of technological advancement (as far as writing is concerned) was achieved with the invention of the graphite pencil. Imagine my consternation when I perused the syllabus to Literary Methodologies and saw a MONTH's worth of computer work.

Yes, we've heard this complaint. (We get a similar one, with a different twist, from students who first bump into pre-twentieth-century literature: "I hate that old stuff.") We decided as a faculty to stress computers and humanities computing some years ago. We have many reasons for doing so. They include preparing for the new century, recognizing the powerful changes taking place in digital textual studies, increasing the possibilities of getting a job, and learning to access the web for class and research purposes.

A few Litt students resist this move fairly aggressively; others see it as a challenge and respond accordingly. Many actually enjoy it.

We have no intention of lessening the pressure on students to learn these skills. We are absolutely convinced that it is not a question of "if" our students should learn this but, rather, a question of "when."

Finally...

We want to insist that nothing in this document should be construed as attacks or real dissatisfaction with Litt students. To the contrary...

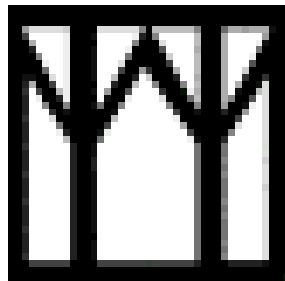
We are proud of your achievements, of your work, of your ideas and of the great variety of ways you have found for expressing yourselves. You are a special group and we will always be grateful that we are both here at the same time.

The changes in academic culture are not of your doing; what we see every day is seen by faculty all over America. But we would be derelict in our own self-respect and the respect that we offer you, gentle reader, if we remained silent. Whenever the possibilities for learning in our classrooms are lessened we will speak out. We feel that those possibilities are being lessened by the concerns that we have discussed here. We suspect that you will appreciate being told what is expected of you; we know that if we were in your positions, we would.

Debby Gussman
Lisa Honaker
Tom Kinsella
Ken Tompkins

NOTES

**Consultant's Report
The Literature Program at
The Richard Stockton College of New Jersey**



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Introduction

At the request of Professor Lisa Honaker, I visited the Literature Program at The Richard Stockton College of New Jersey on March 6-7, 2001. During my visit, I met with all fulltime members of the Program except Prof. Stephen Dunn. (I did not meet with any adjunct faculty.) I also met with Ken Dollarhide, Dean of Arts and Humanities, and David Carr, Vice-President of Academic Affairs (Jan Colijn, Dean of General Studies, was unexpectedly called away and cancelled our appointment). In addition, I attended two classes in the program, Ken Tompkin's Renaissance Literature class and Deborah Gussman's Contemporary American Novel Class, meeting with approximately 45 students. Finally, I was given a brief tour of the library and technology facilities available to the program.

Materials Reviewed

About a week prior to my visit I was provided with the following materials:

- Literature Program Self-Study Report (2002) with multiple appendices, including course syllabi, faculty vitae, and proposals for new programs and tracks
- Literature Program Self-Study Report (1997)
- Consultant's Report (1997)
- Coordinator's Reports for 1996-2001
- *The Richard Stockton College of New Jersey Bulletin, 2000-2002*
- Literature Program Etiquette Handbook

Subsequent to my visit, I requested from Prof. Honaker and was provided with the following supplemental materials:

- the number of majors and undeclared students currently in each track
- a list of 2000-level, 3000-level, and crosslisted courses offered by LITT program faculty, 1997-2002
- a list of all courses taught by adjunct or temporary faculty, 1997-2002
- the number of students who had taken LITT 3781 and LITT 3830, 1997-2002

Organization of this Report

The report is divided into six sections:

- Overview
- Strengths
- Weaknesses
- Opportunities
- Threats
- Recommendations

Overview

The LITT program at The Richard Stockton College of New Jersey combines an energetic and committed faculty with intelligent and eager students in a curriculum that is well-suited to the needs of both populations, the College, and the state of New Jersey. In 1997 the program revised its curriculum from a traditional, period-based curriculum to one focusing on the development of critical, analytical, and technological skills for the reading of literary texts. The current program of study requires all LITT majors to complete three common core courses (LITT 1101, Literary Methodologies; LITT 2123, Introduction to Research in Literature; and LITT 4610, Senior Seminar) and to choose courses in one of four tracks in the program to complete their degrees. The tracks differ slightly, but all require a small number of hours at the lower (2000-) level, more courses distributed across various literary periods at the upper (3000-) level, and a strong foreign language component. The degree program is completed by electives in cognate and distant areas and a number of special requirements (such as W, W, V, and G courses) often completed in General Studies courses. The program is currently staffed by five full-time faculty members: four of whom are tenured (with one making the transition to retirement) and one of whom is tenure-track. (Stockton's current guidelines allow for 72% tenured faculty within academic units, but will permit higher levels within individual programs on a case-by-case basis.) The faculty members participate actively in College governance and are regarded with considerable respect across campus.

The program has a well-established history of reflective practice; in addition to rethinking the core requirements, the program has recently designed and received approval for a new track in New Media and Visual Design, which will require the addition of approximately six more courses. It has also proposed and received support for a program in English as a Second Language, and is in the course of proposing a minor in English. These will exist alongside the four tracks the program currently offers. The program has also recently begun to increase its outreach efforts to alumni, to discuss the articulation of its pedagogical goals and assessment strategies, to consider mentoring and internship programs for at least some of its students, and in general, to continue reflecting on all possible ways to improve the education of its students.

Faculty in the program model informed and effective practices by pursuing their own work as scholars and researchers. Several faculty have had (or are applying for) research grants and sabbaticals to continue scholarly work, and the junior faculty have achieved a steady if not spectacular publication record. Senior faculty continue to attend conferences and to present at them, and the four literature faculty appear to be congenial and collaborative in discussing their scholarly work. Stephen Dunn, the lone creative writing faculty member, has achieved national prominence, highlighted by his Pulitzer Prize for *Different Hours* in 2001. Several faculty members are active on national and international electronic discussion lists that both keep them involved in their profession and continue to foreground the quality of the Stockton LITT program.

Overall, in the words of the LITT program's 1997 reviewer, Nancy Kaplan, "individually and collectively [the program continues] to nurture the spirit of innovation and self-renewal in which the College was born."

Strengths

The faculty of the LITT program must be listed as its most significant strength. They manifest energy, inventiveness, cooperation, collaboration, and a willingness to negotiate and compromise that is almost unprecedented in my twenty years' experience in departments teaching literature. While one faculty member takes on the duty of program coordinator each year, the workload of faculty advising and service appears to be appropriately shared. Faculty are loyal and seem prepared to come to Stockton and stay there. (The Vice President pointed out that some even give up tenure to do so.) There seems to be no caste distinction made between already-tenured and tenure-track faculty, nor, as might be expected, between those who have been at Stockton for many years and those who are relatively new to its cooperative culture. Students praise the faculty for their accessibility (both in their offices and through electronic means), for their respect for student viewpoints, for their openness to students (indeed, many students address some of the faculty by their first names), and for their willingness to admit what they don't know. Students appreciate the opportunity to develop close personal relationships with a group of trusted faculty, and both students and faculty seem to find their interchanges enlivening and stimulating.

Students in general approve of the faculty's performance as preceptors, which is given considerable attention in keeping with the Stockton tradition. They believe that the faculty do a good job of advising students within the LITT program, though they have concerns (see below) with the quality and availability of advising for particular tracks.

The faculty are to be commended for their consistent willingness to reexamine and rework the LITT program to keep it in line with the needs of their students, particularly in this last five-year segment after the formal split with the LANG program. Likewise they are to be commended for their willingness to accept the permeation of technology such as Web CT and WebCaucus (soon to be WebX) into traditional literary study and to use it (to different extents and with different degrees of success) in their courses. The current major requirements, which balance the close reading and analysis of texts with a broad spectrum of historical periods, seem appropriate for the program and consistent with traditional practice in the discipline.

The students are also a strength of the program. The number of majors and undeclared students continues to grow, and as of March 2002 was up to 179 students, one of the largest in Arts & Humanities, even after splitting off both the Communications and Language programs in the past decade. This number can be presumed to continue increasing as the new tracks in New Media Writing and Visual Design and ESL are developed, drawing both enrolled students and non-matriculated students to the LITT program. The students with whom I spoke seemed bright, highly motivated, and well prepared in their subject areas. The program has published an etiquette handbook (written in a wry, frequently tongue-in-cheek tone) explaining its behavioral objectives to students, and student good humor has guaranteed the book a generally-favorable reception. (Of the students with whom I spoke, upper-division students weren't quite sure why it was required and some of the older, non-traditional students were a little offended that such advice was actually offered. On the other hand, lower-division students seemed

quite grateful to have it and several who hadn't yet received it seemed quite eager to get their copies.)

Curricular breadth is also a strength of the program. Currently, the program offers four tracks: English for Graduate School, Creative Writing, Pre-Professional, and Theatre/English. The latter two are scantily populated but require little expenditure of resources on the part of the program. The first two draw the most students, with the English for Graduate School track (which also includes those students planning to certify to teach English Language Arts) outnumbering the Creative Writers by about 5:1.

| Spring 2002 | Declared | Undeclared |
|--------------------|-----------------|-------------------|
| Grad English | 67 | 71 |
| Creative Writing | 10 | 22 |
| Pre-Professional | 5 | 0 |
| Theatre/English | 4 | 0 |

The program has recently received approval for a New Media Writing and Visual Design track and will hire a full-time tenure track assistant professor to join the faculty effective Fall 2002. It has also begun efforts toward establishing a program in English as a Second Language and has made a half-time appointment to teach courses for this program. The program would like to offer a minor in LITT that would require few additional resources other than precepting.

Weaknesses

Ironically, some of the program's strengths are also connected to its weaknesses. While the small faculty allows for a very personal relationship with students, the limited number of faculty in so few literary specialty areas means that the program can offer only a limited number of courses to its students. The attempt to be all things to all students and to offer all possible kinds of courses, including adding an average of two new classes a year, significantly dilutes the focus of the program. By my calculations, the course offerings by five full-time faculty members break down as follows:

| | Fall | Spring |
|--------------------------------|-------|--------|
| General Studies Courses† | 3 | 3 |
| LITT 1100 | 1 | 1 |
| LITT 1101 & 2123 | 4 | 4 |
| Senior Seminar | 1 | 1 |
| Creative Writing courses | 1-2 | 1-2 |
| Period Electives (2000 & 3000) | 3-4 | 3-4 |
| Total # of courses offered | 13-15 | 13-15 |

(†Current General Studies Course offerings are limited because Professors Dunn and Tompkins do not teach in the program. Presumably the new Assistant Professor will teach one course in General Studies each term beginning with her/his second term of employment.)

Course reductions granted in recent terms and sabbaticals have reduced the number of offerings of electives and required the program to rely on adjuncts, 13-D appointments, and the goodwill of faculty in the LANG program to meet the demands of this course rotation. The increasing number of majors and the anticipated growth of the program with the addition of new tracks will most likely mean an increase in the number of sections of LITT 1100 and 2123 offered each term, further reducing the availability of 2000- and 3000-level electives. [See the Appendix for a detailed analysis of the course rotation.] A number of new courses will have to be developed for the New Media Writing and Visual Design track, and the newly-hired Assistant Professor, in addition to meeting the publication and service expectations for tenure, will bear a heavy burden in creating and delivering these to students.

The LANG program also continues to see increased enrollments, and already some of those faculty who taught cross-listed classes in the LITT program have informed LITT that they will not be available to teach such classes any longer. Such trends mean that a higher reliance on adjunct faculty may be necessary in the future, to the potential detriment of instructional and advising quality. A considerable number of LITT class offerings have been offered two or fewer times in the last five years, giving rise to the question of whether in fact these courses actually exist except on the books. One student called the current *Course Bulletin* “false advertising,” since so many courses listed are rarely if ever offered.

The current staffing situation means that at most 32 LITT period electives can be offered in a four-year rotation, and since there are not an equal number of courses in each of the historical periods in the major, there is no assurance that students wanting to take a particular course (as opposed to any course in a particular historical period) will have the opportunity to do so in the course of a four-year major. Students who transfer to Stockton have even fewer opportunities, especially since (according to the students) many of their previous LITT courses do not transfer to Stockton and they must make up a significant number of credits to complete a Stockton degree. (I was unable to determine why exactly so many courses did not transfer.) Since the largest number of courses are offered (and have been added) in 19th and 20th century literature, more faculty with expertise in those areas are certainly needed to maintain the current course repertoire. In addition, it is questionable whether a course in “Sophocles, Shakespeare, and Shaw” actually provides enough historical and contextual information to meet any one of the three periods it is currently listed as covering, and whether a course in the Literature of the Bible that apparently includes no literary analysis or approaches actually meets the “ancient and medieval literature” requirement.

Among student complaints about the course rotation (or lack thereof) were “I have to wait three years to get certain courses,” “this course is only offered at night when I work to pay for my education,” “when you take four courses with the same professor you both are too familiar with each other,” “the classes, especially at the 3000 level, are too big for individual attention,” and so on. There were multiple repeated complaints about the unavailability of any summer courses other than the occasional LITT 1100 or 2100 or advising on where one could take courses that would transfer into the program (assuming

that transfer credit would be approved); a student said “I just can’t afford to be in a program where I can’t do anything in the summer.” [Student expectations for summer offerings may have been raised by the temporary summer offerings of LITT 1101 and 2123 in the transition period into the new curriculum.] Others noted that the infrequency of certain course offerings delayed the progress towards a degree, sometimes by a year or more. One student put it rather bluntly: “We’re all excited about all these new tracks, but what about those of us who are already here?”

Students mentioned their desires for courses in world literature, for more courses in contemporary literature (especially American literature), for courses in 19th century women novelists such as Austen and the Brontës, in literary and rhetorical theory, in adolescent and young adult literature, and in the teaching of writing. Students in the creative writing track would like to see more courses that offer instruction in editing, professional and business writing, getting published, and non-fiction prose writing. Some of these courses are actually “on the books” but have not been offered in these students’ experience at Stockton, nor have they apparently been steered to appropriate cognate courses through advisement.

The collaborative nature of the LITT program extends among the four literature faculty, but apparently not to the lone creative writing faculty member, who is approaching retirement. In mutual agreement, the two tracks, to quote several faculty members, “leave each other well enough alone,” and the creative writing faculty member was the only member of the department not to sign the self-study personally. Unfortunately, this has seemed to mean that some of the program’s initiatives, such as those in close reading, writing, and technology, have not carried over consistently to the course offerings in creative writing.

The program’s emphasis on technology has had its drawbacks. From examination of syllabi, most of the LANG, adjunct, and 13-D faculty members have not included this emphasis in their courses. Thus the emphasis on technology has fallen mostly on the English for Graduate School track. Yet it is curiously employed. Students expressed resentment that faculty assume the technology will always work and put the burden of responsibility solely on students to overcome technology problems. Students report frustration in being required to use technology and equipment in labs or classrooms when the equipment doesn’t work (this had happened with a major presentation in one class shortly before I arrived and was still a topic of heated discussion, since the students had apparently received lower grades when the machines didn’t work). The students perceive that there is a lack of technical support for the technology components of their classes, and complain that especially in LITT 1101, Literary Methodologies, the entire class comes to a halt when the professor has to stop to assist a struggling student. One faculty member has gone to a totally paperless classroom, but students report problems confirming that the faculty member has actually received submitted papers (several reported significant problems in this area).

The program, while innovative in its use of servers and beginning to use electronic portfolios, seems to make little use of other easily available technological supports. The

program web page is very thin on information (a second, separate page that was created as a demonstration for visiting students, by contrast, would make an excellent model for an improved web page). The program does not use e-mail distribution lists to communicate with majors nor does it systematically collect the e-mail addresses of students in the program to create and update such a list.

The Senior Seminar chooses intensive topics and requires significant literary research by its students, research that Stockton's library resources cannot always support. Students are routinely referred to libraries at Princeton, Rutgers, and Penn for further research, but are not always permitted to use those collections (and usually have to pay to do so). Students acknowledged the difference between such research libraries and what Stockton can reasonably be expected to provide, but also pointed out difficulties in having such extra work be *required* in the course. Those students who are employed full-time reported considerable resentment at having to drive an hour or more each way to complete assignments when they might not have the time off from work or family responsibilities to make such work possible, and suggested that accommodations (such as putting key articles and books on electronic or library reserve) ought to be made more often to allow students better access to resources.

The high student-faculty ratio in the LITT program means that the faculty carry a correspondingly high preceptorial load. This means that faculty have little time other than during formal advising periods to work with students, offer career development, present forums for all LITT majors, and the like. In two cases, while I was meeting privately with a faculty member, a preceptee came by to speak with the professor, and in neither case did the preceptor actually recognize the student. This weakens the "personal touch" that the program values. Moreover, the high demand on preceptor time means that less time can be spent with each preceptee. In my discussions with students, I found that many did not understand the logic behind recent program changes, the need for an etiquette guide, the foreign language requirement, the correct timing for taking GREs and applying to graduate school, and the like. (Some 50 LITT majors and undeclared students are apparently now advised by faculty outside the LITT program, which further complicates accurate advisement and information distribution.) Unless there are more full-time LITT faculty who can participate in advising, the quality of preceptorship may eventually suffer.

For a program that has such a clear sense of where it is going, the LITT program, curiously, has no explicitly stated goals for the LITT major. Having none, it has been impossible to assess accurately the program's success in helping its students achieve the implicitly-implied goals. Assessment has been informal and largely anecdotal; for instance, faculty teaching the Senior Seminar report that since the new curriculum was implemented in 1997, students in the Senior Seminar have stronger critical analysis, oral presentation, and research skills than they did in the past, but no actual measures of the quality (or quantity) of that perceived improvement have been made. There is no attempt to survey graduating seniors (or better still, those who have been working for several years) to see how thoroughly the program prepared them for career opportunities. There is a nascent movement to begin electronic portfolios for students in LITT 1101, Literary

Methodologies, which is admirable; however, at present, the effort is restricted to that one class and the contents for such portfolios are unspecified (they apparently include a number of literary critical papers and a resume). Such portfolios may be useful to some students applying to graduate school, but whether such contents are generally applicable to graduates of all tracks is more questionable. There is no rubric for assessing such portfolios.

Finally, while the program rather idealistically proclaims that its “curriculum and objectives can be tied to no specific career” (*Self-Study 1*), it is weakened by the lack of opportunities provided for students to pursue career opportunities through internship programs and co-operative employment. The new track in New Media Writing and Visual Design will apparently require an internship, but no other tracks in the major do, even though Stockton itself has a long history of suggesting such pre-professional preparation and helps students do so. As a result, many Stockton LITT graduates will have a great deal of content knowledge when they graduate, but little practical experience. In today’s competitive employment market, such an absence must indeed be counted a weakness.

Opportunities

According to both Vice-President Carr and Dean Dollarhide, the LITT program’s new initiatives offer considerable opportunity for Stockton and its students, and hence have significant academic and administrative support. The approval of a track in New Media Writing and Visual Design offers Stockton’s LITT program the opportunity not only to be on the cutting edge of contemporary writing programs but in fact to be a national leader in such programs. The benefits that will accrue to the program and to the College as the result of such a new track can be substantial, especially if well advertised, sufficiently staffed, and appropriately funded. The physical infrastructure of the College, especially if additional technology-intensive classrooms such as a humanities computing laboratory are added as promised, is well-poised to meet this need. The willingness of various programs to allow cross-listing shows the kind of interdisciplinary cooperation that has traditionally been a Stockton strength and augurs well for the long-term success of the program.

This program can become a significant recruiting tool for the program and the College if properly advertised, and would be a good springboard, in time, for developing a Master of Arts degree in Texts and Technologies in parallel with the College’s existing Master of Arts Degree in Instructional Technology. Career opportunities for students in this track will be manifold, even in the current labor market; for the first time, perhaps, parents’ first question of their LITT-major offspring won’t be “What are you going to do with a degree in literature?”

The program’s attempt to develop courses leading to a track in ESL (English as a Second Language) preparation offers an additional timely opportunity for students in the LITT program, especially since in 2000 the state of New Jersey incorporated the TESOL ESL Standards for Pre-K-12 Students into the New Jersey Standards for Language Arts Literacy. Courses that prepare students to certify to teach in ESL or to meet the state

certification requirements and Praxis II test for this area (currently unspecified, according to the New Jersey Department of Education website) will draw not only enrolled students but non-matriculated students to the College and the program, expanding its student base.

More than half of the LITT students I talked to were planning to teach after graduation. The resurgence of English Education as a possible career choice (especially with its strong marketability) offers the program a third strong possibility for future expansion, especially since most of the relevant courses to provide what NASDTEC and the state of New Jersey call “a coherent sequence of coursework” are already in place. What is needed to take advantage of this opportunity is some review of the College *Bulletin* and the kind of ‘interdisciplinary permeability’ (in Vice-President Carr’s terms) that already is the hallmark of Stockton education.

Threats

The chief threat to the continuing success of the LITT program is that of insufficient resources. There are too few faculty to offer all the necessary courses and maintain all the program’s current initiatives. Even with a separate staff for the writing program, the LITT program lacks sadly behind other peer institutions in the state and region in the number of full-time faculty available to deliver a first-class education to Stockton students. And the students know this. Those I spoke with complained bitterly that there were not enough course offerings or courses offered at times they could take them in their work schedules, and that the small number of faculty afforded the students very little variety in exposure to critical approaches or personal mentoring styles. Many compared the program negatively to literature programs at Seton Hall, Rutgers, The College of New Jersey, Rowan University, and Rider University. At least six of the students I spoke with have considered or are seriously considering transferring to another program that offers them more course, scheduling, and faculty variety.

At the same time, the state of New Jersey faces significant economic challenges that have severely affected educational funding, and while the College may wish to increase the number of faculty lines, particularly in growing demand areas like New Media and ESL, there are other programs at the College equally short on resources who will compete for the scarce available dollars after recessions. However, given the rising number of majors in the program, New Jersey’s (and the nation’s) need for more well-trained teachers, analysts, and communicators, and the growth of electronic communication markets, the LITT program can and must continue to make its case for additional faculty to the administration. The rhetorical strategy with which this is done, of course, will be paramount. Rather than copying and pasting boilerplate prose from one annual report to the next, each year the coordinator should make a careful and cogent argument for the benefits that will accrue to Stockton by the addition of faculty members to the LITT program. Administrators referred to “political naïveté” on the part of the program in making its demands for more faculty and also discussed the need for a “measured pace of growth.” The faculty of the LITT program would be well advised to consult, perhaps informally, with the administration to gather suggestions that would enable it to make a better case for an increased faculty.

Making such a case, of course, is made more difficult by the lack of programmatic assessment that shows how well (or not well) the program is meeting its goals for its majors. The lack of assessment means that the program can offer at best anecdotal evidence for its needs and accomplishments when arguing for additional faculty lines.

A second threat, tied very closely to the small number of faculty trying to offer a large number of courses, is that of course rotation. Students complained bitterly that their progress in their degree programs has been hindered by the unavailability of courses, specifically in the summer. Given the economic challenges they face in paying for their educations, the lack of coherent course rotation and frequency of offering may significantly increase the chances that a student will not major in LITT or will pursue her or his education elsewhere. The day after my visit to Stockton, the New Jersey Public Interest Research Group released a report stating that 39% of New Jersey graduating college students have “unmanageable levels of student loan debt” requiring “8% or more of their monthly income,” and that 55% of black students and 58% of Hispanic students graduate with unmanageable levels of debt. The average debt for these graduates, according to NJ-PIRG, is \$16, 928 (*Courier Post* 8 March 2002: 1B). Given the economic prospects for LITT majors in the first five to eight years of their careers, such a level of debt is not unmanageable but catastrophic. The LITT program must do everything in its power to make its courses available in a regular and timely fashion, including in the summer, so that its students can complete their four-year programs without incurring extra debt.

A third threat arises from, for lack of a better phrase, misaligned perceptions between the students and the faculty. This misalignment is perceived most sharply by those majors in the creative writing track and those majors who plan to teach. The majors in creative writing feel “left out” of departmental activities and developments, and are largely excluded from the department’s emphasis on technology and close reading. Their sense of abandonment has been exacerbated by the current “non-involvement” pact between the four traditional literature faculty members and the creative writing faculty. The creative writing track students rightly note that although the department frequently adds new courses, they have only four course offerings designed specifically for their track (introductory and advanced workshops in poetry and fiction writing). Those who were informed about the New Media Writing and Visual Design track were resentful that six or seven new courses will be added to that track in the next two to three years while their track remains stagnant. They feel that they get little encouragement to publish and little advice on careers and, in general, expressed considerable dissatisfaction with what they perceive as the LITT faculty’s attempt to relegate them to “second-class” status (their term).

A similar situation exists among those majors intending to become teachers. The LITT program faculty rightly refer such students to the EDUC program for specific questions, but the teacher-candidates feel that the LITT faculty “look down on” or “overlook” (their terms) such students. Indeed, the program’s self-study seems to indicate an opinion that such students drift into teaching careers because they can’t think of any other option, which may have been true at one point but certainly seems

untrue in today's job market. Indeed, more than half the students I spoke with said that teaching was their first choice of career after graduation.

These students are at once both excited about and somewhat resentful of the development of an ESL track in the LITT program—they ask “What about us? Why can't we have an English education track? Or at least some guidance in that track?” These students specifically mentioned the programs at Rowan University and at The College of New Jersey as programs that better prepared and better treated literature students preparing to teach. These students also pointed out how the department's course offering schedule (and the times at which classes were offered) made it difficult to work around required EDUC courses which involve visits to public schools, and especially around pre-service teaching. Several estimated that scheduling problems would make it difficult for them to complete their degrees in less than five, or in one case, six years.

Recommendations

Based on the previous analysis of the program's strengths, weaknesses, opportunities, and threats, the following actions are recommended:

1. The LITT program should continue to pursue resources to hire additional full-time faculty members at a rate consonant with college growth and program expectations. Over the next five years it is reasonable to hire two full-time faculty members as well as a full-time replacement for Professor Dunn. The program should also begin planning for a replacement for Professor Tompkins, who expects to retire “between six and ten years from now.” Of the three new hires within the five-year period, one should specialize in creative writing, one in English Education, and one in American literature. Any secondary specialization in technology or professional writing by any of these three candidates would be most valuable. The faculty should exercise their skills in audience analysis and rhetorical presentation in presenting their requests for these new hires in a politically sophisticated way, rather than na?vely repeating one year's annual report in the next one.
2. The LITT program should establish a firm course rotation for its existing courses so that students can know when a particular course will be offered. All course offerings should be re-examined and, if necessary, combined, repackaged, or eliminated, so that there is a reasonable expectation that all will be offered at least once every three years, allowing all students a chance to take desired courses within the passage of a four-year degree program. Special attention should be given to those courses that have been offered fewer than two times in the past five years (see Appendix). When new courses are added, their impact on the course rotation should be carefully considered, and an emphasis should be given on adding variety and balance to 3000-level distributional offerings rather than 2000-level offerings. This course rotation information should be made available to all majors and undeclared students not only through advising but also through use of

a departmental web page. Until the program has more faculty resources, it is not reasonable to expect the faculty to maintain this current ambitious course repertoire, and condensation of offerings will be inevitable.

3. The LITT program should take into account the changing makeup of its student body by adjusting its programs in the following ways:
 - a. meeting the need for more course scheduling opportunities by offering at least one LITT course at the 2000 or 3000 level each summer and increasing the number of online readings courses offered to provide additional course opportunities for students whose schedules and travel situations limit their on-campus opportunities.
 - b. expanding the Creative Writing track to a more general Writing track and increasing the number of cross-listed courses for students in the track through collaboration with other programs at Stockton so that these future writers develop a wider range of skills and develop a broader portfolio. Some likely courses for cross-listing might include GAH 2121 (Writing about the Arts); GAH 3604 (The Personal Essay); GAH 3612 (Prose Writer's Workshop); GEN 2166 (Word Power: Latin and Greek in English); GEN 3610 (Writer/Editor Workshop); GEN 3612 (Writing about Nature); GEN 3952 (Writing Tutor Practicum); COMM 2103 (Writing for the Media); COMM 2302 (Public Relations and Advertising Writing); and COMM 3201 (Rhetorical Theory and Criticism). Some courses in visual design now envisioned as options for the New Media Writing and Visual Design track, and of course, new offerings in that track, should also be considered for inclusion. Such cross-listing will no doubt require negotiations about pre-requisites and admissions requirements, but Stockton's tradition of interdisciplinarity and collegiality should make at least some crossover possible for aspiring writers.
 - c. developing a coherent advising program for students planning to certify to teach, leading to the eventual development of an English Education track within the program, since NASDTEC requirements for initial certification in New Jersey call for "a coherent sequence of coursework in the area of endorsement." The program should work closely with the EDUC program in developing this coherent sequence and should develop specific advising materials, such as a list of recommended major and cognate courses, for LITT majors intending to pass their love of literature on to a new generation of students. The list of courses recommended ought to include not only those in LITT and writing but also in African American and other minority studies and in Women's Studies as well in order to meet the diversity needs of New Jersey classrooms.
 - d. encouraging students to pursue internship or co-operative employment opportunities to develop their skills and increase their odds in the very

tight job market. Besides the internship being developed for the New Media Writing and Visual Design program, better use might be made of LITT 3781: for instance, using more 'super seniors' as classroom assistants in LITT 1101 and LITT 2123; encouraging students to tutor in the Writing Center or in community literacy programs; working in public relations or communications positions with local companies or non-profit organizations; and so on.

- e. encouraging students to apply their newly-emerging skills with language and technology through the development of electronic portfolios beginning in Literary Methodologies and culminating in the Senior Seminar. Such portfolios should include not only samples of traditional literary close reading and analysis, but also practical applications of those skills, such as (but not limited to) resumes, reviews, PowerPoint™ presentations, web pages, sets of lesson plans, newsletters, etc., so that potential employers can see how well-prepared Stockton LITT students are for any career that involves the careful use of language.
4. Developing a coherent assessment strategy for the program itself as well as for the students in it should become a priority. While the beginnings of student assessment are present in the nascent portfolio program and in the rigorous evaluations in individual courses, the program has no way of assessing the overall accomplishments of the program. The program should formally articulate its unofficial goals for undergraduate education in literature, and then implement formal evaluation of how well those goals are met, perhaps using a device such as a zero credit-hour senior assessment course in conjunction with the senior seminar. This assessment course would allow the department to employ measures from content area tests to focus group discussions to gain a better picture of how well its goals are being met.
 5. Implementing the recommendations in items 3 and 4 will put more responsibility on faculty in the LITT program. Beyond the immediate need for course development for the New Media Writing and Visual Design and ESL tracks, faculty must continue to conduct research and publish for tenurability, maintain the current level of teaching excellence, and bear a heavy load in service and teaching general studies courses. It is recommended that the program request one General Studies course relief per year for whatever faculty member coordinates the online readings program and one General Studies course's relief per year in exchange for teaching a LITT course in the summer. Once the internship program becomes fully established, one General Studies course relief per year should be requested for the faculty member coordinating internships. With a new faculty member joining the program in 2002-2003 and a replacement for Professor Dunn joining probably in 2003-2004, the program will have the capability to continue to offer as many or more General Studies courses as it currently does while affording these course releases, so there is no net cost to the College of

implementing these changes.

6. The program should strive to improve communication with current, past, and future students by better use of electronic technology. The program web page should include more programmatic and advising information as well as the link to current courses (and to those courses' home pages, if available). Information on future or permanent addresses should be collected in the Senior Seminar so that the department can continue to communicate with students through electronic newsletters or a distribution list. All students in the program should be subscribed to one central list-server so that they can receive information about lectures, programs, employment opportunities, conferences, and other necessary materials. Much of this material could be developed in class assignments such as those done in LITT 2123 and now published in webzines like *Paper Cuts* or in new classes in the New Media Writing and Visual Design track, so that the material can be kept relatively fresh. The department web page should include a mail-to link so that students surfing the web and interested in the LITT program can complete a simple online form to request information about the program and facilitate program recruiting efforts (especially once the New Media Writing and Visual Design track is established).
7. The program should also intensify efforts to work with the Alumni Office to communicate with its alumni, not only for development possibilities but also for assessment information and potential internship contacts. Finally, the program should strive to preserve and build on its strengths: faculty cooperation and communication, its commitment to informed and reflective teaching, and its openness to innovation as it reinforces and renews its existing programs and develops new ones for the twenty-first century.

| | 97S | 97F | 98S | 98F | 99S | 99F | 00S | 00F | 01S | 01F | 02S | 02F | Total |
|------------------------------|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-------|
| Contemp. British Nov.# | | | | | | | | | 1 | | | | 1 |
| 3712 | 1 | | | | 1 | | | | | | | | 2 |
| 3125 | | | | 1 | | | | | | | | | 1 |
| 3212‡ | | | | 1‡ | | | | | | | | | |
| Other | | | | | | | | | | | | | |
| 3781 | | | | | | | | | | 1 | | | 1 |
| 3830 | | | | | | | | | | | | | n/a |
| 4610 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 12 |

*Now only offered in the LANG department as 2000-level courses

‡ Meets more than one historical period offering

#Course as named does not appear in the 2000-2002 *Course Bulletin*