ENG 201  
SHAKESPEARE  
4 Credits  
No Prerequisites

Rationale for conversion: The conversion will give students greater opportunity to practice critical thinking and writing and to develop an understanding of theatrical texts by adding a project on the theatrical potential of a specific scene. A 5-7 page scene analysis will be added requiring students to consider the range of dramaturgical possibilities of an assigned scene. Instruction includes introduction to print and non-print resources, such as digital collections, MLA (Modern Language Association) online data bases, web resources, and citations appropriate to topic.

This course continues to meet all Baccalaureate Core criteria for Literature and the Arts and Western Culture

The 4-credit version will:
• add instruction in research skills (digital and print sources) appropriate to introductory study;
• add 5-7 page paper/scene analysis.

The core syllabus below is the generic 3 credit version, but includes updated outcomes and assignments.

Course Description:
The early plays.

Syllabus:
Sept.  25  Organization / Introduction  
27  Richard III  
Oct.  2  Richard III  
4  Richard III  
9  A Midsummer Night’s Dream  
11  A Midsummer Night’s Dream  
16  A Midsummer Night’s Dream  
18  As You Like It  
23  As You Like It  
25  As You Like It  
30  EXAM  
Nov.  1  The Merchant of Venice  
6  The Merchant of Venice  
8  The Merchant of Venice  
13  Richard II  
15  Richard II  
20  Henry IV, part I –Scene analysis due  
22  Thanksgiving  
27  Henry IV, part I  
29  Henry IV, part I
This course meets the requirements for bacc core courses in Literature and the Arts and Western Culture.

**Learning Outcomes for Literature and the Arts:**
1. Define, quote, or label significant works of literature.
2. Summarize, interpret or describe, from a historical perspective, the role of literature in society.
3. Demonstrate interrelationships or connections with other subject areas.
4. Recognize methods by which pattern and meaning are found.
5. Integrate and engage, through literature and the arts, one’s own and other cultures.
6. Develop expertise and sophistication in the conventions and techniques of literature, and also in critiquing those methods.
7. Demonstrate critical thinking about Shakespearean drama.

**Learning Outcomes for Western Culture:**
1. Describe the origins and evolution of important features of Western culture.
2. Differentiate and describe events, movements, ideas or artistic achievements of Western culture.
3. Demonstrate interrelationships or connections with other subject areas.
4. Analyze events, movements, ideas or artistic achievements of Western culture in a broad context.
5. Compare past and present western culture and institutions, and make future predictions,
6. Formulate a viewpoint on contemporary western society in all its institutional, social, and cultural complexity.
7. Demonstrate critical thinking about Shakespeare in Western Culture.

**Statement Regarding Disability Access Services:**
Accommodations are collaborative efforts between students, faculty, and Disability Access Services (DAS). Students with accommodations approved through DAS are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through DAS should contact DAS immediately at 737-4098.

**Link to Statement of Expectations for Student Conduct:**
http://oregonstate.edu/admin/stucon/achon.htm


Required: Participation in class discussion, recitation of memorized passages, mid-term exam, final exam, scene analysis. Grade: research (print and non-print sources) and 5-7 page scene analysis 25%, mid-term exam 25%, final exam 50%.

Attendance is required. More than two unexcused absences will result in a lowered grade. (Students more than 15 minutes late will be considered absent.)
Plays should be completely read (including the brief introduction to each individual play) by the first class on that play.

Course Objectives:

This course is designed to:

• familiarize students with the text of Shakespeare’s plays and various elements in those plays, including language, character, plot, structure and theme
• put Shakespeare’s plays in their artistic, theatrical, historical and cultural contexts
• consider the nature and significance of those plays in today’s culture
• outline multiple critical perspectives on the plays, and encourage critical thought about them
• practice critical thinking
• develop research skills (digital and print resources)

Course Expectations:

Students will need to:

• know how to read specific Shakespearean passages for their literal and figurative meanings and be able to express those clearly both verbally and in writing
• understand the ways in which language, plot, character, structure and theme work together to generate meanings, and express this understanding verbally and in writing that is clear, concise, organized and technically correct
• compare the elements of language, plot, character, structure and theme in a variety of plays and clearly articulate their similarities and differences
• recite assigned passages
• access, evaluate, incorporate research (digital and print sources)
ENG 202
SHAKESPEARE
4 Credits
No Prerequisites

Rationale for conversion: The conversion will give students greater opportunity to practice critical thinking and writing and to develop an understanding of theatrical texts by adding a project on the theatrical potential of a specific scene. A 5-7 page scene analysis will be added requiring students to consider the range of dramaturgical possibilities of an assigned scene.

This course continues to meet all Baccalaureate Core criteria for Literature and the Arts and Western Culture

The 4 credit version will:
- add instruction in research skills (digital and print sources) appropriate to introductory study;
- add 5-7 page paper/scene analysis.

The core syllabus below is the three credit generic version the last time the course was taught, but includes updated outcomes and assignments.

Course Description:
The middle plays.

Syllabus
Jan. 8 Organization / Introduction
10 Julius Caesar
15 Julius Caesar
17 Julius Caesar
22 Much Ado About Nothing
24 Much Ado About Nothing
29 Much Ado About Nothing
31 Hamlet
Feb. 5 Hamlet
7 Hamlet
12 Hamlet
14 EXAM
19 Measure for Measure
21 Measure for Measure
26 Measure for Measure
28 Measure for Measure
Mar. 4 Othello – Scene analysis due
6 Othello
11 Othello
13 Othello
This course meets the requirements for bacc core courses in Literature and the Arts and Western Culture.

**Learning Outcomes for Literature and the Arts:**
1. Define, quote, or label significant works of literature.
2. Summarize, interpret or describe, from a historical perspective, the role of literature in society.
3. Demonstrate interrelationships or connections with other subject areas.
4. Recognize methods by which pattern and meaning are found.
5. Integrate and engage, through literature and the arts, one’s own and other cultures.
6. Develop expertise and sophistication in the conventions and techniques of literature, and also in critiquing those methods.
7. Demonstrate critical thinking about Shakespearean drama.

**Learning Outcomes for Western Culture:**
1. Describe the origins and evolution of important features of Western culture.
2. Differentiate and describe events, movements, ideas or artistic achievements of Western culture.
3. Demonstrate interrelationships or connections with other subject areas.
4. Analyze events, movements, ideas or artistic achievements of Western culture in a broad context.
5. Compare past and present western culture and institutions, and make future predictions,
6. Formulate a viewpoint on contemporary western society in all its institutional, social, and cultural complexity.
7. Demonstrate critical thinking about Shakespeare in Western Culture.

**Statement Regarding Disability Access Services:**
Accommodations are collaborative efforts between students, faculty, and Disability Access Services (DAS). Students with accommodations approved through DAS are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through DAS should contact DAS immediately at 737-4098.


Required: Participation in class discussion, recitation of memorized passages, mid-term exam, final exam, scene analysis. Grade: **research (digital and print sources) and 5-7 page scene analysis** 25%, mid-term exam 25%, final exam 50%.

Attendance is required. More than two unexcused absences will result in a lowered grade. (Students more than 15 minutes late will be considered absent.)

Plays should be completely read (including the brief introduction to each individual play) by the first class on that play.
Course Objectives:

This course is designed to:

- familiarize students with the text of Shakespeare’s plays and various elements in those plays, including language, character, plot, structure and theme
- put Shakespeare’s plays in their artistic, theatrical, historical and cultural contexts
- consider the nature and significance of those plays in today’s culture
- outline multiple critical perspectives on the plays, and encourage critical thought about them
- practice critical thinking
- develop research skills (digital and print sources)

Course Expectations:

Students will need to:

- know how to read specific Shakespearean passages for their literal and figurative meanings and be able to express those clearly both verbally and in writing
- understand the ways in which language, plot, character, structure and theme work together to generate meanings, and express this understanding verbally and in writing that is clear, concise, organized and technically correct
- compare the elements of language, plot, character, structure and theme in a variety of plays and clearly articulate their similarities and differences
- recite assigned passages
- access and evaluate digital and print resources
Rationale for conversion: The conversion will give students greater opportunity to practice critical thinking and writing and to develop an understanding of theatrical texts by adding a project on the theatrical potential of a specific scene. A 5-7 page scene analysis will be added requiring students to consider the range of dramaturgical possibilities of an assigned scene.

This course continues to meet all Baccalaureate Core criteria for Literature and the Arts and Western Culture.

The 4 credit version will:

- add research instruction (digital and print sources) appropriate to introductory study;
- add 5-7 page critical essay/scene analysis.

The core syllabus is the three credit generic version the last time the course was taught, but outcomes and assignments are updated.

Course Description:
The late plays.

Syllabus:

April 1 Organization / Introduction
      3 King Lear
      8 King Lear
      10 King Lear
      15 King Lear
      17 Macbeth
      22 Macbeth
      24 Macbeth
      29 Macbeth

May  6 Review Exam
      8 Coriolanus
     13 Coriolanus
     15 Coriolanus
     20 The Winter’s Tale
     22 The Winter’s Tale
     27 The Winter’s Tale – Scene analysis due
     29 The Tempest

June  3 The Tempest
       5 The Tempest
      11 Final Exam 12:00
This course meets the requirements for bacc core courses in Literature and the Arts and Western Culture.

Learning Outcomes for Literature and the Arts:
1. Define, quote, or label significant works of literature.
2. Summarize, interpret or describe, from a historical perspective, the role of literature in society.
3. Demonstrate interrelationships or connections with other subject areas.
4. Recognize methods by which pattern and meaning are found.
5. Integrate and engage, through literature and the arts, one’s own and other cultures.
6. Develop expertise and sophistication in the conventions and techniques of literature, and also in critiquing those methods.
7. Demonstrate critical thinking skills.

Learning Outcomes for Western Culture:
1. Describe the origins and evolution of important features of Western culture.
2. Differentiate and describe events, movements, ideas or artistic achievements of Western culture.
3. Demonstrate interrelationships or connections with other subject areas.
4. Analyze events, movements, ideas or artistic achievements of Western culture in a broad context.
5. Compare past and present western culture and institutions, and make future predictions.
6. Formulate a viewpoint on contemporary western society in all its institutional, social, and cultural complexity.
7. Demonstrate critical thinking skills.

Statement Regarding Disability Access Services:
Accommodations are collaborative efforts between students, faculty, and Disability Access Services (DAS). Students with accommodations approved through DAS are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through DAS should contact DAS immediately at 737-4098.

Link to Statement of Expectations for Student Conduct: http://oregonstate.edu/admin/stucon/achon.htm

Text: Orgel and Braunmuller, edd. The Complete Pelican Shakespeare  Penguin

Required: Participation in class discussion, recitation of memorized passages, mid-term exam, final exam, scene analysis. Grade: research instruction (digital and print sources) and scene analysis 25%, mid-term exam 25%, final exam 50%.

Attendance is required. More than two unexcused absences will result in a lowered grade. (Students more than 15 minutes late will be considered absent.)
Plays should be completely read (including the brief introduction to each individual play) by the first class on that play.

Course Objectives:

This course is designed to:

- familiarize students with the text of Shakespeare’s plays and various elements in those plays, including language, character, plot, structure and theme
- put Shakespeare’s plays in their artistic, theatrical, historical and cultural contexts
- consider the nature and significance of those plays in today’s culture
- outline multiple critical perspectives on the plays, and encourage critical thought about them
- practice critical thinking
- develop research skills in digital and print resources.

Course Expectations:

Students will need to:

- know how to read specific Shakespearean passages for their literal and figurative meanings and be able to express those clearly both verbally and in writing
- understand the ways in which language, plot, character, structure and theme work together to generate meanings, and express this understanding verbally and in writing that is clear, concise, organized and technically correct
- compare the elements of language, plot, character, structure and theme in a variety of plays and clearly articulate their similarities and differences
- recite assigned passages
- access, evaluate, and incorporate digital and print resources
SURVEY OF BRITISH LITERATURE: BEGINNINGS TO 1660
ENG 204
4 credits
No co- or prerequisites

Rationale for conversion: The conversion will give students greater opportunity to practice critical thinking and writing and to develop research skills by increasing the length and complexity of analytical writing assignments. A 5-7 page critical essay will be added requiring students to consult at least one outside source as research for the essay. Instruction includes introduction to print and non-print resources, such as digital collections, MLA (Modern Language Association) online data bases, web resources, and citations appropriate to topic.
The course continues to meet all Baccalaureate Core criteria for Literature and the Arts and Western Culture.

The 4 credit version will:
• add introduction to research digital and non-print sources appropriate to introductory study;
• add 5-7 page critical essay.

The core syllabus is the three credit generic version, but outcomes and assignments are updated.

Catalog Description: English literature presented in chronological sequence (Bacc Core course) (H)

Course Description: This course provides an overview of medieval and early modern literature. Important texts will include Beowulf, Sir Gawain and the Green Knight, selections from Geoffrey Chaucer’s Canterbury Tales, and William Shakespeare’s sonnets. We will also consider several women writers such as Margery Kempe, Julian of Norwich, and Elizabeth I.

Student Learning Outcomes:
- Identify key authors and texts of these periods
- Account for and explain the inter-relations between literature, culture, and religion in the Middle Ages and Early Modern period
- Identify formal features of medieval and Early Modern poetry (e.g., sonnets)
- Demonstrate critical reading, thinking, and writing, and research (digital and print sources) about British Literature and literary traditions.

This course meets the requirements for bacc core courses in Literature and the Arts and Western Culture.

Learning Outcomes for Literature and the Arts:
1. Define, quote, or label significant works of literature.
2. Summarize, interpret or describe, from a historical perspective, the role of literature in society.
3. Demonstrate interrelationships or connections with other subject areas.
4. Recognize methods by which pattern and meaning are found.
5. Integrate and engage, through literature and the arts, one’s own and other cultures.
6. Develop expertise and sophistication in the conventions and techniques of literature, and also in critiquing those methods.
7. Demonstrate critical thinking skills.

**Learning Outcomes for Western Culture:**
1. Describe the origins and evolution of important features of Western culture.
2. Differentiate and describe events, movements, ideas or artistic achievements of Western culture.
3. Demonstrate interrelationships or connections with other subject areas.
4. Analyze events, movements, ideas or artistic achievements of Western culture in a broad context.
5. Compare past and present Western culture and institutions, and make future predictions.
6. Formulate a viewpoint on contemporary Western society in all its institutional, social, and cultural complexity.
7. Demonstrate critical thinking about British literature in Western Culture.

**Evaluation of Student Performance:** Final grades for 204 will be determined as follows: 10% attendance and participation, 10% reading quizzes, 25% midterm exam, 25% final exam, and **30% 5-7 page critical essay incorporating research (digital and print) and using at least one secondary source.** Papers will be graded on use of close reading skills, specificity and originality of argument, organization, and mechanics, and appropriate use of research.

**Required Texts:** *Longman Anthology of British Literature*, vols. 1A and 1B

**Statement Regarding Disability Access Services:** Accommodations are collaborative efforts between students, faculty, and Disability Access Services (DAS). Students with accommodations approved through DAS are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through DAS should contact DAS immediately at 737-4098.

**Link to Statement of Expectations for Student Conduct:** [http://oregonstate.edu/admin/stucon/achon.htm](http://oregonstate.edu/admin/stucon/achon.htm)

**Course Content:**

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<td>Mon 10/3: Medieval Texts</td>
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<td><em>Beowulf</em> (Section II: Grendel’s Mother, 51-73)</td>
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<td>Mon 10/10: Medieval Texts</td>
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<td><em>Sir Gawain and the Green Knight</em> (Parts 2-3, 205-237)</td>
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<td><em>Wife of Bath’s Tale</em> (356-64)</td>
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<td>“Mystical Writings” (466-67); Julian of Norwich (467-84)</td>
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<td><strong>IN-CLASS MIDTERM</strong></td>
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<td>Sonnets: Shakespeare (1222-1229)</td>
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*CRITICAL ESSAY DUE*
John Donne: “The Good Morrow” (1648-1649); “Song” (1649); “The Flea” (1655); “A Valediction…” (1657); Holy Sonnets 6 & 10 (1664 & 1666)


**FINAL EXAM: Thursday, Dec 8, 9:30 am (Moreland 332)**

*This writing assignment is in addition to the current syllabus to justify the fourth credit hour. The assignment will read: “Write a 5-7 page critical essay on one or more of the readings we’ve covered this term. The essay should incorporate outside research: please consult at least one secondary source relating to your topic. This may be another work contemporary with your text or a current critical appraisal of your chosen text. Papers will be graded on use of close reading skills, specificity and originality of argument, organization, and mechanics, and appropriate use of research.”*
SURVEY OF BRITISH LITERATURE: RESTORATION TO ROMANTICISM
ENG 205
4 Credits
No Prerequisites

Rationale for conversion: The conversion will give students greater opportunity to practice critical thinking and writing and to develop research skills by increasing the length and complexity of analytical writing assignments. A 5-7 page critical essay will be added requiring students to consult at least one outside source as research for the essay. Instruction includes introduction to print and non-print resources, such as digital collections, MLA (Modern Language Association) online data bases, web resources, and citations appropriate to topic. This course continues to meet all Bacc Core outcomes for Literature and the Arts and Western Culture.

The 4 credit version will:
• add research instruction (digital and print resources) appropriate to introductory study;
• add 5-7 page critical essay.

The core syllabus below is the three credit generic version, but outcomes and assignments are updated.

Course Description:
English literature presented in chronological sequence.

Student Learning Outcomes:
• Identify key authors and texts of the period (1830-2000)
• Analyze and identify central literary genres, conventions during the Restoration and Romantic period.
• Account for and explain historical trends and issues that affected the development of British literature and culture during this era.
• Demonstrate general skills in reading comprehension, critical thinking, literary analysis, research (digital and print sources) and academic writing in the humanities.

This course meets the requirements for bacc core courses in Literature and the Arts and Western Culture.

Learning Outcomes for Literature and the Arts:
1. Define, quote, or label significant works of literature.
2. Summarize, interpret or describe, from a historical perspective, the role of literature in society.
3. Demonstrate interrelationships or connections with other subject areas.
4. Recognize methods by which pattern and meaning are found.
5. Integrate and engage, through literature and the arts, one’s own and other cultures.
6. Develop expertise and sophistication in the conventions and techniques of literature, and also in critiquing those methods.
7. Demonstrate critical thinking about British literature and literacy traditions.
Learning Outcomes for Western Culture:
1. Describe the origins and evolution of important features of Western culture.
2. Differentiate and describe events, movements, ideas or artistic achievements of Western culture.
3. Demonstrate interrelationships or connections with other subject areas.
4. Analyze events, movements, ideas or artistic achievements of Western culture in a broad context.
5. Compare past and present British culture and institutions, and make future predictions,
6. Formulate a viewpoint on contemporary British society in all its institutional, social, and cultural complexity.
7. Demonstrate critical thinking about British literature in Western Culture.

Evaluation of student performance:
Students will demonstrate learning through:
participation (10%); mid-term exam (25%); essay (30%); final exam (35%)

Learning Resources:
The following texts are required for the course

Statement Regarding Disability Access Services:
Accommodations are collaborative efforts between students, faculty, and Disability Access Services (DAS). Students with accommodations approved through DAS are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through DAS should contact DAS immediately at 737-4098.

Link to Statement of Expectations for Student Conduct:
http://oregonstate.edu/admin/stucon/achon.htm

Syllabus:

**Week One:** Introduction: From Neo-Classicism to Romanticism (with a few Revolutions along the way); Milton, *Paradise Lost* Books One and Nine

**Week Two:** Milton, *Paradise Lost* Books Eleven and Twelve

**Week Three:** Dryden, *MacFlecknoe*; Pope, *The Rape of the Lock*

**Week Four:** Gay, *The Beggar's Opera*; Swift, selected poetry

**Week Five:** Montagu, selected poetry; Johnson, selected essays; Goldsmith, “The Deserted Village”

**Week Six:** Mid-Term Exam; Blake, *The Marriage of Heaven and Hell*
**Week Seven:** Wordsworth, selected poetry

**Week Eight:** Coleridge, Smith, and Robinson, selected poetry

**Week Nine:** Byron, *Manfred*; Scott, “Wandering Willie’s Tale”

**Essays Due**

**Week Ten:** Shelley and Keats, selected poetry

**Final Exam scheduled during exam week.**

**Assignment:** Write a 5-7 page critical essay on one or more of the readings we’ve covered this term. The essay should incorporate outside research (digital and print resources): please consult at least one secondary source relating to your topic. This may be another work contemporary with your text or a current critical appraisal of your chosen text. As usual, please consult the general guide for evaluating essays as given below:

**General criteria for evaluating essays:**

1. **Ideas:** the strength and thoughtfulness of the essay's concerns.
2. **Focus:** the care and reasonableness with which the essay selects, adheres to, and supports its thesis.
3. **Organization:** the coherence and logic with which the essay presents its ideas (that is, do the sentences and paragraphs follow in an order that should make sense to the reader?)
4. **Style:** the essay's readability: are its language and sentence development appropriate for college-level prose?
5. **Mechanics:** adherence to conventions of spelling, punctuation, documentation, and other grammatical practices.
6. **Appropriate use of research.**

**Note:** if you need help with mechanics, consult a handbook such as *The Harbrace College Handbook* or the *MLA Handbook for Writers of Research Papers.*
SURVEY OF BRITISH LITERATURE: VICTORIAN ERA TO 20TH CENTURY
ENG 206
4 Credits
No Prerequisites

Rationale for conversion: The conversion will give students greater opportunity to practice critical thinking and writing and to develop research skills by increasing the length and complexity of analytical writing assignments. A 5-7 page critical essay will be added requiring students to consult at least one outside source as research for the essay. Instruction includes introduction to print and non-print resources, such as digital collections, MLA (Modern Language Association) online data bases, web resources, and citations appropriate to topic. This course continues to meet all outcomes for Literature and the Arts and Western Culture.

The 4-credit version will:
• add research skills (digital and non-print sources) appropriate to introductory study
• add 5-7 page critical essay.
The core syllabus is the generic three credit version, with outcomes and assignments updated.

Course Description:
English literature presented in chronological sequence. Baccalaureate Core Course. This course highlights major literary works produced in Britain after the Romantic Period until the end of the twentieth century. We will discuss the predominant literary figures of the Victorian Age in light of the historical influences of the latter two-thirds of the nineteenth century, with special emphasis on the novel as a literary genre, represented by Charles Dickens’s classic Great Expectations. We will then move to a consideration of British literature as a reflection of shifting views of national consciousness in a century marked by two world wars.

Student Learning Outcomes:
• Identify key authors and texts of the period (1830-2000)
• Analyze and identify central literary genres, conventions during the Victorian era and 20th century.
• Account for and explain historical trends and issues that affected the development of British literature and culture during this era.
• Demonstrate general skills in reading comprehension, critical thinking, literary analysis, research (digital and print sources) and academic writing in the humanities.

This course meets the requirements for bacc core courses in Literature and the Arts and Western Culture.

Learning Outcomes for Literature and the Arts:
1. Define, quote, or label significant works of literature.
2. Summarize, interpret or describe, from a historical perspective, the role of literature in society.
3. Demonstrate interrelationships or connections with other subject areas.
4. Recognize methods by which pattern and meaning are found.
5. Integrate and engage, through literature and the arts, one’s own and other cultures.
6. Develop expertise and sophistication in the conventions and techniques of literature, and also in critiquing those methods.
7. Demonstrate critical thinking about British literature and literary traditions.

**Learning Outcomes for Western Culture:**
1. Describe the origins and evolution of important features of Western culture.
2. Differentiate and describe events, movements, ideas or artistic achievements of Western culture.
3. Demonstrate interrelationships or connections with other subject areas.
4. Analyze events, movements, ideas or artistic achievements of Western culture in a broad context.
5. Compare past and present western culture and institutions, and make future predictions,
6. Formulate a viewpoint on contemporary western society in all its institutional, social, and cultural complexity.
7. Demonstrate critical thinking about British literature in Western Culture.

**Evaluation of student performance:**
Two hour-long exams during the term (25% each), one brief class report and class participation (10%), one 5-7-page critical essay incorporating research from at least one secondary source (20%), and a final examination (20%). Each of the exams will include an out-of-class, 500-word essay assignment. Topics will be given at least a week before the exam.

**Texts:** Norton Anthology of English Literature, Vol. E: The Victorian Age; Vol F The Twentieth Century; Charles Dickens, Great Expectations, Norton.

**Statement Regarding Disability Access Services:**
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**Link to Statement of Expectations for Student Conduct:**
http://oregonstate.edu/admin/stucon/achon.htm

**Syllabus:**

**Week One:**
Introduction

**Week Two:**
Charles Dickens, Great Expectations, Chs. 1-11: pp. 9-75.
Great Expectations, Chs. 12-24: 75-158.

**Week Three:**
Great Expectations, Chs. 25-37: 158-226
Great Expectations, Chs. 38-49: 227-301.

**Week Four**
Great Expectations, Chs. 50-59: 301-58.


Week Five:

First Exam
Week Six:

Week Seven:

Week Eight:

Second Exam
Week Nine:
George Orwell, “Politics and the English Language,” pp. 2378-79; 2384-93.

Week Ten:

Critical Essays Due--[This writing assignment is an addition to the current syllabus to justify the 4th credit hour]

Assignment: Write a 5-7 page critical essay on one or more of the readings we’ve covered this term. The essay should incorporate outside research (digital and print): please consult at least one secondary source relating to your topic. This may be another work contemporary with your text or a current critical appraisal of your chosen text. As usual, please consult the general guide for evaluating essays as given below:

General criteria for evaluating essays: 1) Ideas: the strength and thoughtfulness of the essay's concerns. 2) Focus: the care and reasonableness with which the essay selects, adheres to, and supports its thesis. 3) Organization: the coherence and logic with which the essay presents its ideas (that is, do the sentences and paragraphs follow in an order that should make sense to the reader? 4) Style: the essay's readability: are its language and sentence development appropriate for college-level prose? 5) Mechanics: adherence to conventions of spelling, punctuation, documentation, and other grammatical practices. 6) Appropriate use of research. Note: if you need help with mechanics, consult a handbook such as The Harbrace College Handbook or the MLA Handbook for Writers of Research Papers.

Texts: Norton Anthology of English Literature, Vol. E: The Victorian Age; Vol F The Twentieth Century; Charles Dickens, Great Expectations, Norton.
Rationale for conversion: the conversion will give students greater opportunity to practice critical thinking and writing and to develop research skills by increasing the length and complexity of analytical writing assignments. A 5-7 page critical essay will be added requiring students to consult at least one outside source as research for the essay. Instruction includes introduction to print and non-print resources, such as digital collections, MLA (Modern Language Association) online data bases, web resources, and citations appropriate to topic. This course continues to meet bacc core requirements for Literature and Arts and Western Culture.

The 4-credit version will:
• add instruction in research skills (digital and print sources) appropriate to introductory study;
• add 5-7 page critical essay.

The core syllabus is the three credit generic version, with outcomes and assignments updated.

Course Description:
The great plays, poems and fiction of Western civilization. Covers the Classical World: Greek, Hebrew, Roman, and Christian to St. Augustine. H) (Bacc Core Course).

Student Learning Outcomes:
• Identify key authors and texts of the Classical World
• Analyze and identify central literary genres, conventions during the Classical period
• Account for and explain historical trends and issues that affected the development of literature and culture during this era
• Demonstrate general skills in reading comprehension, critical thinking, literary analysis, research (digital and print sources) and academic writing in the humanities

This course meets the requirements for bacc core courses in Literature and the Arts.

Learning Outcomes for Literature and the Arts:
1. Define, quote, or label significant works of classic literature.
2. Summarize, interpret or describe, from an historical perspective, the role of literature in society.
3. Demonstrate interrelationships or connections with other subject areas.
4. Recognize methods by which pattern and meaning are found.
5. Integrate and engage, through literature and the arts, one’s own and other cultures.
6. Develop expertise and sophistication in the conventions and techniques of literature, and also in critiquing those methods.
7. Demonstrate critical thinking about classical literary tradition.
Learning Outcomes for Western Culture:
1. Describe the origins and evolution of important features of Western culture.
2. Differentiate and describe events, movements, ideas or artistic achievements of Western Culture.
3. Demonstrate interrelationships or connections with other subject areas.
4. Analyze events, movements, ideas or artistic achievements of Western culture in a broad context.
5. Compare past and present cultures and institutions and make future predictions.
6. Formulate a viewpoint on Classical society in all its institutional, social, and cultural complexity.
7. Demonstrate critical thinking about literature in classical Western Culture.

Evaluation of student performance:
Two hour-long exams during the term (25% each), daily in-class informal writing and participation (10%), one 5-7 page critical essay incorporating research from at least one secondary source (20%), and a final examination (20%). Each of the exams will include an out-of-class, 500 word essay assignment. Topics will develop from the daily in-class informal writing.

Text: The Norton Anthology of Western Literature, volume I

Statement Regarding Disability Access Services:
Accommodations are collaborative efforts between students, faculty, and Disability Access Services (DAS). Students with accommodations approved through DAS are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through DAS should contact DAS immediately at 737-4098.

Link to Statement of Expectations for Student Conduct:
http://oregonstate.edu/admin/stucon/achon.htm

Syllabus:

Week 1
   Excerpts from Homer’s Iliad

Week 2
   Iliad continued, begin the Odyssey

Week 3
   Odyssey continued

Week 4
   Finish the Odyssey, excerpts from Virgil’s Aeneid

Week 5
   Sophocles, Oedipus
   First Exam
Week 6
Excerpts from the Hebrew Scriptures, the Jacob stories

Week 7
Excerpts from the Hebrew Scriptures, Psalms and Job
Second Exam

Week 8
Excerpts from the New Testament, Parables, the Sermon on the Mount, and the Passion Narrative

Week 9
Excerpts from Augustine’s *Confessions*

Week 10
Augustine continued, final thoughts

Final Exam

Critical Essays Due—[This writing assignment is an addition to the current syllabus to justify the 4th credit hour]

Assignment: write a 5-7 page critical essay on one more of the readings we’ve covered this term. The essay should incorporate outside research (digital and print sources): please incorporate at least one secondary source relating to your topic. This may be another work contemporary with your text or a current critical appraisal of your chosen text. Please consult the general guide for evaluating essays as given below:

**General criteria for evaluating essays:** 1) **Ideas:** the strength and thoughtfulness of the essay’s concerns. 2) **Focus:** the care and reasonableness with which the essay selects, adheres to, and supports its thesis. 3) **Organization:** the coherence and logic with which the essay presents its ideas. 4) **Style:** the essay’s readability. 5) **Mechanics:** adherence to conventions of standard written English. 6) **Appropriate use of research.**
LITERATURE OF WESTERN CIVILIZATION: RENAISSANCE AND AGE OF REASON

ENG 208
4 credits
No co- or prerequisites

Rationale for conversion: The conversion will give students greater opportunity to practice critical thinking and writing and to develop research skills by increasing the length and complexity of analytical writing assignments. A 5-7 page critical essay will be added requiring students to consult at least one outside source as research for the essay. Instruction includes introduction to print and non-print resources, such as digital collections, MLA (Modern Language Association) online data bases, web resources, and citations appropriate to topic.
The course continues to meet all Baccalaureate Core criteria for Literature and the Arts and Western Culture.

The 4 credit version will:
- add research instruction (digital and print sources) appropriate to introductory study;
- add 5-7 page critical essay.
The core syllabus is the three credit generic version, but outcomes and assignments are updated.

Catalog Description: The great plays, poems and fiction of western civilization. Covers the Renaissance to the Age of Reason: Dante to Voltaire. (H) (Bacc Core Course)

Course Description: This course serves as an introduction to important literary works in the Western tradition during the Middle Ages, Renaissance, and Age of Reason. Readings will include Dante’s Divine Comedy, Boccaccio’s Decameron, Petrarch’s sonnets, Malory’s Morte d’Arthur, Machiavelli’s The Prince, Marguerite de Navarre’s Heptameron, and other widely influential texts.

Student Learning Outcomes:
- Identify key authors and texts of these periods
- Account for and explain the inter-relations between literature, culture, and religion in the Middle Ages, Renaissance, and Age of Reason
- Identify formal features of medieval and Early Modern poetry (e.g., sonnets)
- Demonstrate critical reading, thinking, research (digital and print sources) and writing skills

Statement Regarding Disability Access Services:
Accommodations are collaborative efforts between students, faculty, and Disability Access Services (DAS). Students with accommodations approved through DAS are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through DAS should contact DAS immediately at 737-4098.
Learning Outcomes for Literature and the Arts:
1. Define, quote, or label significant works of literature.
2. Summarize, interpret or describe, from a historical perspective, the role of literature in society.
3. Demonstrate interrelationships or connections with other subject areas.
4. Recognize methods by which pattern and meaning are found.
5. Integrate and engage, through literature and the arts, one’s own and other cultures.
6. Develop expertise and sophistication in the conventions and techniques of literature, and also in critiquing those methods.
7. Demonstrate critical thinking about literary traditions in the renaissance and Age of Reason.

Learning Outcomes for Western Culture:
1. Describe the origins and evolution of important features of Western culture.
2. Differentiate and describe events, movements, ideas or artistic achievements of Western culture.
3. Demonstrate interrelationships or connections with other subject areas.
4. Analyze events, movements, ideas or artistic achievements of Western culture in a broad context.
5. Compare past and present Western culture and institutions, and make future predictions.
6. Formulate a viewpoint on contemporary Western society in all its institutional, social, and cultural complexity.
7. Demonstrate critical thinking skills.

Evaluation of Student Performance: Final grades for 208 will be determined as follows: 10% attendance and participation, 10% reading quizzes, 25% midterm exam, 25% final exam, and 30% 5-7 page critical essay incorporating research from at least one secondary source. Papers will be graded on use of close reading skills, specificity and originality of argument, organization, and mechanics.

Required Texts: Norton Anthology of Western Literature: Vol I (8th edition)

Link to Statement of Expectations for Student Conduct: http://oregonstate.edu/admin/stucon/achon.htm

Course Content:

<table>
<thead>
<tr>
<th>Class Schedule: ENG 208</th>
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<tbody>
<tr>
<td>Tues 1/9</td>
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<tr>
<td>Introduction</td>
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<td>Tues 1/16</td>
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<td>Chretien de Troyes (1328-1355)</td>
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**FINAL EXAM: Friday, March 23rd, 9:30 am (Moreland 332)**

*This writing assignment is in addition to the current syllabus to justify the fourth credit hour. The assignment will read: “Write a 5-7 page critical essay on one or more of the readings we’ve covered this term. The essay should incorporate outside research: please consult at least one secondary source relating to your topic. This may be another work contemporary with your text or a current critical appraisal of your chosen text. Papers will be graded on use of close reading skills, specificity and originality of argument, organization, and mechanics.”*
LITERATURE OF WESTERN CIVILIZATION: THE ROMANTIC REVOLT
English 209
4 credits
No prerequisites

Rationale for conversion: The conversion will give students greater opportunity to practice critical thinking and writing and to develop research skills by increasing the length and complexity of analytical writing assignments. A 5-7 page critical essay will be added requiring students to consult at least one outside source as research for the essay. Instruction includes introduction to print and non-print resources, such as digital collections, MLA (Modern Language Association) online data bases, web resources, and citations appropriate to topic. This change does not alter bacc core outcomes.

The 4 credit version will:
• add research instruction (digital and print sources) appropriate to introductory study;
• add 5-7 page critical essay.

The core syllabus is the generic three-credit version the last time the course was taught, but assignments and outcomes are updated.

Course Description:
The great plays, poems and fiction of western civilization. Covers the Romantic Revolt: Goethe to the present. (H) (Bacc Core Course).

Student Learning Outcomes:
• Identify key authors and texts of the Romantic Revolt
• Analyze and identify central literary genres, conventions during the Romantic, Realist, and Modern period
• Account for and explain historical trends and issues that affected the development of literature and culture during this era
• Demonstrate general skills in reading comprehension, critical thinking, literary analysis, research skills (digital and print sources) and academic writing in the humanities

This course meets the requirements for bacc core courses in Literature and the Arts.

Learning Outcomes for Literature and the Arts:
1. Define, quote, or label significant works of literature.
2. Summarize, interpret or describe, from an historical perspective, the role of literature in society.
3. Demonstrate interrelationships or connections with other subject areas.
4. Recognize methods by which pattern and meaning are found.
5. Integrate and engage, through literature and the arts, one’s own and other cultures.
6. Develop expertise and sophistication in the conventions and techniques of literature, and also in critiquing those methods.
7. Demonstrate critical thinking about Romantic literacy traditions.
Learning Outcomes for Western Culture:
1. Describe the origins and evolution of important features of Western culture.
2. Differentiate and describe events, movements, ideas or artistic achievements of Western Culture.
3. Demonstrate interrelationships or connections with other subject areas.
4. Analyze events, movements, ideas or artistic achievements of Western culture in a broad context.
5. Compare past and present cultures and institutions and make future predictions.
6. Formulate a viewpoint on Romantic, Realist, and Modern society in all its institutional, social, and cultural complexity.
7. Demonstrate critical thinking skills.

Evaluation of student performance:
Two hour-long exams during the term (25% each), daily in-class informal writing and participation (10%), one 5-7 page critical essay incorporating research from at least one secondary source (20%), and a final examination (20%). Each of the exams will include an out-of-class, 500 word essay assignment. Topics will develop from the daily in-class informal writing.

Text: The Norton Anthology of Western Literature, volume II

Statement Regarding Disability Access Services:
Accommodations are collaborative efforts between students, faculty, and Disability Access Services (DAS). Students with accommodations approved through DAS are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through DAS should contact DAS immediately at 737-4098.

Link to Statement of Expectations for Student Conduct:
http://oregonstate.edu/admin/stucon/achon.htm

Syllabus:

Week 1
   Goethe’s Faust
Week 2
   Goethe’s Faust
Week 3
   Wordsworth, Tintern Abbey and The Intimations Ode
Week 4
   Coleridge and Keats, Dejection and Ode on a Grecian Urn
Week 5
   Dostoevsky, Notes from Underground
   First Exam
Assignment: write a 5-7 page critical essay on one more of the readings we’ve covered this term. The essay should incorporate outside research: please consult at least one secondary source relating to your topic. This may be another work contemporary with your text or a current critical appraisal of your chosen text. Please consult the general guide for evaluating essays as given below:

General criteria for evaluating essays: 1) Ideas: the strength and thoughtfulness of the essay’s concerns. 2) Focus: the care and reasonableness with which the essay selects, adheres to, and supports its thesis. 3) Organization: the coherence and logic with which the essay presents it ideas. 4) Style: the essay’s readability. 5) Mechanics: adherence to conventions of standard written English. 5) Appropriate use of research.
ENG 210—Literatures of the World: Asia
Representative works of poetry, prose, and drama from nonwestern cultural traditions. Covers literature of Asia. (H) (NC) (Bacc Core Course)

Course Attributes:
Core, Pers, Cult Diversity
Core, Pers, Lit and Arts

Rationale for conversion to four credits: the writing requirement has been strengthened to include a series of five essays spread over the term. Supplementary digital and print resources are added. In addition to writing on every work they read, students will do a peer review of other students’ work twice during the term. They will also have the opportunity to additional writing for extra credit.
This change maintains back core outcomes for cultural diversity and Literature and the Arts.

The 4 credit version will:
- include 5 papers spread out over the term, increasing length and complexity of writing;
- add supplementary materials (digital and print resources) appropriate to introductory study.

The following is the three-credit generic version, last taught.

TEXTS

Duong Thu Huong. *Paradise of the Blind*.
Miyabe Miyuki. *All She Was Worth.* (optional)
Mishima Yukio. *Forbidden Colors*.
Pramoedya Ananta Toer. *This Earth of Mankind*.

SCHEDULE

<table>
<thead>
<tr>
<th>Week</th>
<th>Readings</th>
<th>Due dates</th>
</tr>
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</table>
| 1    | organizational; poem by Li Bai
       *Monkey* 1-7  |           |
| 2    | *Monkey* 8-1
       *Monkey* 13-20 |           |
| 3    | *Monkey* 13-30
       *Red Sorghum* 1 | *Monkey* paper due |
| 4    | *Red Sorghum* 2
       *Red Sorghum* 3 |           |
| 5    | *Red Sorghum* 4-5
       *Forbidden Colors* 1-8 | *Red Sorghum* paper due |
PLEASE NOTE: reading assignments indicate sections for daily discussion and may include more material on some days than others. It is generally to your advantage to keep notes and read ahead.

ASSIGNMENTS AND GRADING

PAPERS (90%)
The primary work for this class will be a series of 5 short papers (approx. 2-3 pp., double-spaced 12 pt. proportional font or equivalent), one on each of the course readings. Each paper will be worth 18% of the final grade. Papers are due at or before the beginning of class on the date indicated, and there is a penalty of 5% per class late on each assignment.

Techniques for completing paper assignments will be discussed in class, and supplementary materials made available. I will be happy to go over your work with you at any time during office hours, by appointment, or to discuss ideas by email. The important thing is to develop your own thinking on a topic that interests you and build it into an interesting paper. You are under no obligation to agree with any position taken in class. Say what you think and provide reasons: your work will be based on the quality of the argument you present. Keep in mind that short papers are in some ways more difficult to write effectively than longer papers. Since space is at a premium, decide what your point is before you start, and work to state and to proofread your work, and use the computer or a dictionary to check spelling, etc.

Your work must be original, and must demonstrate a detailed knowledge of the assigned text. University regulations regarding plagiarism will be rigorously enforced. Research beyond the assigned text is not required, but all secondary sources must be fully documented in a standard format (see the MLA Handbook, available at the bookstore and at the reference desk in the library). Failure to fully document the use of secondary texts will be considered academic dishonesty and will result in failure for the assignment and possible further disciplinary action. Please review the section in the MLA Handbook on plagiarism or review the information on the course web site, and ask questions if you are in doubt. Film versions of some of these texts do exist, but all differ significantly from the text versions. Papers clearly based on film versions will be considered academic dishonesty and treated accordingly.
GRADING SCALE
A = significant insight into the text, clear and integrated argument, detailed knowledge of text shown in strategically chosen examples. B = clear argument and analysis, detailed knowledge of text demonstrated. C = some level of analysis apparent, basic knowledge of text demonstrated. D = lacking in analysis, minimal knowledge of text demonstrated, factual inaccuracies. F = basic knowledge of text not adequately demonstrated.

ATTENDANCE (10%)
You may miss 2 classes without penalty. 10% of your final grade will be calculated as a percentage of the remaining classes attended.

EXTRA CREDIT (+5%)
You may read the optional book *All She Was Worth* and write a short paper on it for a maximum of 5 extra points.

GRADING SCALE:

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<td>A-</td>
<td>92 to 90</td>
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<td>B+</td>
<td>89 to 87</td>
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<td>B</td>
<td>86 to 83</td>
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<td>B-</td>
<td>82 to 80</td>
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<td>C+</td>
<td>79 to 77</td>
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<td>C</td>
<td>76 to 73</td>
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<td>C-</td>
<td>72 to 70</td>
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<td>D+</td>
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<td>D</td>
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<td>D-</td>
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<td>F</td>
<td>59 or less</td>
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GENERAL REQUIREMENTS
No work will be accepted after 5 PM Friday of the last week of classes, except under exceptional circumstances or by prior arrangement. Staple all work, do not use report covers, and be sure to include page numbers. Be sure your printing equipment is in good working order and that your work is legible. Keep a copy of all work until you receive your final grade. Incompletes will not normally be given in this course.

GENERAL INFORMATION
Information on this course, including this syllabus, updates, and assignment information, can be found on Blackboard.

Cheating and plagiarism by students are subject to the disciplinary processes outlined in the Student Conduct Regulations. (See http://www.orst.edu/admin/stucon/achon.htm)

Statement Regarding Disability Access Services:
Accommodations are collaborative efforts between students, faculty, and Disability Access Services (DAS). Students with accommodations approved through DAS are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through DAS should contact DAS immediately at 737-4098.
ENG 210, 211, 212, 213: LITERATURES OF THE WORLD: ASIA, AFRICA, MESO/SOUTH AMERICA AND CARIBBEAN, and MIDDLE EASTERN

Outcomes for Perspectives: Cultural Diversity

1. emphasizes critical thinking about literature in Asia OR Africa, OR Meso/South America and Caribbean, OR Middle East;
2. studies a broad range of literatures and contexts;
3. includes historical perspective on non-western cultures and their origins;
4. promotes awareness of cross-cultural communication;
5. includes connections with other subject areas.

Outcomes for Literature and the Arts

1. promotes critical thinking about literature and literary traditions in non-western contexts;
2. places non-western literary traditions in cultural and historical contexts;
3. demonstrates connections with subject areas such as history, sociology, arts and humanities in non-western contexts;
4. actively engages students in significant works of literature;
5. explores culturally distinctive conventions and traditions of literature;
6. addresses the role of literature in society;
7. encourages appreciation and understanding of diverse literary traditions, oral and written.
ENG 211--LITERATURES OF THE WORLD: AFRICA
4 credits
Representative works of poetry, prose, and drama from nonwestern cultural traditions.
Covers literature of Africa. (H) (NC) (Bacc Core Course)

Course Attributes:
Core, Pers, Cult Diversity
Core, Pers, Lit and Arts


The 4 credit version:
- adds digital research,
- adds digital museums or music and art,
- adds writing of response notes on research.
This is the 4 credit generic version.

Statement Regarding Disability Access Services:
Accommodations are collaborative efforts between students, faculty, and Disability Access Services (DAS). Students with accommodations approved through DAS are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through DAS should contact DAS immediately at 737-4098.

Course Description:
This course is an introduction to the rich and varied literatures of the continent of Africa. We will focus on works that examine the role of local knowledge as a way of maintaining health, sanity and humor in a community, as well as a way of simply maintaining traditional control. The stories we will read in this course often explore the conflict between the local knowledges developed within African societies, and the outside imposition of other forms of knowledge and systems of value foreign to the African contexts.
In addition to participation in class, measures of learning may include a series of unannounced quizzes, in-class and out-of-class written assignments, and midterm and final examinations. The course will include web-based support on "Blackboard."

Required Texts:

| Bessie Head | A Collector of Treasures | Heinemann |
Course Goals:

- To be able to list the major regions in Africa and demonstrate some familiarity with their peoples, histories, and arts
- To be able to communicate some of the similarities and differences which define African cultures in comparison to US cultures.
- To be able to define the main themes of the literary works covered in the course
- To be able to identify literary tropes that are central to the works read in the course
- To be able to place African works of art in the context of the lives of their creators
- To be able to describe some of the key ways Western cultures have interacted with African cultures
- To be able to access, evaluate, and incorporate digital sources.

Grading Policy:

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<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Participation</td>
<td>20% -- in-class and out of class assignments (study guides, short essays, web assignments, etc.)</td>
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<tr>
<td>Midterm Exam</td>
<td>40% (short answer, and short essay)</td>
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<tr>
<td>Final Exam</td>
<td>40% (short answer and short essay)</td>
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Grading Scale:

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Final scores will be rounded up to the closest half-percentage point.

Course Policies:

1. You must be in class to receive full credit for homework and group activity; late homework (by next class) will be half credit.
2. Makeup work will be given for excused absences only, and at the discretion of the instructor.
3. When contacting the instructor by email, please put ENG 211 first on the subject line.
4. Cheating and plagiarism by students are subject to the disciplinary processes outlined in the Student Conduct Regulations. (See http://www.orst.edu/admin/stucon/achon.htm)
5. Statement Regarding Students with Disabilities. Accommodations are collaborative efforts between students, faculty and Services for Students with Disabilities (SSD). Students with accommodations approved through SSD are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through SSD should contact SSD immediately at 737-4098.

**Learner Expectations:**
1. Come to class on time, with your homework, and stay the entire class period;
2. Complete reading and homework assignments by the date indicated on the syllabus;
3. Participate in class discussions and activities.

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**SYLLABUS: ENG 211: African Literature**

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<tr>
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<th>Assignment</th>
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<td></td>
<td>Intro to course</td>
<td>Get books</td>
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<tr>
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<td>Africa before Colonialism</td>
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<td><em>Africa Before the Europeans</em> (video 26 minutes)</td>
<td>Video Backgrounder on Blackboard: Course Docs/ Videos/ <em>Africa Before the Europeans</em>&lt;br&gt;Study Guide on Blackboard: Assign/ Video Study Guides/ <em>Africa Before the Europeans</em></td>
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<td><strong>Week 2</strong></td>
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<td>Southern Africa: Exploration and Exploitation: Livingstone and Rhodes</td>
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| | *Magnificent African Cake* (Rhodesia/Zimbabwe) | Video Backgrounder on Blackboard: Course Docs/ Videos/ *This Magnificent African Cake*<br>Video Study Guide on Blackboard: Assign/ Video Study Guides/ *This Magnificent African Cake*<br>Response Note due on early African history: [http://www.mnh.si.edu/africanvoices/](http://www.mnh.si.edu/africanvoices/)
<p>| | Bessie Head (South Africa / Botswana), | Study Guide on Blackboard: Assign/ Study Guides/ <em>Collector of Treasures</em> #1 |</p>
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<tr>
<th>Week</th>
<th>Reading Assignments</th>
<th>Study Materials</th>
</tr>
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<tbody>
<tr>
<td>3</td>
<td><strong>Collector of Treasures, 1-6</strong></td>
<td></td>
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<tr>
<td></td>
<td>No Class – MLK Day</td>
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<td><strong>Bessie Head, Collector of Treasures, 7-36</strong></td>
<td>Study Guide on Blackboard: Assign/ Study Guides/ <em>Collector of Treasures</em> #2</td>
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<td>4</td>
<td><strong>Bessie Head, Collector of Treasures, 37-75</strong></td>
<td>Study Guide on Blackboard: Assign/ Study Guides/ <em>Collector of Treasures</em> #3</td>
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<td>Study Guide on Blackboard: Assign/ Study Guides/ Ndebele and Gordimer</td>
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<td>Study Guide on Blackboard: Assign/ Study Guides/ Mandishona</td>
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<tr>
<td></td>
<td><strong>Central Africa</strong></td>
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</tr>
<tr>
<td></td>
<td>Introduction to Chinua Achebe</td>
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</tr>
<tr>
<td>5</td>
<td><strong>Chinua Achebe, Things Fall Apart (Chapters 1-7)</strong></td>
<td>Two detailed study guides exist on the web for this novel:</td>
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<td><a href="http://web.cocc.edu/cagatucci/classes/hum211/achebtfa.htm">http://web.cocc.edu/cagatucci/classes/hum211/achebtfa.htm</a></td>
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<td><a href="http://www.wsu.edu/~brians/anglophone/achebe.html">http://www.wsu.edu/~brians/anglophone/achebe.html</a></td>
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<td><strong>Chinua Achebe, Things Fall Apart (Chapters 8-13)</strong></td>
<td>See above</td>
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<td>Week 6</td>
<td>Chinua Achebe, <em>Things Fall Apart</em> (Chapters 14-19)</td>
<td>See above</td>
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<td>Week 6</td>
<td>Chinua Achebe, <em>Things Fall Apart</em> (Chapters 20-25)</td>
<td>See above</td>
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<tr>
<td>Week 7</td>
<td>Midterm Exam</td>
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<td>Week 7</td>
<td><em>West Africa</em></td>
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<td>Video: Trinh Minh-ha, <em>Reassemblage</em> (40 minutes)</td>
<td>Read Script of <em>Reassemblage</em> (handout)</td>
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<td>Discussion of <em>Reassemblage</em> and documentary truth</td>
<td>Video Backgrounder on Blackboard: Course Docs/ Videos/ <em>Reassemblage</em></td>
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<td>Video: The Priest and the Nganga (27 minutes)</td>
<td>Video Backgrounder on Blackboard: Course Docs/ Videos&lt;br&gt;Look at the web site on “Christianity, African Religion, and African Medicine” <a href="http://wcc-">http://wcc-</a></td>
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<td>Week 8</td>
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<td>Response Note due: What is the relationship between Christianity and Traditional Beliefs?</td>
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<td>Malidoma Patrice Somé, <em>Of Water and the Spirit</em>, pp. 139-190</td>
<td>Study Guide on Blackboard: Assign/Study Guides/<em>Of Water and the Spirit</em></td>
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<th>East Africa/North Africa</th>
<th>Study Guide on Blackboard:</th>
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<p>| Week 10 |  |  |</p>
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<tr>
<th>Week 11</th>
<th>Final Examination</th>
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<tr>
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<td>“Doum Tree of</td>
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<td>Wad Hamid”</td>
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<td><strong>Tayeb Salih,</strong></td>
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<td>“Wedding of Zein”</td>
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<td></td>
<td><strong>Tayeb Salih,</strong></td>
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<td>“Wedding of Zein”</td>
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ENG 210, 211, 212, 213: LITERATURES OF THE WORLD: ASIA, AFRICA, MESO/SOUTH AMERICA AND CARIBBEAN, and MIDDLE EASTERN

Outcomes for Perspectives: Cultural Diversity

1. emphasizes critical thinking about literature in Asia OR Africa, OR Meso/South America and Caribbean, OR Middle East;
2. studies a broad range of literatures and contexts;
3. includes historical perspective on non-western cultures and their origins;
4. promotes awareness of cross-cultural communication;
5. includes connections with other subject areas.

Outcomes for Literature and the Arts

1. promotes critical thinking about literature and literary traditions in non-western contexts;
2. places non-western literary traditions in cultural and historical contexts;
3. demonstrates connections with subject areas such as history, sociology, arts and humanities in non-western contexts;
4. actively engages students in significant works of literature;
5. explores culturally distinctive conventions and traditions of literature
6. addresses the role of literature in society;
7. encourages appreciation and understanding of diverse literary traditions, oral and written.
ENG 212--LITERATURES OF THE WORLD: MESO/SOUTH AMERICA, CARRIBEAN
4 credits
Representative works of poetry, prose, and drama from nonwestern cultural traditions.
Covers
literature of Meso- and South America and the Caribbean. (H) (NC) (Bacc Core Course)
Course Attributers:
Core, Pers, Cult Diversity
Core, Pers, Lit and Arts

Rationale for conversion: The conversion will give students greater opportunity to practice
critical thinking and writing and to develop research skills by increasing the length and
complexity of analytical writing assignments. A 5-7 page critical essay will be added requiring
students to consult at least one outside source as a research for the essay. Response papers will
be increased from 2 to 4.
This course continues to meet all Baccalaureate Core criteria for Literature and the Arts and
Western Culture.

The 4 credit version will:
• Add research instruction  (digital and print sources)
• Add 5-7 page critical essay incorporating research.
This is the generic 4 credit version

Course Description:
In this course we'll read and discuss the fiction of writers from Mexico, Central and South
America, and the Caribbean, considering narrative technique, social and political context, and
religious and cultural traditions. Many of the stories we'll read are from the so-called Boom and
post-Boom periods in Latin American Literature (after 1960). We'll read, analyze, and appreciate
these fictions as social, political, and humanistic documents, keeping in mind that they are first
of all works of art. Given the geographical expanse and cultural diversity of these works, think of
the course as a first look rather than a comprehensive examination of our topic.
Required texts:
A Hammock Beneath the Mangoes: Stories from Latin America. Thomas Colchie, ed.
The Vintage Book of Latin American Stories. Carlos Fuentes and Julio Ortego, eds.
Chronicle of a Death Foretold, Gabriel Garcia Marquez
Course Requirements:
1. 5-7 page critical paper that must use at least one outside source, digital or print (25%)
2. Take-home essay exam (25%)
3. In-class exams (40%)
4. All required reading, response papers, class and small-group participation (10%)
Course Goals:
• To be able to demonstrate some familiarity with the peoples, histories, and arts of Meso and South America and the Caribbean
• To be able to communicate some of the similarities and differences which define Meso- and South American and Caribbean cultures in comparison to US cultures
• To be able to define the main themes of the literary works covered in the course
• To be able to identify literary tropes that are central to the works read in the course
• To be able to place Meso- and South American and Caribbean works of art in the context of the lives of their creators
• To be able to describe some of the key ways Western cultures have interacted with African cultures

Cheating and plagiarism by students are subject to the disciplinary processes outlined in the Student Conduct Regulations. (See http://www.orst.edu/admin/stucon/achon.htm)

Learner Expectations:
1. Come to class on time, with your homework, and stay the entire class period;
2. Complete reading and homework assignments by the date indicated on the syllabus;
3. Participate in class discussions and activities.

Week 1
Introduction

Quiroga, “The Dead Man,” and Borges, “The Circular Ruins” (Colchie)
Due at the beginning of class: A two-page, single-spaced response paper on both stories (about one page for each story)

Week 2
Machado de Assis, “The Psychiatrist” (Colchie)
Cortázar, “Blow-up” (Vintage)
Due at the beginning of class: A two-page, single-spaced response paper on both stories (about one page for each story)

Week 3
Onetti, “Hell Most Feared” (Vintage)
Arenas, “Bestial Among the Flowers” (Colchie)
Week 4
Perú, "The Gift" (Colchie)
Carpentier, "Journey Back to the Source" (Colchie)

Week 5
IN-CLASS EXAM, in class
Fuentes, "The Doll Queen" (Colchie)

Week 6
Alcada, "Toad's Mouth" (Colchie)
TAKE-HOME ESSAY EXAM due at the beginning of class

Week 7
García Márquez, Chronicle of a Death Foretold

Week 8
Rulfo, "Luvina" (Colchie)
Lispector, "Love" (Colchie)

Week 9
Telles, "The Corset" (Colchie)
Valenzuela, "Panther Eyes" (Vintage)

Week 10
Rulfo, Pedro Paramo
Due at the beginning of class: a 5-7 page critical paper that must use at least one outside source

Exam Week
Final Exam
ENG 210, 211, 212, 213: LITERATURES OF THE WORLD: ASIA, AFRICA, Meso/SOUTH AMERICA AND CARIBBEAN, and MIDDLE EASTERN
Outcomes for Perspectives: Cultural Diversity
1. emphasizes critical thinking about literature in Asia OR Africa, OR Meso/South America and Caribbean, OR Middle East;
2. studies a broad range of literatures and contexts;
3. includes historical perspective on non-western cultures and their origins;
4. promotes awareness of cross-cultural communication;
5. includes connections with other subject areas.
Outcomes for Literature and the Arts
1. promotes critical thinking about literature and literary traditions in nonwestern contexts;
2. places non-western literary traditions in cultural and historical contexts;
3. demonstrates connections with subject areas such as history, sociology, arts and humanities in non-western contexts;
4. actively engages students in significant works of literature;
5. explores culturally distinctive conventions and traditions of literature
6. addresses the role of literature in society;
7. encourages appreciation and understanding of diverse literary traditions, oral and written.

Statement Regarding Disability Access Services:
Accommodations are collaborative efforts between students, faculty, and Disability Access Services (DAS). Students with accommodations approved through DAS are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through DAS should contact DAS immediately at 737-4098.
ENGLISH 213: LITERATURES OF THE WORLD: MIDDLE EAST
4 credits
Representative works of poetry, prose, and drama from nonwestern cultural traditions. Covers literature of the Middle East. (H) (NC) (Bacc Core Course)

Course Attributes:
Core, Pers, Cult Diversity
Core, Pers, Lit and Arts


This course continues to meet requirements for Literature and the Arts and Cultural Diversity.

The 4 credit version will:
• Add short essays connecting web site materials to reading done in class
• Add research in electronic databases and digitized archives

This syllabus is the 4 credit generic version.

Statement Regarding Disability Access Services:
Accommodations are collaborative efforts between students, faculty, and Disability Access Services (DAS). Students with accommodations approved through DAS are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through DAS should contact DAS immediately at 737-4098.

COURSE DESCRIPTION:
This introductory course covers writing from across North Africa and the Middle East. We'll begin with early forms of oral literature: folk tales shared among the different cultures across the Middle East, stories from A Thousand and One Nights (also called Arabian Nights), and the "Golden Odes" or Mu'allaqat, the pre-Islamic poetry from the Arabian peninsula which influenced so many of the cultures in the Middle East. Next, we'll look at chronicles concerning the Crusades as they were experienced by the inhabitants of the Middle East, and at the last days of the Moorish Kingdom in Andalucia, Spain in Tariq Ali’s Shadows of the Pomegranate Tree. Finally, we will read three modern novels. Nobel prize winner Naguib Mahfouz takes us into the life of Midaq Alley, during WWII, where we rub elbows with the ordinary men and women of Cairo who joke in the coffee shop, gaze out of shuttered windows and fall madly, hopelessly in love—then cheat on one another. Next, Palestinian feminist author Sahar Khalifeh chronicles the effort for all the people involved in contemporary Middle Eastern conflicts to survive and remain
human in *Wild Thorns*. Finally, we’ll read Libyan writer Ibrahim al-Koni’s magical realist detective tale *The Bleeding of the Stone* about the economic-ecological clash between global forces and the traditional desert culture of the Bedouin in the Sahara. Occasional videos will be used to provide historical and cultural background for the literature.

The main goal of this course is to introduce students to literature set in a wide range of countries in the Middle East and North Africa. In addition to this geographic range, the course will also introduce students to various kinds of literature including traditional poetry, historical chronicles, folk stories, and contemporary novels.

**LEARNER OUTCOMES:**
1) The ability to say what some of the particular features defining Middle Eastern Literature are;
2) The ability to define basic literary conventions and techniques of Middle Eastern literature;
3) The ability to identify those literary conventions and techniques in literary passages;
4) The ability to interpret those literary conventions/techniques in written & cultural contexts;
5) An understanding of some of the obstacles to and benefits of cross-cultural understanding;
6) A familiarity with some of the virtual archives and information portals about Middle Eastern Art, Literature and Culture.

**TEXTS:**
Naguib Mahfouz, *Midaq Alley* (Anchor Doubleday)
Michael Sells, *Desert Tracings* (Wesleyan)
Ibrahim al-Koni, *The Bleeding of the Stone* (Interlink)
Sahar Khalifeh, *Wild Thorns* (Interlink)
Tariq Ali, *Shadows of the Pomegranate Tree* (Verso)

**Course Packet:**
*Arab Folktales*, edited and translated by Inea Bushnaq (Pantheon);
*Stories from The Thousand and One Nights*, translated by Edward William Lane (Collier);
*The Arabian Nights, or the book of A Thousand and One Nights*, translated by Richard F. Burton (Blue Ribbon);
Amin Maalouf, "Tears of Saladin" in *The Crusades Through Arab Eyes* (Schocken);

**COURSE REQUIREMENTS:**
Throughout the term you will have Study Guide questions posted on Blackboard to start you thinking about the texts we will discuss in class (while you will not be turning these responses in, you are expected to have them with you in class so that you are ready to participate in discussion or respond to lectures in an informed way). **Attendance** is important and counts as an important part of your participation grade (see attendance policy below). You will have midterm and final examinations during the course. You will also be asked to write short essays based on internet and library database assignments; specific homework assignments will be posted on Blackboard.

**Attendance Policy:** Because class attendance is part of class participation, excessive absences will be penalized: each absence over 4 will lower your grade by one letter; more than 6 absences will result in failure. **Tardiness:** Please be on time for class. If you are late, it is your
responsibility to see that you are not counted absent (more than 15 minutes late will count as an absence).

**Study Guides:** Answering these study guides is a starting point; along with class discussion and lecture, they will help you to reach the learner outcomes listed above.

**Short Essays:** You will write two short essays during the term (guidelines for these are posted on Blackboard under “Course Documents”). The essay options are listed on the syllabus on the date they are due. All students will do these short readings which, on given days, will substitute for the study guide for the day’s reading.

**GRADING:**

**Grading Percentages:**

**Participation (10%):** 15% attendance; 5% contribution;

**Essay Assignments (20%):** a series of 500-word essays on web sites about the Middle East;

**Midterm (30):** this examination will test your ability to identify, define and interpret the conventions of Middle Eastern literary forms;

**Final Examination (40):** the goal of the examination will be the same as the midterm: to test your ability to identify, define, and interpret literary concepts found in contemporary Middle Eastern literature.

**Grading Scale:**

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<th>Grade</th>
<th>Percentage Range</th>
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<tr>
<td>A</td>
<td>100 to 93</td>
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<td>A-</td>
<td>92 to 90</td>
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<td>B+</td>
<td>89 to 87</td>
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<td>B</td>
<td>86 to 83</td>
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<td>B-</td>
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<td>C+</td>
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<td>C</td>
<td>76 to 73</td>
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<td>C-</td>
<td>72 to 70</td>
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<td>D+</td>
<td>69 to 67</td>
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<td>D</td>
<td>66 to 63</td>
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<td>D-</td>
<td>62 to 60</td>
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<td>59 or less</td>
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Final scores will be rounded up to the closest half-percentage point.

**LEARNER EXPECTATIONS:**

1. Come to class on time, with your homework, and stay the entire class period;
2. Complete reading and homework assignments by the date indicated on the syllabus;
3. Participate in class discussions and activities.

**COURSE POLICIES:**

1. You must be in class to receive full credit for homework and group activity; late homework (by next class) will be half credit.
2. Makeup work will be given for excused absences only, and at the discretion of the instructor.
3. When contacting the instructor by email, please put ENG 213 first on the subject line.
4. Cheating and plagiarism by students are subject to the disciplinary processes outlined in the Student Conduct Regulations. (See http://www.orst.edu/admin/stucon/achon.htm)
5. Statement Regarding Students with Disabilities. Accommodations are collaborative efforts between students, faculty and Services for Students with Disabilities (SSD). Students with accommodations approved through SSD are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through SSD should contact SSD immediately at 737-4098.

**Syllabus:**

<table>
<thead>
<tr>
<th>DATE</th>
<th>TOPIC /READING</th>
<th>ASSIGNMENT</th>
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<tbody>
<tr>
<td>Week 1</td>
<td>Introduction to Course</td>
<td>Get Books</td>
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| | Busnaq, *Arab Folktales*  
Bedouin Tales or Tales told in houses made of hair:  
[packet, 1-8];  
Beasts that Roam the Earth and Birds that Fly with Wings or Animal Tales:  
(Palestine) [packet, 21-24]. | Study Guide on Blackboard |
| | Busnaq, *Arab Folktales*  
Djinn, Ghouls, and Afreets or Tales of Magic and the Supernatural:  
[packet, 9-16];  
Magical Marriages and Mismatches: [packet, 17-20]. | Study Guide |
| Week 2 | Desert Tracings *"Introduction"* (3-9);  
"Alqama, "Is What You Knew Kept Secret" (11-20); Al-A'sha, "Bid Hurayra Farewell" (57-66) | Study Guide |
| | Desert Tracings Shanfara, "Arabian Ode in 'L'" (21-31) | Study Guide |
| | Desert Tracings Labid, "The Mu'allaq" (32-44) | Study Guide |
| Week 3 | Desert Tracings *'Antara, "The Mu'allaqa"* (45-56) | Study Guide |
| | Video: *Once Upon a Time, Baghdad* | Essay Option #1: Cuneiform Writing [http://www.ifar.org/cuneiform.htm](http://www.ifar.org/cuneiform.htm)  
Additional essay option #1a: The Abbasids (Museum with No Frontiers) [http://www.discoverislamicart.org/exhibitions/ISL/the_abbasids/?lng=en](http://www.discoverislamicart.org/exhibitions/ISL/the_abbasids/?lng=en) |
<p>| Week | 1001 Nights [packet, 32-71]: &quot;Tale of the | Study Guide |</p>
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<tr>
<th>Week</th>
<th>Activity</th>
<th>Text Content</th>
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<td><strong>4</strong></td>
<td><strong>Humpback</strong> <a href="#">32-35; “Story told by the Tailor”: 49-56; “The Barber’s Story of Himself”: 56-57; king’s final decision: 70-71.</a></td>
<td>1001 Nights [packet 73-100]: &quot;Ma’aruf the Cobbler&quot; and &quot;Conclusion&quot; Study Guide Video: Arabian Nights</td>
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<td><strong>Chronicles</strong> [packet 102-117]: &quot;Tears of Saladin&quot; Study Guide Video: Crusades Essay Option #2: Crusades (Encyclopedia of Islam and the Muslim World) Valley Library Database</td>
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<td><strong>Week 7</strong></td>
<td><strong>Mahfouz --</strong></td>
<td>Essay Option #4: “Mahfouz, Naguib,”</td>
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<td>Week 8</td>
<td>Mahfouz -- <em>Midaq Alley</em> (89 – 148/ Chapters 11-21)</td>
<td>Study Guide</td>
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<td>Mahfouz -- <em>Midaq Alley</em> (149-214/ Chapters 22-25)</td>
<td>Study Guide</td>
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<td>Week 9</td>
<td>No Class</td>
<td>Memorial Day</td>
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<td>Khalifeh-- <em>Wild Thorns</em> (5-53)</td>
<td>Essay Option #5: Banksy and Wall Art [link]</td>
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<td>Khalifeh-- <em>Wild Thorns</em> (54-102)</td>
<td>Study Guide</td>
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<td>Al-Koni, The Bleeding of the Stone (55-91)</td>
<td>Study Guide</td>
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<tr>
<td>Al-Koni, The Bleeding of the Stone (pp. 93-136)</td>
<td>Study Guide</td>
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<tr>
<td>June 9</td>
<td>Final Exam (9:30 am)</td>
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ENG 210, 211, 212, 213: LITERATURES OF THE WORLD: ASIA, AFRICA, Meso/South America and Caribbean, and Middle Eastern

Outcomes for Perspectives: Cultural Diversity

1. emphasizes critical thinking about literature in Asia OR Africa, OR Meso/South America and Caribbean, OR Middle East;
2. studies a broad range of literatures and contexts;
3. includes historical perspective on non-western cultures and their origins;
4. promotes awareness of cross-cultural communication;
5. includes connections with other subject areas.

Outcomes for Literature and the Arts

1. promotes critical thinking about literature and literary traditions in non-western contexts;
2. places non-western literary traditions in cultural and historical contexts;
3. demonstrates connections with subject areas such as history, sociology, arts and humanities in non-western contexts;
4. actively engages students in significant works of literature;
5. explores culturally distinctive conventions and traditions of literature;
6. addresses the role of literature in society;
7. encourages appreciation and understanding of diverse literary traditions, oral and written.
**CLASSICAL MYTHOLOGY**
ENG 215
4 Credits
No Prerequisites

**Rational for conversion:** The conversion will promote learning-intensive integration of digital resources for the study of Classical Mythology, such as on-line archives on myths and the arts and artifacts that illustrate them. The wholly new syllabus will be comprised of primary texts of the major Greek and Roman myths and will involve substantially more reading of this literature than before.

The course continues to meet all Baccalaureate Core outcomes for Literature and the Arts and Western culture.

**The four credit version adds:**
- Additional primary texts of Greek and Roman myths
- Additional research writing on use of online archives and artifacts.

The week by week syllabus represents the last time the course was taught (3 credit version).

**Catalog Description:**
Greek and Roman mythology, its allusions, continuing influences. Not offered every year. (H)
(Bacc Core Course)

**Course content:**
Tales of the ancient Greek and Roman deities, epic heroes and heroines, and their monstrous adversaries speak to our primal concerns about the origins and destinies of human beings, the nature of the universe, and the mysteries of the spiritual realm. This course traces the mythic geneology of the first beings, the Titans, the Olympians, and heroic humans, examining their domains, conflicts, journeys, and amorous encounters. It examines the myths in their primary ancient sources, which include some of the most significant and influential works in the Western literary tradition, and relates them to narratives important in our culture today. Interrogating the human uses of story-telling and other muse-inspired arts, it also explores the expression of classical myths in painting, sculpture, and music.

**Student Learning Outcomes:**
- Identify key figures of Greek and Roman mythology
- Demonstrate knowledge of their stories, properties, and domains
- Identify major authors of Greek and Roman myths
- Demonstrate knowledge of the major genres of writing about myths: lyric, epic, prose narrative, drama
• Account for and explain the transmission of Greek into Roman mythology
• Account for and explain the appeal of Greek and Roman mythology today
• Demonstrate research and writing incorporating print and non-print sources

This course meets the requirements for back core courses in Literature and the Arts and Western Culture.

Learning Outcomes for Literature and the Arts:
1. Define, quote, or label significant works of literature.
2. Summarize, interpret or describe, from a historical perspective, the role of literature in society.
3. Demonstrate interrelationships or connections with other subject areas.
4. Recognize methods by which pattern and meaning are found.
5. Integrate and engage, through literature and the arts, one's own and other cultures.
6. Develop expertise and sophistication in the conventions and techniques of literature, and also in critiquing those methods.
7. Demonstrate critical thinking about myth and aesthetic traditions.

Learning Outcomes for Western Culture:
1. Describe the origins and evolution of important features of Western culture.
2. Differentiate and describe events, movements, ideas or artistic achievements of Western culture.
3. Demonstrate interrelationships or connections with other subject areas.
4. Analyze events, movements, ideas or artistic achievements of Western culture in a broad context.
5. Compare past and present western culture and institutions, and make future predictions,
6. Formulate a viewpoint on contemporary western society in all its institutional, social, and cultural complexity.
7. Demonstrate critical thinking about myth and Western Culture.

Evaluation of 412 Student Performance:
Students will demonstrate learning through:
Formal and informal writing incorporating print and non-print sources appropriate to the study of classical mythology (25%), two quizzes (25%), a final exam (50%)

Learning Resources:
The following texts are required
Statement Regarding Students with Disabilities:
"Accommodations are collaborative efforts between students, faculty and Disability Access Services (DAS). Students with accommodations approved through DAS are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through DAS should contact DAS immediately at 737-4098."

Link to Statement of Expectations for Student Conduct: http://oregonstate.edu/adminlstuconlachon.htm

Weekly Outline of Required Readings and Assignments:

Week One: Generations of the gods: Hesiod, *Theogony*

Week Two: The Human Condition: Hesiod, *Works & Days; Homeric Hymn to Demeter*

Week Three: The Olympians: *Homeric Hymns to Aphrodite, Athena, Ares, & Hermes*

Week Four: The Olympians: *Homeric Hymns to Apollo, Dionysus* QUIZ #1

Week Five: Human Heroes: Apollodorus and Hyginus

Week Six: The Trojan War: *The Iliad*

Week Seven: Epic Return from Troy: *The Odyssey* QUIZ #2

Week Eight: Tragic Return from Troy: *The Oresteia*

Week Nine: Roman translations: *The Aeneid*

Week Ten: Roman translations: *The Metamorphoses*

Final Exam during finals week
Weekly Outline of Required Reading and Assignments:

Week one: Generations of the gods: Hesiod, *Theogony*
Week two: The Human Condition: Hesiod, *Works & Days; Homeric Hymn to Demeter*
Week three: The Olympians: *Homeric Hymns to Aphrodite, Athena, Ares, & Hermes*
Week four: The Olympians: *Homeric Hymns to Apollo, Dionysus* QUIZ #1
Week five: Human Heroes: Apollodorus and Hyginus
Week six: The Trojan War: *The Iliad*
Week seven: Epic Return from Troy: *The Odyssey* QUIZ #2
Week eight: Tragic Return from Troy: *The Oresteia*
Week nine: Roman translations: *The Aeneid*
Week ten: Roman translations: *The Metamorphoses*
Final Exam during finals week.
TOPICS IN DIFFERENCE, POWER, AND DISCRIMINATION
ENG 220
4 credits

Rationale for conversion: By adding readings and increasing the length and complexity of analytical writing assignments, the conversion will allow students to embed issues of difference, power, and discrimination in deeper historical context. A research project addressing literary material alongside political, social, and historical archival study will be added, requiring students to consult digital and/or physical archives and to synthesize their findings with their class readings.

The four credit version:
- Adds an additional text appropriate to critical study of issues of power, difference, and discrimination.
- Adds a research project to locate and situate literary material in political, social, and historical archives (using print and non-print sources)

The core syllabus (schedule of assigned readings) is for the last time the course was taught (3 credit version).

This change maintains all bacc core requirements for DPD

Course Description:
A comparative treatment of literary topics in the context of institutional and systematic discrimination. Not offered every year.

Student learning outcomes:
Identify the ways in which literature reflects political, social and historical investitures of power and the dynamics of discrimination; Relate literary forms, styles, and content to the cultural contexts of power and discrimination in which works were written, published, and read; Account for literary representations of power and discrimination as those representations may challenge but also reflect stereotypes and bias; Demonstrate general skills in reading comprehension, critical thinking, literary analysis, and academic writing in the humanities, including print and non-print sources.

Learning Outcomes for Difference, Power, and Discrimination:
1. Understand and analyze the pressures and power inequities brought to bear on writers by dominant publishing industries and normative standards of literary canonization;
2. Describe how literature negotiates, resists, or otherwise engages the institutions and ideologies of power and discrimination
3. Demonstrate facility in explaining how cultural patterns of understanding difference give rise to structural, institutional, and ideological discrimination;
4. Analyze the mechanisms of power and discrimination from literary perspectives as well as by using methodologies drawn from history, art history, and sociology.
**Evaluation of student performance**: Midterm exam (25%), an extensively annotated bibliography on the political and/or cultural situation of one of the authors we study (25%); a 5-7 page essay following from the annotated bibliography using print and non-print sources (25%); and a final examination (25%).

**Statement regarding students with disabilities**: Students with accommodations approved through SSD are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through SSD should contact SSD immediately at 737-4098.

**Link to Statement of Expectations for Student Conduct**: http://oregonstate.edu/admin/stucon/achon.htm

**Topic**: Literature and Disability

**Required Texts**:
- Bauby, *The Diving Bell and the Butterfly*
- Brown, *My Left Foot*
- Dickens, *A Christmas Carol*
- Greenburg, *In This Sign*
- Hemingway, *The Sun Also Rises*
- Kelly, *The Story of My Life*
- Plath, *The Bell Jar*

**Schedule of Assigned Readings**
- Week one: Brown, *My Left Foot*
- Week two: Brown, cont.; Dickens, *A Christmas Carol*
- Week three: Keller, *The Story of My Life*
- Week four: Keller, cont.; supplementary reading online: Fuss, *The Sense of an Interior*
- Week five: Plath, *The Bell Jar*
- Week six: Plath, cont.; Plath, poetry online
- Week seven: Bauby, *The Diving Bell and the Butterfly*
- Week eight: Bauby, cont.; Hemingway, *The Sun Also Rises*
- Week nine: Hemingway, *The Sun Also Rises*; Greenberg, *In This Sign*
- Week ten: Greenberg, *In This Sign*
Rationale for conversion: By adding readings and increasing the length and complexity of analytical writing assignments, the conversion will allow students to study and write about a broader historical range of literature by African-American writers – thus countering the prevailing emphasis on the 1920s alone as the archetypal period of African-American literary expression. Instruction includes introduction to print and non-print resources, such as digital collections, MLA (Modern Language Association) online data bases, web resources, and citations appropriate to topic. A 5-7 page critical essay will be added, requiring students to consult at least one outside source as research for the essay. This course meets all outcomes for Literature and the Arts. This change does not alter bacc core requirements.

The 4 credit version will:
• add research instruction in digital and print resources appropriate to introductory study of African-American literature;
• add 5-7 page critical essay.

The core syllabus is the three credit generic version the last time the course was taught, but outcomes and assignments are updated.

Course Description:
Reading and critical analysis of African-American literature in historical, political, and/or thematic perspective. Content changes from term to term.

Student learning outcomes:
• Identify key authors and themes within the African-American literary tradition from its origins through the twentieth-century
• Name shared themes among African-American writers while unearthing elements unique to each text;
• Account simultaneously for literary, political, and social imperatives as they variously influence African-American literature;
• Critically analyze the effect of the paradox that African-American literary history was significantly shaped by powerful interests of a predominantly white publishing establishment;
• Demonstrate general skills in reading comprehension, critical thinking, literary analysis, research (digital and print sources) and academic writing in the humanities.

Learning Outcomes for Literature and the Arts:
1. Define, quote, or label significant works of literature.
2. Summarize, interpret or describe, from a historical perspective, the role of literature in society.
3. Demonstrate interrelationships or connections with other subject areas.
4. Recognize methods by which pattern and meaning are found.
5. Integrate and engage, through literature and the arts, one’s own and other cultures.
6. Develop expertise and sophistication in the conventions and techniques of literature, and also in critiquing those methods.
7. Demonstrate critical thinking skills.

**Evaluation of student performance:** Midterm exam (25%), one research project on African-American literary expression in a chosen decade (12.5%), one 4-5 page essay on an assigned topic (12.5%), **one 5-7 page critical essay incorporating research (digital and print) from at least one secondary source** (25%), and a final examination (25).

**Statement Regarding Disability Access Services:**
Accommodations are collaborative efforts between students, faculty, and Disability Access Services (DAS). Students with accommodations approved through DAS are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through DAS should contact DAS immediately at 737-4098.

**Link to Statement of Expectations for Student Conduct:**
[http://oregonstate.edu/admin/stucon/achon.htm](http://oregonstate.edu/admin/stucon/achon.htm)

**Theme:** African American Literature, Origins to 1955

**Required Texts:**

- David Walker, *Appeal*
- Harriet Jacobs, *Incidents in the Life of a Slave Girl*
- Emma Dunham Kelley, *Megda*
- Charles Chesnutt, *The House Beneath the Cedars*
- Nella Larsen, *Passing*
- Locke and Rampersad, *The New Negro: Voices from the Harlem Renaissance*
- Ralph Ellison, *Invisible Man*

**SCHEDULE OF ASSIGNED READINGS**

- **Week One:** Walker, *Appeal*
- **Week Two:** Jacobs, *Incidents in the Life of a Slave Girl*
- **Week Three:** Kelley, *Megda*
- **Week Four:** Chesnutt, *The House Beneath the Cedars*
- **Week Five:** Chesnutt, *The House Beneath the Cedars* (cont.); Toomer, from *Cane* (in *The New Negro*); Hurston, “Spunk” (in *The New Negro*)
- **Week Six:** Folk Traditions: Entire Collection (pp. 231-271) in *The New Negro*; Chesnutt, “The Goophered Grapevine” (online)
- **Week Seven:** McKay, Cullen, Hughes, Toomer: Poems in *The New Negro*
- **Week Eight:** Larsen, *Passing*
- **Week Nine:** Ellison, *Invisible Man*
- **Week Ten:** Ellison, *Invisible Man*
English 245
The New American Cinema
4 Credits
No prerequisites

Rationale for conversion: The conversion will give students greater opportunity to practice critical thinking and writing and to develop research skills by increasing the length and complexity of analytical writing assignments. A 5-7 page critical essay will be added requiring students to consult at least one outside source as a research for the essay. Instruction includes introduction to print and non-print resources, such as digital collections, MLA (Modern Language Association) online data bases, web resources, and citations appropriate to topic.

This course continues to meet all Baccalaureate Core criteria for Literature and the Arts.

The 4 credit version will:
• Add research instruction (digital and print sources)
• Add 5-7 page critical essay

This syllabus is the 4 credit version.

Course description
This class will attend post-rating system Hollywood (1968-present) by closely examining the important films and filmmakers of the period along with key events in the business of developing, producing, distributing and exhibiting motion pictures.

Student Outcomes
This is an ambitious course with three parallel academic goals.

1. To introduce students to the history of contemporary American film from the industry-wide adoption of the Voluntary Motion Picture Rating System, through the so-called auteur renaissance, and this present era of the blockbuster. Of particular interest will be the essential contradiction at the heart of American cinema: the struggle between art and commerce, creativity and industry.
2. To get students to start thinking and writing about film critically – to get students to begin to appreciate film studies as a scholarly discipline, including digital and print resources. A great deal of attention will be paid to the relationship between film and society / film and history. A number of possible cultural/historical models will be explored.
3. To provide students with something approaching a film literacy – to familiarize students with 15-20 contemporary American films they really need to see if they are to understand and appreciate film in a sophisticated way.
Learning outcomes for Literature and the Arts

1. Define, quote or label significant films.
2. Summarize, interpret or describe, from a historical perspective, the role of film in society.
3. Demonstrate interrelationships or connections with other subject areas.
4. Recognize methods by which pattern and meaning are found.
5. Integrate and engage, through literature, film and the arts, one’s own and other cultures.
6. Develop expertise and sophistication in the conventions and techniques of literature, and also in critiquing those methods.
7. Demonstrate critical thinking, writing, and research skills.

Evaluation of student performance: The midterm is worth 25% of the grade. The final paper is worth 25% of the grade. And the 2-hour comprehensive final is worth 50% of the grade.


Statement Regarding Disability Access Services:
Accommodations are collaborative efforts between students, faculty, and Disability Access Services (DAS). Students with accommodations approved through DAS are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through DAS should contact DAS immediately at 737-4098.

Link to statement of Expectations for Student Conduct
http://oregonstate.edu/admin/stucon/achon.htm

Screenings and weekly topics

Week one: *The Godfather* (Coppola, 1972)
Week two: *Mean Streets* (Scorsese, 1973)
*Taxi Driver* (Scorsese, 1975)
Week three: *McCabe and Mrs. Miller* (Altman, 1971)
*Nashville* (Altman, 1974)
Week four: *American Graffiti* (Lucas, 1973)
*Badlands* (Malick, 1973)
Week five: (Spielberg, 1975)
*Jurassic Park* (Spielberg, 1993)
Week six: *Lethal Weapon* (Donner, 1987)
*Die Hard* (McTiernan, 1988)
Week seven: *T2* (Cameron, 1991)
Week eight: *Reservoir Dogs* (Tarantino, 1992)
*The Big Lebowski* (Coen brothers, 1998)
Week nine: *The Matrix* (Wachowski brothers, 1999)
*The Blair Witch Project* (Myrick and Sanchez, 1999)
Week ten: *Fight Club* (Fincher, 1999)
Readings:

Week one  King, pp. 1-48.

Week two  King, pp. 49-146.

Week three  Stringer, pp. 1-98.
             Lewis, pp. 11-22.

Week four  Stringer, pp. 99-113.

Week five:  Midterm focusing on screenings and readings for weeks 1-4. The exam is composed of short essays on each of five video clips from the films screened from the class.

Week six  Stringer, pp. 114-140.
           Lewis, pp. 1-10; 23-32; 319-355.

Week seven  Lewis, pp. 253-260; 287-318.

Week eight  King, 178-223.
            Lewis, pp. 83-94; 105-114; 185-194; 356-367.

Week nine  Lewis, pp. 95-104; 158-167; 210-224.

Week ten: Final paper – a critical essay focusing on one or more of the films screened in class. This essay should incorporate outside research: please consult at least one secondary source relating to your topic. General criteria for evaluating essays: 1. Ideas: the strength and thoughtfulness of the essay’s concerns, 2) Focus: the care and reasonableness with which the essay selects, adheres to, and supports its thesis, 3. Organization: the coherence and logic with which the essay presents its ideas, 4. Style: the essay’s readability: are its language and sentence development appropriate for college-level prose, 5. Mechanics: adherence to conventions of spelling, punctuation, documentation, and other grammatical practices. 5. Appropriate use of research (digital and print sources).

Exam week: Final comprehensive exam on screenings and readings assigned for weeks 1-10. The exam is composed of short essays on each of seven video clips from the films screened from the class and ten brief (3-sentence-long) ID’s (key events and people from film history).
SURVEY OF AMERICAN LITERATURE
ENG 253
4 Credits
No Prerequisites

Rationale for conversion: The conversion will give students greater opportunity to practice critical thinking and writing and to develop research skills by increasing the length and complexity of analytical writing assignments. A 5-7 page critical essay will be added requiring students to consult at least one outside source as research for the essay. Instruction includes introduction to print and non-print resources, such as digital collections, MLA (Modern Language Association) online data bases, web resources, and citations appropriate to topic. This change continues to meet all bacc core requirements for Literature and the Arts and Western Culture.

The 4 credit version will:
• add research instruction (digital and print resources) appropriate to introductory study in American literature;
• add 5-7 page critical essay;
• add a primary text.
The core syllabus (list of texts) is the generic three credit version the last time the course was taught, but outcomes and assignments are updated.

Course Description:
Readings from American literature presented in chronological sequence, with emphasis on major writers. 1620-1855: Colonial Period through Romanticism.

Student Learning Outcomes:
• Identify key authors and texts of the period (1620-1855)
• Analyze and identify central literary genres and conventions during the 17th, 18th, and 19th centuries.
• Account for and explain historical trends and issues that affected the development of American literature and culture during this era.
• Demonstrate general skills in reading comprehension, critical thinking, literary analysis, research (digital and print resources), and academic writing in the humanities.

This course meets the requirements for bacc core courses in Literature and the Arts and Western Culture.

Learning Outcomes for Literature and the Arts:
1. Define, quote, or label significant works of literature.
2. Summarize, interpret or describe, from a historical perspective, the role of literature in society.
3. Demonstrate interrelationships or connections with other subject areas.
4. Recognize methods by which pattern and meaning are found.
5. Integrate and engage, through literature and the arts, one’s own and other cultures.
6. Develop expertise and sophistication in the conventions and techniques of literature, and also in critiquing those methods.
7. Demonstrate critical thinking about American literary traditions.
Learning Outcomes for Western Culture:
1. Describe the origins and evolution of important features of Western culture.
2. Differentiate and describe events, movements, ideas or artistic achievements of Western culture.
3. Demonstrate interrelationships or connections with other subject areas.
4. Analyze events, movements, ideas or artistic achievements of Western culture in a broad context.
5. Compare past and present American culture and institutions, and make future predictions,
6. Formulate a viewpoint on contemporary American society in all its institutional, social, and cultural complexity.
7. Demonstrate critical thinking about American literature in Western Culture.

Evaluation of student performance:
1. Class attendance is mandatory.
2. Two midterm examinations (15 points each). 30%
3. Add 5-7 page critical essay. For exposition questions, templates and examples, see Blackboard. 30%
4. A comprehensive final examination. See sample on Blackboard. 40%.

Required Texts: Benjamin Franklin, *The Autobiography*
Ralph Waldo Emerson, “Self-Reliance” and other Essays
Nathaniel Hawthorne, “YGB” and Other Short Stories
Edgar Allan Poe, “The Good Bug” and Stories
Herman Melville, “Bartleby” and “Benito Cereno”
Henry Thoreau, *Walden*
Margaret Fuller, *Woman in the 19th Century*
Frederick Douglass, *Narrative of the Life*
Reader’s Packet (OSU Book Store) CODE: RP
Information/Background Sheets (Blackboard) CODE: B

Statement Regarding Disability Access Services:
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Link to Statement of Expectations for Student Conduct:
http://oregonstate.edu/admin/stucon/achon.htm
### SCHEDULE OF ASSIGNED READINGS

**Note:** It is very important that you complete each reading selection by the date of its appearance on the calendar.

<table>
<thead>
<tr>
<th>Month</th>
<th>Date</th>
<th>Reading</th>
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| September | 24 | **INTRODUCTION: History & Literature**  
**PURITANISM, LITERACY & HIGHER PURPOSES**  
28 *Of Plymouth Plantation*; Puritan poetry (B & RP) |
| October | 1 | Mary Rowlandson, *A True History* (RP) |
| October | 3 | Rowlandson, *A True History*. |
| October | 5 | Samuel Sewall’s *Diary* (RP). |
| October | 8 | Elizabeth Ashbridge, *Some Account* (RP)  
**THE AGE OF REASON/ENLIGHTENMENT**  
10 Top 10 Things (B); Definitions to Be Familiar With (B)  
| October | 12 | READING PERIOD, NO CLASS |
| October | 15 | Benjamin Franklin, *The Autobiography* (to 95)  
17 Franklin, *The Autobiography* (95-147) |
| October | 19 | MIDTERM EXAMINATION #1 |
| October | 22 | Definitions to Be Familiar With (B); Theories of Romanticism (B)  
Ralph Waldo Emerson, “Self-Reliance”  
24 Emerson, “Experience”; Emerson, poems (B)  
26 Edgar Allan Poe, “Ligeia” and “The Gold Bug” |
| October | 29 | Poe, poems and esthetic theories (B);  
31 Popular Poetry: Longfellow, etc. (B) |
| November | 2 | Henry David Thoreau, *Walden* |
| November | 5 | Thoreau, *Walden*  
7 Thoreau, *Walden* |
| November | 9 | MIDTERM EXAMINATION #2 |
| November | 12 | Nathaniel Hawthorne, “Young Goodman Brown,”  
14 Hawthorne, “The Birth-Mark”  
16 Hawthorne, “Rappaccini’s Daughter” |
| November | 19 | Frederick Douglass, *Narrative of the Life*  
21 Douglass, *Narrative of the Life* |
| November | 23 | THANKSGIVING BREAK |
| November | 26 | Herman Melville, “Bartleby, the Scrivener”  
28 Melville, “Benito Cereno”  
30 Melville, “Benito Cereno” |
| December | | FINAL EXAMINATION, |
Rationale for conversion: The conversion will give students greater opportunity to practice critical thinking and writing and to develop research skills by increasing the length and complexity of analytical writing assignments. A 5-7 page critical essay will be added requiring students to consult at least one outside source as research for the essay. Instruction includes introduction to print and non-print resources, such as digital collections, MLA (Modern Language Association) online data bases, web resources, and citations appropriate to topic. This course continues to meet bacc core requirements for Literature and the Arts and Western Culture.

The 4 credit version will:
- add instruction in research (digital and print resources) appropriate to introductory study in American literature;
- add 5-7 page critical essay;
- add a primary text.

The core syllabus (texts) is the generic three credit version the last time the course was taught, but outcomes and assignments are updated.

Course Description:
Readings from American literature presented in chronological sequence, with emphasis on major writers. Whitman through Dreiser and Wharton.

Student Learning Outcomes:
- Identify key authors and texts of the period (1855-1914)
- Analyze and identify central literary genres and conventions during the 19th century.
- Account for and explain historical trends and issues that affected the development of American literature and culture during this era.
- Demonstrate general skills in reading comprehension, critical thinking, literary analysis, research (digital and print sources) and academic writing in the humanities.

This course meets the requirements for bacc core courses in Literature and the Arts and Western Culture.

Learning Outcomes for Literature and the Arts:
1. Define, quote, or label significant works of literature.
2. Summarize, interpret or describe, from a historical perspective, the role of literature in society.
3. Demonstrate interrelationships or connections with other subject areas.
4. Recognize methods by which pattern and meaning are found.
5. Integrate and engage, through literature and the arts, one’s own and other cultures.
6. Develop expertise and sophistication in the conventions and techniques of literature, and also in critiquing those methods.
7. Demonstrate critical thinking about American literary traditions.
Learning Outcomes for Western Culture:
1. Describe the origins and evolution of important features of Western culture.
2. Differentiate and describe events, movements, ideas or artistic achievements of Western culture.
3. Demonstrate interrelationships or connections with other subject areas.
4. Analyze events, movements, ideas or artistic achievements of Western culture in a broad context.
5. Compare past and present American culture and institutions, and make future predictions,
6. Formulate a viewpoint on contemporary American society in all its institutional, social, and cultural complexity.
7. Demonstrate critical thinking about American literature in cultural contexts.

Evaluation of student performance:
Midterm exam (25%), one 5-7-page critical essay incorporating research from at least one secondary source (50%), and a final examination (25%).

Required Texts:  Mark Twain, Tales, Speeches, Essays, and Sketches (Penguin); Walt Whitman, Selected Poems (Dover Thrift); Charles W. Chesnutt, The Marrow of Tradition (Bedford/St. Martin’s); Constance Ward, ed., Great Short Stories by American Women (Dover Thrift); Emily Dickinson, Selected Poems (Everyman).

Statement Regarding Disability Access Services:
Accommodations are collaborative efforts between students, faculty, and Disability Access Services (DAS). Students with accommodations approved through DAS are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through DAS should contact DAS immediately at 737-4098.

Link to Statement of Expectations for Student Conduct:
http://oregonstate.edu/admin/stucon/achon.htm

SCHEDULE OF ASSIGNE READINGS

Week One: Mark Twain: “Early Days” (308-22); “Jim Smiley and His Jumping Frog” (13-19); “The Christmas Fireside” (20-23); “Cannibalism in the Cars” (28-36)

“Story of the Good Little Boy” 48-52); “The Story of the Old Ram” (68-72); “A True Story” (80-84)

Week Two: Mark Twain: “Old Times on the Mississippi” (90-109); “The Private History of a Campaign That Failed” (163-83); “Pudd’nhead Wilson’s Calendar” (195-99); “Pudd’nhead Wilson’s New Calendar” (200-205)

“My First Lie” (256-63); “To the Person Sitting in Darkness” (264-81); “Corn-Pone Opinions” (282-87); “A Dog’s Tale” (288-98); “Eve Speaks” (299-301); “Seventieth Birthday Speech” (302-07)
**Week Three: Walt Whitman:** “I Hear America Singing” (1); “I Sing the Body Electric” (12-19); “Song of the Open Road” (30-38);

“Crossing Brooklyn Ferry” (39-44); “A Noiseless Patient Spider” (113)

**Week Four: Walt Whitman:** “Song of the Broad-Axe” (45-54); “Song of the Redwood Tree” (54-58); “A Song of the Rolling Earth” (61-69); “Out of the Cradle, Endlessly Rocking” (73-78);

“The Wound Dresser” (79-81); “When Lilacs Last in the Door-Yard Bloom’d” (82-89); “O Captain! My Captain!” (89-90)

**Week Five: Charles W. Chesnutt:** *The Marrow of Tradition*, “Introduction: Cultural History and Historical Background” (3-26); “Chronology of Chesnutt’s Life and Times” (27-40); Chapters I—XI (45-111)

Midterm exam

**Week Six: Charles W. Chesnutt:** *The Marrow of Tradition*, *The Marrow of Tradition*, Chapters XII—XXVII (112-188)

*The Marrow of Tradition*, Chapters XXVIII--XXXVII (188-246)

**Week Seven: Emily Dickinson** Poems (pp. 3-31)

Emily Dickinson Poems (pp. 32-59)

**Week Eight: Emily Dickinson** Poems (pp. 60-90)

**Week Nine: Great Short Stories by American Women:** Kate Chopin, “The Storm” (90-94); Rebecca Harding Davis, “Life in the Iron-Mills” (2-34)

Great Short Stories by American Women: Sarah Orne Jewett, “A White Heron” (51-60); Mary E. Wilkins Freeman, “A New England Nun” (61-72)

**Week Ten: Great Short Stories by American Women:** Louisa May Alcott, “Transcendental Wild Oats” (36-49)

Charlotte Perkins Gilman, “The Yellow Wall-Paper” (74-87)
SURVEY OF AMERICAN LITERATURE
ENG 255
4 Credits
No Prerequisites

Rationale for conversion: The conversion will give students greater opportunity to practice critical thinking and writing and to develop research skills by increasing the length and complexity of analytical writing assignments. A 5-7 page critical essay will be added requiring students to consult at least one outside source as research for the essay. Instruction includes introduction to print and non-print resources, such as digital collections, MLA (Modern Language Association) online data bases, web resources, and citations appropriate to topic.
This course continues to meet bacc core requirements for Literature and Arts and Western Culture.

The 4 credit version will:
• add research instruction (digital and print sources) appropriate to introductory study of American literature;
• add 5-7 page critical essay;
• add a primary text.
The core syllabus (list of texts) is the three credit version the last time the course was taught, but outcomes and assignments have been updated.

Course Description:
Readings from American literature presented in chronological sequence, with emphasis on major writers: World War I to the Present.

Student Learning Outcomes:
• Identify key authors and texts of the period (1918 to the present)
• Analyze and identify central literary genres and conventions during the 20th century.
• Account for and explain historical trends and issues that affected the development of American literature and culture during this era.
• Demonstrate general skills in reading comprehension, critical thinking, literary analysis, research (digital and non-print sources) and academic writing in the humanities.

This course meets the requirements for bacc core courses in Literature and the Arts and Western Culture.

Learning Outcomes for Literature and the Arts:
1. Define, quote, or label significant works of literature.
2. Summarize, interpret or describe, from a historical perspective, the role of literature in society.
3. Demonstrate interrelationships or connections with other subject areas.
4. Recognize methods by which pattern and meaning are found.
5. Integrate and engage, through literature and the arts, one’s own and other cultures.
6. Develop expertise and sophistication in the conventions and techniques of literature, and also in critiquing those methods.
7. Demonstrate critical thinking about American literary traditions.
Learning Outcomes for Western Culture:
1. Describe the origins and evolution of important features of Western culture.
2. Differentiate and describe events, movements, ideas or artistic achievements of Western culture.
3. Demonstrate interrelationships or connections with other subject areas.
4. Analyze events, movements, ideas or artistic achievements of Western culture in a broad context.
5. Compare past and present American culture and institutions, and make future predictions.
6. Formulate a viewpoint on contemporary American society in all its institutional, social, and cultural complexity.
7. Demonstrate critical thinking about American literature in cultural contexts.

Evaluation of student performance:
1) Class attendance is mandatory. We will be, for ten weeks, a community of readers, and you will learn much from one another, both by positive and negative challenges, about what the literature has to show and ask.
2) At least five brief exercises of two types: a) in-class (a series of brief questions on the readings for that day, the concept of the week [i.e., Modernism], explications of brief passages, etc.) and b) out-of-class (a single question that must be answered in a well organized expository paragraph [a paragraph = at least 350 words]). Each out-of-class exercise will have its own due-date, and NO LATE EXPOSITIONS WILL BE ACCEPTED. Total: 35%
3) Midterm Examination, Expository paragraphs and short answer. 25%
4) Final Examination, comprehensive, essay and short-answer questions. 40%

Required Texts:
Donald Barthelme, The Dead Father
Carver /Jenks, eds., American Short Story Masterpieces [ASSM]
Carson McCullers, The Heart Is a Lonely Hunter
William Maxwell, So Long, See You Tomorrow
Peter Taylor, A Woman of Means
Robert Penn Warren/Albert Erskine, eds., Short Story Masterpieces [SSM]
Tennessee Williams, Streetcar Named Desire
J.D. McClatchy, ed., Contemporary American Poetry [CAP]
Numerous Background Handouts on Blackboard [B]

Statement Regarding Disability Access Services:
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Link to Statement of Expectations for Student Conduct:
http://oregonstate.edu/admin/stucon/achon.htm
## SCHEDULE OF ASSIGNED READINGS

<table>
<thead>
<tr>
<th>Date</th>
<th>Readings</th>
</tr>
</thead>
<tbody>
<tr>
<td>March 28</td>
<td>INTRODUCTION</td>
</tr>
<tr>
<td>March 30</td>
<td>T. S. Eliot, &quot;The Hollow Men,&quot; &quot;The Journey of the Magi&quot; <strong>B</strong></td>
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<tr>
<td>April 1</td>
<td>Anderson, “The Egg” SM31; Hemingway, &quot;Soldier's Home&quot; <strong>SSM193</strong></td>
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<tr>
<td>April 4</td>
<td>Poems: Wallace Stevens, William Carlos Williams, e. e. cummings <strong>B</strong></td>
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<tr>
<td>April 6</td>
<td>Fitzgerald, &quot;Winter Dreams&quot; <strong>SSM168</strong></td>
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<tr>
<td>April 8</td>
<td>Faulkner, &quot;Barn Burning&quot; <strong>SSM148</strong></td>
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<tr>
<td>April 11</td>
<td>Thurber, &quot;You Could Look It Up&quot; <strong>SSM479</strong></td>
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<tr>
<td>April 13</td>
<td>Poems: Robert Frost, Langston Hughes <strong>B</strong></td>
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<tr>
<td>April 15</td>
<td>McCarthy, &quot;Cruel and Barbarous Treatment&quot; <strong>SSM308</strong></td>
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<tr>
<td>April 18</td>
<td>Poems: Robert Lowell, Elizabeth Bishop, Theodore Roethke, James Wright <strong>CAP(B)</strong></td>
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<tr>
<td>April 20</td>
<td>Poems: Allen Ginsberg <strong>CAP(B)</strong></td>
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<tr>
<td>April 22</td>
<td>Poems: Amy Clampitt, Rita Dove, W. S. Merwin, Robert Haydn <strong>CAP(B)</strong></td>
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<tr>
<td>April 25</td>
<td>Williams, <em>Streetcar Named Desire</em></td>
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<tr>
<td>April 27</td>
<td><em>Streetcar Named Desire</em></td>
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<tr>
<td>April 29</td>
<td>McCullers, <em>The Heart Is a Lonely Hunter</em></td>
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<tr>
<td>May 2</td>
<td><em>The Heart Is a Lonely Hunter</em></td>
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<td>May 4</td>
<td>Welty, &quot;Why I Live at the P.O.&quot; <strong>SSM496</strong>; Taylor, &quot;A Spinster's Tale&quot; <strong>SSM455</strong></td>
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<tr>
<td>May 9</td>
<td>MIDTERM EXAMINATION</td>
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<tr>
<td>May 11</td>
<td>Peter Taylor, <em>A Woman of Means</em></td>
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<tr>
<td>May 13</td>
<td><em>A Woman of Means</em></td>
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<tr>
<td>May 16</td>
<td>Poems: Amy Clampitt, Rita Dove, W. S. Merwin, Robert Haydn <strong>CAP(B)</strong></td>
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<tr>
<td>May 18</td>
<td>Flannery O'Connor, “A Good Man Is Hard to Find” <strong>ASSM378</strong></td>
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<tr>
<td>May 20</td>
<td>Arthur Miller, “The Misfits” <strong>ASSM343</strong></td>
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<tr>
<td>May 23</td>
<td>Poems: Robert Hass, William Stafford, Sharon Olds <strong>CAP(B)</strong></td>
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<tr>
<td>May 25</td>
<td>Philip Roth, “The Conversion of the Jews” <strong>ASSM440</strong></td>
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<tr>
<td>May 27</td>
<td>John Updike, “The Christian Roommates” <strong>ASSM 461</strong></td>
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<tr>
<td>June 1</td>
<td>Barthelme, <em>The Dead Father</em></td>
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<tr>
<td>June 3</td>
<td><em>The Dead Father</em></td>
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</tbody>
</table>
Rationale for conversion: The conversion will allow students to study a broader historical range of literature by American minority groups, offering a fuller sense of context by adding readings and increasing the length and complexity of analytical writing assignments. A 5-7 page critical essay will be added, requiring students to consult at least one outside source as research for the essay. Instruction includes introduction to print and non-print resources, such as digital collections, MLA (Modern Language Association) online data bases, web resources, and citations appropriate to topic.
This course continues to meet all outcomes for DPD and Literature and the Arts.

The 4 credit version will:
• Add research instruction (digital and print resources)
• Add 5-7 page critical essay.
This is the 3 credit generic version, last taught.

Course Description:
Study of the literature of American minorities: North American Indian, black, Chicano/Chicana, Asian, Middle Eastern, gay and lesbian. Not offered every year.

Student learning outcomes:
• Identify key authors and themes within the literature of the minority group under consideration;
• Relate literary forms, styles, and content to the cultural contexts (within and without the minority group) in which works were written, published, and read;
• Account simultaneously for literary, political, and social imperatives as they variously influence different authors;
• Demonstrate general skills in reading comprehension, critical thinking, literary analysis, research (digital and print sources) and academic writing in the humanities.

Learning Outcomes for Difference, Power, and Discrimination:
1. Understand and analyze the pressures and power inequities brought to bear on minority authors by dominant publishing industries and normative standards of literary canonization;
2. Describe how the literature of American minorities negotiates, resists, or otherwise engages its own imperatives as well as those of U.S. culture at large;
3. Demonstrate facility in explaining how cultural patterns of understanding difference give rise to structural, institutional, and ideological discrimination;
4. Analyze the mechanisms of power and discrimination from literary perspectives as well as by using methodologies drawn from history, art history, and sociology.
Learning Outcomes for Literature and the Arts:
1. Define, quote, or label significant works of literature.
2. Summarize, interpret or describe, from a historical perspective, the role of literature in society.
3. Demonstrate interrelationships or connections with other subject areas.
4. Recognize methods by which pattern and meaning are found.
5. Integrate and engage, through literature and the arts, one’s own and other cultures.
6. Develop expertise and sophistication in the conventions and techniques of literature, and also in critiquing those methods.
7. Demonstrate critical thinking skills.

Evaluation of student performance: Midterm exam (25%), one research project on the historical situation of a particular work (12.5%), one 4-5 page essay on an assigned topic (12.5%), one 5-7 page critical essay incorporating research from at least one secondary source (25%), and a final examination (25%).

Statement Regarding Disability Access Services:
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Topic: Gay and Lesbian Literature, 1880-present

Required Texts:
Henry James, Selected Stories
Willa Cather, The Professor’s House
Djuna Barnes, Nightwood
Gertrude Stein, Tender Buttons
Christopher Isherwood, A Single Man
Hart Crane, Poems
Rita Mae Brown, Rubyfruit Jungle
Mark Doty, Heaven’s Coast

SCHEDULE OF ASSIGNED READINGS

Week One: James, “The Figure in the Carpet”; James, “The Middle Years”
Week Two: James, “The Beast in the Jungle”; “The Author of Beltraffio”; “The Jolly Corner”
Week Three: Barnes, Nightwood
Week Four: Cather, The Professor’s House
Week Five: Cather, The Professor’s House (cont.); Hart Crane, selections from White Buildings
Week Six: Crane, The Bridge
Week Seven: Stein, Tender Buttons; Isherwood, A Single Man
Week Eight: Isherwood, A Single Man (cont.); Brown, Rubyfruit Jungle
Week Nine: Brown, Rubyfruit Jungle (cont.); Doty, Heaven’s Coast
Week Ten: Doty, Heaven’s Coast
English 265
Films for the Future

4 Credits
No prerequisites

Rationale for conversion: The conversion will give students greater opportunity to practice critical thinking and writing and to develop research skills by increasing the length and complexity of analytical writing assignments. A 5-7 page critical essay will be added requiring students to consult at least one outside source as a research for the essay. Instruction includes introduction to print and non-print resources, such as digital collections, MLA (Modern Language Association) online data bases, web resources, and citations appropriate to topic.

This course continues to meet all Baccalaureate Core criteria for Literature and the Arts.

The 4 credit version will:
- Add research instruction (digital and print resources)
- Add 5-7 page critical essay.

This syllabus is the 4 credit version.

Course Description

Student Learning Outcomes

This is an ambitious course with three parallel academic goals.

1. To introduce students to an international history of film from its very beginnings in the 1890s through the onset of World War II. Of particular interest and import will be the key film movements (formalism, expressionism, etc.) and the evolution of American studio film production (with a focus on various important film genres and auteurs).
2. To get students to start thinking and writing about film critically – to get students to begin to appreciate film studies as a scholarly discipline. A great deal of attention will be paid to the relationship between film and society / film and history. A number of possible cultural/historical models will be explored.
3. To provide students with something approaching a film literacy – to familiarize students with 15-20 films they really need to see if they are to understand and appreciate film in a sophisticated way.

Learning outcomes for Literature and the Arts

1. Define, quote or label significant films.
2. Summarize, interpret or describe, from a historical perspective, the role of film in society.
3. Demonstrate interrelationships or connections with other subject areas.
4. Recognize methods by which pattern and meaning are found.
5. Integrate and engage, through literature, film and the arts, one’s own and other cultures.
6. Develop expertise and sophistication in the conventions and techniques of literature, and also in critiquing those methods.
7. Demonstrate critical thinking about cinematic approaches.

**Evaluation of student performance:** The midterm is worth 25% of the grade. The final paper is worth 25% of the grade. And the 2-hour comprehensive final is worth 50% of the grade.

**Statement Regarding Disability Access Services:**
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**Texts:**
Elsaesser, *Metropolis*
Frayling, *Things to Come*
Sinclair, *Crash*
Bukatman, *Blade Runner*
Clover, *The Matrix*
French, *The Terminator*

**Screenings and weekly topics:**

Week one: THE URBAN LANDSCAPE AND THE FUTURE OF LABOR
*Metropolis* (Lang, 1927)

Week two TOTALITARIANISM AND THE PERPETUAL WARFARE STATE
*1984* (Radford, 1984)

Week three CRIME AND PUNISHMENT
*A Clockwork Orange* (Kubrick, 1971)
*Escape from New York* (Carpenter, 1982)

Week four HUMANITY AND SIMULACRA
*Alphaville* (Godard, 1965)
*Blade Runner* (Scott, 1982)

Week five MEN AND MACHINES, PART 1
*The Matrix* (Wachowski, 1999)

Week six MEN AND MACHINES, PART 2
*Terminator 2: Judgment Day* (James Cameron, 1991)

Week seven CARS AND SEX AND DEATH
Crash (Cronenberg, 1996)

Week eight DISEASE AND MEMORY
La Jetee (Marker, 1962)
12 Monkeys (Gilliam, 1995)

Week nine CAPITALISM AND THE MONSTROUS
Alien (Scott, 1979)
Aliens (Cameron, 1986)

Week ten VIOLENCE AND THE FUTURE OF MASCULINITY
Fight Club (Fincher, 1999)

Readings and Assignments:

Week two: Things to Come (Menzies, 1936) screening in class

Week three: Things to Come screening in class
Frayling, Things to Come

Week four: Elsaesser, Metropolis

Week five: Clover, The Matrix

Week seven: French, The Terminator

Week eight: Sinclair, Crash

Week ten: Final paper – a critical essay focusing on one or more of the films screened in class. This essay should incorporate outside research: please consult at least one secondary source relating to your topic. General criteria for evaluating essays: 1. Ideas: the strength and thoughtfulness of the essay’s concerns, 2) Focus: the care and reasonableness with which the essay selects, adheres to, and supports its thesis, 3. Organization: the coherence and logic with which the essay presents its ideas, 4. Style: the essay’s readability: are its language and sentence development appropriate for college-level prose, 5. Mechanics: adherence to conventions of spelling, punctuation, documentation, and other grammatical practices. 6. Appropriate use of research (digital and print resources).

Exam week: Final comprehensive exam on screenings and readings assigned for weeks 1-10. The exam is composed of short essays on each of seven video clips from the films screened from the class and ten brief (3-sentence-long) ID’s (key events and people from film history).
THE BIBLE AS LITERATURE
Eng 275
4 credits
No prerequisites

Rationale for conversion: the conversion will give students greater opportunity to practice critical thinking and writing and to develop research skills by increasing the length and complexity of analytical writing assignments. A 5-7 page critical essay will be added requiring students to consult at least one outside source as research for the essay. Instruction includes introduction to print and non-print resources, such as digital collections, MLA (Modern Language Association) online data bases, web resources, and citations appropriate to topic.

This course continues to meet all outcomes for Literature and the Arts.

The 4 credit version will:
- Add research skills (digital and print resources)
- Add 5-7 page critical paper.
The core syllabus is the 3 credit version last taught.

Course Description:
Biblical structure, literary types, ideas, influences.

Student Learning Outcomes:
- Identify key authors and texts of the Old and New Testament
- Analyze and identify central literary genres, conventions during the Old and New Testament periods
- Account for and explain historical trends and issues that affected the development of Biblical literature and culture during these eras
- Demonstrate general skills in reading comprehension, critical thinking, literary analysis, and academic writing in the humanities

This course meets the requirements for bacc core courses in Literature and the Arts.

Learning Outcomes for Literature and the Arts:
1. Define, quote, or label significant works of Biblical literature.
2. Summarize, interpret or describe, from an historical perspective, the role of literature in society.
3. Demonstrate interrelationships or connections with other subject areas.
4. Recognize methods by which pattern and meaning are found.
5. Integrate and engage, through literature and the arts, one’s own and other cultures.
6. Develop expertise and sophistication in the conventions and techniques of literature, and also in critiquing those methods.
7. Demonstrate critical thinking about literary traditions and Biblical contexts.
Evaluation of student performance:
Two hour-long exams during the term (25% each), daily in-class informal writing and participation (10%), **one 5-7 page critical essay incorporating research from at least one secondary source (20%)**, and a final examination (20%). Each of the exams will include an out-of-class, 500 word essay assignment. Topics will develop from the daily in-class informal writing.

Text: The Oxford Annotated Bible, New Revised Standard Version

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Syllabus:

**Week 1**

*Perspective I: Faith is Expressed through the Language and Assumptions of Particular Cultures*

three examples:
- Genesis 19:1-11: part of the Sodom and Gomorrah story
- Psalm 137: “by the rivers of Babylon we wept”

*a broad outline of the history of the events narrated in the Old Testament*
- Exodus 3:1-20: the story of the Burning Bush as a summary of the story of the Passover
- Exodus 12:1-28: the Passover meal
- Exodus 15:21: the Song of Miriam
- 1 Samuel 16:11-13: the anointing of David
- 2 Samuel 12:1-5: the prophet Nathan rebukes King David
- Psalm 137: the Exile revisited
- Isaiah 9:2-7 and 11:1-9: the hope for a new “Messiah”

*a broad outline of the history of the events narrated in the New Testament*
- Luke 1:67-79: the “Benedictus” as a summary of the history leading to Jesus
- Mark 8:27-30, 9:2-4: Jesus is the Messiah, is seen with Moses on the mountain
- Mark 14:12-25: the Last Supper as a revised Passover meal

**Week 2**

*Perspective II: Faith is Expressed through Literary Genre and Form*

in-class exercise: genre in selected Old Testament readings (bring your Bible)
- Genesis chapters 1-3: the creation story as “myth”
Genesis 29:1-12: Jacob at the well as “legend”
Job chapters 1-2: an example of “folktale”
an outline of the books of the Old and New Testament:
a map, in light of genre and history--where everything is and how to find it

Week 3
Perspective III: Faith is Expressed
through the Process of Redaction and Canonization
Genesis chapters 1 and 2 revisited
Genesis chapters 6 through 8: Noah and the Flood
Luke 1:1-4 and 1 Corinthians 15:1-8: what has been “handed down”
a history of the canonization of the Old and New Testaments

Week 4
Perspective IV: Faith is Expressed
through Concrete Details and Patterns of Imagery
concreteness and pattern in Genesis:
Genesis chapter 22: the story of the Sacrifice of Isaac
skim the 5 genealogies in Genesis:
Genesis 25:21-33:20: the Jacob stories

Week 5
concreteness and pattern in Mark
Mark 4:35-41: calming the storm
Mark 1:40-45: the healing of the leper and the “Messianic Secret”
an outline of the underlying structure of Mark (and so of the basic structure of Matthew and Luke, as well):
1:9-11: the Baptism
8:22:-26: Blind Man of Bethsaida
8:27-38: Pre-Transfiguration Discourse
9:2-8: the Transfiguration
9:33-37: an Argument
10:46-52: Blind Bartimaeus
15:33-41: The Crucifixion

First Exam

Week 6
Mark 16:1-8: the Resurrection account
v. Gibson’s The Passion of the Christ
(see also, quickly, John 20:1-18)
the “Synoptic” question: what Matthew and Luke add to Mark’s outline:

**Week 7**

**Perspective V: Faith is Expressed through Multiple Narratives and from Multiple Points of View**
Luke 1:1-4: the definition of the genre of “Gospel” revisited
John 20:30-31: selectivity and purpose

**Second Exam**

**Week 8**

Matthew 5:3 and Luke 6:20: the Beatitudes revisited
the special case of John: Mark and John and the Passion Narrative:
Mark 8:34-38, 14:32-42, 15:21, 15:33, and 15:34
Gibson’s Garden: another scene from *The Passion of Christ*

return to the Old Testament in this light:
Leviticus chapter 26; Jeremiah 3:12-14; 15:6; 15:19;
Job chapters 38-40; Psalms 22 and 23

**Week 9**

**Perspective VI: Faith is Expressed through Discrete Pieces of Theological Reflection and Moral Teaching in the Old Testament**
Psalm 36:8-10: *hesed*, or steadfast love
Deuteronomy 6:4-5: the *shema*
Exodus 20:1-17: the 10 Commandments
Exodus chapter 21 (skim): a sample of the Covenant Code
Leviticus chapters 18-19 (skim): a sample of the Holiness Code

in the New Testament
Luke 15:11-32: Parable of the Prodigal Son
Matthew chapter 13: 7 parables
Matthew chapters 5-7: the Sermon on the Mount
esp. the Beatitudes: 5:1-13
on divorce: 5:31-32
the Lilies of the Field: 6:24-34
The Greatest Commandment: Matthew 22:34-40
(and see Deut 6:4-5 and Lev 19:18)
Dying-to-Self: Mark 8:34-36
The Kenosis Hymn: Philippians 2:5-11
Week 10

_the issue of the resurrection_
Psalm 30 and Ezekiel 37:1-14: the afterlife in the Old Testament
John 11:25-26: I am the Resurrection and the Life
1 Corinthians 15:1-22: Paul interpreting the resurrection
Galatians 2:20: Christ is in me
John 21:1-14: the complexity of this embodied in the narrative

_the issue of the identity of Jesus_
Psalm 8:4, Ezekiel 2:1: Son of Man in the Old Testament
Hosea 11:1: Israel as the Son of God
Luke 3:38: Adam as the Son of God
John 3:16 and Mark 1:1: Jesus as the Son of God
Mark 15:39n: Jesus as a Son of God
Mark 8:27-33: Who do you say I am? (messiah)
John 1:1-5, or John 14:8-11: I am in the Father and the Father in me
Philippians 2:6-7: though he was in the form of God
Colossians 1:11-20: first born of all creation
Mark 15:22-39: these multiple points of view embodied in the narrative

Final Exam
Critical Essays Due—[This writing assignment is an addition to the current syllabus to justify the 4th credit hour]

Assignment: write a 5-7 page critical essay on one more of the readings we’ve covered this term. The essay should incorporate outside research: please consult at least one secondary source relating to your topic. This may be another work contemporary with your text or a current critical appraisal of your chosen text. Please consult the general guide for evaluating essays as given below:

General criteria for evaluating essays: 1) Ideas: the strength and thoughtfulness of the essay’s concerns. 2) Focus: the care and reasonableness with which the essay selects, adheres to, and supports its thesis. 3) Organization: the coherence and logic with which the essay presents its ideas. 4) Style: the essay’s readability. 5) Mechanics: adherence to conventions of standard written English.
BRITISH PROSE
ENG 311
4 credits
No co- or prerequisites
Writing Intensive Course

Rationale for conversion: The conversion will give students more exposure to primary texts, secondary texts and/or online resources. It will also give students greater opportunity to practice critical thinking and writing and to develop research skills by increasing the length and complexity of analytical writing assignments and raising research expectations. One additional text has been added and the research requirement has been increased to at least four to five outside research sources for the two final drafts; the length requirements for those drafts have also been increased to 1250 words each. This course continues to meet all WIC criteria.

The four credit version adds:
• Instruction in research skills, digital and print.
• More extensive writing in length and complexity
• An additional text.
The core syllabus is the generic three credit syllabus. The course was revised and approved in 2007-08 with revision in the British Literature curriculum, but has not yet been taught.

Course Description: An introduction to the prose genre in British literature with intensive practice in reading and writing practices for literary study. Intended as a bridge between 200-level literature surveys and 400-level courses in advanced literary studies. Satisfies WIC requirement.

Student Learning Outcomes:
• Identify the characteristics of prose as a genre
• Analyze a selection of prose texts from the Middle Ages in a way that demonstrates critical reading, thinking, and writing skills appropriate for advanced literary study
• Articulate important concerns and developments in medieval culture, society, and history by relating them to the prose of the period
• Demonstrate knowledge of writing processes by
  o Building written documents in stages
  o Reviewing work-in-progress in collaborative peer groups for purposes other than editing

This course meets the requirements for Writing Intensive Curriculum courses.

WIC: In order to satisfy the requirements for a writing-intensive course, students will do substantial writing both in and out of class. Both formal writing assignments will include a prewriting exercise (250 words), a first draft (750 words), and a revised final draft (1000 words). Students will receive instructor feedback on the prewriting exercises and peer feedback on the first drafts in order to help strengthen the final drafts. In total, students will write a minimum of 1500 words through in-class and informal writing (especially close reading exercises or exercises
in which students take a stand on an issue and find textual evidence to support their view), 500 words in prewriting exercises, 1500 words in first drafts, and 2000 words in revised drafts. Each revised draft will also incorporate several secondary sources, cited according to MLA style guidelines.

**Evaluation of Student Performance:** Attendance & participation; in-class and informal writing; two sequences of writing assignments culminating in revised essays (1000 words each) that will be graded on use of close reading skills, specificity and originality of argument, and mechanics; reading quizzes. Final grades will be determined as follows: 10% attendance/participation, 10% reading quizzes, 40% first sequence of writing assignments, and 40% second sequence of writing assignments.

**Required Texts:**
- *Anthology of British Literature: The Medieval Period* (Broadview)
- *Companion to Middle English Prose* (D.S. Brewer)
- Andrew Galloway, *Medieval Literature and Culture*

*This text represents additional readings added to the syllabus to justify the fourth credit hour.

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**Class Content:**
- **Week One:** Introduction to Medieval Prose
- **Week Two:** Old English Prose
  - Bede; the Anglo-Saxon Chronicle
- **Week Three:** Fiction
  - Geoffrey Chaucer
- **Week Four:** Fiction
  - Sir Thomas Malory
- **Week Five:** Fiction
  - Sir Thomas Malory
- **Week Six:** Historical Narratives
  - Geoffrey of Monmouth; Sir John Mandeville
- **Week Seven:** Historical Narratives
  - Prose in Crisis (The Black Death, The Hundred Years’ War, The 1381 Uprising)
- **Week Eight:** Religious Prose
  - Ancrene Wisse; Julian of Norwich
- **Week Nine:** Religious Prose
  - Margery Kempe; Lollard texts
- **Week Ten:** Prose in Print
Writing Assignment Sequence 1

Stage 1: Prewriting Exercise (250 words)
Due date: 2nd week of the term
Task: Choose one point of form or content on which Bede and the Chronicle differ (however subtle that difference might be). Articulate the argument you’d like to make about this specific difference and then choose two pairs of quotes that you could use to support your argument. Copy these quotes and write a brief analysis of each (discussing why specific words or images are important and how this quote develops your argument).
Format: typed with your name & a page number on each page
Feedback: The instructor will respond to the prewriting exercises with written comments.
Criteria for Evaluation: Prewriting exercises will be graded satisfactory/unsatisfactory primarily based on how well they fulfill the task requirements and how completely they analyze each quote.

Stage 2: Rough Draft (750 words)
Due date: 4th week of the term
Task: Using your prewriting exercise as a basis (but taking into account instructor comments and adding, deleting, or changing as desired), write a complete rough draft of a paper that includes a specific argument about the difference between the two texts and develops that argument through textual analysis.
Format: typed and double-spaced with your name & a page number on each page
Feedback: Rough drafts will receive feedback in peer workshop groups.
Criteria for Evaluation: Rough drafts will be graded satisfactory/unsatisfactory primarily on whether they meet the length requirement and contain an argument and textual analysis.

Stage 3: Polished Draft (1250 words)**
Due date: 5th week of the term
Task: Using your rough draft as a basis (but taking into account peer comments and adding, deleting, or changing as desired), write a polished draft of the paper. You must also cite at least four secondary sources, following the guidelines of the MLA Stylesheet.
Format: typed and double-spaced with your name & a page number on each page
Feedback: The polished draft will receive a letter grade and written comments from the instructor.
Criteria for Evaluation: Polished drafts will be graded primarily on the specificity and originality of the argument, the detail and complexity of the textual analysis, and the skillful integration of secondary sources, with some consideration given to mechanics (spelling, grammar, etc.).

Writing Assignment Sequence 2

Stage 1: Prewriting Exercise (250 words)
Due date: 6th week of the term
Task: Choose one point of form or content on which Geoffry of Monmouth and Malory’s versions of the Arthur story differ (however subtle that difference might be). Articulate the argument you’d like to make about this specific difference and then choose two pairs of quotes that you could use to support your argument. Copy these quotes and write a brief analysis of
each (discussing why specific words or images are important and how this quote develops your argument).

Feedback: The instructor will respond to the prewriting exercises with written comments.
Criteria for Evaluation: Prewriting exercises will be graded satisfactory/unsatisfactory primarily based on how well they fulfill the task requirements and how completely they analyze each quote.

Stage 2: Rough Draft (750 words)
Due date: 7th week of the term
Task: Using your prewriting exercise as a basis (but taking into account instructor comments and adding, deleting, or changing as desired), write a complete rough draft of a paper that includes a specific argument about the difference between the two texts and develops that argument through textual analysis.
Feedback: Rough drafts will receive feedback in peer workshop groups.
Criteria for Evaluation: Rough drafts will be graded satisfactory/unsatisfactory primarily on whether they meet the length requirement and contain an argument and textual analysis.

Stage 3: Polished Draft (1250 words)**
Due date: 9th week of the term
Task: Using your rough draft as a basis (but taking into account peer comments and adding, deleting, or changing as desired), write a polished draft of the paper. You must also cite at least five secondary sources, following the guidelines of the MLA Stylesheet.
Feedback: The polished draft will receive a letter grade and written comments from the instructor.
Criteria for Evaluation: Polished drafts will be graded primarily on the specificity and originality of the argument, the detail and complexity of the textual analysis, and the skillful integration of secondary sources, with some consideration given to mechanics (spelling, grammar, etc.).

**These assignments have been expanded to include a requirement of at least four to five outside research sources to justify the fourth credit hour.
Studies in British Drama  
English 312  
4 Credits; 3 hours lecture per week  
No prerequisites  
Writing Intensive Course

Rationale for Conversion: The conversion will give students greater opportunity to read more widely in the focus of the course and to practice critical thinking and writing. The conversion will increase the number of primary and secondary texts and/or online resources needed for student research as well as allow a greater understanding of how best to select and deploy this research toward the composition of an analytical writing assignment of much greater length and complexity than previously warranted.

This course continues to meet all WIC criteria.

The four credit version will:
- Add primary and secondary print texts.
- Add and provide instruction in online resources for the study of British Drama.
- Increase length and complexity of critical writing.

This syllabus is the 3 credit generic version of a recently approved course.

COURSE DESCRIPTION: A mid-level study of the genre of dramatic arts in British literature with intensive practice in reading and writing skills for literary study. This course is intended as a bridge between 200-level literature surveys and 400-level courses in advanced literary studies. Satisfies WIC requirement. This is a three credit course.

GOALS AND SCOPE: The goal of this class is to give each student a working knowledge of the dramaturgical, cultural, political, and philosophical aspects of British drama through a study of various eras from term to term. Iterations of the course may range from Medieval Drama, Restoration to 19th Century Drama, or Modernist to Contemporary Drama. In each version the course will focus on a study of a selection of key playwrights of each period as they can be set against relevant movements, issues, and schools of drama. Students will be responsible for the assigned readings as they are due in accordance with the syllabus (assignments are to be completed by the end of the week in which they appear unless otherwise indicated). The scope of the class will link the texts of the dramas with relevant historical, aesthetic, and cultural contexts. Through both formal lecture and assigned background readings, students will be expected to introduce these contexts as aspects of their interpretations.

STUDENT LEARNING OUTCOMES: Student will be expected to synthesize newly acquired knowledge of the cultural and aesthetic contexts of a selected era of British drama with close-reading-based interpretations of individual plays. Students will also be expected to explain in written form the changes in dramaturgy that some key plays brought to the landscape of British drama. Students will be expected to compose a lucid, cogent, and well researched longer essay on one of the plays focused on in class. As a WIC class, students will be expected to improve
their prose style and research skills through revision writing assignments.

**ASSESSMENT:** Two in-class essay assignments. Pre-writing exercises and a rough draft of a traditional critical essay culminating in a revised final draft (2000-2500 words each) that will be graded on use of research, close-reading skills, specificity of argument, and mechanics.

**WIC:** To satisfy the requirements for writing-intensive curriculum, students will do substantial writing both in and out of class. The formal essay writing assignment will include a prewriting exercise (500 words), a first draft (2000 words), and a revised final draft (2000-2500 words). Students will receive instructor feedback on the prewriting exercises and on the first draft in order to help strengthen the final drafts. Students will also write freely in several classes to total around 500 words. Finally, students will sit for two formal in-class essay assignments at the midterm and final. In total, the in-class formal essays will total around 1,500 words.

**Stage 1: Prewriting Exercise (500 words)**
**Due date:** 4th week of the term  
**Task:** Choose one scene form one of the plays previously discussed in class. Articulate the argument you’d like to make about this specific scene as it relates to a thematic issue in the drama. Using at least four quotes to support your argument, explain by way of close-reading in formal paragraph form how the language of the scene implies the stated thematic issues.  
**Format:** typed with your name & a page number on each page  
**Feedback:** The instructor will respond to the prewriting exercises with written comments.  
**Criteria for Evaluation:** Prewriting exercises will be graded satisfactory/unsatisfactory primarily based on how well they fulfill the task requirements and how completely they analyze each quote.

**Stage 2: Rough Draft (2000 words)**
**Due date:** 5th week of the term  
**Task:** Using your prewriting exercise as a basis (but taking into account instructor comments and adding, deleting, or changing as desired) as well as at least two researched secondary sources on the play, write a complete rough draft of a paper that includes a specific argument surrounding the thematic concerns of one of the dramas we’ve studied in class.  
**Format:** typed and double-spaced with your name & a page number on each page  
**Feedback:** Rough drafts will receive evaluative comments on substance and style from instructor.  
**Criteria for Evaluation:** Rough drafts will be graded with non-permanent formal grades (A through F) primarily on whether they meet the length requirement, contain a cogent argument and a thorough, insightful, and lucidly written textual analysis.

**Stage 3: Polished of Final Draft (2000-2500 words)**
**Due date:** 8th week of the term  
**Task:** Using your rough draft as a basis (but taking into account peer comments and adding, deleting, or changing as desired), write a polished draft of the paper.  
**Format:** typed and double-spaced with your name & a page number on each page  
**Feedback:** The polished draft will receive a letter grade and written comments from the instructor.  
**Criteria for Evaluation:** Polished drafts will be graded on the clarity and cogency of argument as
regards play’s themes, use of research, and the detail and complexity of the textual analysis with some consideration given to mechanics (spelling, grammar, clarity of thought, etc.).

EVALUATION OF STUDENT PERFORMANCE: The evaluative tools for the undergraduate will be in-class formal essays (mid-term and final in-class forms), and the formal critical essay. The formal essay involves research on the student’s topic, support drawn from the course’s background readings, and careful close-readings of subject text(s). Students will be expected to write in a clear, organized, and detailed manner on the examinations, and to be able to implement the skills of organized and informed essay writing for the paper. Final grades will be determined by the average of three unequally weighted grades (30% for mid-term, 40% paper, 30% for final).

Statement Regarding Disability Access Services:
Accommodations are collaborative efforts between students, faculty, and Disability Access Services (DAS). Students with accommodations approved through DAS are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through DAS should contact DAS immediately at 737-4098.

ATTENDANCE: Students will be allowed one (1) unexcused absence. If more absences accrue by the end of the semester, I reserve the right to question the student and possibly count the absences against him/her in the tabulation of his/her final grade. Please limit excused absences as well: schedule all appointments or things such as rides home outside of class time. If you are ill please contact me before the class that you will miss. Please don't call me the day before a paper is due and tell me you're dying of a bad hangover. Finally, I begin my class at the specified time; please be prompt.

PAPERS: One paper is mandatory for undergraduates. In final draft papers are to be formal critical essays: they should introduce and map the historical/biographical/critical framework for the subject text and theme to be pursued. They should then conduct a “close-reading” of the work in question so as to prove the thesis. The paper will be due during the latter half of the course and should be about an eight-to-ten page (2000-2500 words) piece on a selected work. Papers are to be typed, doubled-spaced, and free of spelling, grammatical and typographical errors. Papers are to be formal essays, containing contextually relevant introductions, coherent and complex theses, sustained and detailed arguments, and thoughtful conclusions. Sentence structure must be clear and concise; paragraph unity and overall organization must be readily apparent. Each page of your paper must have your name and page number in the upper right hand corner. Either MLA or Chicago Manual of Style method of citation and documentation will be acceptable. Each paper must be given an original title. No cover page is necessary: please title the first page of the essay and paper clip all pages together. Five (5) background and/or critical sources are mandatory for final drafts. The writer must cite the text or secondary source in each instance of quotation.

LATE PAPERS: I accept no late papers. If a student does not submit either the rough of final draft of the paper during the class meeting it is due (and not later on that same day) he/she will receive an F for that assignment.
EXAMINATIONS: At the mid-term and final, in lieu of any kind of identify or multiple-choice examinations, a formal in-class essay assignment will be completed in the period of time during which the class meets. The format for these essays may change depending on the weekly setting of the course (MWF or TTH), because the fifty-minute class does not lend itself to all in-class essay questions. The final in either case will be a two-hour, in-class essay.

CONFERENCES: There may or may not be mandatory conferences; however, I'm always available for help or to further our classroom discussion. Often students want to speak about a paper before it is due; I am available during my office hours or by appointment.

ACADEMIC DISHONESTY: Be sure you realize exactly what qualifies as plagiarism and what does not; explicit procedures taken for the discovery of academic dishonesty can be found in the “Academic Regulations” section of the current Schedule of Classes. I will pursue to the letter of the University’s stated policies any case of plagiarism I may discover. Link to Statement of Expectations for Student Conduct: http://oregonstate.edu/admin/stucon/achon.htm

LEARNING RESOURCES: Texts in the course are as follows (in each instance, please obtain the exact edition given here):

*Masterpieces of Modern British and Irish Drama*, Sanford Sterlicht, editor (Greenwood, 2005).

Packet of Course Materials, Circulation Desk, Valley Library

SYLLABUS

APRIL

Week of 2nd: Introductory Lectures on Victorianism, Ibsenism, Modernism, Theater of Absurd.
    Read Oscar Wilde: *Importance of Being Ernest; Ideal Husband* (1890’s)
Week of 9th: George Bernard Shaw: read excerpts from *The Quintessence of Ibsenism*; read as well Mrs. Warren’s Profession; Heartbreak House (1890’s-1920’s)
Week of 16th: Irish Rising: read John Millington Synge’s *Playboy of the Western World*; read also Sean O’Casey’s *The Plow and the Stars* and Silver Tassie (1907-1020’s)
Week of 23rd: 20th Century Politics of Love: read James Joyce’s *Exiles* (1918) **PRE-WRITING EXERCISE ON PAPER TOPIC DUE THIS WEEK.**
Week of 30th: Tie up Modernist and Irish Drama. **MID-TERM EXAMINATION**

MAY

Week of 7th: Post-W. W. II Absurdities of Place, Time, and Language: read Samuel Beckett’s *Endgame and Waiting for Godot* (1940’s-1950’s)
Week of 14th: More English Absurdities: read Harold Pinter’s *The Dumbwaiter, Birthday Party,* and *The Homecoming* (1950’s-60’s). **ROUGH-DRAFT OF FINAL ESSAY DUE THIS WEEK.**
Week of 21st: Lost Generation: Read John Osborn’s *Look Back in Anger* (1950’s-60’s).
Week of 28th: Postcolonial Identity: Read Wole Soyinka’s *The Strong Breed* (1960’s) and Athol Fugard’s “Master Harold” and the Boys (1980’s). **FINAL DRAFT TERM PAPER**

JUNE

Week of 4th: Finish postcolonial drama, tie up loose ends **FINAL EXAMINATION TUESDAY, JUNE 12, IN OUR CLASSROOM**
STUDIES IN BRITISH POETRY: Continuities in 19th-Century Poetry
ENG 313
4 Credits
No Prerequisites
Writing Intensive Course

Rationale for conversion: The conversion will give students greater opportunity to practice critical thinking and writing about British poetry by requiring students to read an additional work of nineteenth-century poetic theory and by increasing the length and complexity of writing assignments as well as raising research expectations. The course continues to meet Baccalaureate Core criteria for a writing intensive course.

The four credit version will:
• add a work of poetic theory
• increase the length and complexity of required writing
• add instruction in research skills (digital and print).
The core syllabus represents the three credit generic version of the course.

Course Description:
An introduction to the poetry genre in British literature with intensive practice in reading and writing for literary study. (Writing Intensive Course)
This course traces the generic development of British poetry through the 19th century. We will begin with the revolution in poetry heralded in Wordsworth’s preface to *Lyrical Ballads*, using his emphasis on the democratization of poetry as a frame for considering the first and second generations of Romantics, especially Wordsworth, Coleridge, Shelley, and Keats. We will then study the Victorian poets Tennyson, the Brownings, Arnold, the Rossettis, Swinburne, and finally Hopkins by focusing on their debt to their Romantic predecessors. A Writing Intensive Course

Learning Outcomes:
* Identify the characteristics of poetry as a genre.
* Analyze a selection of British poems from the nineteenth century.
* Articulate important concerns and developments in nineteenth-century British culture, society, and history by relating them to the poetry of the periods.
* Demonstrate knowledge of writing processes by
  Building essays in stages
  Reviewing work-in-progress with peers


Course Requirements: class attendance and participation, one class report (5%), two 7-9-page formal essays (20% each), 4 informal writing assignments as outlined below (10% each), and a final examination (15%). The two essay assignments reflect an increased length of 2 pages each.]
Statement Regarding Disability Access Services:
Accommodations are collaborative efforts between students, faculty, and Disability Access Services (DAS). Students with accommodations approved through DAS are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through DAS should contact DAS immediately at 737-4098.

Note on Academic Honesty: Please familiarize yourself with the University’s Statement of Expectations for Student Conduct available at the following address:
http://oregonstate.edu/admin/stucon/achon.htm

WIC: In order to satisfy the requirements for a writing-intensive course, students will do substantial writing. Both formal writing assignments will include a prewriting exercise (250 words), a first draft (750 words), and a revised final draft (1000 words). Students will receive instructor feedback on the prewriting exercises and peer feedback on the first drafts in order to help strengthen the final drafts. In total, students will write a minimum of 1500 words through informal writing (especially close reading exercises or exercises in which students take a stand on an issue and find textual evidence to support their views), 500 words in prewriting exercises, 1500 words in first drafts, and 3000 words in revised drafts. [The revised draft word count reflects an addition of 1000 words.]

Syllabus
Week One
Introduction
William Wordsworth, From Preface to Lyrical Ballads and poems, pp. 219-51.
Week Two
Writing Assignment #1 Due
Samuel T. Coleridge, pp. 416-441.
Week Three
Coleridge poems, pp. 441-67; from Biographia Literaria, pp 467-86.
Percy B. Shelley, poems, 723-32; from A Defence of Poetry, pp. 698, 790-802.
Writing Assignment #2 Due
Week Four
Tu 22 John Keats, poems, and “To Autumn,” pp. 823-56.
Th 24 Keats poems, 872-86; letters, pp. 886-903.
Week Five
Retrospective on the Romantics; Draft of First Essay Due—in-class assignment
Elizabeth Barrett Browning, poems, pp. 69-82; 134; and Emily Bronte, poems pp 545-551.
Week Six
Alfred, Lord Tennyson, poems, pp. 156-75; First Essay Due (with peer’s comments and draft)
Tennyson, pp. 187-200
Week Seven
Tennyson, In Memoriam A.H. H., pp. 204-52. Writing Assignment #3 Due
Week Eight

Writing Assignment #4 Due
Christina Rossetti, poems, 848-70; Walter Bagehot, essay, 1308-19.

[The Bagehot essay reflects an additional assignment on nineteenth-century poetic theory.]

Week Nine
Dante Gabriel Rossetti, poems, pp. 806-832; Essays, 1329-45.

Draft Second Essay Due--in-class assignment

Week Ten
Gerard Manley Hopkins, poems, pp.1041-54; preface, pp.1355-57.

Second Essay Due (with peer’s comments and draft)
AMERICAN NOVEL SURVEY
ENG 317
4 Credits
No Prerequisites

Rationale for conversion: The conversion will give students greater opportunity to practice critical thinking and writing and to develop research skills by increasing the length and complexity of analytical writing assignments. A 5-7 page critical essay will be added requiring students to consult at least one outside source as research for the essay. Instruction includes introduction to print and non-print resources, such as digital collections, MLA (Modern Language Association) online data bases, web resources, and citations appropriate to topic. This course continues to meet all outcomes for Literature and the Arts and Western Culture.

The four credit version will:
• add a 5-7 page critical essay;
• add research instruction in digital and print sources;
• add a primary text.
The syllabus below is the three credit generic version with writing assignment updates.

Course Description:
The first term of a three-term chronological series on the American novel, with emphasis on major writers. The Beginnings through 1900: Lydia Child to Stephen Crane and Kate Chopin.

Student Learning Outcomes:
• Identify key authors and texts of the period (approximately 1800-1900)
• Analyze and identify central literary genres and conventions during the 19th century.
• Account for and explain historical trends and issues that affected the development of American literature and culture during this era.
• Demonstrate general skills in reading comprehension, critical thinking, literary analysis, and academic writing in the humanities.

This course meets the requirements for bacc core courses in Literature and the Arts and Western Culture.

Learning Outcomes for Literature and the Arts:
1. Define, quote, or label significant works of literature.
2. Summarize, interpret or describe, from a historical perspective, the role of literature in society.
3. Demonstrate interrelationships or connections with other subject areas.
4. Recognize methods by which pattern and meaning are found.
5. Integrate and engage, through literature and the arts, one’s own and other cultures.
6. Develop expertise and sophistication in the conventions and techniques of literature, and also in critiquing those methods.
7. Demonstrate critical thinking about American Literary traditions in the novel.
Learning Outcomes for Western Culture:
1. Describe the origins and evolution of important features of Western culture.
2. Differentiate and describe events, movements, ideas or artistic achievements of Western culture.
3. Demonstrate interrelationships or connections with other subject areas.
4. Analyze events, movements, ideas or artistic achievements of Western culture in a broad context.
5. Compare past and present American culture and institutions, and make future predictions,
6. Formulate a viewpoint on contemporary American society in all its institutional, social, and cultural complexity.
7. Demonstrate critical thinking skills.

Evaluation of student performance:
1. Class attendance is mandatory.
2. One midterm examination (25 points). 25%
3. Pass/No Pass Expository Exercises (See full explanation at “Assignments” on Blackboard. Do any 5 of the 18 possible.) 20%
4. A 5-7 page essay involving research in both internet and library sources. 20%
5. A comprehensive final examination. See sample on Blackboard. 35%

Required Texts:
Lydia Child, *Hobomok*
Nathaniel Hawthorne, *The Scarlet Letter*
Henry James, *Daisy Miller*
Stephen Crane, *The Red Badge of Courage*
Kate Chopin, *The Awakening*
Herman Melville, *Billy Budd, Sailor*
Information/Background Sheets (Blackboard) CODE: B

Statement Regarding Disability Access Services:
Accommodations are collaborative efforts between students, faculty, and Disability Access Services (DAS). Students with accommodations approved through DAS are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through DAS should contact DAS immediately at 737-4098.

Link to Statement of Expectations for Student Conduct:
http://oregonstate.edu/admin/stucon/achon.htm

SCHEDULE OF ASSIGNED READINGS
Note: It is very important that you complete each reading selection by the date of its appearance on the calendar. Also, monitor Blackboard (“Assignments” and “Course Documents”) for every class period.

September  
25  INTRODUCTION: The Novel as an Inherited Form
27  Child, *Hobomok*
29  *Hobomok*
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<td>Hawthorne, <em>The Scarlet Letter</em></td>
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<td>REALISM AS A REACTION TO ROMANTICISM (B)</td>
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<td>James, <em>Daisy Miller</em></td>
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<td>NATURALISM: REALISM PLUS SCIENTIFIC DETERMINISM (B)</td>
<td>Crane, <em>The Red Badge of Courage</em></td>
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Course Description:
The second term of a three-term chronological series on the American novel, with emphasis on major writers. 1900-1945: Edith Wharton and Gertrude Stein through Zora Neale Hurston and Nathanael West.

Student Learning Outcomes:
• Identify key authors and texts of the period (approximately 1900-1945)
• Analyze and identify central literary genres and conventions during the first half of the 20th century.
• Account for and explain historical trends and issues that affected the development of American literature and culture during this era.
• Demonstrate general skills in reading comprehension, critical thinking, literary analysis, and academic writing in the humanities.

This course meets the requirements for bacc core courses in Literature and the Arts and Western Culture.

Learning Outcomes for Literature and the Arts:
1. Define, quote, or label significant works of literature.
2. Summarize, interpret or describe, from a historical perspective, the role of literature in society.
3. Demonstrate interrelationships or connections with other subject areas.
4. Recognize methods by which pattern and meaning are found.
5. Integrate and engage, through literature and the arts, one’s own and other cultures.
6. Develop expertise and sophistication in the conventions and techniques of literature, and also in critiquing those methods.
7. Demonstrate critical thinking about literary traditions in the American novel.
Learning Outcomes for Western Culture:
1. Describe the origins and evolution of important features of Western culture.
2. Differentiate and describe events, movements, ideas or artistic achievements of Western culture.
3. Demonstrate interrelationships or connections with other subject areas.
4. Analyze events, movements, ideas or artistic achievements of Western culture in a broad context.
5. Compare past and present American culture and institutions, and make future predictions,
6. Formulate a viewpoint on contemporary American society in all its institutional, social, and cultural complexity.
7. Demonstrate critical thinking skills.

Evaluation of student performance:
1) Class attendance is mandatory.
2) Expository Responses. Questions will be posted on Blackboard for most class periods under “Assignments” and a heading “Writing #x of 16.” You must complete six (6) of these assignments, and 5 of the 6 must receive a ✓ or a ✓+ (i.e., only one ✓- paragraph can be counted). Each assignment will require as a response a single paragraph (about 350 words), and each will be due at the date specified. NO LATE WORK ACCEPTED. (6 x 3 = 18 points)
3) Essay. 5-7 page critical essay incorporating research (print and nonprint sources).
4) Midterm Examination. Exposition and explication. (22 points)
5) Final examination. Essay and shorter expository responses. (40 points plus 10 Extra Credit points)

TEXTS
Edith Wharton, *The Age of Innocence*
Charlotte Perkins Gilman, *Herland*
Jack London, *The Call of the Wild*
Ernest Hemingway, *The Sun Also Rises*
Gertrude Stein, *Paris France*
Henry Miller, *Tropic of Cancer*
Nathanael West, *The Day of the Locust*
Reading Selections on Blackboard Code: (B)

Statement Regarding Disability Access Services:
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Link to Statement of Expectations for Student Conduct:
http://oregonstate.edu/admin/stucon/achon.htm
**SCHEDULE OF ASSIGNED READINGS**

Note: It is very important that you complete each reading selection by the date of its appearance on the calendar. Also, monitor Blackboard (“Assignments” and “Course Documents”) for every class period.

<table>
<thead>
<tr>
<th>Month</th>
<th>Date</th>
<th>Reading</th>
</tr>
</thead>
<tbody>
<tr>
<td>January</td>
<td>09</td>
<td>Introduction</td>
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<tr>
<td></td>
<td>11</td>
<td>Wharton, <em>The Age of Innocence</em></td>
</tr>
<tr>
<td>January</td>
<td>16</td>
<td><em>The Age of Innocence</em></td>
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<td></td>
<td>18</td>
<td><em>The Age of Innocence</em></td>
</tr>
<tr>
<td>January</td>
<td>23</td>
<td><em>The Age of Innocence</em></td>
</tr>
<tr>
<td></td>
<td>25</td>
<td>Gilman, <em>Herland</em></td>
</tr>
<tr>
<td>February</td>
<td>01</td>
<td><em>The Call of the Wild</em></td>
</tr>
<tr>
<td>February</td>
<td>06</td>
<td>Hemingway, <em>The Sun Also Rises</em></td>
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<tr>
<td>February</td>
<td>08</td>
<td><em>The Sun Also Rises</em></td>
</tr>
<tr>
<td>February</td>
<td>13</td>
<td><em>The Sun Also Rises</em></td>
</tr>
<tr>
<td>February</td>
<td>15</td>
<td>finish <em>The Sun Also Rises</em>, MIDTERM EXAMINATION</td>
</tr>
<tr>
<td>February</td>
<td>20</td>
<td>Stein, <em>Paris France</em></td>
</tr>
<tr>
<td>February</td>
<td>22</td>
<td><em>Paris France</em></td>
</tr>
<tr>
<td>February</td>
<td>27</td>
<td>Miller, <em>Tropic of Cancer</em></td>
</tr>
<tr>
<td>March</td>
<td>01</td>
<td><em>Tropic of Cancer</em></td>
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<tr>
<td>March</td>
<td>06</td>
<td><em>Tropic of Cancer</em></td>
</tr>
<tr>
<td>March</td>
<td>08</td>
<td><em>Tropic of Cancer</em>; West, <em>The Day of the Locust</em></td>
</tr>
<tr>
<td>March</td>
<td>13</td>
<td><em>The Day of the Locust</em></td>
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<tr>
<td>March</td>
<td>15</td>
<td><em>The Day of the Locust</em></td>
</tr>
</tbody>
</table>
Rationale for conversion: The conversion will give students greater opportunity to practice critical thinking and writing and to develop research skills by increasing the length and complexity of analytical writing assignments. A 5-7 page critical essay will be added requiring students to consult at least one outside source as research for the essay. Instruction includes introduction to print and non-print resources, such as digital collections, MLA (Modern Language Association) online data bases, web resources, and citations appropriate to topic.

This course continues to meet all outcomes for Literature and the Arts and Western Culture.

The four credit version will:
• add a 5-7 page critical essay;
• add instruction in research (print and digital sources);
• add a primary text.

The core syllabus below (texts) is the three credit generic version; assignments updated.

Course Description:
The third term of a three-term chronological series on the American novel, with emphasis on major writers. 1945-to the Present: Ralph Ellison and Flannery O’Connor through Philip Roth and Toni Morrison.

Student Learning Outcomes:
• Identify key authors and texts of the period (approximately 1945 to the Present)
• Analyze and identify central literary genres and conventions during the Post-World-War-II era.
• Account for and explain historical trends and issues that affected the development of American literature and culture during this era.
• Demonstrate general skills in reading comprehension, critical thinking, literary analysis, and academic writing in the humanities.

This course meets the requirements for bacc core courses in Literature and the Arts and Western Culture.

Learning Outcomes for Literature and the Arts:
1. Define, quote, or label significant works of literature.
2. Summarize, interpret or describe, from a historical perspective, the role of literature in society.
3. Demonstrate interrelationships or connections with other subject areas.
4. Recognize methods by which pattern and meaning are found.
5. Integrate and engage, through literature and the arts, one’s own and other cultures.
6. Develop expertise and sophistication in the conventions and techniques of literature, and also in critiquing those methods.
7. Demonstrate critical thinking about literary traditions in the American novel.
**Learning Outcomes for Western Culture:**
1. Describe the origins and evolution of important features of Western culture.
2. Differentiate and describe events, movements, ideas or artistic achievements of Western culture.
3. Demonstrate interrelationships or connections with other subject areas.
4. Analyze events, movements, ideas or artistic achievements of Western culture in a broad context.
5. Compare past and present American culture and institutions, and make future predictions,
6. Formulate a viewpoint on contemporary American society in all its institutional, social, and cultural complexity.
7. Demonstrate critical thinking skills.

**Evaluation of student performance:**
1. Class attendance is mandatory.
2. One midterm examination (25 points). **25%**
3. Pass/No Pass Expository Exercises (See full explanation at “Assignments” on Blackboard. Do any 5 of the 18 possible.) **20%**
4. A 5-7 page critical essay incorporating research (print and digital sources) **20%**
5. A comprehensive final examination. See sample on Blackboard. **35%**

**Required Texts:**
Joan Didion, RUN RIVER
Stanley Elkin, THE LIVING END
Seth Kantner, ORDINARY WOLVES
Flannery O’Connor, THE VIOLENT BEAR IT AWAY
Walker Percy, THE MOVIEGOER
Marilynne Robinson, GILEAD
Philip Roth, GOODBYE, COLUMBUS
John Updike, S.

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**Link to Statement of Expectations for Student Conduct:**
http://oregonstate.edu/admin/stucon/achon.htm
**SCHEDULE OF ASSIGNED READINGS**  Note: no specific page assignments are given here. Your pace might be different from the fraction each discussion day represents, but you should by all means have the novel completed by the final day listed for discussion.

<table>
<thead>
<tr>
<th>Date</th>
<th>Reading</th>
</tr>
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<tbody>
<tr>
<td>April  3</td>
<td>INTRODUCTION: Modernism Meets Regionalism</td>
</tr>
<tr>
<td>April  5</td>
<td>Flannery O’Connor, <em>The Violent Bear It Away</em></td>
</tr>
<tr>
<td>April  7</td>
<td><em>The Violent Bear It Away</em></td>
</tr>
<tr>
<td>April 10</td>
<td><em>The Violent Bear It Away</em></td>
</tr>
<tr>
<td>April 12</td>
<td><em>The Violent Bear It Away</em></td>
</tr>
<tr>
<td>April 14</td>
<td>Joan Didion, <em>Run River</em> plus her brief essay, “Marrying Absurd”</td>
</tr>
<tr>
<td>April 17</td>
<td><em>Run River</em></td>
</tr>
<tr>
<td>April 19</td>
<td><em>Run River</em></td>
</tr>
<tr>
<td>April 21</td>
<td><em>Run River</em>, Philip Roth, <em>Goodbye, Columbus</em></td>
</tr>
<tr>
<td>April 24</td>
<td><em>Goodbye, Columbus</em></td>
</tr>
<tr>
<td>April 26</td>
<td><em>Goodbye, Columbus</em></td>
</tr>
<tr>
<td>April 28</td>
<td>Walker Percy, <em>The Moviegoer</em></td>
</tr>
<tr>
<td>May  1</td>
<td><em>The Moviegoer</em>, plus his essay, “Message in the Bottle”</td>
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<tr>
<td>May  3</td>
<td><em>The Moviegoer</em></td>
</tr>
<tr>
<td>May  5</td>
<td><em>The Moviegoer</em></td>
</tr>
<tr>
<td>May  8</td>
<td><strong>MIDTERM EXAMINATION</strong></td>
</tr>
<tr>
<td>May 10</td>
<td>John Updike, <em>S.</em> plus <em>New Yorker</em> article on Rajneeshpuram</td>
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<tr>
<td>May 12</td>
<td><em>S.</em></td>
</tr>
<tr>
<td>May 15</td>
<td><em>S.</em></td>
</tr>
<tr>
<td>May 17</td>
<td>Marilynne Robinson, <em>Gilead</em></td>
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<tr>
<td>May 19</td>
<td><em>Gilead</em></td>
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<tr>
<td>May 22</td>
<td><em>Gilead</em></td>
</tr>
<tr>
<td>May 24</td>
<td><em>Gilead</em></td>
</tr>
<tr>
<td>May 26</td>
<td>Stanley Elkin, <em>The Living End</em></td>
</tr>
<tr>
<td>May 29</td>
<td><strong>MEMORIAL DAY CELEBRATED</strong></td>
</tr>
<tr>
<td>May 31</td>
<td><em>The Living End</em></td>
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<tr>
<td>June  2</td>
<td><em>The Living End</em></td>
</tr>
<tr>
<td>June  5</td>
<td>Seth Kantner, <em>Ordinary Wolves</em></td>
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<tr>
<td>June  7</td>
<td><em>Ordinary Wolves</em></td>
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<tr>
<td>June  9</td>
<td><em>Ordinary Wolves</em></td>
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</tbody>
</table>
Rationale for conversion: The conversion will promote learning-intensive, integration of digital resources for the study of American literature and culture, such as online archives on writers, movements, and text variants. At least one assignment added will focus on integration of digital scholarship.

The four credit version will:
• Add digital resources for the study of American drama.
• Add an assignment focused on digital scholarship.
• Add instruction on research skills incorporating digital scholarship.

This course is a three credit generic version. We have not been able to offer the course recently but anticipate offering it in the future.

Course Description:
Selected American plays, concentrating on the 20th century.

Student learning outcomes:
• critically read, recognize, and analyze texts in American dramatic literatures;
• understand authorship, tradition, and innovation in American dramatic literature;
• use the language of dramatic literature to think and write critically and analytically;
• search, access, and integrate digital scholarship in the study of American theatre and dramatic literature.

Evaluation of student performance: three 5-6 page essays (25% each) of formal writing, at least one of which incorporates digital scholarship and/or online archival material on gender in the study of American drama; final exam (25%)

Statement Regarding Disability Access Services:
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Required Texts: Thornton Wilder, Our Town; Eugene O’Neill, Long Day's Journey Into Night and A Moon for the Misbegotten; Arthur Miller, Death of a Salesman; Lorraine Hansberry, A Raisin in the Sun; August Wilson, Fences and The Piano Lesson; David Mamet, Glengarry Glen Ross; Wendy Wasserstein, The Heidi Chronicles; Tony Kushner, Angels in America
SCHEDULE OF ASSIGNED READINGS

Week One: Wilder, Our Town

Week Two: O'Neill, Long Day's Journey Into Night

Week Three: O'Neill, A Moon for the Misbegotten

Week Four: Miller, Death of a Salesman

Week Five: Hansberry, A Raisin in the Sun

Week Six: Wilson, Fences

Week Seven: Mamet, Glengarry Glen Ross

Week Eight: Wilson, The Piano Lesson

Week Nine: Wasserstein, The Heidi Chronicles

Week Ten: Kushner, Angels in America
Introduction to Literary Criticism and Theory
ENG 345
Course credits (4)
Required for all English majors

Rationale for conversion: The conversion will give students an intensive and integrated experience in using online databases and archives in the study of literary and cultural theory. An additional research and writing assignment demonstrating appropriate uses of the *Johns Hopkins Online Dictionary of Literary Criticism*, an additional text, will be required. and an additional text will be used.

The four credit version of this course will:
- Add and provide instruction in the use of a major online research tool in the field.
- Add an additional text in the study of literary theory and culture.
- Add instruction in using online data bases and archives for studying the variety of literary critical tools.

The core syllabus reflects a 3 credit generic version we have already used to pilot assessments and outcomes for hybrid courses and digital research, drawing on the library’s investment in the *Johns Hopkins Online Dictionary*. However, an additional text and more extensive research tools will be added in the four credit version. The course is foundational for the major.

Catalog Course Description:
Study and analysis of critical frameworks and methodologies for the interpretation of literature and culture.

Course Outcomes:
- Identify major theoretical/critical movements and theorists, as well as primary concepts with which they are associated
- Define and apply specific theoretical concepts, theories, and terms to literary and cultural texts
- Use online databases to define key terms and trace implications in source texts;
- Evaluate and analyze strengths and limitations of critical/theoretical arguments
- Examine historical contexts for the development of contemporary theory and criticism
- Strengthen and deepen critical reading, writing, and interpretive practices

Evaluation:
Attendance and participation 10%
Online database assignment 10%
Midterm exam or midterm paper 30%
Final essay 30%
Short response papers or final exam 20%

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term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through DAS should contact DAS immediately at 737-4098.

Link to Statement of Expectations for Student Conduct, i.e., cheating policies http://oregonstate.edu/admin/stucon/achon.htm

**Required Texts:**
Bennett and Royle, *Introduction to Literary Criticism and Theory* (3rd edition) or packet of articles
Foucault, *The Foucault Reader* (Pantheon) or additional theory reader
*Johns Hopkins Guide to Literary Theory and Criticism* (online database)
Selected single-author source text (Chaucer, Barthes, etc.)

**Optional texts:** variable from term to term

<table>
<thead>
<tr>
<th>Sample Class Schedule: ENG 345</th>
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</thead>
<tbody>
<tr>
<td><strong>Tues 1/9</strong></td>
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<tr>
<td>Introduction – introduction to texts and resources (including online databases)</td>
</tr>
<tr>
<td><strong>Tues 1/16</strong></td>
</tr>
<tr>
<td><em>WoB</em>: Biographical &amp; Historical Contexts (3-16, 42-43); Critical History (89-111); New Historicism (115-152);</td>
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<tr>
<td><strong>Tues 1/23</strong></td>
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<tr>
<td><em>WoB</em>: Deconstruction/Feminist Criticism (221-288)</td>
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<tr>
<td><strong>Tues 1/30</strong></td>
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<tr>
<td><em>ILCT</em>: “History” &amp; “Monuments”</td>
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<tr>
<td><strong>Tues 2/6</strong></td>
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<tr>
<td><strong>In-Class Midterm</strong></td>
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<td><strong>Tues 2/13</strong></td>
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**Take-Home Essay DUE**
<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Reading/Assignment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tues 2/20</td>
<td>&quot;The author&quot;; <em>FR</em>: “What Is an Author?” (101-20); <em>JHG</em>: “Foucault, Michel”</td>
<td><em>ILCT</em>: “Narrative” &amp; “Character”</td>
</tr>
<tr>
<td>Thurs 2/22</td>
<td></td>
<td><em>FR</em>: selections from <em>History of Sexuality</em>, vol. I (292-329)</td>
</tr>
<tr>
<td>Tues 2/27</td>
<td>&quot;Sexual difference” &amp; “Queer”; <em>JHG</em>: “Butler, Judith”</td>
<td></td>
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<tr>
<td>Thurs 3/1</td>
<td></td>
<td><em>FR</em>: selections from <em>Discipline &amp; Punish</em> (214-25, 188-205)</td>
</tr>
<tr>
<td>Tues 3/6</td>
<td>&quot;Racial difference” &amp; “The colony”</td>
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<tr>
<td>Thurs 3/8</td>
<td></td>
<td>Discussion panel on the uses of theory</td>
</tr>
<tr>
<td>Tues 3/13</td>
<td>&quot;Figures and tropes” &amp; “Mutant”</td>
<td>Final Papers DUE</td>
</tr>
<tr>
<td>Thurs 3/15</td>
<td></td>
<td>Retrospective</td>
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<tr>
<td>Thurs 3/15</td>
<td></td>
<td>Retrospective</td>
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</tbody>
</table>
Continental European Literature: 19th Century
English 355
4 credits; 3 hours lecture per week
No prerequisites

Catalogue: Major Continental European works in translation; covers the 19th century.

Rationale for Conversion: The conversion will give students greater opportunity to read more widely in the focus of the course and to practice critical thinking and writing. The conversion will increase the number of primary and secondary texts and/or online resources needed for student research as well as allow a greater understanding of how best to select and deploy this research toward the composition of an analytical writing assignment of much greater length and complexity than previously warranted.

The four credit version will:
• add a primary and secondary text in the study of major continental literatures;
• add instruction in research skills for print/non-print resources;
• increase the length and complexity of critical writing using print/non-print sources.
The core syllabus reflects the generic three credit version last taught.

GOALS, SCOPE, AND STUDENT OUTCOMES (AND SLASH-COURSE DIFFERENTIATION)

GOALS: The goal of this class is to conduct a broad-based survey of the most influential literature of nineteenth-century Continental Europe, with a special emphasis on some major works of the French and Russian Schools of Realism and Romanticism (all works to be read in English translation). We will place each work in the context of its historical period, as well as in its literary conventions under the large movements known as Romanticism, Realism, Naturalism and Impressionism. Students will be responsible for assigned readings as they are due in accordance with the syllabus. Students will be expected to introduce and grapple with contextual writings (such as prefaces, introductions, and assigned critical essays) as part of their interpretations of the literary works discussed.

SCOPE: The scope of the class links literary texts with the historical/aesthetic/intellectual contexts relevant to the works in question. Through formal lecture, assigned supplementary background readings, and their own research, students will be expected to introduce these contexts as aspects of their interpretations.

STUDENT LEARNING OUTCOMES:

• Understand the historical period and schools of writing surrounding the works in question, especially the 19th century conventions of genres and schools in question.
• Ability to confront how key contextual matters are woven through the single works in question.
• Ability to further research author, period, and genre, and employ this research in a close-reading of the language of the literary work in question toward the formation of a critical interpretation that is introduced, discussed, and concluded in a literary analysis essay.
EVALUATION OF STUDENT PERFORMANCE (400 LEVEL): The two central evaluative tools for the undergraduate will be the essay examination (mid-term and final, in-class forms), and the formal critical essay. The essay involves research on the student’s topic, support drawn from the course’s background readings as well as secondary critical sources, and careful close-readings of subject text(s). Students will be expected to write in an organized, and detailed manner on the examinations, and will expected to be able to implement the skills of organized, informed, and cogent essay writing for the paper. Final grades will be determined by the average of three unequally weighted grades (25% for mid-term, 45% paper, 30% for final).

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ATTENDANCE: Students will be allowed one (1) unexcused absence. If more absences accrue by the end of the semester, I reserve the right to question the student and possibly count the absences against him/her in the tabulation of his/her final grade. Please limit excused absences as well: schedule all appointments or things such as rides home outside of class time. If you are ill please contact me before the class that you will miss. I begin my class at the specified time; please be prompt.

PAPERS: One paper is mandatory. All papers are to be formal critical essays: they should introduce and map the historical/biographical/critical framework for the subject text itself as well as for the theme to be pursued, and should conduct a “close-reading” of the work in question so as to prove this thesis. The paper will be due during the latter half of the course and should be about a 8-10 page piece on a selected work. All papers are to be typed, doubled-spaced, and free of spelling, grammatical and typographical errors. Papers are to be formal essays, containing contextually relevant introductions, coherent and complex theses, sustained and detailed arguments, and thoughtful conclusions. Sentence structure must be clear and concise; paragraph unity and overall organization must be readily apparent. Each page of your paper must have your name and page number in the upper right hand corner. Either MLA or Chicago Manual of Style method of citation and documentation will be acceptable. Each paper must be given an original title. No cover page is necessary: please title the first page of the essay and paper clip all pages together. Five (5) background/critical sources will be mandatory for the paper. The writer must cite the text and all secondary sources in each instance of quotation. More about papers as they become due. Late papers: I accept no late papers. If a student does not submit the paper during the class meeting it is due he/she will receive an F for that assignment.

EXAMINATIONS: A mid-term and final examination will be given to the entire class. The mid-term may be in the take-home format, if the class so decides. This option may change depending on the weekly setting of the course (MWF or TTH), because the fifty-minute class does not lend itself to the in-class essay form. The final in either case will be a two-hour, in-class exam.
CONFERENCES: There may or may not be mandatory conferences; however, I'm always available for help or to further our classroom discussion. Often students want to speak about a paper before it is due; I am available during my office hours or by appointment.

ACADEMIC DISHONESTY: Be sure you realize exactly what qualifies as plagiarism and what does not; explicit procedures taken for the discovery of academic dishonesty can be found in the “Academic Regulations” section of the Schedule of Classes. I will pursue to the letter of the University’s stated policies any case of plagiarism I may discover. To learn more about the University’s expectations for student conduct please go to: http://oregonstate.edu/admin/stucon/achon.htm

LEARNING RESOURCES:

Introductions and background essays, selected stories of Nikolai Gogol and Ivan Turgenev; selected poems of Charles Baudelaire, Course Packet, Valley Library

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SYLLABUS

MARCH
Week of 31st: Introductions, Time Line, and Contexts; Balzac’s Early French Realism: *Tell me what you own and I’ll tell you what you think*: read *Père Goriot* (1834).

APRIL
Week of 7th: Read and discuss Balzac.
Week of 14th: Gogol’s Comic Realist/Romantic short-tale; read “Diary of a Madman” (1834), “The Nose” (1836), and “The Overcoat” (1842): in packet at Valley Library.
Week of 21st: Turgenev’s Ironic Realism: *An Aristocrat Discovers Serfs*: read Selected Stories from *A Sportsman’s Notebook* (1852) in packet.
Week of 28th: Finish Turgenev.

MAY
Week of 19th: Finish *Madam Bovary*.
Week of 26th: Late-century Naturalism/Proto-Modernism: Plays of Henrik Ibsen’s middle period: read *A Doll’s House* (1879), *Wild Duck* (1884), and *Hedda Gabler* (1889). TERM PAPER DUE THIS WEEK.

JUNE
Week of 2nd: Finish Ibsen, close course.

IN-CLASS FINAL EXAMINATION, WEDNESDAY JUNE 11 @ 2:00PM
ENG 356: CONTINENTAL EUROPEAN LITERATURE: 20th/21st Century
Major continental European works in translation. Covers 1900 to the present. Not offered every year. (H)

Rationale for conversion to four credits: Through a series of reports and presentations connecting web site materials with readings done for class, students will explore newly created electronic databases such as the International Dada Web Site http://sdrc.lib.uiowa.edu/dada/index.html, the Situationist International Archives http://www.nothingness.org/SI/, the online translation site Words Without Borders http://www.wordswithoutborders.org/ and PEN International’s discussions of politics and international literature http://www.pen.org/.

The four credit version will:
• Add written and oral presentations on web site materials;
• Add instruction in use of newly created electronic data bases in the field.
The core syllabus is the three credit generic version most recently taught.

COURSE DESCRIPTION
What happens after the end of an era? The novels we will read in this course will trace the path from the last romantic backwards glances into an “innocent” 19th century to the feverish rush into the 20th century--toward technology, "progress" and global perspectives, to world war and its aftermath of globalization and immigrant populations. We will look first at the period between 1900 and 1913 (WWI) with its pastoral fictions that image the world as it was before the advent of the assembly line, teeming urbanization and WWI. Next we will look at the period from WWI to WWII which put ideas about technology, progress and global expansion in to a more ambiguous and anxiety-ridden frame. Finally, we will consider the literary production in Europe from the Post-WWII period, beginning with the debate between Jaen-Paul Sartre and Albert Camus and moving into the postmodern/postcolonial present of the European Union.

STUDENT LEARNING OUTCOMES:
• Understand the historical period and schools of writing surrounding the works in question, especially the 20th and 21st century conventions of genres and schools in question.
• Ability to confront how key contextual matters are woven through the single works in question.
• Ability to further research author, period, and genre, and employ this research in a close-reading of the language of the literary work in question toward the formation of a critical interpretation that is introduced, discussed, and concluded in a literary analysis essay.

Statement Regarding Disability Access Services:
Accommodations are collaborative efforts between students, faculty, and Disability Access Services (DAS). Students with accommodations approved through DAS are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through DAS should contact DAS immediately at 737-4098.
TEXTS:
Alain-Fournier  Le Grand Meaulnes  Penguin
Aleramo        A Woman         U. Cal
Camus          Exile and the Kingdom  Knopf
Kafka          The Trial        Vintage
LeCležio       The Round and Other Cold, Hard Facts  Nebraska

Reading Packet and online texts:
1) Readings from Futurist, Dadaist and Surrealist works;
2) Online Situationist International Archives
3) Online Postmodern performance pieces.
4) Online Translation sites.

COURSE REQUIREMENTS:
This course will include both in-class and out-of-class writing assignments, and regular participation in class discussion. Students will do both midterm and final assignments, and can expect unannounced quizzes.

Attendance Policy: Because class attendance is part of class participation, excessive absences will be penalized: each absence over 4 will lower your grade by one letter; more than 6 absences will result in failure. Tardiness: Please be on time for class. If you are late, it is your responsibility to see that you are not counted absent (more than 15 minutes late will count as an absence).

Grading Percentages:
Participation (10%): 15% attendance; 5% contribution;
Reports (20%): a series of 500-word reports and short presentations on web sites about contemporary European literature;
Midterm Paper (30%): this essay will test your ability to identify, define and interpret the conventions of European literary forms;
Final Paper (40): the goal of the paper will be the same as the midterm essay: to test your ability to identify, define, and interpret literary concepts found in contemporary Middle Eastern literature.

Grading Scale:

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<th>Grade</th>
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<tr>
<td>A</td>
<td>100 to 93</td>
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<tr>
<td>A-</td>
<td>92 to 90</td>
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<td>B+</td>
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<td>D+</td>
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Final scores will be rounded up to the closest half-percentage point.

LEARNER EXPECTATIONS:
1. Come to class on time, with your homework, and stay the entire class period;
2. Complete reading and homework assignments by the date indicated on the syllabus;
3. Participate in class discussions and activities.
COURSE POLICIES:
1. You must be in class to receive full credit for homework and group activity; late homework (by next class) will be half credit.
2. Makeup work will be given for excused absences only, and at the discretion of the instructor.
3. When contacting the instructor by email, please put ENG 356 first on the subject line.
4. Cheating and plagiarism by students are subject to the disciplinary processes outlined in the Student Conduct Regulations. (See http://www.orst.edu/admin/stucon/achon.htm)
5. Statement Regarding Students with Disabilities. Accommodations are collaborative efforts between students, faculty and Services for Students with Disabilities (SSD). Students with accommodations approved through SSD are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through SSD should contact SSD immediately at 737-4098

ENG 356: Continental European Literature
Authority/Truth; Power/Knowledge

<table>
<thead>
<tr>
<th>Date</th>
<th>Reading Assignment</th>
<th>Work Due</th>
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<tbody>
<tr>
<td>Week 1:</td>
<td><strong>Introduction to Course</strong>&lt;br&gt;The Banquet Years: 1885-1913—orientation lecture&lt;br&gt;Excerpts from Alfred Jarry’s <em>Ubu Roi</em> and other texts from / about the times</td>
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<td><strong>The Romance of the Past</strong>&lt;br&gt;Alain-Fournier: <em>Le Grand Meaulnes</em> (book)</td>
<td><strong>Ubu report:</strong>&lt;br&gt;Joan Miro; or You Tube Ubu</td>
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<td>Week 3:</td>
<td><strong>Europe at the Turn of the Century: Manifestos Futurism</strong>&lt;br&gt;The Italian Futurists: &quot;Futurist Manifesto&quot; (packet)&lt;br&gt;Mina Loy, &quot;Feminist Manifesto&quot; (handout)&lt;br&gt;Aleramo: <em>A Woman</em> (book: Part One)</td>
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<td>Week 4:</td>
<td>Aleramo, <em>A Woman</em>, (Part Two)&lt;br&gt;<strong>Europe and World War I</strong>&lt;br&gt;Excerpts from <em>The Great War and Modern Memory</em>: &quot;A Satire of Circumstance&quot; and &quot;The Troglodyte World&quot; (packet)&lt;br&gt;Poetry, WWI, English Modernists (handout)</td>
<td><strong>Paper # 1 due</strong></td>
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<td>Week 5:</td>
<td><strong>Dadaism</strong>&lt;br&gt;&quot;Dynamics of Dada: The Disease then Spread . . .&quot;&lt;br&gt;(handout)</td>
<td><strong>Dada Report:</strong>&lt;br&gt;Dada online</td>
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| Week 6: | **Europe and Between the Wars**  
Expressionism: *The Cabinet of Dr. Caligari*  
(film/handout)  
Kafka, *The Trial* (book; pages 3-110) |
|---|---|
| Week 7: | **Expressionism**  
“The Murderer, The Women’s Hope” (packet)  
Slide list -- Expressionism (handout)  
Kafka, *The Trial*, (pages 111-end) |
| Week 8: | **Surrealism**  
“The Surrealist Manifesto” & drawings (packet)  
*The Andalusian Dog* (film/handout)  
Surrealist chronology w/ definitions (handout)  
Surrealist Poetry (handout)  
Surrealist prose (handout)  
Slide list – Surrealism (handout)  
**Post World War II: Sartre and Camus**  
Situationist Report: Online Archives |
| Week 9: | **Post World War II: Sartre and Camus**  
Translation Report: Politics, and Literature |
**Paper # 2 due** |
NATIVE AMERICAN LITERATURE
ENG 360
4 credits

Rationale for conversion: The conversion will promote learning-intensive integration of
digital resources for the study of American literature and culture, such as online archives
on writers, movements, and text variants. At least one assignment added will focus on
integration of digital scholarship.
The course continues to meet all outcomes for Cultural Diversity.

The four credit conversion will:
• add digital resources appropriate to the study of Native American literature and
culture;
• add written assignment focused on the integration of digital research.
• add instruction on research using digital and print sources.
The core syllabus below represents the generic three credit version last taught. The course
is not offered every year.

Course Description:
An introduction to the prose and poetry written by Native Americans of the North American
continent.

Student learning outcomes:
• critically read, recognize, and analyze Native American literary texts;
• understand authorship, tradition, and innovation in Native American literature and
culture;
• use the language of literary texts to think and write critically and analytically
• search, access, and integrate digital scholarship in the study of Native American
literature.

Learning outcomes for Cultural Diversity:
1. Describe the evolution and contemporary state of Native American culture in comparison with
the culture of the United States and other Western cultures.
2. Describe important Native American cultural values as represented in novels and poems by
Native American authors.
3. Analyze important events in Native American history through novels and poems by Native
American authors.
4. Compare the assumptions and themes of key works of Native American literature with the
traditions of the literature of the United States and other western cultures.
5. Analyze critically the use of language, presentation of characters, and narrative structures of
novels and poems by Native American authors.

Evaluation of student performance: three 5-6 page essays (25% each) of formal writing, at
least one of which incorporates digital scholarship and/or online archival material on gender in
the study of Native American literature and culture; final exam (25%)
Statement Regarding Disability Access Services:
Accommodations are collaborative efforts between students, faculty, and Disability Access Services (DAS). Students with accommodations approved through DAS are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through DAS should contact DAS immediately at 737-4098.

Link to Statement of Expectations for Student Conduct:
http://oregonstate.edu/admin/stucon/achon.htm

Required Texts: Black Elk and John G. Neihardt, Black Elk Speaks (Bison); N. Scott Momaday, House Made of Dawn (Harper & Row); Simon Ortiz, Going for the Rain: Poems (Harper & Row); Leslie Marmon Silko, Ceremony (1977); James Welch, Fools Crow (Penguin); Louise Erdrich, Love Medicine (Harper Perennial); Sherman Alexie, The Lone Ranger and Tonto Fistfight in Heaven (Grove Atlantic)

SCHEDULE OF ASSIGNED READINGS

Week One: Black Elk and John G. Neihardt, Black Elk Speaks
Week Two: Black Elk Speaks
Week Three: Momaday, House Made of Dawn
Week Four: Momaday, House Made of Dawn; begin Ortiz, Going for the Rain
Week Five: Ortiz, Going for the Rain
Week Six: Silko, Ceremony
Week Seven: Silko, Ceremony; begin Welch, Fool’s Crow
Week Eight: Welch, Fool’s Crow; begin Erdrich, Love Medicine
Week Nine: Erdrich, Love Medicine
Week Ten: Alexie, The Lone Ranger and Tonto Fistfight in Heaven
AMERICAN WOMEN WRITERS
ENG 362
4 credits

Rationale for conversion: The conversion will promote learning-intensive integration of digital resources for the study of American literature and culture, such as online archives on writers, movements, and text variants. At least one assignment added will focus on integration of digital scholarship.

This course maintains all current bacc core outcomes for Literature and the Arts.

The four credit version will:
• Add a theoretical text on the study of women and gender in American literature;
• Add instruction in research using print and non-print sources;
• Add a research assignment focusing on integration of digital scholarship.

The core syllabus below is the generic three credit version most recently taught.

Course Description:
This course studies important works of any genre by American women for historical, thematic, or formalist perspectives.

Student learning outcomes:
• critically read, recognize, and analyze representations of women and gender in literary texts;
• understand how gendered expectations construct ideas of authorship, tradition, and innovation in American literature and culture;
• understand interaction of gendered representations with other forms of difference (ethnic, geographical, racial);
• use the language of literary texts to think and write critically and analytically
• search, access, and integrate digital scholarship in the study of American literature.

Bacc core learning outcomes for Literature and the Arts:
1. Define, quote, or label significant works of literature.
2. Summarize, interpret or describe, from a historical perspective, the role of literature in society.
3. Demonstrate interrelationships or connections with other subject areas.
4. Recognize methods by which pattern and meaning are found.
5. Integrate and engage, through literature and the arts, one’s own and other cultures.
6. Develop expertise and sophistication in the conventions and techniques of literature, and also in critiquing those methods.
7. Demonstrate critical thinking about gender marking in American literature.

Evaluation of student performance: three essays (25% each/75%), for a total of 10-15 pages of formal writing, at least one of which incorporates digital scholarship and/or online archival material on gender in the study of American literature and culture; 25% attendance, participation, and informal writing or presentation.
Statement Regarding Disability Access Services:
Accommodations are collaborative efforts between students, faculty, and Disability Access Services (DAS). Students with accommodations approved through DAS are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through DAS should contact DAS immediately at 737-4098.

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Part I: 1880s-1930s: images of women and gender, female authorship, and women’s quests

Week 1: introduction
Tu 1/8 introduction
Tu 1/10 no class; see practice #1

Week 2: female authorship, and representations of women in literature
Tu 1/15 Chopin, Awakening, 1-56;* If you’ve read Awakening prior to this class, you will have an option of exploring Chopin’s short stories, especially “Desiree’s Baby” and “A Pair of Silk Stockings.”
Th 1/17 Chopin, 57-125

Week 3: adaptation—from the ghetto to Hollywood; writing across class, ethnicity, and gender
Tu 1/22 Chopin, to end, p. 139. * class discussion questions - group #1 start Yezierska, Hungry Hearts with one story, “Wings” (5-15).
Th 1/24 “Hunger” (25-43); Yezierska, “Soap and Water” (88-100), “The Fat of the Land” (110-136);
* class discussion questions – group 2

Week 4 & 5: writing across race and gender
Tu 1/29 finish Hungry Hearts; start Larsen, Passing, introduction (vii-xxiii); 9-31
Th 1/31 Passing to p. 73
Tu 2/5 Passing, to end (114) * class discussion questions – group #3

Part II – 1960s to present: revision and remythologizing
Th 2/7 midterm essay #1 due; start Transformations, 1st ½ (poems TBA)

Week 5 & 6: confessional writing: revising fairytales for modern suburbia
Tu 2/12 Transformations, to end * class discussion questions – group #4
Th 2/14 Kingston, Woman Warrior, “No Name Woman” (3-16) and “White Tigers” (19-53)
*browse Kingston Sites (Fu Mulan FAQ, www.geocities.com/Hollywood/508/mulanfaq.html

**Week 7 & 8: adapting oral tales across ethnic boundaries**

Tu  2/19  *Woman Warrior*, “Shaman,” (83-101)
Th  2/21  *Woman Warrior*, “Song for a Barbarian Reed Pipe” (to p. 209) * questions group #5

**Week 8: breaking new ground—mind/body connections in performance**

Tu  2/26  Edson, *Wit, 1st 1/2*
Th  2/28  Edson, *Wit* * viewing performance*

**Week 9: breaking new ground—revising women’s quests**

Tu  3/4   Wit, to end  * class discussion questions group #6
Tu  3/6   Orlean, *Orchid Thief*, 1-54 and 74-78 (on gender); film clips, *Adaptations*

**Week 10:**

Tu  3/11  Orlean, *Orchid Thief*, 244-82
Th  3/13  work in progress, summarizing
MODERN SHORT STORY
ENG 374
4 Credits
No Prerequisites

Rationale for conversion: The conversion will give students greater opportunity to practice critical thinking and writing and to develop research skills by increasing the length and complexity of analytical writing assignments. A 5-7 page critical essay will be added requiring students to consult several outside sources, including digital-research databases, as research for the essay. Instruction includes introduction to print and non-print resources, such as digital collections, MLA (Modern Language Association) online databases, web resources, and citations appropriate to topic.

This course continues to meet bacc core requirements for Literature and the Arts.

The four credit version will:
• add a 5-7 page critical essay requiring research in print and non-print sources;
• add instruction in research using digital databases appropriate to the field;
• add a primary text.

The core syllabus below is the three credit version most recently taught.

Course Description:
A concentrated study of forms of the modern short story from the 1830s to the present.

Student Learning Outcomes:
• Identify key authors and texts of the period (1830s-present).
• Analyze and identify the major forms and themes of the short story in the 19th and 20th centuries, and to our own time.
• Account for and explain historical trends and issues that affected the rather sudden popularity and development of this literary genre.
• Demonstrate general skills in reading comprehension, critical thinking, literary analysis, and academic writing in the humanities.

Learning Outcomes for Literature and the Arts:
1. Define, quote, or label significant works of literature.
2. Summarize, interpret or describe, from a historical perspective, the role of literature in society.
3. Demonstrate interrelationships or connections with other subject areas.
4. Recognize methods by which pattern and meaning are found.
5. Integrate and engage, through literature and the arts, one’s own and other cultures.
6. Develop expertise and sophistication in the conventions and techniques of literature, and also in critiquing those methods.
7. Demonstrate critical thinking about the American short story and its cultural traditions.
Evaluation of student performance:
1. Class attendance is mandatory. Understanding class procedures and maintaining the IC packet are your responsibilities.
2. Numerous Short Exercises (some in-class, most out-of-class; in each case the response will take the form of an exposition [study, study, and study again the Expository Paragraph sheet on Blackboard!], a single paragraph, single thesis, about 350 words long). ➢ 3 X 4% = 12%
3. Four weekly quizzes on Preparation Sheet topics. ➢ 16%
4. Critical essay (5-to-7 pages) incorporating online and print sources. Due at beginning of Dead Week. ➢ 22%
5. A midterm examination: expositions. ➢ 20%
6. A final examination: essay and other expository elements.
Monday @ 1400 (No Earlier Final) ➢ 30%

Required Texts:
Carver & Jenks, eds. American Short Story Masterpieces. Code: ASSM
Bausch & Cassill, eds. The Norton Anthology of Short Fiction. Code: N
Preparation & Discussion Material and some stories on Blackboard CODE: B
In-class Handouts Code: IC

Statement Regarding Disability Access Services:
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Link to Statement of Expectations for Student Conduct:
http://oregonstate.edu/admin/stucon/achon.htm

SCHEDULE OF ASSIGNED READINGS
SCHEDULE It is necessary that before class you read each story with purpose. In the beginning, this purpose will be stipulated by the Preparation Sheet of that week. You must know these important sheets very thoroughly.

Jan. 8 INTRODUCTION: Narrative Everywhere! Aesop; Carter, “Werewolf”; New Testament, etc. IC
10 POINT OF VIEW/NARRATIVE PERSPECTIVE Preparation Sheet #1: Point of View B; Gilman “The Yellow Wallpaper” N302; Shea “True Love” B; Hemingway “Hills Like White Elephants” N335

Jan. 15 POINT OF VIEW/NARRATIVE PERSPECTIVE Dubus, “A Father’s Story” B; Frost, “Carbohydrates” B; Thurber “The Secret Life of Walter Mitty” N720 QUIZ #1: Narrative Perspective
Jan. 22 PLOT Miller “The Misfits” SSM343; Oates “Where Are You Going, Where Have You Been?” SSM361; Lawrence “The Horse-Dealer’s Daughter” N431 Quiz #2: Plot

24 THEME & IDEOLOGY Preparation Sheet #3: Theme & Ideology B; Chopin “The Story of an Hour” N123; “Roth “The Conversion of the Jews” SSM440; Frank O’Connor “My Oedipus Complex” B

Jan. 29 THEME & IDEOLOGY Flannery O’Connor “A Good Man Is Hard to Find” SSM378; Doctorow “Willi” SSM150; Oates “How I Contemplated the World from the Detroit House of Corrections and Began My Life Over Again” N591 Quiz #3: Theme & Ideology

31 COMEDY/IRONY/AMBIGUITY Preparation Sheet #4: Comedy/Irony/Ambiguity B; Chekhov “The Lady with the Dog” N110; Le Guin “Horse Camp” B; Kincaid “Girl” N429

Feb. 5 COMEDY/IRONY/AMBIGUITY Le Guin “The Ones Who Walk Away From Omelas” N454; Carver “Fever” SSM101; Anderson “I Want to Know Why” N1 QUIZ #4: Comedy/Irony/Ambiguity

7 Taylor “A Spinster’s Tale” B; Berriault “The Bystander” SSM49

Feb. 12 Updike “The Christian Roommates” SSM461; McPherson “‘Why I Like Country Music” N517; Capote “Miriam” N66

14 Hawthorne “Young Goodman Brown” N325; Bierce, “An Occurrence at Owl Creek Bridge” N51

Feb. 19 Wolff “In the Garden of the North American Martyrs” N810; Olsen “O Yes” N648

21 Welty “A Worn Path” N799; Faulkner “Barn Burning” N249

Feb. 26 Gogol “The Nose” B; Malamud “Angel Levine” N459

28 TONE Preparation Sheet #5: Tone B; Chekhov “A Doctor’s Story” B; Maupassant “An Adventure in Paris” N511; Robison “Yours” B

March 4 TONE Atwood “Rape Fantasies” B; Blount “Raleigh” B; Poe, “The Fall of the House of Usher” N661 [662, first page only] Quiz #5: Tone

6 Kafka, “The Metamorphosis” N386

March 11 Dubus “The Fat Girl” SSM158; Carver “Cathedral” N75 Term Paper Due, in class.

13 Joyce, “The Dead” N355

Mar. 17 FINAL EXAMINATION (Monday @ 1400)
A Cultural History of American Art and Literature
ENGLISH 386
4 credits

Rationale for conversion: The conversion will promote learning-intensive, integration of digital resources for the study of the American Art and Literature, such as online archives on writers, movements, and text variants. At least one assignment added will focus on integration of digital scholarship.

The four credit version will:
- add a written assignment focusing on integration of digital scholarship appropriate to the multi-disciplinary focus of the course;
- add instruction in research appropriate to cultural history of art and literature.

The core syllabus represents the three credit version recently taught.

Course Description:
The first course in an interdisciplinary sequence of courses that examines the development and interrelationships of American art and literature from contact to the present. ENG 386. Conquest to Civil War; ENG 387. Civil War to Harlem Renaissance; ENG 388. Great Depression to Postmodernity. CROSSLISTED as ART 386, ART 387, ART 388. PREREQS: Sophomore standing.

Learning Outcomes
- Students should leave the class with the ability to recall and describe key elements in the foundations of the American experience.
- Students will demonstrate a detailed knowledge of the art and literature of pre-Civil War American society.
- Students will be able to identify and explain in writing the importance of major figures and movements in American literature and art of the period.
- Successful students will a) be able to articulate the critical relation between literary language, visual imagery, and b) become able to synthesize this knowledge with their own cultural experience in order to enhance and explain their own understandings of American culture.
- Search, access, and integrate digital scholarship in the study of the American art and literature and its relation to history and culture.

Evaluation of student performance: two 10-12 page essays (33% each), at least one of which incorporates digital scholarship and/or online archival material on gender in the study of American Art and Literature; final exam (33%)

Statement Regarding Disability Access Services:
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term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through DAS should contact DAS immediately at 737-4098.

**Link to Statement of Expectations for Student Conduct:**
[http://oregonstate.edu/admin/stucon/achon.htm](http://oregonstate.edu/admin/stucon/achon.htm)

**Required Texts:**

Readings on E-Reserve and at the library reserve desk.

**SCHEDULE OF ASSIGNED READINGS**

**Course Schedule**
(all readings to be completed by date indicated)

Week 1 - By Way of Introduction: "The Indian Burying Ground" and *The Falls of the Kaaterskill*.
Art and Conquest: The Spanish in the Americas.
(Read Pohl, 13-41)

Week 2 - Art and Conquest: The Spanish in the Americas.
(Read, on E-Reserve, Bernal Diaz del Castillo, from *The True History of the Conquest of New Spain*: "The Massacre in the Main Temple during the Fiesta of Toxcatl" [from *The Broken Spears: The Aztec Account of the Conquest of Mexico*, ed. Miguel Leon-Portilla])
Art and Conquest: North America.
(Read Pohl, 41-69)

Week 3 - Captivity: The Threat of Chaos.
(Read *A True History of the Captivity and Restoration of Mrs. Mary Rowlandson*, in *Colonial American Travel Narratives*)
Neoclassicism: The Promise of Order.
(Read: Pohl, 74–104)

Week 4 - Order and Chaos.
(Read *The Secret History of the Line*, in *Colonial American Travel Narratives*)
Order and Chaos in Art.
(Read J. Hector St. John De Crèvecoeur, Norton, Letter 3, "What is An American?" from *Letters from an American Farmer*)
Week 5 - Order and Chaos: Art and the American Revolution.
(Read Crèvecoeur, Norton, letter 9, "Description of Charles-town," from *Letters from an American Farmer* and Phyllis Wheatley, Norton, "On Being Brought from Africa to America" and "To the Right Honorable William Earl of Dartmouth" and "To His Excellency General Washington")
Order and Chaos: The Example of Washington Irving.
(Read, in Norton, "Rip Van Winkle" and "The Legend of Sleepy Hollow")

Week 6 – Read on E-Reserve, from William Bartram, *Travels*.
Toward an American Painting: Washington Allston and Samuel F. B. Morse
(Read Pohl, 104-128 and begin reading James Fenimore Cooper, *The Pioneers*)

Week 7 - The Hudson River Painters, Thomas Cole, and the American Landscape
(Read Pohl, 130-146; Thomas Cole, on E-reserve, "The Bewilderment")

Cole continued.

Week 8 – James Fenimore Cooper, *The Pioneer*.
James Fenimore Cooper, *The Pioneers*.

Week 9 - The Luminist Painters and the American West.
(Read Pohl 146-184)
The Luminist Painters and the American West.

Week 10 - The Great Unknown: *Moby Dick*.
(Read selections from Herman Melville's *Moby Dick* in Norton)
The West as Idea in Literature.
(Read Henry David Thoreau's “Walking,” in Norton)
A Cultural History of American Art and Literature: From the Civil War to the Great Depression
ENGLISH 387
4 credits

Rationale for conversion: The conversion will promote learning-intensive, integration of digital resources for the study of American Art and Literature, such as online archives on writers, movements, and text variants. At least one assignment added will focus on integration of digital scholarship.

The four credit version will:
• add a written assignment focusing on integration of digital scholarship appropriate to the multi-disciplinary field;
• add instruction in research (print and non-print sources) appropriate to the study of literature and art.

The core syllabus below represents the three credit generic version last taught.

Course Description:
The second course in an interdisciplinary sequence that examines the development and interrelationships of American art and literature from contact to the present. ENG 386: Conquest to Civil War ENG 387: Civil War to Harlem Renaissance ENG 388: Great Depression to Postmodernity CROSSTLISTED as ART 386, ART 387, ART 388. PREREQGS: Sophomore standing.

Learning Outcomes
➤ Students should leave the class with the ability to recall and describe key elements in the foundations of the American experience as it changed from the 19th to the 20th Century.
➤ Students will demonstrate a detailed knowledge of the art and literature of post-Civil War American society.
➤ Students will be able to identify and explain in writing the importance of major figures and movements in American literature and art of the period.
➤ Successful students will a) be able to articulate the critical relation between literary language, visual imagery, and b) become able to synthesize this knowledge with their own cultural experience in order to enhance and explain their own understandings of American culture.
➤ Search, access, and integrate digital scholarship in the study of the American art and literature and its relation to history and culture.

Evaluation of student performance: two 10-12 page essays (33% each), at least one of which incorporates digital scholarship and/or online archival material on gender in the study of American art and literature; final exam (33%)

Statement Regarding Disability Access Services:
Accommodations are collaborative efforts between students, faculty, and Disability Access Services (DAS). Students with accommodations approved through DAS are responsible for
contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through DAS should contact DAS immediately at 737-4098.

**Link to Statement of Expectations for Student Conduct:**
http://oregonstate.edu/admin/stucon/achon.htm

**Required Texts:**
Readings on E-Reserve and at the library reserve desk.

**SCHEDULE OF ASSIGNED READINGS**

**Course Schedule**
(Readings to be completed by the date indicated, schedule subject to change)

Week 1—Introduction.
   Toward the West.
   (Read in Norton Henry David Thoreau, “Walking”)

Week 2—The Nation Divided: Western Movement, Manifest Destiny, and Native American Traditions.
   (Read Pohl 185-238)

Week 3—Civil War.
   (Read in Norton Harriet Beecher Stowe, from *Uncle Tom’s Cabin*; Abraham Lincoln, “The Second Inaugural”; Walt Whitman, “When Lilacs Last in the Dooryard Bloom’d”)
   The African American as Stereotype and Individual.

Week 4—Industrialization: The Image of the Worker.
   (Read Pohl 239-252)
   Industrialization: The Image of the Worker.
   (Read in Norton Rebecca Harding Davis, *Life in the Iron Mills*)

Week 5—The Image of Women: Domesticity and Liberation.
   (Read Pohl 252-300)
   Men and Women in American Impressionism.

Week 6—Kate Chopin, *The Awakening*. 
   (Read Pohl 301-322; on e-reserve, Walt Whitman “Crossing Brooklyn Ferry”; Hart
   Crane, “Chaplinesque,” from The Bridge in Norton)
   High Modernism
   (Read in Norton T.S. Eliot, The Wasteland)

Week 8—The American Avant Garde: The Machine and the Body
   The American Avant Garde: The Machine and the Body
   (Read in Norton William Carlos Williams, “The Great Figure,” “The Red
   Wheelbarrow,” To Elsie, Spring and All, from Paterson)

Week 9—William Faulkner, As I Lay Dying.
   William Faulkner, As I Lay Dying.

Week 10—Harlem Renaissance
   (Read Pohl 350-362)
   African American Writing and Double Consciousness
   (Read on e-reserve Alain Locke, “The New Negro”; Langston Hughes, “The Negro
   a Negro,” “Freedom Train”; Zora Neale Hurston, “How It Feels To be Colored Me.”)
A Cultural History of American Art and Literature: From the Great Depression to the Present
ENGLISH 388
4 credits

Rationale for conversion: The conversion will promote learning-intensive, integration of digital resources for the study of American art and literature, such as online archives on writers, movements, and text variants. At least one assignment added will focus on integration of digital scholarship.

The four credit version will:
- Add a written assignment incorporating resources appropriate to the study of a multi-disciplinary field;
- Add research instruction appropriate to the cultural history of art and literature.

The core syllabus below is the generic three credit version.

Course Description:
The third course in an interdisciplinary sequence that examines the development and interrelationships of American art and literature from contact to the present. ENG 386. Conquest to Civil War; ENG 387. Civil War to Harlem Renaissance; ENG 388. Great Depression to Postmodernity. CROSSTLISTED as ART 386, ART 387, ART 388. PREREQS: Sophomore standing

Learning Outcomes
- Students should leave the class with the ability to recall and describe key elements in the foundations of the American experience as it changes through the 20th Century and into the 21st Century.
- Students will demonstrate a detailed knowledge of the art and literature of 20th Century and contemporary American society.
- Students will be able to identify and explain in writing the importance of major figures and movements in American literature and art of the period.
- Successful students will a) be able to articulate the critical relation between literary language, visual imagery, and b) become able to synthesize this knowledge with their own cultural experience in order to enhance and explain their own understandings of American culture.
- Search, access, and integrate digital scholarship in the study of the American art and literature and its relation to history and culture.

Evaluation of student performance: two 10-12 page essays (33% each), at least one of which incorporates digital scholarship and/or online archival material on gender in the study of American art and literature; final exam (33%)

Statement Regarding Disability Access Services:
Accommodations are collaborative efforts between students, faculty, and Disability Access Services (DAS). Students with accommodations approved through DAS are responsible for contacting the faculty member in charge of the course prior to or during the first week of the
term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through DAS should contact DAS immediately at 737-4098.

Link to Statement of Expectations for Student Conduct:  
http://oregonstate.edu/admin/stucon/achon.htm

Required Texts:
Luis Valdez, *Zoot Suit and Other Plays* (Houston: Arte Publico, 1992.)
Readings on E-Reserve and at the library reserve desk.

**Course Schedule**
(Readings to be completed by the date indicated, schedule subject to change)

Week 1—Introduction.  
A Different Order.  
(Read in Norton Wallace Stevens, “The Idea of Order at Key West”; Ernest Hemingway, “Big Two-Hearted River.”)

Week 2—The Art of the Depression.  
(Read Pohl 363-428)  
The Depression and the Rise of Documentary Film.  
(Screening: Pare Lorentz, *The Plow that Broke the Plains, The River, The City.*)

Week 3—The Camera Eye.  
(Read on e-reserve James Agee and Walker Evans, from *Let Us Now Praise Famous Men*; John Dos Passos, from *U.S.A.*)  
Picasso, *Guernica* and American Modernism.  
(Read Pohl 429-439.)

Week 4—After the War: The Art of Parody.  
(Read Pohl 440-451.)  
Joseph Heller, *Catch 22.*
Week 5—Joseph Heller, *Catch 22.*
The Art of the Beat Generation
(Read Pohl 451-456.)

Week 6—The Beats.
The Art of Protest: Pop, Performance.
(Read Pohl, 456-491.)

Week 7—Angry Art: Vietnam and the Civil Rights Movement.
Read Amiri Baraka, *Dutchman.*

Week 8—Luis Valdez, *Zoot Suit.*
Postmodern Art: Identity and Global Culture.
(Read Pohl 502-520).

Week 9—Postmodern Prose.
(Read on e-reserve Thomas Pynchon, “Entropy”; John Barth, “Lost in the Funhouse”; Donald Barthelme, “At the End of the Mechanical Age.”
The New Video Art.

STUDIES IN BRITISH THEATER AND SOCIETY
ENG 412/512
4 Credits
No Prerequisites

Rational for conversion: The conversion will give students greater opportunity to practice critical thinking and writing about dramatic literature in its social and cultural contexts by requiring students to read a significant number of additional primary and secondary texts, by increasing the length and complexity of writing assignments, and by raising research expectations.

[N.B. This ENG 412/512 proposal is an augmented version of one under concurrent review at the 3 credit level in a Catalog II proposal.]

The four credit version will:
• Add a primary and secondary text appropriate to the study of British theater and society;
• Increase the length and complexity of writing assignments;
• Add research instruction in incorporating print and non-print sources.

The core syllabus is the three credit version most recently taught.

Catalog Description:
Study of major dramatists and the audiences they addressed, of socio-economic conditions and their interrelations with theatrical institutions. Readings may include dramatic and non-dramatic literature. Historical period and content may vary. Upon departmental approval, may be repeated for a maximum of 9 credits.

Specific Course Content: Travel & Theater in Early Modern England
Studying dramatic and historical literature in a cross-disciplinary manner, this course examines the playhouses of early modern London as sites of vicarious exposure to the exotic worlds that contemporary English mariners and merchants actually engaged in a growing traffic. The readings juxtapose the reports of travelers to several travel-based plays. The class interrogates theater’s contributions to the emergence of, and the debates over, global ambitions in Shakespeare’s England.

412 Student Learning Outcomes:
• Identify key authors of early modern drama and travel literature.
• Account for and explain interrelationships between economic, cultural, and literary initiatives.
• Demonstrate knowledge of London’s theatrical and maritime industries, 1500-1640.
• Demonstrate highly developed critical reading, thinking, and writing skills necessary for advanced work in the Humanities.

Further 512 Student Learning Outcomes:
• Analyze and appraise contemporary critical discourses and theories concerning the study of early modern literature and culture.
• Demonstrate mastery of various research methods.

Evaluation of 412 Student Performance:
Students will demonstrate learning through:
• participation (10%), oral presentation (10%), critical essay, 5 pages (20%), final examination (25%), research paper, **10 pages on two of the readings and their relation to early modern English theater and culture, motives and methods of travel, or foreign involvements (35%). This paper must incorporate at least four outside sources. [The research assignment reflects an increase in length and requires the use of additional secondary sources.]**

Further Evaluation of 512 Student Performance:
Students will demonstrate learning through:
• participation (10%), oral presentation (20%), critical essay, 8 pages (30%), research paper, **12-15 pages incorporating at least six outside sources and addressing a contemporary critical issue related to England’s relations with non-English peoples and civilizations (40%). [This paper assignment reflects an increase in length and requires the use of additional secondary sources.]**

Learning Resources:
The following texts are required for both 412 and 512:
Course Packet: Bermuda pamphlets from Virginia Co; East India Co. papers; Fletcher, *Island Princess, Sea-Voyage*; selected secondary scholarship
Richard Hakluyt, *Voyages & Discoveries* (Penguin)
Thomas Heywood, *The Fair Maid of the West* (Regents)
Christopher Marlowe, *The Jew of Malta* (New Mermaids)
William Shakespeare, *The Tempest* (Folger)
Additional texts of scholarship (optional) on reserve

Statement Regarding Disability Access Services:
Accommodations are collaborative efforts between students, faculty, and Disability Access Services (DAS). Students with accommodations approved through DAS are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through DAS should contact DAS immediately at 737-4098.

Link to Statement of Expectations for Student Conduct:
[http://oregonstate.edu/admin/stucon/achon.htm](http://oregonstate.edu/admin/stucon/achon.htm)

Weekly Outline of Required Readings and Assignments:
**Week One:** Historical Introduction, Travel Narratives: Richard Hakluyt (selections)
**Week Two:** Richard Hakluyt (selections); Mary Fuller (Packet)
**Week Three:** Marlowe, *Jew of Malta*; Daniel Vitkus, Jonathan Burton (Packet)
**Week Four:** Heywood, *Fair Maid of the West I*; Jean Howard (Packet) CRITICAL ESSAY DUE
**Week Five:** Marlowe, *Doctor Faustus*; Jonathan Dollimore (Packet)
**Week Six:** Jourdain and Strachey pamphlets (Packet)
**Week Seven:** Shakespeare, *Tempest*; Peter Hulme, John Gillies (Packet)
**Week Eight:** East India Co. journals & letters (Packet)
**Week Nine:** Fletcher, *Island Princess*; Michael Neill (Packet)
**Week Ten:** Fletcher, *Sea Voyage*, Anthony Parr (Packet) RESEARCH PAPER DUE
412 Final exam during exam week, 512 Research paper due by end of exam week
INDUSTRIALISM AND THE NOVEL
ENG 415/515
4 credits
Writing Intensive Course

Rationale for conversion: The conversion promotes deeper study of the historical effects of industrialization on literature by adding readings, research, and the integration of digital resources for the study of literature and culture. At least one assignment added will focus on the use of online museum archives as a tool for analyzing the historical embedding of late-nineteenth and twentieth-century writing. This course continues to meet all outcomes for STS.

In addition, this document proposes changing the course title from “Industrialism and the English Novel” to “Industrialism and the Novel,” in order to add the ability to offer the course with a focus on American or world fiction.

The four credit version will:
• add an assignment in using online museum archives;
• add instruction on the use of digital as well as print resources in the study of the industrial novel;
• add instruction on the integration of history and visual culture;
• include the change in course title.

The core syllabus is the three credit version most recently taught.

Course Description:
Studies in the development of the novel within a context of changes in society brought on by first the industrial revolution and later the technological revolution.

Student learning outcomes:
• critically read, recognize, and analyze the influence of industrialization and technology on the forms, themes, and development of the novel;
• understand authorship, tradition, and innovation in a publishing context driven by a transforming marketplace;
• use the language of literary texts as well as the study of history and visual culture to think and write analytically;
• search, access, and integrate digital scholarship in the study of novels and their history and culture.

Learning outcomes for Science, Technology, and Society:
• integrate source materials across disciplinary boundaries for the study of the multifocal effects of industrialization;
• identify the major cultural transformations of industrialization and account for their influence on literary production;
• analyze novels as representations of social as well as literary concerns;
• write effective interdisciplinary essays, especially as regards transitions between different kinds of source materials.
Differentiation of Graduate Student learning outcomes for English 515:
- critically read, recognize, and analyze the influence of industrialization and technology on the forms, themes, and development of the novel;
- read, analyze, and cite critical articles and monographs;
- synopsize and thoughtfully engage contrasting scholarly views of the development of the novel within industrial and/or technological culture;
- understand authorship, tradition, and innovation in a publishing context driven by a transforming marketplace;
- efficiently convey the major terms of critical debates in written work and/or oral presentations;
- gain mastery of the critical reception of key industrial-era authors and literary texts.

Evaluation of student performance: Participation and attendance (30%). Four 750-word essays (10% for each of the 4 essays). A final essay of 2000 words for students in 485 and 4000 words for students in 585 (30%). Students in 585 will additionally give a focused and clear in-class presentation on literary scholarship.

Statement Regarding Disability Access Services:
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Link to Statement of Expectations for Student Conduct:
http://oregonstate.edu/admin/stucon/achon.htm

Topic: The American Novel in the Industrial Age

Required Texts:
Willa Cather, Alexander’s Bridge
William Dean Howells, The Rise of Silas Lapham
Edith Wharton, The Fruit of the Tree
Abraham Cahan, Yekl
Mark Twain, A Connecticut Yankee in King Arthur’s Court
Upton Sinclair, The Jungle

SCHEDULE OF ASSIGNED READINGS
Week One: Twain, A Connecticut Yankee in King Arthur’s Court
Week Two: Twain, cont.
Week Three: Cahan, Yekl *Cahan Essay Due*
Week Four: Wharton, The Fruit of the Tree
Week Five: Wharton, cont. *Wharton Essay Due*
Week Six: Howells, The Rise of Silas Lapham
Week Seven: Howells, cont. *Howells Essay Due*
Week Eight: Cather, Alexander’s Bridge
Week Nine: Sinclair, The Jungle *Cather Essay Due*
Week Ten: Sinclair, cont. *Final Essay Due*
Critical analysis of works by colonized peoples, women, and ethnic minorities, with a focus on the issue of representation.
Not offered every year.
PREREQS: Sophomore standing.

Course Attributes:
Core, Synth, Global Issues

Rationale for conversion to four credits: This course asks students to respond to the representation of contentious subjects channeled through various media forms. Students are asked to keep response logs for every class as they assess the different media representations; the material from some of these logs will then be posted on a class blog for further discussion; students will share posting responsibility.
This course continues to meet outcomes for Contemporary Global Issues.

The four credit version will:
• add instruction on research across different media representations, including digital and print sources;
• add written requirements for class log and class blog.
The core syllabus represents the three credit version last taught.

Course Description:
This winter, a Harvard alumni setting sail for a $10,000, 2-week tour of the Moroccan coast on the 34-person yacht Callisto may be plying the same sea-lanes as illegal immigrants from Africa in leaky boats struggling to reach the coast of Spain. While some international travelers may find their homes-away-from-home at the Paris Ritz Carleton, the Mumbai Deluxe Taj Mahal, or the Copacabana Palace in Rio de Janiero, others traveling to the same places may occupy temporary quarters in the concrete world of a bidonville or the hectic streets of a basta, or construct a flimsy shack built scrap wood, flattened tin plates, and plastic tarp in a favela. Most of us inhabit the large borderland that connects the two extremes.
“Power and Representation” is designed to encourage you to think through your assumptions about mimesis, that is how reality is reflected in or created by art and by discourse more generally. Students will become familiar with concepts such as heteroglossia, deconstruction, hegemony, and orientalism which help to foster critical thinking about the ways art mediates reality, and the ways global systems of power mediate what we find in art. Using three case studies of contentious borderlands, we will explore borders not as thin lines where opposites clash, but rather complex webs of relations, interests, and representations connecting one life to another and implicating us all the creation of extremes.
In addition to some of the critical theories addressing the construction of borderlands, we will examine literary works that explore three complex border situations. Alicia Gaspar de Alba uses the detective genre to bring the gendered crimes occurring on the El Paso / Ciudad Juarez border into popular attention in Desert Blood (2005); Sandy Tolan writes the biographies of two people and one house to trace the history of Palestine and Israel in The Lemon Tree (2006); and story of the relationship between “Fortress Europe” and a “Planet of Slums” is rehearsed in the life
stories told in Laila Lalami’s *Hope and Other Dangerous Pursuits* (2005) and Fideles Odun Balogun’s *Adjusted Lives: Stories of Structural Adjustments* (1995). Each of these borderland cases has generated other kinds of representations-- performance art, video documentaries, and poetry and social commentary.

“Power and Representation” fulfills the Baccalaureate Core requirement in “Contemporary Global Issues” which shall:

A. Be upper division and at least 3 credits;
B. Emphasize elements of critical thinking;
C. Focus, from a historical perspective, on the origin and nature of critical issues and problems that have global significance;
D. Emphasize the interdependence of the global community;
E. Use a multidisciplinary approach and be suitable for students from diverse fields; and
F. Include written composition.

Our world has become increasingly interdependent. Social, economic, political, environmental, and other issues and problems originating in one part of the world often have far-reaching ramifications in other parts of the world. These issues and problems not only transcend geographical boundaries but also cross academic disciplines. Therefore, if students are to acquire understanding of and to discover effective responses to such issues and problems, they must acquire both global and multidisciplinary perspectives. (Students are encouraged to complete their baccalaureate core perspective requirements before taking the Contemporary Global Issues course.)

**Texts:**
Laila Lalami, *Hope and Other Dangerous Pursuits* (Harcourt, 2005).

There will be additional works available on blackboard and on reserve at Valley Library for specific assignments.

**Learner Expectations:**
1. Come to class on time and stay the entire period;
2. Complete reading and homework assignments by the date indicated
3. Participate in class discussions and activities.

**ENG 412 Outcomes:**
1. Ability to define theoretical concepts such as gender, Orientalism, power/knowledge, discourse regimes, overdetermination, hegemony, public sphere, etc.
2. Ability to analyze the ways in which a given work of art appeals to ethos, pathos and logos, and how these same appeals may variously received by different audiences.
3. Ability to explain the connections between given literary and artistic representations and social contexts in which they occur.
4. Ability to critique creative works as both descriptive and prescriptive representations of reality.
5. Ability to differentiate between the performance and the “hidden transcript” in resistance works.
6. Ability to assess the effects of power on the creation, production, distribution and reception of a given work.

**FURTHER ENG 516 OUTCOMES:**
1. **ANALYZE AND APPRAISE CONTEMPORARY CRITICISM CONCERNING COLONIZATION AND REPRESENTATION.**
2. **DEMONSTRATE MASTERY OF A VARIETY OF RESEARCH METHODS APPROPRIATE TO THE STUDY OF COLONIAL HISTORIES AND REPRESENTATION, INCLUDING USE OF ONLINE SOURCES.**
3. **THROUGH AN ADDITIONAL ONE HOUR MEETING EVERY OTHER WEEK, COMPLETION OF AN ADDITIONAL READING ASSIGNMENT.**

**SEE UNDERGRADUATE AND GRADUATE EVALUATION OF STUDENT LEARNING BELOW.**

**COURSE REQUIREMENTS:**
All students will write weekly journal entries about the works we are reading. Students will also be expected to write a book review of one of the texts on reserve for one of the case study areas. Participation in class discussions and informal writing is an important element for the kind of critical thinking the course material demands. Students will write term papers about one of the three case study areas. Graduate students will meet for an additional hour every other week to discuss an assigned additional reading assignment on the material we are covering.

**Grading Policy:**
Undergraduates:

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<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
<th>Description</th>
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<tbody>
<tr>
<td>Participation</td>
<td>10%</td>
<td>(attendance and discussion)</td>
</tr>
<tr>
<td>Response Log</td>
<td>40%</td>
<td>(graded twice; see guidelines on blackboard)</td>
</tr>
<tr>
<td>Term Paper</td>
<td>50%</td>
<td>(see guidelines on blackboard)</td>
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</table>

Graduates:

<table>
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<tr>
<th>Component</th>
<th>Percentage</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Participation</td>
<td>10%</td>
<td>(attendance and discussion; includes grad meetings)</td>
</tr>
<tr>
<td>Response Log</td>
<td>40%</td>
<td>(graded twice; see guidelines on blackboard)</td>
</tr>
<tr>
<td>Term Paper</td>
<td>50%</td>
<td>(see guidelines on blackboard)</td>
</tr>
</tbody>
</table>

**Grading Scale:**
- **A:** 100 to 93  
- **A-:** 92-90  
- **B+:** 89 to 87  
- **B:** 86 to 83  
- **B-:** 82-80  
- **C+:** 79 to 77  
- **C:** 76 to 73  
- **C-:** 72-70  
- **D+:** 69 to 67  
- **D:** 66 to 63  
- **D-:** 62-60  
- **F:** 59 or less

Scores will be rounded up to the nearest half percent.
Plagiarism:
Plagiarism may result in the failure of the course and further consequences as specified in university policy: http://oregonstate.edu/admin/stucon/achon.htm

Statement Regarding Disability Access Services:
Accommodations are collaborative efforts between students, faculty, and Disability Access Services (DAS). Students with accommodations approved through DAS are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through DAS should contact DAS immediately at 737-4098.
| Week 1: Jan 09 | Introduction to Course  
|               | Video: *Rights on the Line: Vigilantes at the Border* [documentary]  
|               | Video: *Performing the Border*, Ursula Biemann. 1999. [video essay on border theory]  
|               | Gaspar de Alba, *Desert Blood* [detective genres]  
| Week 3: 23    | Gaspar de Alba, *Desert Blood*  
|               | Gaspar de Alba, *Desert Blood*  
| Week 4: 30    | Video: Edward Said, *On Orientalism* [video essay]  
|               | Feb 01 Video: Landrum Bolling, *Searching for Peace in the Middle East*;  
|               | Lecture: historical background  
| Week 5: 06    | Videos: Bitton, *Wall*; Alatar, *Iron Wall* [material culture]  
|               | 08 Media and the Middle East (various media coverage and web sites)  
| Week 6: 13    | Tolan, *The Lemon Tree* [biography / personal narrative]  
|               | 15 Tolan, *The Lemon Tree*  
| Week 7: 20    | Tolan, *The Lemon Tree*  
|               | 22 Tolan, *The Lemon Tree*  
| Week 8: 27    | Mike Davis, “Planet of Slums”  
|               | Mar 01 Lecture: “Fortress Europe”  
|               | 08 F. Odun Balogun, *Adjusted Lives*  
| Week 10: 13   | Leila Lalami, *Hope & Other Dangerous Pursuits* [fiction]  
|               | 15 Leila Lalami, *Hope & Other Dangerous Pursuits*  
| Week 11: 16   | Term Paper due during finals week |
THE ENGLISH NOVEL: DEFOE THROUGH SCOTT
ENG 417/517
4 Credits
PREREQS: Sophomore standing; 6 credits in English at 200-level or above.

| Rationale for conversion: | The conversion will give students greater opportunity to practice critical thinking and writing about eighteenth-century English novels by requiring students to read an additional novel and by increasing the length and complexity of writing assignments as well as raising research expectations. |

| The four credit version will: | • add an additional novel; • increase the length and complexity of writing assignments; • add instruction in research including digital and non-print sources. |

| Course Description: | Selected English novels from Defoe through Scott. Not offered every year. |

| Learning Outcomes for 417: | • Identify key English authors and novels of the eighteenth and early nineteenth century. • Account for and explain the literary and cultural milieu from which trends in the early English novel arose. • Recognize and describe methods by which pattern and meaning are found in the novel genre. • Demonstrate highly developed critical reading, writing, and thinking skills necessary for advanced work in the humanities. |

| Additional Learning Outcomes for 517: | • Demonstrate highly developed research skills in writing critical essays pertaining to the early English novel. • Assess and enter the current critical conversation about one or more major eighteenth and/or early nineteenth-century novels. |

| ENG 417 Course Requirements: | Two essays (7-9 pages each) (30% each); one brief class report (5%); class attendance and participation (5%), and final (30%). Essays must incorporate at least two outside sources. [The essay assignments reflect an increase in length of both papers and require two additional secondary sources.] |

| 517 Course Requirements: | One essay 7-9 pages (25%); one 10-minute class report incorporating some critical research of the text and/or period (10%); class attendance and participation (5%); one essay 10-12 pages (40%); and final (20%). The second essay should incorporate at least four outside sources and address a contemporary critical issue related to the period. [The second essay reflects an increase in the length of the paper and requires two additional secondary sources.] |
Statement Regarding Disability Access Services:
Accommodations are collaborative efforts between students, faculty, and Disability Access Services (DAS). Students with accommodations approved through DAS are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through DAS should contact DAS immediately at 737-4098.

Link to Statement of Expectations for Student Conduct: Please familiarize yourself with the University’s Statement of Expectations for Student Conduct available at the following address: http://oregonstate.edu/admin/stucon/achon.htm

Syllabus
Week One:
  Introduction
  Daniel Defoe, Robinson Crusoe (1719), 27-136.
Week Two
  Robinson Crusoe, 136-299.
  Samuel Richardson, Clarissa (1747-48), 1-109.
Week Three
  Clarissa, 110-213.
  Clarissa, 214-320.
Week Four
  Clarissa, 320-421.
  Clarissa, 421-517.
Week Five
  Henry Fielding, Tom Jones (1749), Bks. 1-3: 25-98
  Tom Jones, Bks. 4-5: 99-175.
Week Six
  Tom Jones, Bks. 6-7: 175-256. [First Essay Due]
  Tom Jones, Bks. 8-9: 256-337.
Week Seven
  Tom Jones, Bks. 10-11: 337-400.
Week Eight
  Tom Jones, Bks. 14-15: 478-540
  Tom Jones, Bks. 16-17: 540-595.
Week Nine
  Tom Jones, Bk. 18: 595-641.
  Maria Edgeworth, Castle Rackrent (1800) [Castle Rackrent reflects an addition of a 120-page novel to course requirements]
Week Ten
  Jane Austen, Pride and Prejudice (1813), Ch. 1-23: 5-109
  Tues 6 Pride and Prejudice, Ch. 24-42: 113-198. [2nd Essay Due]
  Thur 8 Pride and Prejudice, Ch. 43-61: 201-312.


THE ENGLISH NOVEL: VICTORIAN PERIOD
ENG 418/518
4 Credits
Prerequisites: Sophomore standing; 6 credits in English at 200-level.

Rationale for conversion: The conversion will give students greater opportunity to practice critical thinking and writing about Victorian-era novels by requiring students to read an additional novel (approximately 200-300 pp.) and by increasing the length and complexity of writing assignments as well as raising research expectations.

The four credit version will:
• add a Victorian novel;
• increase the length and complexity of writing assignments.
• provide instruction in research (print and digital sources) appropriate to advanced study in the literature and culture of the Victorians.

The core syllabus reflects the 3 credit version the last time the course was taught.

Course Description:
Selected English novels focusing on those from the Victorian period.

Learning Outcomes for 418:
• Identify key authors and novels of the Victorian period, 1837-1900.
• Account for and explain the literary and cultural milieu from which trends in the Victorian novel arose.
• Recognize and describe methods by which pattern and meaning are found in the novel genre.
• Demonstrate highly developed critical reading, writing, and thinking skills necessary for advanced work in the humanities.

Additional Learning Outcomes for 518:
• Demonstrate highly developed research skills in writing critical essays pertaining to the Victorian novel.
• Assess and enter the current critical conversation about one or more major Victorian novels.

ENG 418 Course Requirements: Two essays (7-9 pages each) (30% each); one brief class report (5%); class attendance and participation (5%), and final (30%). Essays must incorporate at least two outside sources. [The essay assignments reflect an increase in length of both papers and require two additional secondary sources.]

518 Course Requirements: One essay 7-9 pages (25%); one 10-minute class report incorporating some critical research of the text and/or period (10%); class attendance and participation (5%); one essay 10-12 pages (40%); and final (20%). The second essay should incorporate at least four outside sources and address a contemporary critical issue related to the period. [The second essay reflects an increase in the length of the paper and requires two additional secondary sources.]
Statement Regarding Disability Access Services:
Accommodations are collaborative efforts between students, faculty, and Disability Access Services (DAS). Students with accommodations approved through DAS are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through DAS should contact DAS immediately at 737-4098.

Link to Statement of Expectations for Student Conduct: Please familiarize yourself with the University’s Statement of Expectations for Student Conduct available at the following address: http://oregonstate.edu/admin/stucon/achon.htm

Syllabus
Week One:
- Introduction
  Charlotte Bronte, Jane Eyre (1847), Preface-Ch 11: 5-123.
Week Two:
Week Three:
- Emily Bronte, Wuthering Heights (1847), Chs. 1-14: 3-152.
Week Four:
Week Five:
- Bleak House, Chs. 8-13: 114-214. FIRST ESSAY DUE
- Bleak House, Chs. 14-20: 214-331
Week Six:
- Bleak House, Chs. 21-27: 332-445
- Bleak House, Chs. 28-34: 445-554
Week Seven:
- Bleak House, Chs. 35-41: 555-661
- Bleak House, Chs. 42-49: 661-768.
Week Eight:
- Bleak House, Chs. 50-57: 768-885
Week Nine:
  Thomas Hardy, Tess of the d'Urbervilles (1891; revised 1912), Chs. 1-15: 13-104.
Week Ten:
- Tess of the d'Urbervilles, Chs. 16-34: 107-222. SECOND ESSAY DUE
  Tess of the d'Urbervilles, Chs. 35-59: 225-384.

Texts: Charlotte Bronte, Jane Eyre (Penguin); Emily Bronte, Wuthering Heights (Penguin); Charles Dickens, Bleak House (Penguin); George Eliot, Silas Marner (Penguin); and Thomas Hardy, Tess of the d'Urbervilles, (Oxford). Additional required text for 4-credit conversion: George Eliot, Silas Marner, Penguin.

The English Novel: 20th-Century
English 419/519
4 Credits; 3 hours lecture per week
Prerequisites: sophomore standing and 6 credits in English
200-level or above; recommended: English 418

**Rationale for conversion:** The conversion will give students greater opportunity to read more widely in the focus of the course and to practice critical thinking and writing. The conversion will increase the number of primary and secondary texts and/or online resources needed for student research as well as allow a greater understanding of how best to select and deploy this research toward the composition of an analytical writing assignment of much greater length and complexity than previously warranted.

The four credit version will:
- add a primary and secondary text;
- add instruction in research appropriate to advanced study of the English novel (print and digital resources);
- require analytical writing of greater length and complexity incorporating this research.

The core syllabus is the 3 credit version.

**Course Catalog Description:**
Selected English novels of the 20th century.

**GOALS:** The goal of this class is to conduct a study of the 20th century English novel through selected works and the contexts of both domestic class-politics and imperial and post-colonial discourse. We will frame this study through a cursory knowledge of key backgrounds and contexts surrounding the respective novels (Late-Modernism, 1930’s Socialism, Colonialism/Post-Colonialism, etc.). Students will be expected to use these contextual micro-studies to raise the level of their reception and interpretations of the narratives, characters, and discourses within the primary works studied. Students will be responsible for the assigned readings as due in accordance with the syllabus. In each of the background readings, undergraduate selections will be assigned, while graduates are expected to read the entire packet-section relevant to the work in question.

**SCOPE:** The scope of this course ranges from the period of late-Modernism (1930’s) to the Contemporary in an attempt to give the student an overview of the kinds of aesthetic, contextual, and substantive issues that most often form the basis of the English novel in the 20th century. A selection of novels read chronologically in accordance with the period study is the primary focus, but each work is paired with a supplementary reading contained within a course packet that allows the student to grasp a key contextual issue that becomes pivotal to understanding the work itself.

**UNDERGRADUATE (400 LEVEL) STUDENT LEARNING OUTCOMES:**
- Acquire a cursory understanding of the major class-politics and colonial issues that arise from the history of post-War England, including but not limited to: post-industrial breakdown of class and closing of aristocratic domestic power, 1930’s anti-fascist
• Acquire a working knowledge of the life and work of major 20th century English novelists.
• Ability to confront how one or more of the above contextual matters is woven through a single work.
• Ability to research the critical discussion of this matter and employ this research in a close-reading of the language of the literary work in question toward the formation of a critical interpretation that is introduced, discussed, and concluded in a literary analysis essay.

GRADUATE (500 LEVEL) STUDENT LEARNING OUTCOMES:
• All of the above learning outcomes for the undergraduate.
• The ability to research, obtain and compile a working bibliography for a critical essay.
• Understanding the conventions and forms of the graduate level research paper based on the model of the publishable article in the discipline.
• The ability to understand how one’s thesis on a work in question enters into the broader discussion in the humanities surrounding the analysis of Western modernity.
• Understanding how the life and the work of an author in question feed into interpretation of a work.
• A working knowledge of a theoretical orientation that best suits the argument of the student’s thesis.

EVALUATION OF STUDENT PERFORMANCE (400 LEVEL): The evaluative tools for the undergraduate in this course are the in-class essay examination and the formal critical essay. The essay involves research on the student’s topic, support drawn from the course’s background readings, and careful close-readings of subject text(s). Student are expected to write in a clear, organized, and detailed manner on the examinations, and to be able to implement the skills of organized, informed, and cogent essay writing for the paper.

EVALUATION OF STUDENT PERFORMANCE (500 LEVEL): The graduate student in this class will be expected to synthesize his/her knowledge of the cultural and aesthetic contexts of the subject texts with accurate and insightful close readings of the individual poems, plays, and novels discussed. To accomplish this, graduates will be assigned more sophisticated essays on Joyce’s writings. The graduate will not present the oral report and may or may not sit for the mid-term examination; rather, the objective for the graduate level in this field is the competent execution of the argumentative essay. Given this, graduates will be expected to produce a major critical essay by the end of term of around 20 pages in length. This final essay will be modeled on the type of article a graduate in the field must eventually publish to establish him/herself as a promising scholar. The essay will demand a student develop an extended bibliography, a theoretical and critical framework for its argument, make use of biographical, historical, and secondary research, and conduct an in-depth close reading of the subject text to prove the argument through logically convincing interpretation of the work(s) in question.

Final grades for graduates will be determined either by two unequally weighted grades (mid-term examination at 30%, term paper 70%), or by the single grade award to the term paper. This last option may vary from class to class as well as from student to student.
Statement Regarding Disability Access Services:
Accommodations are collaborative efforts between students, faculty, and Disability Access Services (DAS). Students with accommodations approved through DAS are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through DAS should contact DAS immediately at 737-4098.

ATTENDANCE: Students will be allowed one (1) unexcused absence. If more absences accrue by the end of the semester, I reserve the right to question the student and count the absences against him/her in the tabulation of the final grade. Please limit excused absences. I begin my class at the specified time; please be prompt.

PAPERS: One paper is mandatory for both undergraduates and graduates. For undergrads, the paper will be approximately 10-12 pages in length. For graduates, the paper will be a much longer project with a more informed thesis pertaining to a major critical/theoretical issue of twentieth-century Cultural/New Historical studies. Each paper is to be typed, doubled-spaced, and free of spelling, grammatical and typographical errors. Papers are to be formal essays, containing contextually relevant introductions, coherent and complex theses, sustained and detailed arguments, and thoughtful conclusions. Sentence structure must be clear and concise; paragraph unity and overall organization must be readily apparent. Each page of your paper must have your name and page number in the upper right hand corner. Each paper must be given an original title. No cover page or folder is necessary: please title the first page of the essay and paper clip all the pages together. For the undergrad paper, four (4) or more research sources (other than the subject text and any packet material) will be mandatory. You must cite the text in each instance of quotation. More about papers as they become due.

LATE PAPERS: I accept no late papers. If you don't hand in the paper during the class meeting it is due (and not later on that same day) you will receive an F for that assignment.

EXAMINATIONS: An hour-long mid-term and two-hour final examination will be given on the specified dates. The format for these exams will be short and long in-class essay. The mid-term exam is optional for graduate students, but mandatory for undergraduates.

GRADES: For undergraduates, final grades will be determined by the average of three unequally weighted grades: midterm exam 25%, formal essay 45%, final exam 30%. For graduates, the final grade can be determined by the average of two unequally weighted grades (critical term paper essay 70%, mid-term at 30%) or by one grade (essay 100%). The option of foregoing the mid-term is up to each individual graduate student. For undergraduates, I award one or two points to a student in my final grade tabulation so as to push a grade on the cusp to the next higher grade. I base this decision on a student's attendance and participation. Thus it behooves each of you to think, listen, and speak when you have a relevant point or question–and attend class!

CONFERENCES: There may or may not be mandatory conferences; however, I am always available during my office hours for help or to further our classroom discussion. Often students want to speak about a paper before it is due; please make an appointment during my set hours.
ACADEMIC DISHONESTY: Be sure you realize exactly what qualifies as plagiarism and what does not; explicit procedures taken for the discovery of academic dishonesty can be found in the "Academic Regulations" section of the current Schedule of Classes. If needed, we will have a brief lesson about the proper citing technique for quotations. I AM COMMITTED TO PROSECUTING ANYONE DISCOVERED TO HAVE PLAGIARIZED.

LEARNING RESOURCES: Mandatory texts in the course are as follows (in each instance, please obtain the exact edition given):
Packet of copied material available at circulation desk, Valley Library.

SYLLABUS
MARCH

APRIL
Week of 7th: "We've always lived here": The Slimy, Ironic, Agonizing Death of a Class: Evelyn Waugh’s A Handful of Dust (1934).
Week of 14th: Finish Waugh. Read in packet, pp. 199-211.
Week of 21st: Maybe the Church is a way out . . . or “And what happens afterward? I mean after everybody has got enough to eat and can read the right books . . . the books you let them read?”: Graham Greene’s The Power and the Glory (1940).
Week of 28th: Finish Greene; read in packet, pp. 126-156.

MAY
*NOTE: MID-TERM EXAMINATION THIS WEEK!*
Week of 12th: Naipul; read in packet, pp. 157-168.
Week of 26th: Finish Doyle. NOTE: UNDERGRAD PAPER DUE THIS WEEK.
Multiculturalism
Comes Home to Roost—“init”?: Zadie Smith’s White Teeth (2001).

JUNE
Week of 2nd: Finish Smith; conclude course.
*FINAL EXAMINATION: MONDAY, JUNE 9TH, 2:00 p.m.*
STUDIES IN MEDIEVAL LITERATURE
ENG 425/525
4 credits
No co- or prerequisites

Rationale for conversion: The conversion will give students more exposure to primary texts, secondary texts and/or online resources. It will also give students greater opportunity to practice critical thinking and writing and to develop research skills by increasing the length and complexity of analytical writing assignments and raising research expectations. For both ENG 425 and ENG 525, two additional texts have been added. For ENG 425, the final paper has been expanded to 10-12 pages and a requirement of at least four outside research sources has been added. For ENG 525, the final paper has been expanded to 14-16 pages and the research requirement has been increased to at least eight outside research sources.

The four credit version will:
- add two additional texts;
- add instruction in research (print and non-print sources) appropriate to advanced study of medieval literature;
- increase length and complexity of the final paper to incorporate this research.

The core syllabus is the three credit version from the last time the course was taught.

Course Description: Particular genres, themes, and writers in medieval literature. Topics change from term to term; see Schedule of Classes. May be repeated for a maximum of 9 credits.

425 Student Learning Outcomes:
- Identify key authors and texts of this period
- Account for and explain the inter-relations between literature, culture, and religion in the Middle Ages
- Acquire basic reading competency in Middle English
- Demonstrate highly developed critical reading, thinking, research, and writing skills necessary for advanced work in the Humanities

Additional 525 Student Learning Outcome:
- Analyze and appraise contemporary critical discourses and theories concerning the study of medieval British literature and culture
- Develop advanced skills in research of medieval literature using digital and print sources

Evaluation of Student Performance (ENG 425): Final grades for 425 will be determined as follows: 10% attendance and participation, 10% web research project, 35% midterm exam, 10% prewriting exercise, and 35% final paper (6-8 pages). Papers will be graded on use of close reading skills, specificity and originality of argument, and mechanics.

Evaluation of Student Performance (ENG 425): Final grades for 525 will be determined as follows: 10% attendance and participation, 10% web research project, 25% annotated
bibliography, 10% class presentation, and 45% final paper (10-12 pages). Papers will be graded on use of close reading skills, use of secondary sources, specificity and originality of argument, and mechanics.

**Required Texts:**
- *Sir Gawain and the Green Knight/Patience/Pearl* (Norton)
- *Medieval Britain* (Oxford)*
- *Reading Middle English Literature* (Blackwell)*

*These texts represent additional readings added to the syllabus to justify the fourth credit hour.

**Statement Regarding Disability Access Services:**
Accommodations are collaborative efforts between students, faculty, and Disability Access Services (DAS). Students with accommodations approved through DAS are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through DAS should contact DAS immediately at 737-4098.

**Link to Statement of Expectations for Student Conduct:**
[http://oregonstate.edu/admin/stucon/achon.htm](http://oregonstate.edu/admin/stucon/achon.htm)

**Course Content:**

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<tr>
<th>Class Schedule</th>
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<td><strong>Tues 1/10</strong></td>
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<tr>
<td>Introduction; <em>RMEL</em> ch 1</td>
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<tr>
<td><strong>Tues 1/17</strong></td>
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<tr>
<td><em>Beowulf</em>: Grendel’s Mother (22-56), “Hall-Feasts and the Queen” (85), Chance essay (152-167)</td>
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<tr>
<td><strong>Tues 1/24</strong></td>
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<tr>
<td><em>Sir Gawain and the Green Knight</em>, Part I (15-26); <em>Medieval Britain</em> (ch 5)</td>
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<tr>
<td><strong>Tues 1/31</strong></td>
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<tr>
<td><em>Sir Gawain and the Green Knight</em>, Part IV (62-74); Exam Review</td>
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<tr>
<td><strong>525 No Class</strong></td>
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<td>Tues 2/7</td>
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<tr>
<td>Middle English (bring <em>Le Morte Darthur</em> to class)</td>
</tr>
<tr>
<td><strong>425 Take-Home Midterm Essays DUE</strong></td>
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<tr>
<td>Tues 2/14: Love, Violence, &amp; King Arthur</td>
</tr>
<tr>
<td><em>Le Morte Darthur</em>: The quest for the Holy Grail (p. 496-p. 506 line 2, p. 573 line 41-p. 587); McCarthy essay (pp. 856-864); Optional: <em>Medieval Britain</em> (ch 7)</td>
</tr>
<tr>
<td>Tues 2/21: Love, Violence, &amp; King Arthur</td>
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<tr>
<td><em>Le Morte Darthur</em>: Arthur’s death (p. 657 line 25-p. 698)</td>
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<tr>
<td><em>Pearl</em>: Introduction (111-24), Parts I-X (125-42); <em>Medieval Britain</em> (ch 6)</td>
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<tr>
<td><strong>425: Prewriting Exercises DUE</strong></td>
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<tr>
<td><em>The Book of Margery Kempe</em>: preface (pp. 3-6), Chapters 1-5, 9-11, 14-18, 20-22, &amp; 26-29 (pp. 6-14, 17-20, 23-34, 35-39, &amp; 44-54), Staley essay (pp. 236-42); <em>Medieval Britain</em> (ch 8)</td>
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<tr>
<td>Tues 3/14</td>
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<tr>
<td>Multimedia &amp; the Middle Ages</td>
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**This assignment has been expanded from the current syllabus to justify the fourth credit hour.**
Rationale for conversion: The conversion will give students more exposure to primary texts, secondary texts and/or online resources. It will also give students greater opportunity to practice critical thinking and writing and to develop research skills by increasing the length and complexity of analytical writing assignments and raising research expectations. For both ENG 426 and ENG 526, an additional text has been added. For ENG 426, the final paper has been expanded to 10-12 pages and a requirement of at least four outside research sources has been added. For ENG 526, the final paper has been expanded to 14-16 pages and the research requirement has been increased to at least eight outside research sources.

The four credit version will:
• Add an additional text;
• Add instruction in research appropriate to Chaucer studies using print and digital sources;
• Add length and complexity of research writing to incorporate digital research.

The core syllabus is the three credit version from the last time the course was taught.

Course Description: The works of Geoffrey Chaucer in their historical, cultural, and poetic contexts. Topics change from term to term; see Schedule of Classes. May be repeated for a maximum of 9 credits.

426 Student Learning Outcomes:
- Identify key texts by Chaucer and their genres
- Account for and explain the inter-relations between literature, culture, and religion in medieval Britain
- Demonstrate highly developed critical reading, thinking, and writing skills necessary for advanced work in the Humanities
- Acquire basic reading competency in Middle English

Additional 526 Student Learning Outcome:
- Analyze and appraise contemporary critical discourses and theories concerning the study of Chaucer’s *Canterbury Tales* and medieval British literature and culture

Evaluation of Student Performance (ENG 426): Final grades for 426 will be determined as follows: 10% attendance and participation, 10% web research project, 35% midterm exam, 10% prewriting exercise, and 35% final paper (10-12 pages with at least four outside research sources). Papers will be graded on use of close reading skills, specificity and originality of argument, and mechanics.

Evaluation of Student Performance (ENG 526): Final grades for 526 will be determined as follows: 10% attendance and participation, 10% web research project, 25% annotated
bibliography, 10% class presentation, and 45% final paper (14-16 pages with at least eight outside research sources). Papers will be graded on use of close reading skills, use of secondary sources, specificity and originality of argument, and mechanics.

**Required Texts:**
- *The Canterbury Tales Complete*, ed. Larry Benson
- *Chaucer: Sources and Backgrounds*, ed. Robert P. Miller
- *Yale Companion to Chaucer*, ed. Seth Lerer*

*This text represents additional readings added to the syllabus to justify the fourth credit hour.

**Statement Regarding Disability Access Services:**
Accommodations are collaborative efforts between students, faculty, and Disability Access Services (DAS). Students with accommodations approved through DAS are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through DAS should contact DAS immediately at 737-4098.

**Link to Statement of Expectations for Student Conduct:**
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<tr>
<td><strong>Monday, September 27</strong></td>
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<tr>
<td>Introduction; “Introduction” (YCC)</td>
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<tr>
<td><strong>Wednesday, September 29</strong></td>
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<tr>
<td>Middle English Pronunciation; short poems (handout); “Introduction: Chaucer’s Life” &amp; “The Canterbury Tales,” <em>CTC</em> XIII-XXIII &amp; 1-3; medieval literary theory, <em>CSB</em> 77-91</td>
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<tr>
<td><strong>Friday, October 1</strong></td>
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<tr>
<td><em>General Prologue</em>; John Gower, “A Parson,” “A Clerk,” “A Monk,” “A Nun,” CSB 215-228; <em>YCC</em> chapter 8</td>
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| **Monday, October 4**  |
| *Knight’s Tale* (parts 1 & 2); Geoffroi de Charny, CSB 167-68; Ramon Lull, CSB 180-86; Giovanni Boccaccio, “from the *Teseide*,” CSB 322-27 |
| **Wednesday, October 6**  |
| *Knight’s Tale* (parts 3 & 4); Boccaccio, CSB 328-43 |
| **Friday, October 8**  |
| Miller’s Prologue & Tale; “Modes of Love,” CSB 271-73 |

<p>| <strong>Monday, October 11</strong>  |
| <em>Reeve’s Prologue &amp; Tale</em> (including Introduction &amp; Epilogue) |
| <strong>Wednesday, October 13</strong>  |
| <strong>Friday, October 15</strong>  |</p>
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<tr>
<th>Monday, October 18</th>
<th>Wednesday, October 20</th>
<th>Friday, October 22</th>
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<td>Monday, October 25</td>
<td>Wednesday, October 27</td>
<td>Friday, October 29</td>
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<td>Monday, November 1</td>
<td>Wednesday, November 3</td>
<td>Friday, November 5</td>
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<tr>
<td>426: Midterm</td>
<td><em>Squire’s Tale;</em> <em>YCC</em> ch 3</td>
<td><em>Franklin’s Prologue &amp; Tale;</em> Boccaccio, “Question of Menendon,” <em>CSB</em> 121-35</td>
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<tr>
<td>Monday, November 8</td>
<td>Wednesday, November 10</td>
<td>Friday, November 12</td>
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<tr>
<td>426: Paper (prewriting) 526: Paper (first draft) <em>Prologue &amp; Sir Thopas</em></td>
<td><em>Pardoner’s Tale</em> (including Introduction &amp; Prologue)</td>
<td><em>Prioress’s Prologue &amp; Tale</em></td>
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<tr>
<td>Monday, November 15</td>
<td>Wednesday, November 17</td>
<td>Friday, November 19</td>
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<tr>
<td>426: Paper (prewriting) 526: Paper (first draft) <em>Prologue &amp; Sir Thopas</em></td>
<td><em>Tale of Melibee; YCC</em> ch 9</td>
<td><em>Nun’s Priest’s Tale</em> (including Prologue &amp; Epilogue)</td>
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<tr>
<td>Monday, November 22</td>
<td>Wednesday, November 24</td>
<td>Friday, November 26</td>
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<tr>
<td>Second Nun’s Prologue &amp; Tale; Jacobus de Voraigne, “Life of Saint Cecilia,” <em>CSB</em> 113-120</td>
<td>426/526: Paper (final draft)** <em>Canon’s Yeoman’s Prologue &amp; Tale</em></td>
<td>Thanksgiving Holiday NO CLASS</td>
</tr>
<tr>
<td>Monday, November 29</td>
<td>Wednesday, December 1</td>
<td>Friday, December 3</td>
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<tr>
<td><em>Manciple’s Prologue &amp; Tale; YCC</em> ch 10</td>
<td><em>Parson’s Prologue &amp; Tale</em></td>
<td>Chaucer’s Retraction (p. 310)</td>
</tr>
</tbody>
</table>

**This assignment has been expanded from the current syllabus to justify the fourth credit hour.**
STUDIES IN EARLY MODERN LITERATURE
ENG 430/530
4 Credits
No Prerequisites

Rational for conversion: The conversion will give students greater opportunity to practice critical thinking and writing about early modern literature by requiring students to read a significant number of additional primary and secondary texts, by increasing the length and complexity of writing assignments, and by raising research expectations.

The 4 credit version will:
• add a primary and secondary text;
• add instruction in research using digital and print sources;
• increase the length and complexity of writing assignments to incorporate digital scholarship appropriate to advanced study in early modern literature.

The core syllabus is the 3 credit version proposed.

[N.B. This ENG 430/530 proposal is an augmented version of one under concurrent review at the 3 credit level in a Catalog II proposal.]

Catalog Description:
Literature and culture of the Tudor, early Stuart, and Interregnum periods, 1485-1660. Content and genres will vary and may include non-English writers who influenced the English Renaissance. Upon departmental approval, may be repeated up to 9 units.

Specific Course Content: Sixteenth century poetry and prose
This class examines non-dramatic texts of the mid to late Tudor period (1520s-1603), an age fissured by high idealism and deep cynicism about the uses of literature and the relations between literacy and power. Studying the contradictions between early Humanist aspiration and the disillusionment of Elizabeth’s late years, the course examines the nation-building efforts of English writers to make their mother tongue into a literary language and to improve the world, while advancing themselves, by reading and writing. Wyatt, Sidney, Spenser, Marlowe, and women authors including Queen Elizabeth figure importantly in the readings, which include lyric and epic poetry, essay, and prose narrative.

430 Student Learning Outcomes:
• identify key authors and texts of this period.
• account for and explain inter-relations among literature, culture, religion, and politics in Elizabethan England.
• demonstrate highly developed critical reading, thinking, and writing skills necessary for advanced work in the Humanities.
Additional 530 Student Learning Outcomes:

- Analyze and appraise contemporary critical discourses and theories concerning the study of early modern literature and culture.
- Demonstrate mastery of various research methods.

Evaluation of 430 Student Performance:

Students will demonstrate learning through:

- participation (10%), oral presentation (10%), critical essay, 5 pages (20%), final examination (25%), research paper, **10 pages on two of the readings and their relation to early modern literature culture** (35%). This paper must incorporate at least four outside sources. [The research assignment reflects an increase in length and requires the use of additional secondary sources.]

Further Evaluation of 530 Student Performance:

Students will demonstrate learning through:

- participation (10%), oral presentation (20%), critical essay, 8 pages (30%), research paper, **12-15 pages incorporating at least six outside sources and addressing a contemporary critical issue related to early modern literature and culture** (40%). [This paper assignment reflects an increase in length and requires the use of additional secondary sources.]

Learning Resources:

The following texts are required for both 430 and 530
Clarke, ed. *Renaissance Women Poets* (Penguin)
Salzman, ed. *An Anthology of Elizabethan Prose Fiction* (Oxford)
Course Packet with writings by Francesco Petrarca (Petrarch), Queen Elizabeth I, Phillip Stubbes’ *Anatomy of Abuses*, and selected recent criticism.
Additional scholarly studies (optional) on reserve

Statement Regarding Disability Access Services:

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Link to Statement of Expectations for Student Conduct:
http://oregonstate.edu/admin/stucon/achon.htm
Weekly Outline of Required Readings and Assignments:

**Week One**: Historical Introduction; Petrarch (Packet); Skelton

**Week Two**: Sir Thomas Wyatt; Henry Howard, Earl of Surrey; John Thompson (Packet)

**Week Three**: George Gascoigne; Isabella Whitney; Wendy Wall (Packet)


**Week Five**: Sir Philip Sidney, *Defense of Poetry*; Ron Levao (Packet) CRITICAL ESSAY DUE

**Week Six**: Mary Sidney; Queen Elizabeth; Sir Walter Raleigh; Susan Frye (Packet)

**Week Seven**: Sir Philip Sidney, *Astrophil & Stella*; David Kalstone (Packet)

**Week Eight**: Edmund Spenser, *Faerie Queene I*; Paul Alpers (Packet)

**Week Nine**: Spenser, *FQ I*; Jeffrey Knapp (Packet)

**Week Ten**: Christopher Marlowe, John Donne RESEARCH PAPER DUE 430 Final exam during exam week, 530 Research paper due by end of exam week

STUDIES IN THE LONG EIGHTEENTH CENTURY
Eng 433/533
4 credits
No prerequisites

Rationale for conversion: The conversion will increase the number of primary texts, secondary texts, and/or online resources assigned in the course, and strengthen the writing component by increasing the length and complexity of analytical writing assignments as well as raising research expectations.

The four credit version will:
• Add a primary and secondary text;
• Add instruction in research using print and online resources;
• Increase the length and complexity of writing and research expectations to incorporate digital scholarship.

The core syllabus is the 3 credit version last taught.

Course Description:
Literature of the period 1660-1800, with emphasis on one or more of the following poets: Dryden, Pope, Swift, Johnson, Gray, Cowper. May also include prose writers (e.g. Behn, Fielding, Richardson, Addison and Steele) and dramatists (e.g. Congreve, Wycherly, Gay). May be repeated for a maximum of 12 credits. Not offered every term.

433 Student Learning Outcomes:
■ identify key authors and texts of this period
■ account for and explain the inter-relations between literature, culture, and national identity in Britain, 1660-1800
■ demonstrate highly developed critical reading, thinking, research, and writing skills necessary for advanced work in the Humanities

Additional 533 Student Learning Outcomes:
■ analyze and appraise contemporary critical discourses and theories concerning the study of eighteenth-century British literature and culture (print and nonprint sources)

Evaluation of 433 Student Performance:
Students will demonstrate learning through:
■ participation (10%); 10-12 page essay (35%) [this represents a significant increase in the required length of essay]; mid-term exam (20%); final exam (35%)

Evaluation of 533 Student Performance:
Students will demonstrate learning through:
■ participation (20%); 12-15 page essay (40%); mid-term exam OR class presentation (20%); 2 5-page critical reviews (20%)
Learning Resources:
The following texts are required for 433/533:

*Eighteenth-Century Poetry: An Annotated Anthology, 2nd ed.* by Fairer and Gerrard Blackwell)
*A Journey to the Western Islands of Scotland* by Johnson and Boswell (Penguin)
The following text is required for 533 (optional for 433):
*The Work of Writing* by Siskin (Johns Hopkins UP)

Statement Regarding Disability Access Services:
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Link to Statement of Expectations for Student Conduct:
[http://oregonstate.edu/admin/stucon/achon.htm](http://oregonstate.edu/admin/stucon/achon.htm)

Syllabus:

**Unit 1 -- Poetry: From English Neo-Classicism to British Romanticism**

**Week One:** Pope, *Windsor-Forest*; Duck, *The Thresher’s Labour*; Collier, *The Woman’s Labour*

**Week Two:** Johnson, *London* and *The Vanity of Human Wishes*; Thomson, “Spring” from *The Seasons*

**Week Three:** Gray, *Elegy Written in a Country Churchyard, The Progress of Poesy* and *The Bard*; Macpherson, *Fragments of Ancient Poetry*; Burns, *To a Mouse* and *Tam O’Shanter*; 533 Critical Review #1

**Week Four:** Cowper, *The Task* Book One; Mid-Term Exam

**Unit 2 – Prose: A United Kingdom?**

**Week Five:** Johnson, *Journey to the Western Islands*

**Week Six:** Boswell, *Journal of a Tour to the Hebrides*

**Week Seven:** Austen, *Northanger Abbey*

**Week Eight:** Austen, *Northanger Abbey* cont.; 533 Critical Review #2

**Week Nine:** Scott, *The Antiquary*; 433 Essay due

**Week Ten:** Scott, *The Antiquary* cont.
Eng 433 Final Exam during exam week; Eng 533 Essay due by end of exam week
STUDIES IN ROMANTICISM
ENG 434/534
4 credits
No prerequisites

Rationale for conversion: The conversion will increase the number of primary texts, secondary texts, and/or online resources assigned in the course, and strengthen the writing component by increasing the length and complexity of analytical writing assignments as well as raising research expectations.

The four credit version will:
• add a primary and secondary text;
• add instruction in research practices using digital and print sources appropriate to advanced study in the Romantic period;
• increase length and complexity of writing and research to incorporate digital scholarship.

The core syllabus reflects the three credit version last taught.

Course Description: Romantic-period writing and culture, with emphasis on one or more of the following authors: Blake, Wordsworth, Coleridge, Keats, Byron and Shelley. May also include Romantic novelists and prose writers (e.g. Austen, Wollstonecraft, Burke). May be repeated for a maximum of 12 credits. Not offered every term.

434 Student Learning Outcomes:
■ identify key author and texts of early Romanticism
■ account for and explain the literary and cultural milieu of Britain during the time of the French Revolution and its immediate aftermath
■ demonstrate highly developed critical reading, thinking, research, and writing skills necessary for advanced work in the Humanities

Additional 534 Student Learning Outcomes:
■ analyze and appraise contemporary critical discourses and theories concerning the study of Romanticism (print and nonprint sources)

Evaluation of 434 Student Performance:
Students will demonstrate learning through:
■ participation (10%); 10-12 page essay (35%) [this represents a significant increase in the required length of essay]; mid-term exam (20%); final exam (35%)

Evaluation of 534 Student Performance:
Students will demonstrate learning through:
■ participation (20%); 12-15 page essay (40%); mid-term exam OR class presentation (20%); 2 5-page critical reviews (20%)

Learning Resources:
The following texts are required for 434/534:
The Marriage of Heaven and Hell by Blake, published by Dover
Reflections on the Revolution in France by Burke, published by Oxford
Caleb Williams by Godwin, published by Broadview
The Vindications by Wollstonecraft, published by Broadview
The Prelude by Wordsworth, published by Norton
Lyrical Ballads by Wordsworth and Coleridge, published by Houghton Mifflin

The following text is required for 534 (optional for 434):

Statement Regarding Disability Access Services:
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Link to Statement of Expectations for Student Conduct:
http://oregonstate.edu/admin/stucon/achon.htm

Course Outline:
Week One: Introduction: The French Revolution on both sides of the Channel; Declaration of the Rights of Men and Citizens; selected essays by Rousseau and Price

Week Two: Burke, Reflections on the Revolution in France

Week Three: Burke, Reflections cont.; Wollstonecraft, Vindication of the Rights of Men

Week Four: Wollstonecraft, Vindication of the Rights of Women; Eng 534 1st Critical Review

Week Five: Blake, Marriage of Heaven and Hell; Mid-Term Exam

Week Six: Godwin, selections from Enquiry into Political Justice and Caleb Williams

Week Seven: Godwin, Caleb Williams cont.

Week Eight: Wordsworth and Coleridge, Lyrical Ballads; Eng 534 2nd Critical Review

Week Nine: Wordsworth, Coleridge, Smith and Robinson, selected poetry; Eng 434 Essay


434 Final Exam scheduled during exam week; 534 essay due by end of exam week
STUDIES IN SHAKESPEARE
ENG 435/535
4 Credits
Prerequisites: At least one quarter of Shakespeare

Rational for conversion: The conversion will give students greater opportunity to practice critical thinking and writing about Shakespeare by requiring students to read additional works by Shakespeare, source materials which Shakespeare consulted, and secondary scholarship; by increasing the length and complexity of writing assignments; and by raising research expectations.

The four credit version will:
- add additional work or works by Shakespeare
- add source materials from print and digital sources appropriate to the advanced study of Shakespeare;
- increase the length and complexity of writing and research assignments to incorporate digital scholarship.

The core syllabus reflects the three credit generic version last taught.

Catalog Description:
Shakespeare's works from a variety of critical and scholarly perspectives. May be repeated for a maximum of 9 credits. Not offered every term. (H)

Specific Course Content: Shakespeare and Empire
This course examines the cultural dynamics of empire as Shakespeare represented them. The concerns range from rhetoric and politics to economies of race, gender, and class. As classical Rome provided the template for Jacobean imperial mythology, the course centers on the poet’s Roman works: The Rape of Lucrece, Titus Andronicus, Julius Caesar, Antony & Cleopatra, and Coriolanus. It concludes with The Tempest, a fiction central to the interrogation of English ambitions for expansion. Readings include Plutarch and other source materials, Tudor-Stuart texts on Rome and London, and works of secondary scholarship articulating feminist, new historicist, cultural materialist, and post-colonial perspectives. Course requirements include an oral presentation, a critical essay (5 pages), a longer research paper (10 pages), and a final exam.

Learning Outcomes for 435:
- Identify and analyze major genres of Shakespeare’s work
- Identify and analyze major schools of Shakespearean criticism
- Account for and explain the literary, theatrical, and cultural milieux of early modern England
- Demonstrate highly developed critical reading, thinking, and writing skills necessary for advanced work in the Humanities.

Additional Learning Outcomes for 536:
- Demonstrate highly developed research skills in writing critical essays pertaining to Shakespeare and Shakespearean criticism.
- Assess and enter the current critical conversation about one or more major Shakespearean texts.
Evaluation of 435 Student Performance:
Students will demonstrate learning through:

- participation (10%), oral presentation (10%), critical essay, 5 pages (20%), final examination (25%), research paper, **10 pages on one of the readings and its relation to early modern culture, Shakespearean criticism, or theater history (35%). This paper must incorporate at least four outside sources** [The research assignment reflects an increase in length and requires the use of additional secondary sources.]

Further Evaluation of 535 Student Performance:
Students will demonstrate learning through:

- participation (10%), oral presentation (20%), critical essay, 8 pages (30%), research paper, **12-15 pages incorporating at least six outside sources and addressing a contemporary critical issue related to Shakespeare, theater, or the period (40%).** [This paper assignment reflects an increase in length and requires the use of additional secondary sources.]

Learning Resources:
The following texts are required for both 435 and 535
Greenblatt, ed. *The Norton Shakespeare: Tragedies*
Mowat, ed., *The Tempest* (Folger)
Course reader with selections from Plutarch, Bermuda Pamphlets, William Camden, Ben Jonson, and contemporary criticism
Extra required text for 535
Other materials on reserve

Statement Regarding Disability Access Services:
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Link to Statement of Expectations for Student Conduct: Please familiarize yourself with the University’s Statement of Expectations for Student Conduct available at the following address: [http://oregonstate.edu/admin/stucon/achon.htm](http://oregonstate.edu/admin/stucon/achon.htm)

Syllabus:
**Week One:** Historical Introduction. *Rape of Lucrece*
**Week Two:** *Lucrece*; Catherine Belsey, Katherine Maus; Alan Sinfelld
**Week Three:** *Titus Andronicus*; Jonathan Bate
**Week Four:** *Julius Caesar*; Plutarch; Jonathan Dollimore **CRITICAL ESSAY DUE**
**Week Five:** *Antony & Cleopatra*; Plutarch; John Drakakis
**Week Six:** *Antony & Cleopatra*; Ben Jonson; Ania Loomba
**Week Seven:** *Coriolanus*; Plutarch; Camden.
**Week Eight:** *Coriolanus*; Jonathan Goldberg; Janet Adelman
**Week Nine:** *Tempest*; Bermuda Pamphlets; Peter Hulme
**Week Ten:** *Tempest*; John Gillies **RESEARCH PAPER DUE**
STUDIES IN VICTORIAN LITERATURE: Age of Dickens (1840-1870)
ENG 436/536
4 Credits
No Prerequisites

Rational for conversion: The conversion will give students greater opportunity to practice critical thinking and writing about the Victorian Era by requiring students to read an additional novel or major work (approximately 250-350 pp.) and by increasing the length and complexity of writing assignments as well as raising research expectations.

The four credit version will:
• add a novel or major work;
• add instruction in research appropriate to the use of digital and print resources for advanced study in the Age of Dickens;
• increase the length and complexity of writing assignment to incorporate digital sources.
The core syllabus is the three credit version most recently taught.

Course Description:
Fiction, poetry, and nonfiction prose of the Victorian era. Topics change from term to term; see Schedule of Classes. May be repeated for a maximum of 9 credits.

Age of Dickens: 1840-1870: This course focuses on the literature of the Victorian era during its prime. We will discuss the major social issues of the years between 1840 and 1870 and investigate the ways such authors as Dickens, Tennyson, Arnold, Browning, Gaskell, Ruskin, Mill, and Carlyle addressed these contemporary concerns in their works. We will pay particular attention to the Victorian writers’ interest in social and political reform as a response to England's being the first industrial nation in the world.

Learning Outcomes for 436:
* Identify key authors and texts of the early Victorian period.
* Account for and explain the literary and cultural milieu of Britain in the wake of the Industrial Revolution.
* Demonstrate highly developed critical reading, thinking, and writing skills necessary for advanced work in the Humanities.

Additional Learning Outcomes for 536:
* Demonstrate highly developed research skills in writing critical essays pertaining to the Victorian era.
* Assess and enter the current critical conversation about one or more major Victorian texts.

ENG 436 Course Requirements: Class attendance and participation, midterm (30%), final (20%), one brief class report (10%), and one 8-10 page essay on one of the readings and its relation to some larger issue of Victorian culture; this essay must incorporate at least three outside sources (40%). [The essay assignment reflects an increase in the length of the paper and requires two additional secondary sources.]

ENG 536: Class attendance and participation, midterm (30%), final (30%), 10-15-minute class presentation (10%), and one 10-12 page essay incorporating at least four outside sources and addressing a contemporary critical issue related to the period (30%). [The essay
assignment reflects an increase in the length of the paper and requires two additional secondary sources.]

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Link to Statement of Expectations for Student Conduct: Please familiarize yourself with the University’s Statement of Expectations for Student Conduct available at the following address: http://oregonstate.edu/admin/stucon/achon.htm

Syllabus:
Week One
Introduction
Trilling & Bloom, pp. 3-13; Elizabeth Barrett (Browning), "The Cry of the Children" (1843)--handout with syllabus.

Week Two
Thomas Carlyle (T&B), pp. 13-16; Carlyle, from Past and Present (1843), pp. 52-71; on John Stuart Mill, pp. 72-75.
Dickens, Hard Times (1854), Book 1, pp. 9-111.

Week Three
Hard Times, Book 2, pp. 115-219.

Week Four
Victorian Visual Art (T&B), insert beginning p. 400

Week Five
Mid-Term Exam

Week Six

Week Seven

Week Eight
Christina Rossetti (T&B), pp. 640-643.
John Ruskin (T&B), from Modern Painters (1856) and The Stones of Venice (1851), pp. 154-189.

Week Nine
Elizabeth Gaskell, Cousin Phillis (1863), 219-317.

Week Ten [Edwin Drood reflects an addition of a 250-page novel to course requirements]
Dore & Jerrold, *London: A Pilgrimage* (1872) **Essays Due**

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Rationale for conversion: The conversion will give students greater opportunity to read more widely in the focus of the course and to practice critical thinking and writing. The conversion will increase the number of primary and secondary texts and/or online resources needed for student research as well as allow a greater understanding of how best to select and deploy this research toward the composition of an analytical writing assignment of much greater length and complexity than previously warranted.

The four credit version will:
- add a primary and secondary text;
- add instruction in research (digital and print) appropriate for advanced study in Modernism;
- increase the length and complexity of writing and research to incorporate digital scholarship.

The core syllabus below represents the three credit version most recently taught.

GOALS, SCOPE, AND STUDENT OUTCOMES (AND SLASH-COURSE DIFFERENTIATION)

COURSE DESCRIPTION AND GOALS: In studying selected literary texts of Anglo-American Modernism (1890’s to 1940’s), the course simultaneously tasks the student to gain a working knowledge of the aesthetic, cultural, political, and philosophical contexts of the era. As a studies course, the focus shifts within this larger frame from term to term, both in genres studied (short story, novella, and novel; poetry; drama), as well as in individual works. Example texts include the works of Stephen Crane, T.S. Eliot, Joseph Conrad, Virginia Woolf, D. H. Lawrence, William Faulkner, G.B. Shaw, James Joyce, E. M. Forster, Wallace Stevens, etc. Overall, the goal of the course is for students to grasp the relative contextual issues that arise from individual works studied, and then to select and focus on one of these Modernist texts in order to further research the issue, era, author, and extant critical discussion—all toward the composition of a longer analytical/interpretive essay (10-12 pages).

SCOPE: The scope of the class links literary texts with the historical/cultural/aesthetic/intellectual contexts relevant to the works in question. Through formal lecture, assigned supplementary background readings, and their own research, students will be expected to introduce these contexts as aspects of their interpretations.

UNDERGRADUATE (400 LEVEL) STUDENT LEARNING OUTCOMES:

- Understand the textual and narrative innovations of a selection of Modernist works as set against the 18th and 19th century conventions of the genre in question.
- Identify how such experimental aspects of texts in question correspond to 20th-century issues such as psychoanalytic thought pertaining to gender, race, and class, and/or
perception and subjectivity, individualism vs. collective politics, etc.

- Ability to confront how a key contextual matter is woven through a single work.
- Ability to research the critical discussion of this matter and employ this research in a close-reading of the language of the literary work in question toward the formation of a critical interpretation that is introduced, discussed, and concluded in a literary analysis essay.

GRADUATE (500 LEVEL) STUDENT LEARNING OUTCOMES:

- All of the above learning outcomes for the undergraduate.
- The ability to research, obtain and compile a working bibliography for a critical essay.
- Understanding the conventions and forms of the graduate level research paper based on the model of the publishable article in the discipline.
- The ability to understand how one’s thesis on a work in question enters into the broader discussion in the humanities surrounding the analysis of Western modernity.
- Understanding how the life and the work of an author in question feed into interpretation of a work.
- A working knowledge of a theoretical orientation that best suits the argument of the student’s thesis paper.

EVALUATION OF STUDENT PERFORMANCE (400 LEVEL): The two central evaluative tools for the undergraduate will be the essay examination (mid-term and final, in-class forms), and the formal critical essay. The essay involves research on the student’s topic, support drawn from the course’s background readings as well as secondary critical sources, and careful close-readings of subject text(s). Students will be expected to write in a clear, organized, and detailed manner on the examinations, and will expected to be able to implement the skills of organized, informed, and cogent essay writing for the paper. Final grades will be determined for undergraduates by the average of three unequally weighted grades (25% for mid-term, 45% paper, 30% for final)

EVALUATION OF STUDENT PERFORMANCE (500 LEVEL): The graduate student in this class will be expected to synthesize his/her knowledge of the cultural and aesthetic contexts of Modernism with accurate and insightful close-readings of the individual texts discussed. To accomplish this, graduates will sit for the mid-term in-class examination, which will carry either 25% or 30% of the weight of final grades. Graduates will also be assigned several critical sources alongside the other background readings in the class and will be expected to synthesize the arguments of these pieces with their reading of the primary texts. Graduates will not sit for the final examination; rather, the most significant objective for the graduate student is the competent execution of the argumentative essay. Given this, students will produce by the end of the course a graduate level critical essay. Around 20 pages in length, this essay will be modeled on the type of article a practitioner in the field must publish to establish him/herself as a viable candidate for the profession. The essay demands a student develop an extended bibliography, a theoretical and critical framework for the thesis argument, make use of biographical, historical, and secondary research, and conduct an in-depth close reading of the subject text to prove the argument through convincing interpretation of the work(s) in question. This study will be the
central evaluative tool for the graduate, representing 70-75% of the student’s final grade.

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ATTENDANCE: Students will be allowed one (1) unexcused absence. If more absences accrue by the end of the semester, I reserve the right to question the student and possibly count the absences against him/her in the tabulation of his/her final grade. Please limit excused absences as well: schedule all appointments or things such as rides home outside of class time. If you are ill please contact me before the class that you will miss. I begin my class at the specified time; please be prompt.

PAPERS: One paper is mandatory for undergraduates and graduates. All papers are to be formal critical essays: they should introduce and map the historical/biographical/critical framework for the subject text itself as well as for the theme to be pursued, and should then conduct a “close-reading” of the work in question so as to prove the thesis. The single, undergraduate paper will be due during the latter half of the course, and should be about a 10-12 page piece on a selected work. The final, graduate term-paper will be based on the model of the publishable article, and produce a theoretical framework, a critical and historical framework, and a thorough and careful close-reading of the work(s) in question (20 pages).

All papers are to be typed, doubled-spaced, and free of spelling, grammatical and typographical errors. Papers are to be formal essays, containing contextually relevant introductions, coherent and complex theses, sustained and detailed arguments, and thoughtful conclusions. Sentence structure must be clear and concise; paragraph unity and overall organization must be readily apparent. Each page of your paper must have your name and page number in the upper right hand corner. Either MLA or Chicago Manual of Style method of citation and documentation will be acceptable. Each paper must be given an original title. No cover page is necessary: please title the first page of the essay and paper clip all pages together. Five (5) background/critical sources will be mandatory for the undergraduate paper; ten (10) or more for the graduate term paper. The writer must cite the text and all secondary sources in each instance of quotation. More about papers as they become due.

LATE PAPERS: I accept no late papers. If a student does not submit the paper during the class meeting it is due he/she will receive an F for that assignment.

EXAMINATIONS: A mid-term examination will be given to the entire class; undergraduates only will sit for a non-cumulative final examination. The mid-term may be in the take-home format, if the class so decides. This option may change depending on the weekly setting of the course (MWF or TTH), because the fifty-minute class does not lend itself to the in-class essay form. The final in either case will be a two-hour, in-class exam.
CONFERENCES: There may or may not be mandatory conferences; however, I'm always available for help or to further our classroom discussion. Often students want to speak about a paper before it is due; I am available during my office hours or by appointment.

ACADEMIC DISHONESTY: Be sure you realize exactly what qualifies as plagiarism and what does not; explicit procedures taken for the discovery of academic dishonesty can be found in the “Academic Regulations” section of the Schedule of Classes. I will pursue to the letter of the University’s stated policies any case of plagiarism I may discover. To learn more about the University’s expectations for student conduct please go to: http://oregonstate.edu/admin/stucon/achon.htm

LEARNING RESOURCES: Texts in the course are as follows (in each instance, please obtain the exact edition given here):

SYLLABUS

SEPTEMBER

Week of 24th: Modernity and Modernism: Contexts, Movements, Figures, and Fictions: Introductory Lectures. Read Kershner, Twentieth Century Novel, 1-79. Finish assignment by end week. Read as well “The Double Image” (readings-shelf, student lounge); Graduates also read hand-outs from Bradbury & McFarlan’s Modernism. Read for next week: see below.

OCTOBER

Week of 1st: Fin-de-Siécle Naturalism and Impressionism: Stephen Crane’s Cylinder of Vision: read stories in Introduction, vii-xv; read Crane’s late short stories (1895-98), 227-354. Discuss class. Read for next week: see below.

Week of 8th: Finish Crane. The Impressionist/Symbolist Story: Read introduction to Joseph Conrad’s Heart of Darkness (1898/1902), ix-xix; read entire novella. Read also Watt, 349-
Week of 15th:  Conrad continued. The Greatest French (impressionist) novel in English: Begin to read Ford Maddox Ford’s *The Good Soldier* (1916). **NOTE: No class on Friday, Oct. 18th.**

Week of 22nd:  Ford’s *Good Soldier.*

Week of 29th:  Finish Ford and Impressionistic novel: **NOTE: Mid-term examination this week.**

**NOVEMBER**


**Note:**  
Graduate Bibliography due this week.


Week of 19th:  Faulkner. **NOTE: No class Friday 23rd: Thanksgiving break.**

Week of 26th:  Finish Faulkner and conclude course. **NOTE: Undergrad Term Papers Due this week.**

**NOTE: Final, Tuesday December 4 @ 6:00 PM in class. Graduate Essay due Wednesday, December 5th; please submit in my office, Moreland 240B.**
STUDIES IN MODERN IRISH LITERATURE
English 440/540
4 Credits; 3 hours lecture per week
No Prerequisites; English 206 recommended

**Rationale for conversion:** The conversion will give students greater opportunity to read more widely in the focus of the course and to practice critical thinking and writing. The conversion will increase the number of primary and secondary texts and/or online resources needed for student research as well as allow a greater understanding of how best to select and deploy this research toward the composition of an analytical writing assignment of much greater length and complexity than previously warranted.

The four credit version will:
- add a primary and secondary text;
- add instruction in print and non-print resources appropriate to advanced study in modern Irish literature;
- increase the length and complexity of research and writing to incorporate digital scholarship.

The core syllabus represents the three credit version last taught.

**GOALS:** The goal of this class is to conduct an in-depth study of the major works of Irish Modernist writers from the era known as the Irish Literary Renaissance (1880-1920’s) through the Contemporary period. The figures, genres, and political/cultural issues studied are altered from term to term within this above framework. Previous iterations of the course have focused on the poetry of W. B. Yeats, influential dramatists of the Renaissance era, the writings of James Joyce, and the modern Irish short story. The course always frames the writers studied through a cursory knowledge of key contexts surrounding the works in question (Irish history, political/cultural concepts of the Irish Renaissance, 19th century aesthetic movements, Modernism, European ideologies, gender, race, class, etc.) Students acquire a cursory knowledge of these contexts through supplementary readings including various shortened histories of modern Ireland, assigned critical articles, and biographical essays. Students are responsible for the assigned readings as they are due in accordance with the syllabus. Students are expected to introduce and grapple with the above mentioned contexts as aspects of their interpretations of the works discussed.

**SCOPE:** The scope of the class links the literary works with the historical/cultural/aesthetic/intellectual contexts relevant to the works in question. The works studied are framed by their internal aesthetics and implied themes as well as by these contexts.

**UNDERGRADUATE (400 LEVEL) STUDENT LEARNING OUTCOMES:**
- Acquire and understand the major political issues that arise from the history of modern Ireland, including but not limited to: English colonialism, Enlightenment revolution, 19th-century Nationalism, the Irish Renaissance/Cultural movement, and the Anglo-Irish War of Independence.
- Read and understand the conventions of various Modernist genres such as Impressionistic fiction, Symbolist drama, Naturalist drama, Symbolist poetry, Stream of Consciousness
• Acquire a working knowledge of the life and work of some major figure of Irish literature.
• Ability to confront how a key contextual matter is woven through a single work.
• Ability to research the critical discussion of this matter and employ this research in a close-reading of the language of the literary work in question toward the formation of a critical interpretation that is introduced, discussed, and concluded in a literary analysis essay.

GRADUATE (500 LEVEL) STUDENT LEARNING OUTCOMES:
• All of the above learning outcomes for the undergraduate.
• The ability to research, obtain and compile a working bibliography for a critical essay.
• Understanding the conventions and forms of the graduate level research paper based on the model of the publishable article in the discipline.
• The ability to understand how one’s thesis on a work in question enters into the broader discussion in the humanities surrounding the analysis of Western modernity.
• Understanding how the life and the work of an author in question feed into interpretation of a work.
• A working knowledge of a theoretical orientation that best suits the argument of the student’s thesis.

EVALUATION OF STUDENT PERFORMANCE (400 LEVEL): The central evaluative tools for the undergraduate in this course are the oral report, the in-class essay examination, and the formal critical essay. The essay involves research on the student’s topic, support drawn from the course’s background readings, and careful “close-readings” of subject text(s). Student will be expected to write in a clear, organized, and detailed manner on the examinations, and will be expected to be able to implement the skills of organized, informed, and cogent essay writing for the paper. Orals reports may vary from biographical/intellectual orientation of key figures studied to an overview of a single episode of Joyce’s *Ulysses*. Final grades will be determined for undergraduates by the average of three unequally weighted grades (25% for the oral report, 35% for mid-term examination, 40% for the critical essay).

EVALUATION OF STUDENT PERFORMANCE (500 LEVEL): The graduate student in this class will be expected to synthesize his/her knowledge of the cultural and aesthetic contexts of the subject texts with accurate and insightful close readings of the individual poems, plays, and novels discussed. To accomplish this, graduates will be assigned more sophisticated essays on Joyce’s writings. The graduate will not present the oral report and may or may not sit for the mid-term examination; rather, the objective for the graduate level in this field is the competent execution of the argumentative essay. Given this, graduates will be expected to produce a major critical essay by the end of term of around 20 pages in length. This final essay will be modeled on the type of article a graduate in the field must eventually publish to establish himself/herself as a promising scholar. The essay will demand a student develop an extended bibliography, a theoretical and critical framework for its argument, make use of biographical, historical, and secondary research, and conduct an in-depth close reading of the subject text to prove the argument through logically convincing interpretation of the work(s) in question. Final grades for graduates will be determined either by two unequally weighted grades (mid-term...
examination at 30%, term paper 70%), or by the single grade award to the term paper. This last option may vary from class to class as well as from student to student.

Statement Regarding Disability Access Services:
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ATTENDANCE: Students will be allowed one (1) unexcused absence. If more absences accrue by the end of the semester, I reserve the right to question the student and possibly count the absences against him/her in the tabulation of his/her final grade. Please limit excused absences as well: schedule all appointments or things such as rides home outside of class time. If you are ill please contact me before the class that you will miss. Please don't call me the day before a paper is due and tell me you're dying of a bad hangover. Finally, I begin my class at the specified time; please be prompt.

PAPERS: Term papers are mandatory for undergraduates and graduates. All papers are to be formal critical essays: they should introduce and map the historical/biographical/critical framework for the subject text itself as well as for the theme to be pursued, and should then conduct a “close-reading” of the work in question so as to prove the thesis. The undergraduate paper will be due during the latter weeks of the course and should be about 10-12 pages each. The final, graduate term-paper will be based on the model of the publishable article, and produce a theoretical framework, a more extensive critical and historical framework, and much more thorough and careful close-readings of the work in question (20 pages). Each paper is to be typed, double-spaced, and free of spelling, grammatical and typographical errors. Papers are to be formal essays, containing contextually relevant introductions, coherent and complex theses, sustained and detailed arguments, and thoughtful conclusions. Sentence structure must be clear and concise; paragraph unity and overall organization must be readily apparent. Each page of your paper must have your name and page number in the upper right hand corner. Each paper must be given an original title. No cover page or folder is necessary: please title the first page of the essay and paper clip all pages together. Five (5) or more background and/or critical sources will be mandatory for the first graduate as well as for the undergraduate paper; ten (10) or more for the graduate term paper. The writer must cite the text and all secondary sources in each instance of quotation. More about papers as they become due.

LATE PAPERS: I accept no late papers. If a student does not submit the paper during the class meeting it is due (and not later on that same day) he/she will receive an "F" for that assignment.

EXAMINATIONS: The mid-term examination in this course will be based on the in-class essay answer model; I will evaluate and grade all oral reports based on the content and delivery.

CONFERENCES: There may or may not be mandatory conferences; however, I'm always available for help or to further our classroom discussion. Often students want to speak about a paper before it is due; I am available during my office hours or by appointment.
**ACADEMIC DISHONESTY:** Be sure you realize exactly what qualifies as plagiarism and what does not; explicit procedures taken for the discovery of academic dishonesty can be found in the “Academic Regulations” section of the current *Schedule of Classes*. I will pursue to the letter of the University’s stated policies any case of plagiarism I may discover. To learn more about the University’s expectations for student conduct please go to: http://oregonstate.edu/admin/stucon/achon.htm

**LEARNING RESOURCES:** Texts in the course are as follows (in each instance, please obtain the exact edition given here):


**SYLLABUS**

**SEPTEMBER**


**OCTOBER**

Week of 2nd: *"A Scrupulous meanness": Naturalism, Symbolism, and "Dear Dirty Dublin": "the soul of that hemiplegia or paralysis which many consider a City"--Dubliners (1914): read Preface, chronology, stories of childhood and adolescence, 9-69. Read also packet, 55-82.*


16th: *Stephen Hero comes of age: the Künstlerroman, autobiographical fiction, the Modern Crisis, and the role of the Modernist artist: sin and piety? No! "To live, to err, to fall, to triumph, to create life out of life": A Portrait of the Artist as a Young Man (1916). Read also Joyce’s essays, packet 130-150.*


30th: Discussion of Ulysses.
NOVEMBER
Week of
6th: Begin oral reports on single episodes of *Ulysses*: episodes, 2-3. *Note: Graduate bibliography due this week.*
13th: Oral reports on single episodes of *Ulysses*: episodes 5-8.
27th: Finish oral reports on *Ulysses*: episodes 14-18; conclude course
DECEMBER  *FINAL PAPERS DUE WEEK OF DECEMBER 3RD*
Rationale for conversion: the conversion will give students greater opportunity to practice critical thinking and writing and to develop research skills by increasing the length and complexity of analytical writing assignments. A 10-15 page critical essay will be added requiring students to consult at least one outside source as research for the essay. Instruction includes introduction to print and non-print resources, such as digital collections, MLA (Modern Language Association) online data bases, web resources, and citations appropriate to topic.

This course continues to meet WIC outcomes.

The four credit version will:
- Increase the length and complexity of research and writing by adding a 10-15 page critical essay;
- Add instruction in research appropriate to advanced study of nonfiction, including digital and print sources.

The core syllabus below represents the three credit version last taught.

Course Description:
Particular essayists and journalists, movements, problems, conventions, and types of nonfiction writing in English. Topics change from term to term: see Schedule of Classes. May be repeated for a maximum of 9 credits. Not offered every year. (H) (Writing Intensive Course)

445 Student Learning Outcomes:
- Identify key authors and texts in the tradition of nonfiction writing
- Analyze and identify central literary forms and conventions within the genre of nonfiction writing
- Account for and explain historical trends and issues that affected the development of nonfiction writing
- Demonstrate general skills in reading comprehension, critical thinking, literary analysis, research, and academic writing in the humanities

545 Additional Graduate Student Learning Outcomes:
- Analyze and appraise contemporary criticism and theory concerning the study of nonfiction writing
- Read and respond to student work in progress in peer writing groups that meet outside class.
- Demonstrate reflective awareness of the writing process.

445 Evaluation of student performance:
Two hour-long exams during the term (25% each), daily in-class informal writing and participation (10%), one 10-15 page critical essay incorporating research from at least one
secondary source (20%), and a final examination (20%). Each of the exams will include an out-of-class, 500 word essay assignment. Topics will develop from the daily in-class informal writing.

545 Additional evaluation of student performance:
Graduate essays should be 20-30% longer than undergraduate essays, demonstrating depth and awareness of critical approaches (20%)
Graduate students will meet in grad-only writing groups and write an additional reflective paper on the process of review (10%)

Text: In-Depth: Essayists for Our Time

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Differentiation between 445 and 545: graduate students will write essays that are 25 to 30% longer; meet in graduate-only writing groups outside of class; and write an additional essay reflecting on their writing process over the term.

Syllabus:
Week 1 Selections from Montaigne’s Essays
Week 2 Selections from Addison, Steele, and Johnson
Week 3 Selections from Virginia Woolf
Week 4 Selections from George Orwell
Week 5 Selections from E.B. White
  First Exam
Week 6 Selections from Joan Didion
Week 7 Selections from Lewis Thomas
  Second Exam
Week 8 Selections from Annie Dillard
Week 9 Selections from Tom Wolfe
Week 10 Selections from Norman Mailer

Final Exam
Critical Essays Due—[This writing assignment is an addition to the current syllabus to justify the 4th credit hour]

Assignment: write a 10-15 page critical essay on one more of the readings we’ve covered this term. The essay should incorporate outside research: please consult at least five
secondary sources relating to your topic. This may be another work contemporary with your text or a current critical appraisal of your chosen text. Please consult the general guide for evaluating essays as given below:

**General criteria for evaluating essays:**

1) **Ideas:** the strength and thoughtfulness of the essay’s concerns.  
2) **Focus:** the care and reasonableness with which the essay selects, adheres to, and supports its thesis.  
3) **Organization:** the coherence and logic with which the essay presents its ideas.  
4) **Style:** the essay’s readability.  
5) **Mechanics:** adherence to conventions of standard written English.  
6) **Research:** use of digital scholarship.
STUDIES IN SHORT FICTION
ENG 450/550
4 Credits

Rationale for conversion: The conversion will give students greater opportunity to practice critical thinking and writing and to develop research skills, especially with integration of digital resources, by increasing the length and complexity of analytical writing assignments. Numerous writing and revision assignments. A 1500-2000 word critical essay requiring students to consult both hard-copy and digital resources in the library.

The four credit version will:
- Add instruction in research skills appropriate to advanced studies in short fiction, using digital and print sources;
- Increase the length, complexity, and opportunities for revision in writing and research assignments to incorporate digital scholarship.

The core syllabus reflects the three credit version most recently taught.

Course Description:
Particular writers, movements, and types of short fiction from a variety of cultures. Topics change from term to term; see Schedule of Classes. May be repeated for a maximum of 12 credits. Not offered every term.

ENG 450 Undergraduate student learning outcomes:
- Critically read, recognize, and analyze movements, conventions, and types of the short story.
- Understand authorship, tradition, and innovation in the historical continuum of the short story.
- Account for and explain historical trends and issues that affected the rather sudden popularity and development of this literary genre.
- Search, access, and integrate digital scholarship in the story of the short story and its relation to history and culture.
- Demonstrate the ability to generate clear and helpful peer reviews of student writing, and to make substantive revisions in a term-paper project.

ENG 550 Further graduate student learning outcomes:
- Demonstrate high skill in stylistic analysis via frequent explications of textual excerpts.
- Deliver in-class analysis and discussion of an assigned text.
- Gain mastery of important elements of the critical reception of the short story in several historical periods.
- Accomplish an extended (12-page minimum) analytical essay on some important thematic or stylistic issue covering a variety of authors and stories, or a single author via multiple stories.

ENG 450 Evaluation of student performance:
1. Class attendance is mandatory. Understanding class procedures and maintaining the IC packet are your responsibilities.
2. Numerous Short Expositions (in each case the response will take the form of a single paragraph, with a single thesis, about 350 words long).  
   ➢ 4 X 4% = 16%
3. Evaluation of student exposition.  ➢ 8%
4. Four weekly quizzes on Preparation Sheet topics.  ➢ 16%
5. First draft of term essay, due in the 7th week. Revised term essay due during Dead Week.  
   ➢ 30%
6. A final examination: essay and other expository elements.  
   Monday @ 1400 (No Earlier Final) ➢ 30%

ENG 550 Further graduate evaluation of student performance:
1. In-class oral presentation reflecting analysis and discussion of assigned text, and incorporation of several digital scholarship sources (8%).
2. In a 15-20 page essay, demonstration of extended reading in primary sources and command of theoretical frameworks and issues (30%).

Required Texts:
Preparation / Discussion Material & some stories on Blackboard  CODE: B
In-class Handouts Code: IC

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SCHEDULE OF ASSIGNED READINGS
It is necessary that before class you read each story with purpose. In the beginning, this purpose will be stipulated by the Preparation Sheet of that week. You must know these important sheets very thoroughly.

10  POINT OF VIEW/NARRATIVE PERSPECTIVE  Preparation Sheet  
   #1: Point of View B; Gilman “The Yellow Wallpaper” N302; Shea “True Love” B; Hemingway “Hills Like White Elephants” N335

Jan. 15  POINT OF VIEW/NARRATIVE PERSPECTIVE  Dubus, “A Father’s Story” B; Frost, “Carbohydrates” B; Thurber “The Secret Life of Walter Mitty” N720  
   QUIZ
   #1: Narrative Perspective
17  PLOT/ARRANGEMENT  Preparation Sheet #2: Plot B; Ellison “King of the Bingo Game” N228; Cheever “The Enormous Radio” N101; Beattie “Weekend” SSM33
Jan. 22  PLOT  Miller “The Misfits” SSM343; Oates “Where Are You Going, Where Have You Been?” SSM361; Lawrence “The Horse-Dealer’s Daughter” N431  Quiz #2: Plot

24  THEME & IDEOLOGY  Preparation Sheet #3: Theme & Ideology B; Chopin “The Story of an Hour” N123; “Roth “The Conversion of the Jews” SSM440; Frank O’Connor “My Oedipus Complex” B

Jan. 29  THEME & IDEOLOGY  Flannery O’Connor “A Good Man Is Hard to Find” SSM378; Doctorow “Willi” SSM150; Oates “How I Contemplated the World from the Detroit House of Corrections and Began My Life Over Again” N591  Quiz #3: Theme & Ideology

31  COMEDY/IRONY/AMBIGUITY  Preparation Sheet #4: Comedy/ Irony/Ambiguity B; Chekhov “The Lady with the Dog” N110; Le Guin “Horse Camp” B; Kincaid “Girl” N429

Feb. 5  COMEDY/IRONY/AMBIGUITY  Le Guin ”The Ones Who Walk Away From Omelas” N454; Carver “Fever” SSM101; Anderson “I Want to Know Why” N1  QUIZ #4: Comedy/Irony/Ambiguity

7  Taylor “A Sprinster’s Tale” B; Berriault “The Bystander”SSM49

Feb. 12  Updike “The Christian Roommates” SSM461; McPherson “Why I Like Country Music” N517; Capote “Miriam” N66”

14  Hawthorne “Young Goodman Brown” N325; Bierce, “An Occurrence at Owl Creek Bridge” N51

Feb. 19  Wolff “In the Garden of the North American Martyrs” N810; Olsen “O Yes” N648

21  Welty “A Worn Path” N799; Faulkner “Barn Burning” N249

Feb. 26  Gogol “The Nose” B; Malamud “Angel Levine” N459

28  TONE  Preparation Sheet #5: Tone B; Chekhov “A Doctor’s Story” B; Maupassant “An Adventure in Paris” N511; Robison “Yours” B

March 4  TONE  Atwood “Rape Fantasies” B; Blount “Raleigh” B; Poe, “The Fall of the House of Usher” N661 [662, first page only]  Quiz #5: Tone

6  Kafka, “The Metamorphosis” N386

March 11  Dubus “The Fat Girl” SSM158; Carver “Cathedral” N75

13  Joyce, “The Dead” N355

March 17  FINAL EXAMINATION (Monday @ 1400)
Rationale for conversion: The conversion will give students greater opportunity to practice critical thinking and writing and to develop research skills by increasing the length and complexity of analytical writing assignments. A 5-7 page critical essay will be added requiring students to consult at least one outside source as a research for the essay. Instruction includes introduction to print and non-print resources, such as digital collections, MLA (Modern Language Association) online databases, web resources, and citations appropriate to topic.

This course continues to meet WIC outcomes.

The four credit version will:

• add a 5-7 page essay requiring research (digital and print).
• add instruction in the use of digital and print sources appropriate to the advanced study of documentary film.

The course is the four credit version.

Course Description

This class will study in depth the history of documentary films from early experiments by Edison and the Lumiere brothers in the late 19th Century through contemporary work by Michael Moore. Students will write a research term paper, present seminar reports in class and participate in the “critical chain letter” on Blackboard. Weekly screenings should include: early works by Edison and the Lumieres, Nanook of the North, Man with a Movie Camera, Triumph of the Will, Listen to Britain, a selection from the US war office “Why We Fight” films, Night and Fog, Don’t Look Back, Titicut Follies, High School, Gimme Shelter, Sherman’s March, Let’s get Lost, Roger and Me, and Capturing the Friedmans.

This is an ambitious course with four parallel academic goals.

1. To introduce students to an international history of documentary film from its very beginnings in the 1890s through the beginning of the 21st century. Of particular interest and import will be the key documentary film genres: actualities, ethnography, propaganda, direct cinema/cinema verite, and the confessional.
2. To get students to start thinking and writing about film critically.
3. To introduce students to the relationship between film and society / film and history. A number of possible cultural/historical models will be explored.
4. To provide students with something approaching a documentary film literacy – to familiarize students with 15-20 films they really need to see if they are to understand and appreciate documentary film in a sophisticated way.

452 Student Learning Outcomes:

1. Define, quote or label significant films.
2. Summarize, interpret or describe, from a historical perspective, the role of film in society.
3. Integrate and engage, through literature, film and the arts, one’s own and other cultures.
4. Develop expertise and sophistication in the conventions and techniques of literature, and also in critiquing those methods.
5. Use Writing Intensive strategies to demonstrate critical thinking and writing skills.

For Writing Intensive Course outcomes, see [http://oregonstate.edu/ap/curriculum/baccore](http://oregonstate.edu/ap/curriculum/baccore).

552 Further Graduate Learning Outcomes
- Graduate students will be expected to write papers and give presentations of greater length and complexity, incorporating new scholarship in the field, including digital scholarship and archives.
- Graduate students will be expected to analyze and appraise critical and theoretical discourse in the field.

452 Evaluation of student performance:
Students will write comprehensive journals on every film screened for class and every reading assignment. Journals can be informally written but must be at once comprehensive and critically interesting. Journals will account for 50% of the final grade. The 5-7 page midterm paper will count for 25% and the final presentation (which can be need not be an original film) is worth 25%.

552 Further evaluation of student performance:
Critical essay incorporating material of greater length and complexity (12-15 pages) 50%
Oral presentation (25%)

Texts:
Grant ands Skolimowski, *Documenting the Documentary*
Ellis and McLane, *A New History of Documentary Film*

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Screenings and weekly topics:

Week one: Early and silent cinema
* Nanook of the North (Flaherty, 1922)
* Man with a Movie Camera (Vertov, 1929)

Week two: World war II
* Prelude to War (Capra and Litvak, 1943)
* Listen to Britain (Jennings, 1942)
Olympiad (Reifenstahl, 1938)
Night and Fog (Resnais, 1955)

Week three: Direct cinema
Crisis Behind a Presidential Commitment (Drew, 1963)
High School (Wiseman, 1967)
Grey Gardens (Maysles, 1976)
Week four: Direct cinema and celebrity culture

*Don’t Look Back* (Pennebaker, 1967)
*Gimme Shelter* (Maysles, 1970)

Week five: Autobiography

*Sherman’s March* (McElwee, 1986)

Week six: First-person Documentary

*Roger and Me* (Moore, 1989)
*Aileen: The Selling of a Serial Killer* (Broomfield, 1992)

Week seven: America Undercover series

*Paradise Lost: The Child Murders at Robin Hood Hills* (Berlinger and Sinofsky, 1996)

Week eight: Compilation film

*Capturing the Friedmans* (Jarecki, 2003)
*One Minute to Nine* (Davis, 2007)

Week nine – Realism as an Aesthetic not a Fact

*Kids* (Larry Clark, 1995)
*Elephant* (Van Sant, 2003)

Week ten: The Issue Film

*The Thin Blue Line* (Morris, 1988)

**Readings and assignments:**

Week one Ellis and McLane, pp. 1-44.
Grant and Sloniowski, pp. 11-54.

Week two Ellis and McLane, pp.57-119; 130-147.
Grant and Sloniowski, pp. 99-135; 204-222.

Week three Ellis and McLane, pp. 179-226.
Grant and Sloniowski, pp. 238-253.

Week four Ellis and McLane, pp.227-256.
Grant and Sloniowski, pp. 223-237.

**Film and reading journal due**

Week five Ellis and McLane, pp. 258-292.
Grant and Sloniowski, pp. 333-343.

Week six Ellis and McLane, pp. 293-325.
Grant and Sloniowski, pp. 397-415.
**Midterm paper** – a critical essay focusing on one or more of the films screened in class. This essay should incorporate outside research: please consult at least one secondary source relating to your topic. General criteria for evaluating essays: 1. Ideas: the strength and thoughtfulness of the essay’s concerns, 2) Focus: the care and reasonableness with which the essay selects, adheres to, and supports its thesis, 3. Organization: the coherence and logic with which the essay presents its ideas, 4. Style: the essay’s readability: are its language and sentence development appropriate for college-level prose, 5. Mechanics: adherence to conventions of spelling, punctuation, documentation, and other grammatical practices. 6. Research: including print and nonprint sources.

Week seven Grant and Sloniowski, pp. 326-340.

Week eight
**In-class presentations (Films, research papers)**

Week nine Grant and Sloniowski, pp. 379-396.

Week ten **Final film and reading journal due in class**
MAJOR AUTHORS
ENGLISH 454/554
4 credits

Rationale for conversion: The conversion will promote learning-intensive, integration of digital resources for the study of the novel, such as online archives on writers, movements, and text variants. At least one assignment added will focus on integration of digital scholarship. At least one text will be added, primary or secondary.

The four credit version will:
• add instruction in research incorporating digital and print sources appropriate to the advanced study of major authors;
• add a research assignment focusing on integration of digital scholarship.
• add a required text (primary source or theoretical research).

The core syllabus is the three credit version the last time the course was taught.

Course Description:
Advanced study of major and influential authors from various periods, cultures, and genres. Topics change from term to term; see Schedule of Classes. May be repeated for a maximum of 12 credits. Not offered every term.

Prerequisites: Department approval required.

454 Student learning outcomes:
• critically read, recognize, and analyze movements, and conventions, and types of the productions of the major authors in question,
• understand authorship, tradition, and innovation in the historical development of the literary canon,
• use the language and literary conventions of criticism to think and write critically and analytically,
• search, access, and integrate digital scholarship in the study of the short story and its relation to history and culture.

Differentiation of Graduate Student learning outcomes for English 554:
Graduate students will be expected to
• gain mastery of the biographical, historical, thematic, formal, and esthetic dimensions of the works of the major authors in question,
• understand authorship in its cultural and economic contexts;
• gain mastery of the critical reception of the author or authors, and the changing canon of the genre, in various historical periods

ENG 454 Evaluation of student performance:
1. Class attendance is mandatory.
2. Numerous Short Exercises (questions—distributed in class—will demand careful textual study and a concise writing style, and will require in each case expository paragraphs of at least 350 words each). Each exercise will have its own due-date. NO LATE EXERCISES WILL BE ACCEPTED. ▶ 20%
3. One brief (4-5 pages) exploratory essay involving both print and digital critical and historical sources. ➢ 20%

4. Essay covering at least three of the primary texts on the reading list and involving print and digital source research. 9-11 pages. Due at the beginning of Dead Week. ➢ 35%

5. A final examination. Thursday @930 (No Earlier Final) ➢ 25%

6. Those enrolled in ENG 554 will deliver a 10-15 minute in-class presentation on an assigned topic and submit an essay of 12-15 pages for #4.

ENG 554 further graduate evaluation of student performance (in addition to 1, 2 and 5 above):

1. Evaluation of written lesson plan for 10-minute in-class oral presentation reflecting analysis and discussion of assigned text, well thought out teaching strategy and incorporation of several digital sources (10%),

2. In a 15-20 page essay, demonstration of extended reading in primary sources, command over theoretical issues, and extensive use of print and digital research sources (45%).

Statement Regarding Disability Access Services:
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Required Texts:
Vladimir Nabokov, *Despair*
Vladimir Nabokov, *Speak, Memory*
Vladimir Nabokov, *Lolita*
Vladimir Nabokov, *Pale Fire*
Vladimir Nabokov, *Ada, or Ardor*
Brian Boyd, *Nabokov’s Pale Fire*
Preparation & Discussion Material on Blackboard *CODE: B*
Reading Packet of Critical Essays (OSU Book Store) *CODE: RP*

SCHEDULE OF ASSIGNED READINGS

It is necessary that before class you read each story *with purpose.*

<p>| September | 29 | INTRODUCTION: Nabokov’s Four Moves to America |
| October   | 1  | “Introduction” Brian Boyd, <em>Vladimir Nabokov: The Russian Years</em> RP; <em>Speak, Memory</em>, Chs. 1, 2. |
|           | 3  | Nabokov, <em>Despair</em> |</p>
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<td><em>Despair</em></td>
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<td>Nabokov’s “Introduction” to <em>Lectures on Russian Literature</em> RP, <em>Speak, Memory</em> Chs. 3, 4.</td>
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<td><em>Lolita</em> (including Nabokov’s “Afterword”)</td>
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<td>Nabokov, <em>Pale Fire</em></td>
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<td><em>Pale Fire</em>; Boyd, pp. 15-74.</td>
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<tr>
<td>November</td>
<td><em>Pale Fire</em>; Boyd, pp. 247-262.</td>
</tr>
<tr>
<td>3</td>
<td><em>Speak, Memory</em>, Chs. 5-10.</td>
</tr>
<tr>
<td>November</td>
<td>Nabokov the poet RP</td>
</tr>
<tr>
<td>10</td>
<td>Nabokov the poet RP</td>
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<tr>
<td>12</td>
<td><em>Ada, or Ardor</em></td>
</tr>
<tr>
<td>November</td>
<td><em>Ada, or Ardor</em></td>
</tr>
<tr>
<td>17</td>
<td><em>Ada, or Ardor</em></td>
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<tr>
<td>19</td>
<td><em>Ada, or Ardor</em></td>
</tr>
<tr>
<td>21</td>
<td><em>Ada, or Ardor</em></td>
</tr>
<tr>
<td>November</td>
<td><em>Ada, or Ardor</em></td>
</tr>
<tr>
<td>24</td>
<td><em>Ada, or Ardor</em></td>
</tr>
<tr>
<td>26</td>
<td><em>Ada, or Ardor</em> and Couturier, “Nabokov’s <em>Lolita</em> and <em>Ada</em>” at <a href="http://www.libraries.psu.edu/nabokov/coutur1.htm">http://www.libraries.psu.edu/nabokov/coutur1.htm</a></td>
</tr>
<tr>
<td>November</td>
<td>THANKSGIVING BREAK</td>
</tr>
<tr>
<td>December</td>
<td><em>Ada, or Ardor</em></td>
</tr>
<tr>
<td>1</td>
<td><em>Ada, or Ardor</em></td>
</tr>
<tr>
<td>3</td>
<td><em>Transparent Things</em></td>
</tr>
<tr>
<td>5</td>
<td><em>Transparent Things</em></td>
</tr>
</tbody>
</table>
ENG 457/557:
Comparative Literature: Colonialism
Major works from Europe and the non-Western world during the colonial era: 1800-1945.
Not offered every year. (H) (NC) (Bacc Core Course)
Core, Synth, Global Issues

Rationale for conversion to four credits: Students will do individual presentations connecting web site materials with readings done for class that cover various interactions between Africa and the West. Students will explore newly available electronic archives such as the scanned version of the Description of Egypt, a thirty volume project ordered by Napoleon Bonaparte [http://descegy.bibalex.org/index.html; the Herskovits Library of African Studies Winterton Collection of East African photographs (1860-1960) at Northwestern University [http://www.library.northwestern.edu/africana/winterton/sampleimages/photographs/index.html]; the University of Wisconsin audio and visual archive, “Africa Focus: Sights and Sounds of a Continent” [http://digidcoll.library.wisc.edu/AfricaFocus/About.html]; and the video “Dogon site” [http://www.dogon-lobi.ch/index_1024.htm].
This Course continues to meet all outcomes for Global Issues.

The four credit version will:
• Add presentations connecting use of digital sources and electronic archives to primary literary and cultural texts:
• Add instruction in research incorporating digital and print sources, visual and verbal.
The core syllabus is the three credit version recently taught.

Course Description
The European imperialism of the 19th century was as much about mind as it was about matter. As the Western powers sent out expeditionary forces and mapped the "unknown" part of the globe into their own spheres of influence, so too did they create cognitive maps that justified empire. In the year 1800 Europeans occupied or controlled 35% of the land surface of the world; by 1878 this figure had risen to 67%, and by 1914 to 84%. This course will look at the ways in which empire justified itself in writing. It will also look at how those who suffered these acts of empire wrote back. Traveling up the Nile, we will begin with Napoleon's invasion of Egypt, first, as seen by an Egyptian notable, Sheikh Al-Jabarti; second, as seen by Napoleon's personal secretary, Louis Antoine Fauvelet de Bourrienne; and third, as drawn by Napoleon's engineers and scholars. Next, we will look at the Nile in mid-19th-century as seen through the eyes of European travelers like Gustave Flaubert (Flaubert in Egypt) and Florence Nightingale. Next, we will travel up the Congo river to understand the "scramble for Africa" led by King Leopold II of Belgium. We will examine the stories of travelers who trekked and steamed up the Congo River and gave an accounting: first, in Henry M. Stanley's Through the Dark Continent; Roger Casement’s “Report to Parliament on the Congo; Joseph Conrad's Heart of Darkness; and finally, in the "local" novel by René Maran, Batoula. Finally, we will explore the concept of “white man’s burden” as it occurs in the writing of Rudyard Kipling in his poetry about colonial wars, his stories about imperial soldiers and adventurers in India and “Kafiristan” (an imagined
country that resembles Afghanistan). Throughout the term, we will look at the "civilizing mission" in Africa and the discourse regimes that created, supported and perpetuated it.

**Course Requirements:**
Students' written work will examine at the discourse of "empire," through assignments involving analysis of 1) the "representation" of the colonized by the colonizers, 2) the indigenous commentary on the invaders, 3) the way each group constructed themselves and their "others." Students will be asked to do short writing assignments both in and out of class on the weekly readings and web material. Student will also be responsible for doing short presentations on the key web sites connected to the class readings. In addition, students will be responsible for a midterm essay, and a final paper due by the time of the final examination. Final papers for graduate students will differ in length from those of undergraduates.

**Required Texts:**
- Al-Jabarti, *Napoleon in Egypt* (Weiner)
- Flaubert, *Travels in Egypt* (Penguin)
- Maran, *Batoula* (Heinemann)
- Damrosch, ed. *Heart of Darkness, The Man Who Would Be King, etc.* (Pearson Longman)
- Spurr, *The Rhetoric of Empire: Colonial Discourse in Journalism, Travel Writing, and Imperial Administration* (Duke)

Other short excerpts from works from the colonial period will be indicated on Blackboard.

**Grading:**

<table>
<thead>
<tr>
<th></th>
<th>Undergraduates:</th>
<th>Graduates:</th>
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<tbody>
<tr>
<td>Participation/Presentations:</td>
<td>20%</td>
<td>20%</td>
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<tr>
<td>Midterm essay:</td>
<td>30%</td>
<td>30%</td>
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<tr>
<td>Final Paper:</td>
<td>50%</td>
<td>50%</td>
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**Grading Scale:**

<table>
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<th>Grade</th>
<th>Undergraduates</th>
<th>Graduates</th>
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<tbody>
<tr>
<td>A</td>
<td>100 to 93</td>
<td>A-: 92 to 90</td>
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<tr>
<td>B+</td>
<td>89 to 87</td>
<td>B-: 82 to 80</td>
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<tr>
<td>B</td>
<td>86 to 83</td>
<td>C: 76 to 73</td>
</tr>
<tr>
<td>C+</td>
<td>79 to 77</td>
<td>C-: 72 to 70</td>
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<tr>
<td>D+</td>
<td>69 to 67</td>
<td>D: 66 to 63</td>
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<tr>
<td>F</td>
<td>59 or less</td>
<td>D-: 62 to 60</td>
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</table>

Final scores will be rounded up to the closest half-percentage point.

**Course Policies:**

**Statement Regarding Disability Access Services:**
Accommodations are collaborative efforts between students, faculty, and Disability Access Services (DAS). Students with accommodations approved through DAS are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through DAS should contact DAS immediately at 737-4098.

-Link to Statement of Expectations for Student Conduct, i.e., cheating policies [http://oregonstate.edu/admin/stucon/achon.htm](http://oregonstate.edu/admin/stucon/achon.htm)
Learner Expectations:
1. Come to class on time and stay the entire class period;
2. Complete reading and written assignments by the date indicated
3. Participate in class discussions and activities

Learner Outcomes:
1. Ability to define theoretical concepts such as cultural studies, colonial/postcolonial discourse, power/knowledge, Orientalism;
2. Ability to do discourse analysis as evidenced by close readings of assigned texts and in writing-to-learn assignments;
3. Familiarity with new online archives available on the region and period covered by the course texts;
3. Demonstrated knowledge of the connection between literary representation and colonial policy, shown in a midterm essay on class readings, and ability to carry on a sustained argument about colonial discourse, shown in a final term paper.

Schedule of Readings

<table>
<thead>
<tr>
<th>Date</th>
<th>Reading</th>
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<tbody>
<tr>
<td>Week 1</td>
<td>Introduction to the Course: “The Social Imaginary and Colonial Discourse&quot;</td>
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<tr>
<td></td>
<td>Africa, a cognitive map; Spurr, “Introduction”</td>
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<td></td>
<td>Al-Jabarti, “Introduction” (pp. 1-15)</td>
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<tr>
<td>Week 2</td>
<td>“Memoirs of Fauvelet” in Al-Jabarti (pp. 133-166); Spurr, Chapter 1- “Surveillance: Under Western Eyes”</td>
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<td></td>
<td>Al-Jabarti, Chronicle of the French Occupation, 1798 (pp. 19-61); Spurr, Chapter 2- “Appropriation: Inheriting the Earth”</td>
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<td></td>
<td>Al-Jabarti, Chronicle of the French Occupation, 1798 (pp. 61-118)</td>
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<tr>
<td>Week 3</td>
<td>MLK Day – No Class</td>
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<tr>
<td></td>
<td>Said on Orientalism in Al-Jabarti (pp. 167-180)</td>
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<td></td>
<td>Discussion of Napoleon’s Description of Egypt</td>
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<td></td>
<td>Orientalism (video)</td>
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<td>Week 4</td>
<td>“Discovering” Africa (Bruce, Cailliaud, The African Association, Royal Geographical Society, Livingstone) and Florence Nightingale, excerpts from her letters about traveling up the Nile</td>
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<tr>
<td></td>
<td>Flaubert, Travels in Egypt (Chapters 1-3); Spurr, Chapter 3- “Aesthetization: Savage Beauties”</td>
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<tr>
<td></td>
<td>Flaubert, Travels in Egypt (Chapters 4-5); Spurr, Chapter 4- “Classification: The Order of Nations”</td>
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<tr>
<td>Week 5</td>
<td>Flaubert, <em>Travels in Egypt</em> (Chapters 6-7)</td>
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<td></td>
<td>Flaubert, <em>Travels in Egypt</em> (Chapters 8-10)</td>
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<td></td>
<td>Florence Nightingale, <em>Selected Letters</em> (handout); Spurr, Chapter 5-“Debasement: Filth and Defilement”</td>
</tr>
<tr>
<td>Week 6</td>
<td>Scramble for Africa – Stanley, King Leopold, Roger Casement, E.D. Morel; Spurr, Chapter 6- “Negation: Areas of Darkness”</td>
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<td></td>
<td>Stanley, excerpts from <em>Through the Dark Continent</em> and “Address” in Damrosch ed. (pp. 232-250); Spurr, Chapter 7- “Affirmation: The White Man's Burden”</td>
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<tr>
<td></td>
<td>Olaudah Equiano in Damrosch ed. (pp. 218-232); Mary Kingsley (excerpts)</td>
</tr>
<tr>
<td>Week 7</td>
<td>Joseph Conrad, <em>Heart of Darkness</em> (pp. 124-132); Spurr, Chapter 8-“Idealization: Strangers in Paradise”</td>
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<td></td>
<td>Joseph Conrad, <em>Heart of Darkness</em> (pp. 132-160); Spurr, Chapter 9-“Insubstantialization: Seeing as in a Dream”</td>
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<td>Joseph Conrad, <em>Heart of Darkness</em> (pp. 160-186); Spurr, Chapter 10-“Naturalization: The Wilderness in Human Form”</td>
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<tr>
<td>Week 8</td>
<td>Joseph Conrad, <em>Heart of Darkness</em> (pp. 187-213); Spurr, Chapter 11-“Eroticization: The Harems of the West “</td>
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<td>Conrad, “Congo Diary” and Roger Casement, “Report to Parliament on the Congo” (pp. 251-269)</td>
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<td></td>
<td>René Maran, <em>Batouala</em>, “Introduction” and “Preface”</td>
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<tr>
<td>Week 9</td>
<td>Maran, <em>Batouala</em>, Chapters 1-5</td>
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<td></td>
<td>Maran, <em>Batouala</em>, Chapters 6-13</td>
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<td></td>
<td>“Empire and its Discontents” in Damrosch ed. (poems and essays, pp. 82-121); Spurr, Chapter 12- “Resistance: Notes Toward an Opening”</td>
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<tr>
<td>Week 10</td>
<td>Kipling and India (poems pp. 2-23)</td>
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<td>Kipling, “Without Benefit of Clergy” (pp. 24-45)</td>
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<tr>
<td></td>
<td>Kipling, “The Man Who Would Be King” (pp. 46-79)</td>
</tr>
<tr>
<td>Week 11</td>
<td>Final 1400 [Term Papers due]</td>
</tr>
</tbody>
</table>
ENG 458/558
Comparative Literature: Postcolonialism
Major works from Europe and the non-Western world in the postcolonial period: WWII to present. Not offered every year. (H) (NC) (Bacc Core Course)

Course Attributes:
Core, Synth, Global Issues

Rationale for conversion to four credits: Students will do individual presentations connecting web site materials with readings done for class that cover various interactions between Africa and the West. Students will do individual presentations on online resources available on postcolonial literature such as the Postcolonial web at Brown University [http://www.postcolonialweb.org/]. These presentations will be matched with the various theoretical topic covered by their reading of Loomba’s text.
This course continues to meet all back core outcomes for contemporary Global Issues

The four credit version will:
- Add presentations connecting web site materials to postcolonial literature;
- Add a theoretical text.
The core syllabus reflects the three credit version recently taught.

Course Description:
In the 1950s, the term postcolonial was coined to refer to the break-up of the colonial empires, especially those of France and England following World War II. But today, the term refers to cultures shaped by imperialism. As in the dynamics of globalization, what happens “at home” may be dictated from abroad, and what happens abroad may shape our lives at home in mystifying or terrifying ways. As Salmon Rushdie’s drunken character Whiskey Sosodia stutters in *Satanic Verses*: “The trouble with the Engenglish is that their hiss hiss history happened overseas, so they dodo don’t know what it means.”

This course will introduce students to key terms and concepts used by noted postcolonial theorists. It will explore the ways contemporary critical frameworks shed new light on Western literary conventions like authorship, characterization, and narrative progress. Representative postcolonial texts focusing on issues of nationalism, gender and identity provide a range of perspectives, both critical and creative, that open up the discussion of literary competence for the 21st century.

Course Requirements:
Participation will be an important part of the course. Students will do both in-class and out-of-class writing, and a Blackboard web site will serve as support for the course. They will also participate in the presentation and discussion of the texts. The writing assignments will include both the short essay form and a longer final term paper. Graduate students will be expected to do an extended research paper and to lead one class session.
Required Texts:
Tayeb Salih  
Season of Migration to the North (Three Continents)
Arundhati Roy  
The God of Small Things (Harper Trade)
Aimé Césaire  
Discourse on Colonialism (Monthly Review)
Aimé Césaire  
A Tempest (Theatre Communications Group)
Jamaica Kincaid  
Lucy (Dutton / Plume)
Ania Loomba  
Colonialism/Postcolonialism (Taylor & Francis)

Reserve Texts
Michel Foucault, “Of Other Spaces,” Diacritics (Spring 1986), 22-27.

Course Policies:
Statement Regarding Disability Access Services:
Accommodations are collaborative efforts between students, faculty, and Disability Access Services (DAS). Students with accommodations approved through DAS are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through DAS should contact DAS immediately at 737-4098.

-Link to Statement of Expectations for Student Conduct, i.e., cheating policies  
http://oregonstate.edu/admin/stucon/achon.htm

458 Learner Outcomes
1. Ability to define theoretical concepts such as cultural studies, colonial/postcolonial discourse, power/knowledge, Orientalism;
2. Ability to do discourse analysis through particular lenses such as gender, race, or class as evidenced by close readings of assigned texts and in writing-to-learn assignments;
3. Familiarity with online archives available in postcolonial studies
3. Demonstrated knowledge of the connection between literary representation and postcoloniality, as shown in a midterm essay on class readings, and ability to carry on a sustained argument about postcolonial discourse, shown in a final term paper.

558 Additional Learner Outcomes
1. Ability to analyze and appraise extended critical discourse on postcolonial discourse in an extended research paper of 12-15 pages.
2. Ability to lead class discussion on one of class texts (see Blackboard criteria).
## Undergraduate and Graduate Evaluation of Student Performance

<table>
<thead>
<tr>
<th>Required Work</th>
<th>Undergraduate:</th>
<th>Graduate</th>
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</thead>
<tbody>
<tr>
<td>Quizzes on literary works</td>
<td>20%</td>
<td>10%</td>
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<tr>
<td>Study Guide answers</td>
<td>20%</td>
<td>20%</td>
</tr>
<tr>
<td>Leading class discussion</td>
<td>n/a</td>
<td>10%</td>
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<tr>
<td>Midterm Essay</td>
<td>20% (6 pp.)</td>
<td>20% (8 pp.)</td>
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<tr>
<td>Term Paper</td>
<td>40% (12 pp.)</td>
<td>40% (15-18 pp.)</td>
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<tr>
<td>WEEKS</td>
<td>TOPICS / READINGS</td>
<td>ASSIGNMENTS</td>
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<td>-----------------------------------------------------------------------------</td>
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<tr>
<td>Week 1</td>
<td>Introduction to course</td>
<td>1) Look at Blackboard Web Site: <a href="http://my.oregonstate.edu/">http://my.oregonstate.edu/</a></td>
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<td></td>
<td>&quot;What is globalization?&quot; exercise</td>
<td>2) Get books</td>
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<td></td>
<td>Amitav Ghosh, &quot;The Imam and the Indian&quot; (handout)</td>
<td>Shakespeare's The Tempest (either you know it, you'll read it[online version available on Blackboard, external links], or you'll watch the Valley Library video)</td>
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<td><em>The Tempest</em> as Colonial Allegory (class discussion)</td>
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<tr>
<td>Week 2</td>
<td>Ania Loomba, <em>Colonialism / Postcolonialism</em></td>
<td>Study Guide posted on Blackboard;</td>
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<td></td>
<td>(&quot;Defining Terms&quot;: 1-19)</td>
<td>&quot;Working Collaboratively&quot;</td>
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<tr>
<td></td>
<td></td>
<td>Blackboard/course documents.</td>
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<tr>
<td></td>
<td>Ania Loomba, <em>Colonialism / Postcolonialism</em></td>
<td>Study Guide posted on Blackboard;</td>
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<td></td>
<td>(&quot;From Colonialism to Colonial Discourse&quot;: 20-43)</td>
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<td>Aimé Césaire, <em>Discourse on Colonialism</em> (31-78)</td>
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<td>Week 3</td>
<td>Ania Loomba, <em>Colonialism / Postcolonialism</em></td>
<td>Study Guide posted on Blackboard;</td>
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<tr>
<td></td>
<td>(&quot;Colonial Discourse&quot;: 43-57)</td>
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<tr>
<td></td>
<td>Aimé Césaire, <em>A Tempest</em></td>
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<td></td>
<td>Ania Loomba, <em>Colonialism / Postcolonialism</em></td>
<td>Study Guide posted on Blackboard;</td>
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<tr>
<td></td>
<td>(&quot;Colonialism and Knowledge&quot;: 57-69)</td>
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<tr>
<td></td>
<td>Aimé Césaire, <em>A Tempest</em></td>
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<tr>
<td>Week 4</td>
<td>Ania Loomba, <em>Colonialism / Postcolonialism</em></td>
<td>Paper # 1 option due (Césaire)</td>
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<td></td>
<td>(&quot;Colonialism and Literature&quot;: 69-94)</td>
<td>Study Guide posted on Blackboard;</td>
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<tr>
<td></td>
<td>Tayeb Salih, <em>Season of Migration to the North</em> (1-19)</td>
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<tr>
<td></td>
<td>Ania Loomba, <em>Colonialism / Postcolonialism</em></td>
<td>Study Guide posted on Blackboard;</td>
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<tr>
<td></td>
<td>(&quot;Textuality, Discourse and Material Processes&quot;: 94-104)</td>
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<tr>
<td></td>
<td>Tayeb Salih, <em>Season of Migration to the North</em> (1-19)</td>
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<tr>
<td>Week</td>
<td>Assignments</td>
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<td>Week 5</td>
<td>Ania Loomba, <em>Colonialism / Postcolonialism</em> (&quot;Constructing Racial and Cultural Difference&quot;: 104-123) &lt;br&gt; Tayeb Salih, <em>Season of Migration to the North</em> (60-104) &lt;br&gt; Study Guide posted on Blackboard;</td>
<td></td>
</tr>
<tr>
<td>Week 6</td>
<td>Ania Loomba, <em>Colonialism / Postcolonialism</em> (&quot;Race, Class, and Colonialism&quot;: 123-133) &lt;br&gt; (&quot;Psychoanalysis and Colonial Subjects&quot;: 133-151) &lt;br&gt; Tayeb Salih, <em>Season of Migration to the North</em> (105-169) &lt;br&gt; Study Guide posted on Blackboard; &lt;br&gt; Paper #1 option due (Salih) &lt;br&gt; Study Guide posted on Blackboard;</td>
<td></td>
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<tr>
<td>Week 8</td>
<td>Ania Loomba, <em>Colonialism / Postcolonialism</em> (&quot;Can the Subaltern Speak?&quot;: 231-245) &lt;br&gt; Arundhati Roy, <em>The God of Small Things</em> (3-89) &lt;br&gt; Study Guide posted on Blackboard;</td>
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<tr>
<td>Week</td>
<td>Assignment</td>
<td>Notes</td>
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<tr>
<td><strong>Week 9</strong></td>
<td>Arundhati Roy, <em>The God of Small Things</em> (178-223)</td>
<td>Paper #2 option due (on Mosteghanemi)</td>
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<tr>
<td></td>
<td>Arundhati Roy, <em>The God of Small Things</em> (224-253)</td>
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<tr>
<td><strong>Week 10</strong></td>
<td>Arundhati Roy, <em>The God of Small Things</em> (254-321)</td>
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<tr>
<td></td>
<td>Arundhati Roy, <em>The God of Small Things</em></td>
<td>Paper #2 option due (on Roy)</td>
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<tr>
<td><strong>Week 11</strong></td>
<td>No Final Examination</td>
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STUDIES IN THE NOVEL
ENG 465
4 credits
PREREQ: upper division standing

Rationale for conversion: This course is often taken by students who wish to build a repertoire of skills in critical and creative writing. The conversion will strengthen writing by establishing small peer editing groups for review and revision of critical and creative writing. Groups will receive instruction in peer review and will meet each week.

The four credit version will:
- Increase writing requirement to include weekly peer editing groups;
- Add instruction appropriate to peer editing groups for critical/analytical and creative assignments.

Catalog Description: Particular novelists, movements, conventions, and types of the novel throughout its history. Topics change from term to term.

Course topic: The Uncanny Novella

In this course we will study the appearance of “the uncanny” in literature, studying its definitions in Freud, Royle, and Vidler, and observing its behavior in six novellas ranging from 16th century Germany to contemporary Great Britain, North and South America. Along the way, we will consider the origins and properties of the novella (sometimes a long story, sometimes a short novel), and study the craft of a few literary masters as they step into the realm of the psychologically disturbed and possibly supernatural.

Undergraduate requirements: a midterm, a final 6-8 page paper, several short written analyses, and 1 short creative exercise. Graduate requirements: two 10-12 page papers, several short written analyses, a creative exercise, and a research presentation.

Required Texts Available at OSU Bookstore:


The Uncanny, Sigmund Freud
Supernatural Horror in Literature, H. P. Lovecraft
Rappaccini’s Daughter, Nathaniel Hawthorne
The Lifted Veil, George Eliot
The Turn of the Screw, Henry James
The Vet’s Daughter, Barbara Comyns
We Have Always Lived in the Castle, Shirley Jackson
Pedro Paramo, Juan Rulfo
The King in the Tree, Steven Millhauser (we will read “Revenge”)
On Reserve at Valley Library Circulation Under VR402:

Excerpt from *The Uncanny* (intro and Chapter One) by **Nicholas Royle**

Course Requirements for 465 in the 4-credit version:

Midterm Examination: 30%
Final Essay, 7-10 pp.: 30%
Quizzes and Short Analyses: 25%
Creative Exercise 5%
Peer Review Groups 10%

*I’ll provide a sign up sheet for the creative exercises: essentially, a one-page single-spaced “riff” on one of the term’s writers. You’ll provide copies for myself and the whole class (31 total) and will, I hope, read your piece to the class on the day you turn it in.

Course outcomes for ENG 465:

1. To develop a sophisticated understanding of the relationship between form and content in the novella.
2. To learn something of the history and development of the theory of “the uncanny” from its first definition in Freud’s work, to its articulation in contemporary scholarship by Vidler and Royle, and more crucially, through examples of its appearance in literary works from the 17th to the 20th century.
3. To identify and explore recurring themes and structural tendencies of the uncanny novella.
4. To demonstrate your understanding of this theory and literary practice through verbal and written analysis.
5. To strengthen critical and creative writing through peer review and revision.

Plagiarism Policy:

You will flunk the course if you plagiarize, even once. Plagiarism is the act of taking ideas, sentences, passages, or any other form of the **writings of others and using them without documentation**. Your analytical essays, exams, and homework assignments will **not** be research papers—I am interested in your thinking, based on your reading. Plagiarism is a serious offense that results in a failing grade on the essay, a failing grade in the course, and a report to the appropriate university office. Common instances of plagiarism include copying sentences from another student’s paper, turning in papers written by someone else, failing to cite your source, and borrowing wording from the internet. I regularly check work for plagiarism.

**Link to Statement of Expectations for Student Conduct:**
[https://oregonstate.edu/admin/stucon/achon.htm](https://oregonstate.edu/admin/stucon/achon.htm)

Statement Regarding Disability Access Services:
Accommodations are collaborative efforts between students, faculty, and Disability Access Services (DAS). Students with accommodations approved through DAS are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through DAS should contact DAS immediately at 737-4098.

COURSE CALENDAR (subject to revision).

WEEK ONE
9/29: Introduction

10/1 “The Sandman,” ETA Hoffmann

WEEK TWO

Graduate Research Presentations on Hawthorne

10/8: Rappaccini’s Daughter group A analysis due. 3 creative exercises

WEEK THREE
10/13: The Lifted Veil Eliot Research Presentations Group B analysis due

10/15: Finish discussion of The Lifted Veil. Quiz. 3 creative exercises

WEEK FOUR


WEEK FIVE
10/27: “Turn of the Screw,” chapters 8 through to end. Group D analysis due. 3 creative exercises


WEEK SIX
11/3: MIDTERM EXAMINATION for undergraduates: no class for graduate students

**WEEK SEVEN**
11/10 *The Vet’s Daughter*, Barbara Comyns. **Group A analysis due. 3 creative exercises**

11/12 *We Have Always Lived in the Castle* (pp 1-105.) (Graduate students’ first essays due). **3 creative exercises**

**WEEK EIGHT**
11/17 Finish *Castle*. Jackson Research Presentations. **Group B analyses due.**

11/19 *Pedro Paramo*, pp 1-38, Rulfo Research Presentations. Quiz

**WEEK NINE**
11/24 *Pedro Paramo*, pp. 38-82. **Group C written analysis due. 3 creative exercises.**

11/26 Thanksgiving—does the bird look different?

**WEEK TEN**
12/1 “Revenge.” Millhauser Research Presentation. Quiz. **Group D analysis due. 3 creative exercises. PLEASE NOTE: This is our last day of class**

12/3 Stay home. Work on your final papers.

**FINALS WEEK**

Final papers for ALL due TBA:
Undergrads 7-10 pages
STUDIES IN THE NOVEL
ENG 565
4 credits
PREREQ: graduate student standing

Rationale for conversion: This course is frequently taken by MFA students who are building graduate-level skills in critical as well as creative writing. The conversion will build writing strengths by establishing small peer editing groups for review and revision of work in progress.

The four credit version will:
- Increase writing requirement to include weekly peer editing groups;
- Add instruction appropriate to peer editing groups for critical/analytical and creative assignments.

Catalog Description: Particular novelists, movements, conventions, and types of the novel throughout its history. Topics change from term to term.

Course topic: The Uncanny Novella

In this course we will study the appearance of “the uncanny” in literature, studying its definitions in Freud, Royle, and Vidler, and observing its behavior in six novellas ranging from 16th century Germany to contemporary Great Britain, North and South America. Along the way, we will consider the origins and properties of the novella (sometimes a long story, sometimes a short novel), and study the craft of a few literary masters as they step into the realm of the psychologically disturbed and possibly supernatural.

Undergraduate requirements: a midterm, a final 6-8 page paper, several short written analyses, and 1 short creative exercise. Graduate requirements: two 10-12 page papers, several short written analyses, a creative exercise, and a research presentation.

Required Texts Available at OSU Bookstore:


The Uncanny, Sigmund Freud
Supernatural Horror in Literature, H. P. Lovecraft
Rappaccini’s Daughter, Nathaniel Hawthorne
The Lifted Veil, George Eliot
The Turn of the Screw, Henry James
The Vet’s Daughter, Barbara Comyns
We Have Always Lived in the Castle, Shirley Jackson
Pedro Paramo, Juan Rulfo
The King in the Tree, Steven Millhauser (we will read “Revenge”)

On Reserve at Valley Library Circulation Under VR402:
Excerpt from *The Uncanny* (intro and Chapter One) by Nicholas Royle


**Course Requirements for 4 credit version in 565:**

Two papers: 10-12 pgs: 30% each  
Research presentation: 10%  
Take home short analyses and quizzes: 15%  
Short creative exercise: 5%  
Peer review groups: 10%

*I’ll provide a sign up sheet for the creative exercises: essentially, a one page single spaced “riff” on one of the term’s writers. You’ll provide copies for myself and the whole class (31 total) and will, I hope, read your piece to the class on the day you turn it in.

**Course outcomes for ENG 565:**

1. To develop a sophisticated understanding of the relationship between form and content in the novella.  
2. To learn something of the history and development of the theory of “the uncanny” from its first definition in Freud’s work, to its articulation in contemporary scholarship by Vidler and Royle, and more crucially, through examples of its appearance in literary works from the 17th to the 20th century.  
3. To identify and explore recurring themes and structural tendencies of the uncanny novella.  
4. To demonstrate your understanding of this theory and literary practice through verbal and written analysis.

**Differentiation: Further outcomes for ENG 565.**

This course may be offered in a 4/500 level section (with ENG 465) or in a 500-only section. In addition to outcomes stated above, the 500 level course adds three additional outcomes specific to graduate study of the novel.

5. To demonstrate the ability to translate this knowledge into sustained critical and creative writing at the graduate level through training and practice in peer review and revision.  
6. To strengthen research in the novel and oral presentation skills appropriate to graduate level study of the novel and its traditions.  
7. To develop and practice your own literary teaching skills.

**Plagiarism Policy:**

You will flunk the course if you plagiarize, even once. Plagiarism is the act of taking ideas, sentences, passages, or any other form of the writings of others and using them without documentation. Your analytical essays, exams, and homework assignments will not be research papers—I am interested in your thinking, based on your reading. Plagiarism is a serious offense that results in a failing grade on the essay, a failing grade in the course, and a report to the appropriate university office. Common instances of
plagiarism include copying sentences from another student’s paper, turning in papers written by someone else, failing to cite your source, and borrowing wording from the internet. I regularly check work for plagiarism.

*Graduate Research presentations: Make sure that in your research presentation you cite all sources scrupulously. Use direct quotes whenever possible. Grade will drop by a whole letter from insufficient citation.

Link to Statement of Expectations for Student Conduct: https://oregonstate.edu/admin/stucon/achon.htm.

Statement Regarding Disability Access Services:
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COURSE CALENDAR (subject to revision).

WEEK ONE
9/29: Introduction

10/1 “The Sandman,” ETA Hoffmann

WEEK TWO

10/8: Rappaccini’s Daughter group A analysis due. Graduate Research Presentations on Hawthorne. 3 creative exercises

WEEK THREE
10/13: The Lifted Veil Eliot Research Presentations Group B analysis due

10/15: Finish discussion of The Lifted Veil. Quiz. 3 creative exercises

WEEK FOUR
10/20: Read first half of Lovecraft’s “Supernatural Horror in Literature” (to the end of the Poe chapter). “William Wilson” and “The Fall of the House of Usher.” Poe Research Presentations. 3 creative exercises

WEEK FIVE

10/27: “Turn of the Screw,” chapters 8 through to end. Group D analysis due. 3 creative exercises


WEEK SIX

11/3: (MIDTERM EXAMINATION for undergraduates): No class for graduate students


WEEK SEVEN

11/10 The Vet’s Daughter, Barbara Comyns. Group A analyses due. 3 creative exercises.

11/12 We Have Always Lived in the Castle (pp 1-105.) (Graduate students’ first essays due). 3 creative exercises

WEEK EIGHT

11/17 Finish Castle. Jackson Research Presentations Group B analyses due


WEEK NINE

11/24 Pedro Paramo, pp. 38-82. Group C written analysis due. 3 creative exercises.

11/26 Thanksgiving—does the bird look different?

WEEK TEN

12/1 “Revenge.” Millhauser Research Presentation. Quiz. Group D analysis due. 3 creative exercises PLEASE NOTE: This is our last day of class. Quiz Prizes awarded.

12/3 Stay home. Work on your final papers.

FINALS WEEK

Final papers for ALL due TBA:

Grads: 10 to 12 pages
STUDIES IN POETRY
EN470/570
4 credits
Prerequisite: Sophomore standing
WIC; Humanities Bacc Core

Rationale for conversion:
The conversion will give students greater opportunity to practice critical thinking through increased emphasis on research, revision, and peer review. The length and complexity of researched writing assignments will be increased. One other type of shorter writing project may be assigned as appropriate (reviews, bibliographies, presentations on issues of literary journals, reading journal, field writings, attendance and analysis of literary events, for example). Instruction includes introduction to print and non-print resources, such as digital collections, MLA (Modern Language Association) online data bases, web resources, and citations appropriate to topic.
This course continues to meet all WIC outcomes.

The four credit version will:
- add instruction in research methodology appropriate to advanced study of poetry incorporating digital and print sources;
- increase the length and complexity of researched writing by incorporating field study and digital resources.

The core syllabus is the three credit version recently taught.

ECOPOETRY

Course Description:
EN470/570 Studies in Poetry examines the work of particular poets, as well as movements, problems, conventions, and types of poetry in English or English translation. This course may be repeated for a maximum of 12 credits.

Increasingly, “nature poetry” has been supplemented with the category of ecopoetry, briefly defined as a poetry that, in Laurence Buell’s words, presents "the nonhuman as more than mere backdrop,” and is concerned with “the expansion of human interest beyond humanity, a sense of human accountability to the environment and the environment as a process rather than a constant or given." In this course, we will read a range of poetry from progenitors in the romantic/pastoral tradition, to poets seen as originators such as Wendell Berry, W.S. Merwin, and Gary Snyder, poets with enduring concern with landscape and the relationship of the human to the natural such as A.R. Ammons, Louise Gluck, Adrienne Rich, Alison Hawthorne Deming, and Mary Oliver, and poets who align themselves with the avant garde such as Jonathan Skinner. We will examine several journals as well, such as Ecopoetry (Skinner’s avant garde magazine), Ecotone, and Isotope. Finally, we will read a range of essays on ecocriticism, the pastoral and “post-pastoral,” and ecofeminism.

This is a WIC class, and therefore the undergraduates will be asked to reflect upon their writing in more elaborate ways than in a regular literature class; students will be asked to write proposals
before submitting their essays, and to meet with me at least once in the quarter to discuss a draft, which they will then revise before submission.

The following link takes you to a website designed to provide support to students in WIC classes. It contains excellent suggestions for drafting, overcoming writer’s block, conducting research, and using/citing secondary sources:
http://wic.oregonstate.edu/survivalguide/

**Student Learning Outcomes:**
- the application of critical thinking skills to literary texts;
- knowledge of trends and schools in literary theory and contemporary poetry;
- uses of writing as a critical-thinking tool in the field, ability to take a document through the writing process (including revision);
- knowledge and use of conventions of literary study and of Standard Written English

**470 Requirements and Evaluation of Student Performance**

**Close Reading Essay:** (7 pages); the essay must incorporate and properly document information from at least 3 secondary sources (25%)

**Researched Essay:** (7 Pages); the essay must incorporate and properly document information from at least 3 secondary sources (25%)

**Group Presentation** with written handout (20%)

**Creative/imitation project:** a piece of creative nonfiction or a poem, OR, a series of journal entries, revised and polished. Must include a short critical introduction (20%).

**Attendance and analysis of literary events** (10%)

**570 Further evaluation of student performance:**

Graduate researched essay should incorporate at least six secondary sources, including digital sources and archives, and be a longer paper (15 pages minimum) as a substitute for two shorter essays (50%). This essay will be due in week eight. Graduate students will also meet with the instructor separately to develop a creative/imitation project that deepens and extends knowledge of critical thinking about poetry.

**Required Texts:**
- Wendell Berry, *The Selected Poems*
- Gary Snyder, *No Nature: New and Selected Poems*
- W.S. Merwin. *Migration: New and Selected Poems*
- Louise Gluck, *Averno*
- Mary Oliver, *American Primitive*
- One issue of your choice either of *Ecotone* or *Isotope* (literary magazines)

Other readings will be made available as pdf’s or Internet links and posted to our Blackboard site

**Course Schedule**

**Week 1:** Literary Foundations: 19th Century
- Marlowe, “The Passionate Shepherd to His Love”
- Wordsworth: “Nutting,” “Tintern Abbey,”
- Coleridge, “This Lime Tree Bower My Prison,” “Frost at Midnight”
Keats, “Ode to Autumn”
Shelley, “Ode to the West Wind”
Thoreau: “Solitude” (an excerpt from *Walden*)
Emerson: “Nature” (excerpt)
Whitman, “Out of the Cradle Endlessly Rocking”
The pastoral tradition in Britain and America. Lawrence Buell, “Pastoral Ideology”

**Week 2:** Literary Foundations: 20th Century
Robert Frost: “Birches,” “For Once, Then, Something,” “The Most of It”

Critical Foundations: Ecopoetry and Ecocriticism
Kevin Hutchings, “Don’t Call Me a Tree Hugger!: Sticks, Stones, and Stereotypes in Ecocriticism”;
J. Scott Bryson, “All Finite Things Reveal Infinitude: Place, Space, and Contemporary Ecopoetry”;

**Week 3:** Snyder, “Preface,” poems from *Riprap*, from *Myths and Texts*. From *Turtle Island*; from *Magpie’s Song*; from *Axe Handles*; from *No Nature*. Selected short essays by Snyder.

**Week 4:** Wendell Berry.

**Week 5:** Berry, continued; prose selection, “A Native Hill.”

**Week 6:** Intro to W.S. Merwin. A.R. Ammons, selections.

**Week 7:** Merwin, continued; A.R. Ammons, selections.

**Journals project:** presentations begin.

**Week 8:** Mary Oliver, *American Primitive*;

**Week 9:** Louise Gluck, *Averno*.


**Week 10:** Ecopoetry and the *avant garde*: Jonathan Skinner, *Ecopoetry* journal. Larry Eisner.

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**Statement Regarding Disability Access Services:**
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**Honesty and Civility**
A plagiarized paper will receive an F and a report will be filed with the Student Conduct and Mediation Program. Two reports at OSU can lead to suspension or expulsion. Behaviors that are disruptive to learning will not be tolerated and will be referred to the Student Conduct and Mediation Program for disciplinary action. In keeping with federal law, behaviors that create a hostile, offensive, or intimidating environment based on gender, race, ethnicity, religion, age, disability, marital status or sexual orientation will be referred to the Affirmative Action Office. For more information on important University policies, please go to [http://oregonstate.edu/admin/stucon/achon.htm](http://oregonstate.edu/admin/stucon/achon.htm).
Studies in Criticism
Eng 475/575
4 Course Credits
No prerequisites

**Rationale for conversion:** The conversion will give students a more learning-intensive and integrated approach to using online archives in the study of literary and cultural theory. A text will be added and an assignment demonstrating appropriate uses of the *Johns Hopkins Online Dictionary of Literary Criticism* will be required.

Course Description: Particular critics, critical movements, issues, and histories of criticism. Topics change from term to term; see Schedule of Classes. May be repeated for a maximum of 12 credits. Not offered every year.

475 Course Outcomes:
- Understand the ideas and perspectives of some of the major academic theorists and critics who have written about 9/11 and its aftermath
- Develop critical perspectives on the theoretical and symbolic significances of 9/11 and its repercussions

Additional 575 Course Outcomes:
- Analyze and appraise the relevancy and productivity of contemporary theoretical schools (e.g., deconstruction, phenomenology, psychoanalysis) with regard to the study of and response to contemporary events like 9/11 and its aftermath

Evaluation of 475 Student Performance:
Students will demonstrate learning through:
- Participation (10%); Mid-term Exam (20%); Essay (25%); Final Exam (30%)
- Johns Hopkins Online Assignment (15%) [new assignment]

Evaluation of 575 Student Performance:
Students will demonstrate learning through:
- Participation (15%); Mid-term Exam (25%); Leadership of Class Discussion (15%); Essay OR Response Papers (30%); Johns Hopkins Online Assignment (15%) [new assignment]

Learning Resources:
The following texts are required for 475/575:
The following additional texts are required for 575:
   Virilio, *Ground Zero* (Verso); Zizek, *Iraq, or The Borrowed Kettle* (Verso)

Statement regarding students with disabilities:
Accommodations are collaborative efforts between students, faculty, and Services for Students with Disabilities (SSD). Students with accommodations approved through SSD are responsible for contacting the faculty member prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through SSD should contact SSD immediately at 737-4098.

University expectations for student conduct can be found at [http://oregonstate.edu/admin/stucon/achon/htm](http://oregonstate.edu/admin/stucon/achon/htm)

**Syllabus**

**Week One:** Baudrillard, *The Spirit of Terrorism*

**Week Two:** Zizek, *Welcome to the Desert of the Real*

**Week Three:** Habermas, *Philosophy in a Time of Terror* (ed. Borradori)
   **Due: 575 Response Paper #1**

**Week Four:** Derrida, *Philosophy in a Time of Terror* (ed. Borradori)
   -- additional 575 reading: Virilio, *Ground Zero*

**Week Five:** Asad, *On Suicide Bombing*
   **475/ 575 Mid-Term Exam**

**Week Six:** Butler, *Precarious Life*
   **Due: 575 Response Paper #2**

**Week Seven:** Agamben, *State of Exception*

**Week Eight:** Appadurai, *Fear of Small Numbers: An Essay on the Geography of Anger*
   **Due: 475/ 575 Johns Hopkins Online Guide assignment**

**Week Nine:** Simpson, *9/11: The Culture of Commemoration*
   -- additional 575 reading: Zizek, *Iraq, or The Borrowed Kettle*
   **Due: 575 Response Paper #3**

**Week Ten:** Cronenberg (dir.), *A History of Violence* (film)
   **Due: 475/ 575 Essay**
   **475 Final Exam during Exam Week**
English 480/580
Studies in Literature, Culture, and Society
Teen Films and Youth Culture
4 Credits
No prerequisites

Rationale for conversion: The conversion will give students greater opportunity to practice critical thinking and writing and to develop research skills by increasing the length and complexity of analytical writing assignments. A 5-7 page critical essay will be added requiring students to consult at least one outside source as a research for the essay.

The four credit version will:
• add a 5-7 page critical essay incorporating research appropriate to advanced study in film;
• add instruction in research methodology incorporating digital as well as print resources.
The syllabus reflects the revised four credit version.

Course Description

This class offers an interdisciplinary approach to the subject of youth culture. Students should learn a number of parallel critical approaches central to the following disciplines: film and media studies, sociology, and psychology. Also in play is the critical reading of texts on youth culture: films and novels as well as sociological and psychological studies.

Student Learning Outcomes

This is an ambitious course with five parallel academic goals.

1. Film and media studies: The class offers about twenty films focusing on youth culture. Students are encouraged to read these works as re-presentations of lived experience, translations of teen life as it is lived in the U.S.
2. Contemporary literature: JD Salinger’s *Catcher in the Rye* remains the seminal text in the literary treatment of youth culture; it is also the most misread. We will examine the cultural significance of Salinger’s book as well as more recent works of literature focusing on youth culture.
3. Psychology: This course offers an introduction to adolescent psychology, especially the psycho-social approach popular in the 1960s when youth culture first became a subject of real interest in the psychological community.
4. Sociology: Students will learn to read (and interrogate) so-called empirical data – we will examine studies of teen murder, suicide, drug use, and teen sexuality.
5. The take home final will combine a critical integration of class readings and screenings with independent library research.
Learning outcomes for ENG 480/bac core/Western Culture
1. Describe the origins and evolution of important features of youth culture and teen films in Western culture.
2. Differentiate and describe events, movements, ideas or artistic achievements of youth culture and teen films in western culture.
3. Demonstrate interrelationships or connections with other subject areas.
4. Analyze events, movements, ideas or artistic achievements related to teen films in western culture in a broad context.
5. Demonstrate critical thinking skills about youth culture and teen films, incorporating digital and print sources.

Further learning outcomes for ENG 580
1. Graduate students will be responsible for analyzing and appraise cinematic criticism and film theory as it applies to teen films and youth culture.
2. Graduate papers should demonstrate greater length and complexity, including use of digital sources.

Evaluation of student performance for ENG 480:
-50% comprehensive dossiers
-25% mid-term paper
-25% final presentation

Further evaluation of student performance for ENG 580:
Graduate students will be required to meet with the instructor to develop and extend the midterm paper to a longer paper incorporating critical sources (50%)

ENG 480/Evaluation of student performance:
Students will write comprehensive dossiers on every film screened for class and every reading assignment. Dossiers can be informally written but must be at once comprehensive and critically interesting. Dossiers will account for 50% of the final grade. The 5-7 page midterm paper will count for 25% and the final presentation (which can but need not be an original film) is worth 25%.

Texts:
Xerox packet (containing selected works in adolescent psychology and youth cultural studies)
Hebdige, Subculture: The Meaning of Style
Moody, The Ice Storm
Eugenides, The Virgin Suicides

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Link to statement of Expectations for Student Conduct
Screenings and weekly topics:

Week one: Teen anomie
- Rebel Without a Cause (Ray, 1955)
- The Blackboard Jungle (Brooks, 1955)

Week two: Deviance and delinquency
- River’s Edge (Hunter, 1986)

Week three: Deviance and delinquency
- Paradise Lost (Berlinger and Sinofsky, 1996)

Week four: Youth and mass culture
- Monterey Pop (Pennebaker, 1968)
- Gimme Shelter (Maysles brothers, 1970)

Week five: The Apolitics of Punk
- Decline of Western Civilization (Spheeris, 1981)

Week six: The Politics of Nostalgia
- Pretty in Pink (Deutch, 1986)
- The Lost Children of Rockdale County (Goodman and Goodman, 1998)

Week seven: Teen Suicide
- The Virgin Suicides (Coppola, 2000)

Week eight: Drugs
- High School Confidential (Arnold, 1958)
- Black Tar Heroin (Okazaki, 2000)

Week nine: Youth Culture and Race
- Just Another Girl on the IRT (Harris, 1992)
- The Devil’s Playground (Walker, 2001)

Week ten: Generation X
- Very Bad Things (Berg, 1998)
- Kissing Jessica Stein, Herman-Wurmfeld, 2001

Readings and assignments

4/1 Erikson, “Youth: Fidelity and Diversity” (xerox)
4/6 Bettleheim, “The Problem of Generations” (xerox)
4/8 Keniston, “Social Change in America” (xerox)
4/13 Hebdige, “From Culture to Hegemony” (xerox)
4/20 Lewis, “The Struggle for Fun” (xerox)
4/17 Dossier 1 due by 8AM – to be sent to webmaster or blackboard moderator

5/4 Moody, The Ice Storm

Midterm paper – a critical essay focusing on one or more of the films screened in class. This essay should incorporate outside research: please consult at least one secondary source relating to your topic. General criteria for evaluating essays: 1. Ideas: the strength and thoughtfulness of the essay’s concerns, 2) Focus: the care and reasonableness with which the essay selects, adheres to, and supports its thesis, 3. Organization: the coherence and logic with which the essay presents its ideas, 4. Style: the essay’s readability: are its language and sentence development appropriate for college-level prose, 5. Mechanics: adherence to conventions of spelling, punctuation, documentation, and other grammatical practices. 6) Research: using print and non-print sources.

5/11 Eugenides, The Virgin Suicides
5/20 Dossier 2 due by 8AM – to be sent to webmaster or blackboard moderator
5/27 Lewis, “The Body’s in the Trunk” (xerox)
6/3 Final Presentations
STUDIES IN AMERICAN LITERATURE, CULTURE, AND ENVIRONMENT
ENGLISH 482/582
4 credits

CURRENTLY TAUGHT ONLY AT OSU CASCADES (UNDERGRAD ONLY)

Rationale for conversion: The conversion will promote learning-intensive, integration of digital resources for the study of the American Literature and environment, such as online archives on writers, movements, and text variants. At least one assignment added will focus on integration of digital scholarship.

The four credit version will:
- Add instruction in research methodology appropriate to the use of digital and print resources in the multi-disciplinary study of American literature, culture, and the environment.
- Add a written assignment to integrate digital scholarship.
The core syllabus reflects the three credit version recently taught.

Course Description:
Creative nonfiction, fiction, poetry, and film from the middle 19th century to the present, examining the development of important patterns in how the physical environment is perceived, represented, interpreted, and used in the United States. (H) PREREQS: Sophomore standing or instructor approval required.

Student learning outcomes:
- Students will be able to recognize a complex lineage of writing, visual art, and film engaging the environment within American culture.
- Students will gain the competence necessary to engage in contemporary discussions about the environment in an informed way through formal and informal writing strategies.
- Through these various writing strategies and an ongoing revision process, students will become better writers.
- Through class discussion and group presentations, students will learn to work collaboratively and present ideas and arguments verbally.
- Search, access, and integrate digital scholarship in the study of American literature and environment and its relation to history and culture.

Evaluation of student performance: two 10-12 page essays (33% each), at least one of which incorporates digital scholarship and/or online archival material on gender in the study of American literature and environment; final exam (33%)

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term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through DAS should contact DAS immediately at 737-4098.

**Link to Statement of Expectations for Student Conduct:**
http://oregonstate.edu/admin/stucon/achon.htm

**Required Texts:**
Masumoto, David Mas. *Epitaph for a Peach: Four Seasons on My Family Farm*. San Francisco:

**Occasional Photocopied and reserve Material**

**Books On Reserve:**
Reisner, Marc. *Cadillac Desert: The American West and Its Disappearing Water*.
Buell, Lawrence. *Writing for an Endangered World: Literature, Culture, and Environment in the U.S. and Beyond*.
Nash, Roderick. *Wilderness and the American Mind*.

**Course Schedule**

<table>
<thead>
<tr>
<th>Week 1</th>
<th>Introduction</th>
<th>Ralph Waldo Emerson, <em>Nature</em>.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 4</td>
<td>Film, <em>The Idea of Wilderness</em></td>
<td>John Muir, <em>My First Summer in the Sierra</em>, Ch. 1-4</td>
</tr>
<tr>
<td>Week 5</td>
<td>Muir, <em>First Summer</em>; Ch 5-11</td>
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</tbody>
</table>
Film, Pare Lorentz: *The Plow that Broke the Plains*; Photographic Images: Dorothea Lange, Walker Evans.

| Week 6 | John Steinbeck, *The Grapes of Wrath*, 1-156  
|        | Steinbeck, *Grapes* 157-443 |
| Week 7 | Steinbeck, *Grapes* 444-619  
|        | Discussion of water in the West (Handout from Marc Reisner, *Cadillac Desert: The American West and Its Disappearing Water*.) Film: *Chinatown* |
| Week 8 | Film: *Chinatown*  
|        | Rachel Carson, 1-152 |
| Week 9 | Carson, *Silent Spring* 155-297  
|        | Lauret Savoy and Alison Deming, *The Colors of Nature* |
| Week 10 | David Mas Masumoto, *Epitaph for a Peach*, 1-130  
|         | Masumoto, *Peach* 130-233 |
STUDIES IN AMERICAN LITERATURE
ENG 485/585
4 credits
Writing Intensive Course

Rationale for conversion: The conversion will promote learning-intensive integration of
digital resources for the study of American literature and culture, such as online archives
on writers, movements, and text variants. At least one assignment added will focus on
integration of digital scholarship.
This course continues to meet WIC outcomes.

The four credit version will:
• Add instruction in research methodology appropriate to the use of digital and print
  scholarship in the advanced study of American literature;
• Add a written assignment to integrate digital scholarship.
The core syllabus below reflects a three credit generic version most recently taught.

Course Description:
Special topics in American literary history. Organized around movements, regions, themes, or
major authors. Topics change from term to term. May be repeated for a maximum of 9 credits as
topics vary.

Student learning outcomes for ENG 485:
• critically read, recognize, and analyze American literary and cultural texts and their
  relation to American history and culture;
• understand authorship, tradition, and innovation in American literary and cultural texts
  and their relation to American history and culture;
• Use informed writing to think critically about American literature in cultural context.
• use the language of literary texts to think and write critically and analytically;
• search, access, and integrate digital scholarship in the study of American literary texts
  and their relation to American history and culture.

Differentiation of Graduate Student learning outcomes for English 585:
• critically read, recognize, and analyze American literary and cultural texts and their
  relation to American history and culture;
• read, analyze, and cite critical articles and monographs;
• synopsize and thoughtfully engage contrasting views of the development of American
  culture through its literature;
• understand authorship, tradition, and innovation in American literary and cultural texts
  and their relation to American history and culture;
• efficiently convey the major terms of critical debates in written work and/or oral
  presentations;
• gain mastery of the critical reception of key American authors and literary texts.
Evaluation of student performance for ENG 485: Participation and attendance (30%). Four 750-word essays, one on each author covered in the course (10% for each of the 4 essays). A final essay of 2000 words for students in 485 (30%)

Evaluation of student performance in ENG 585: Students in 585 will write a paper of 4000 words (30%). Students in 585 will additionally give a focused and clear in-class presentation on literary scholarship.

Statement Regarding Disability Access Services:
Accommodations are collaborative efforts between students, faculty, and Disability Access Services (DAS). Students with accommodations approved through DAS are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through DAS should contact DAS immediately at 737-4098.

Link to Statement of Expectations for Student Conduct:
http://oregonstate.edu/admin/stucon/achon.htm

Topic: Edith Wharton and the Late Nineteenth-Century Novel

Required Texts:
William Dean Howells, The Rise of Silas Lapham
Henry James, The American
Mark Twain, Pudd’nhead Wilson
Edith Wharton, The Custom of the Country
Edith Wharton, The House of Mirth

SCHEDULE OF ASSIGNED READINGS

Week One: Howells, The Rise of Silas Lapham, Chs. 1-5
Week Two: Howells, The Rise of Silas Lapham, Chs. 6-19.
Week Three: Howells, The Rise of Silas Lapham, Chs. 20-End; Twain, Pudd’nhead Wilson, Chs. 1-10.
  *Howells Essay Due*
Week Four: Twain, Pudd’nhead Wilson, Ch. 11-End; James, The American, Chs. 1-5
  *Twain Essay Due*
Week Five: James, The American, Chs. 6-19.
Week Six: James, The American, Chs. 20-End; Wharton, The Custom of the Country, Chs. 1-10 (Book 1)
  *James Essay Due*
Week Seven: Wharton, The Custom of the Country, Chs. 11-30 (Books 2 and 3)
Week Eight: Wharton, The Custom of the Country, Chs. 31-46 (Books 4 and 5); Wharton, The House of Mirth, Book 1, Chs. 1-5
  *Wharton Essay Due*
Week Nine: Wharton, The House of Mirth, Book 1, Chs. 6-15
  *Final Essay Due*
Rationale for conversion: The conversion will give students greater opportunity to practice critical thinking and writing about topics in British literature by requiring students to read an additional novel or major work and by increasing the length and complexity of writing assignments as well as by raising research expectations.

The four credit version will:
- Add a novel or major work;
- Add instruction in research methodology appropriate to the advanced study of Victorian literature using digital and print resources;
- Increase the length and complexity of writing to incorporate digital scholarship.

The core syllabus reflects the three credit version most recently taught.

Course Description:
Particular British writers, movements, conventions, genres, and problems. Topics change from term to term; see Schedule of Classes. May be repeated for a maximum of 9 credits. Not offered every year. (H)

Nature and the Victorians Course Description: This course explores the richness and variety of representations of nature in British literature during the mid- to late-nineteenth century, the period appropriately characterized by Loren Eiseley as “Darwin’s Century.” We will consider how Darwin’s theories in particular and scientific investigation in general prompted wildly different responses to nature in literature and culture, from Tennyson’s imagery of alienation in the celebrated passage from In Memoriam, “Nature red in tooth and claw,” to popular culture’s fascination with horticulture and “sentimental botany”—with gardens, greenhouses, language of flower lists, floral decoration, and even “blooming” girls. Finally, we will examine how study of nature culminated in the literary movement of Naturalism toward the end of the century.

Learning Outcomes for 486:
* Identify key authors and texts concerned with Victorian nature writing.
* Account for and explain evolving ideas about nature advanced by scientific exploration and theorizing.
* Demonstrate highly developed critical reading, thinking, and writing skills necessary for advanced work in the Humanities.

Additional Learning Outcomes for 586:
- Analyze and appraise contemporary critical discourses concerning the study of nature during the Victorian period.

ENG 486 Course Requirements: Class attendance and participation, midterm (30%), final (20%), one brief class report (10%), and one 8-10 page essay on one of the readings and its relation to some larger issue of nature and Victorian culture; this essay must incorporate at least three outside sources (40%). [The essay assignment reflects an increase in the length of the paper and requires two additional secondary sources.]
ENG 586: Class attendance and participation, midterm (30%), final (30%), 10-15-minute class presentation (10%), and one 10-12 page essay incorporating at least four outside sources and addressing a contemporary critical issue related to the period (30%). [The essay assignment reflects an increase in the length of the paper and requires two additional secondary sources.]

Statement Regarding Disability Access Services:
Accommodations are collaborative efforts between students, faculty, and Disability Access Services (DAS). Students with accommodations approved through DAS are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through DAS should contact DAS immediately at 737-4098.

Link to Statement of Expectations for Student Conduct: Please familiarize yourself with the University’s Statement of Expectations for Student Conduct available at the following address: http://oregonstate.edu/admin/stucon/achon.htm

Syllabus
Week One:
Introduction
Robert Browning, “The Year’s at the Spring,” (1841), p. 1 in My Last Duchess;
William Paley, Natural Theology (1802), 41-44;
Charles, Lyell, Principles of Geology (1833), 49-52;
Charles Darwin, The Voyage of the ‘‘Beagle’’ (1845), concluding paragraph, p. 81 in Darwin.

Week Two:
Alfred Lord Tennyson, In Memoriam A. H. H. (1850), Prologue, 131-32;
L-XCIV, pp. 162-93 in Tennyson.
In Memoriam A. H. H., XCV-Epilogue, 193-224, in Tennyson.

Week Three:
John Ruskin, The Stones of Venice (1851-53), 28-67 in Ruskin;
Robert Browning, “Childe Roland to the Dark Tower Came,” 59-65 in My Last Duchess
Charles Darwin, The Origin of Species (1859), Introduction, 95-98;
Chs. II-IV, pp. 106-16, and Ch. XIV, pp. 158-74 in Darwin.

Week Four:
George Eliot, The Mill on the Floss (1860), Book 1, pp. 9-139.

Week Five

Week Five:
Robert Browning, “Caliban upon Setebos” (1864), 93-101 in My Last Duchess.
Mid-term essays due
Lewis Carroll, Alice’s Adventure’s in Wonderland (1865), 19-118.
Week Six:
Charles Darwin, *The Descent of Man* (1871), Introduction, Chs, 8, 19, 2-21, pp. 175-177; 230-255 in *Darwin*. [The Descent of Man reflects an additional text in course requirements.]

Week Seven:
Lewis Carroll, *Through the Looking Glass* (1872), 119-239. [*Through the Looking Glass reflects an additional novella to course requirements.*]
John Ruskin, “Of Queens’ Gardens” (1865), 154-74; “Athena Chalinitis” (1869), 175-185 in *Ruskin*.

Week Eight:
Thomas Hardy, *Under the Greenwood Tree* (1872), Parts I & II, pp. 7-89.
*Under the Greenwood Tree*, Parts III-V, pp. 93-159.

Week Nine:
John Ruskin, *Proserpina* (1875-86), 251-66;
“The Storm-Cloud of the Nineteenth Century,” (1884), 267-78 in *Ruskin*.

Week Ten:
Alfred Lord Tennyson, “Demeter and Persephone” (1889), 344-49 in *Tennyson*.

**Essays due**

**Required Texts for 486:**
*Darwin*: Norton Critical Edition
*Tennyson*: Selected Poems, Penguin
Lewis Carroll, *Alice’s Adventures in Wonderland* and *Through the Looking Glass*, Signet
*John Ruskin*: Selected Writings, Oxford
Robert Browning, *My Last Duchess and Other Poems*, Dover
Thomas Hardy, *Under the Greenwood Tree*, Penguin.

**Extra Required Text for 586 (optional for 486):** Young, Robert M. *Darwin’s Metaphor: Nature’s Place in Victorian Culture*. Cambridge UP
Literature and Pedagogy
ENG 488/588
Course credits (4)
Pre-Req: Upper-Division Standing

| Rationale for conversion: The conversion will give students the opportunity to practice strategies of teaching and research in digital humanities, including incorporating new media and technology, online archival research, representing word/image connections. Additional reading on literature and visual literacy is assigned weeks 7-10, and an additional required workshop extends knowledge of online teaching strategies. The four credit version will:
| • Add instruction in research methodologies appropriate to digital humanities in high school and college study of literature;
| • Add a text connecting literature to digital and visual literacy.
| • Add a workshop on knowledge of online teaching strategies for advanced literature classes.
| The core syllabus reflects the three credit version most recently taught.

Catalog Description:
Practices, approaches, histories, and theories of teaching literature appropriate for secondary through college settings. Considers text selection, assignments, and evaluation.

Extended Description:
Literature and pedagogy is a course that brings traditional concerns of teaching literature and reading with the study of reading/writing connections, cultural studies, visual literacy, and histories of print culture. This course is aimed at would-be or early career secondary and college teachers who are interested in new and challenging ways of thinking through issues of the teaching of literature, motivating readers, and designing curriculum for postmodern learning environments (these are not lecture-only environments). Students who are interested in what goes on “behind the scenes” of college or high school literature experience and who are willing to reflect on their experiences as readers may also find the course useful.

Overall, the course aims to engage students in developing resources and curricular ideas for connecting literature, writing, and media to teaching and learning, positioning them to make a contribution to a rapidly changing field.

The course will be organized as a seminar. Class members are expected to keep up with the reading, pose questions actively, and to relate their own programs and interests to the topics we discuss. The reading will be fairly demanding at points, integrating theory and practice. Together, we will practice workshop-style demonstrations of strategies useful for the teaching of literature and writing, but always with an eye to broad theoretical implications. This is not a methods course, although all the workshops we do have implications for methodologies and teaching strategies.
Learning Outcomes for ENG 488:
--Recognize and give rationales for goals/outcomes for literary and cultural competence at secondary and college levels;
--Analyze theoretical and practical models for student engagement in literature, including cognitive and socio-cultural perspectives;
--Incorporate digital humanities approaches to the teaching of literature (including online archives, online teacher-research, visual and verbal texts, Web 2.0, etc.);
--Practice workshop-based models for reading and analyzing literature;
--Plan for short and long term curriculum in literature and cultural studies, drawing on layered literacies.

Additional Learning Outcomes for ENG 588:
--Demonstrate an understanding of theory-into-practice connections through oral presentation. Professional presentational formats are encouraged—poster sessions, panels, roundtables or individual presentations.

Evaluation of student performance for ENG 488: Essay #1 (25%); Workshop practices (20%); final paper/narrative of teaching (40%); attendance and participation (15%)

Evaluation of student performance for ENG 588: Essay #1 (25%); Workshop practices (20%); final paper narrative of teaching (40%); oral presentation theory-into-practice implications (15%).

Essay #1 will be an autoethnographic study of literacy and reading. The final paper may be an in-depth focus on a pedagogical figure or strategy or a narrative on a teaching unit that you design incorporating outside research and strategies using principles developed in the course.

Statement Regarding Disability Access Services:
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Statement regarding student conduct:
University expectations for student conduct appear at http://oregonstate.edu/admin/stucon/achon.thm.

Required Texts:
*Course pack of professional readings: teachers’ voices (see table of contents). Also:
  Blau, The Literature Workshop: Teaching Texts and Their Readers (primary text)
  Scholes, The Rise and Fall of English
  Wilhelm, You Gotta BE the Book
  Abbott, The Cambridge Introduction to Narrative (on reserve)
  Spigelman, Maus: My Father Bleeds History
  Showalter, Teaching Literature
Writing assignments: all must be completed in order to receive a passing grade for the class.

1. **Essay #1 – 25%**: An autoethnography of reading or analysis of the reading process (4-6 pp. ug; 6-8 pp. grad), due Jan 29 (no late papers). For this essay, you have two choices. You may write an autoethnography of reading, organized around an issue or issues related to material histories of reading (a number of these issues will be suggested, weeks 1-3). This essay should be focused on a magnified moment of reading, including social and cognitive dimensions. A second option is to write a paper analyzing your own reading process, an exercise which should model but expand what we do in the first workshop. Further guidelines will be presented in class.

2. **Essay #2 – 40%** A final essay, a researched paper focusing either on a major pedagogical theory/theorist, concept or practice; or a narrative of teaching of a course or a unit you would like to teach but have not yet had an opportunity to teach, incorporating and going beyond work required for the class (10-12 pp., due March 18 *no late papers*). (Going beyond= at least 10 sources for an annotated bibliography; incorporating=showing how you would use reading and writing connections and “stand on the shoulders” of one or more of the theoretical perspectives discussed in class and in our reading—in other words, a focused, conscious and intentional approach is required). From the seventh to the 10th week, we should have at least one individual or small group conference on your topic (tba).

3. **Reading/writing “workshops” or practices: 4-5 practices and participation–workshop/demonstrations. (25%)**

Please keep practices in a loose-leaf notebook, apart from class notes. I will ask you to turn in some practices during the term, and will ask you to turn in all practices at the end of the term, along with a one page assigned piece of reflective writing about the workshops. The intent of the practices is to shape reflective practice and metacognitive awareness—in a “constructivist” notion of pedagogy, we not only know “what we know,” we gain knowledge of process and think beyond the immediate.

There may be many short in-class informal practices, but the ones you will be responsible for turning in at the end of class are these:
- practice #1: shaping a community of readers, patterns of initial engagement
- practice #2: reading as a process
- practice #3: working with intertextualities in a curriculum
- practice #4: reviewing and analyzing elements of narrative
- practice #5: web seminars; online teaching

**For graduate students:** An additional 15% of the grade for graduate students is comprised in a research component/ class presentation (tba, see notes end of syllabus).
SYLLABUS FOR READING AND DISCUSSION (with advance notice, the syllabus may be adjusted)

* reading from coursepack
Week 1/introduction to literature, pedagogy, and 21st century literacies current issues in reading/literature and a methodology for the course:
*Elbow, “The War Between Reading and Writing and How to End It” and handouts:
Caleb Crain, “Twilight of the Books” (New Yorker essay)
Birkets, “Paging the Self”
National Council of Teachers of English: bulletin on 21st century literacies
If the packet is available, start Romano, “Relationships with Literature”

Week 2/reading histories and engagement in reading/literature
Blau, 12 & 13 (workshop concept) and 20-33, Literature Workshop
*Romano, “Relationships with Literature”
How are reading and literacy schooled? What conflicts and structural dynamics, problems, and issues emerge from the strategies of real readers in actual classrooms?
See also website: www.criticalreading.com and http://www.english.unc.edu (go to Teaching Literature)

Practice #1/Initial reading engagement: What pushes you out?/What pulls you in? Sample text: TBA
*Brandt, “The Sacred and the Profane”
*Atwell-Vassey, “The Conflict Between Public and Private Reading”
models for research on engagement; subjectivist and objectivist paradigms; essay #1 assigned

Week 3/cognitive and social models of engagement
Practice #2, analysis of reading process; to prepare for this practice, read *Langer, from Envisioning Literature (packet)
and excerpt (handout 2/17) on cultural and cognitive theories of reading. The practice will be done in class.
No other preparation necessary.

Showalter, pp. 21-62, “Theories of Teaching Literature”

Week 4/literature and reading disciplined * curricular models and histories
Scholes, The Rise and Fall, Chapters 1, 3, 4; essay #1 due
Scholes, Chapt 5, esp. 165-68; add Blau, Chapters 3, 4
Practice #3 – intertextuality; arranging and sequencing texts (we will started on this practice in class, but it will be due and discussed on 2/5).
**Week 5/the turn to narrative in cultural studies**
Practice #3 due & discussed; start Abbott, *The Cambridge Introduction to Narrative* (sections on reserve at Valley Library and in Malamud Room); narrative and learning/curricular models; organizing units of instruction.

Abbott, Practice #4 – working on narrative with a sample class text TBA (I will assign individuals or groups a term to be responsible for and to illustrate for one of our sample texts)

**Week 6/reluctant readers and teaching the popular**
Wilhelm, *You Gotta BE the Book*, pp. 1-84
Wilhelm, 87-111 and 157-69 (appendix)

**Week 7/reading/writing the canon, teaching the canon differently**
Pollit, “Canons”; Morrison, “Romancing the Shadow”
Blau, Chapter 6, issues in writing about literature
*Willinsky and Hunniford, “Reading the Romance Younger”*
* Thomas, “Narrative, Literacy, and Identity in Adolescent Fan Fiction (all reading from packet)*
Blau, Chapter 7, issues in writing about literature

**Week 8/teaching word and image * the graphic novel**
Maus, 2nd ½; review websites: [www.teachingcomics.org](http://www.teachingcomics.org) [http://www.comicsresearch.org/CAC/cite.html](http://www.comicsresearch.org/CAC/cite.html) and others [http://www.tc.umn.edu/~prope002/visualRhet.htm](http://www.tc.umn.edu/~prope002/visualRhet.htm)

**Week 9/“difficult subjects” * online pedagogies**
Showalter, 62-78, “Teaching Poetry”
Showalter, “Teaching Dangerous Subjects,” 125-40

**Week 10/critical pedagogies and online teaching**
[http://www.oucs.ox.ac.uk/ltg/projects/jtap/](http://www.oucs.ox.ac.uk/ltg/projects/jtap/)
Web Seminars on the Teaching of Literature
Practice #5/online pedagogies
HISTORY OF THE ENGLISH LANGUAGE
ENG 490/590
4 credits
No co- or prerequisites

<table>
<thead>
<tr>
<th>Rationale for conversion: The conversion will give students more exposure to primary texts, secondary texts and/or online resources. It will also give students greater opportunity to practice critical thinking and writing and to develop research skills by increasing the length and complexity of analytical writing assignments and raising research expectations. For both ENG 490 and ENG 590, two additional texts have been added. For ENG 490, the final paper has been expanded to 10-12 pages and a requirement of at least four outside research sources has been added. For ENG 590, the final paper has been expanded to 14-16 pages and the research requirement has been increased to at least eight outside research sources.</th>
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<tbody>
<tr>
<td>The four credit version will:</td>
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<tr>
<td>• Add instruction in research methodology (digital and print sources) appropriate to the advanced study of linguistics and the history of the language;</td>
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<tr>
<td>• Add two texts;</td>
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<tr>
<td>• Expand the final research and writing assignment to incorporate digital resources.</td>
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<tr>
<td>The core syllabus reflects a four credit version.</td>
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Course Description: A study of the origins, changes, and reasons for changes in the grammar, sounds, and vocabulary of English from its earliest stages through its modern forms.

ENG 490 Student Learning Outcomes:
- Identify the different stages in the development of the English language
- Account for and explain linguistic and social influences on the development of the English language
- Demonstrate highly developed critical reading, thinking, and writing skills necessary for advanced work in the Humanities

Additional ENG 590 Student Learning Outcome:
- Analyze and appraise contemporary critical discourses and theories concerning the study of the development of the English language

Evaluation of Student Performance (ENG 490): Attendance & participation; workbook exercises; midterm and final exams; a series of writing assignments, including a 10-12 page paper with at least four outside research sources, that will examine the origins and developing usages of one word and that will be graded on use of close reading skills, specificity and originality of argument, and mechanics. Final grades will be determined as follows: 10% attendance/participation, 25% midterm exam, 40% writing assignments, and 25% final exam.

Evaluation of Student Performance (ENG 590): Attendance & participation; workbook exercises; midterm and final exams; an extended research paper (14-16 pages, including at least eight outside research sources) that will be graded on use of close reading skills, use of
secondary sources, specificity and originality of argument, and mechanics. Final grades will be determined as follows: 10% attendance/participation, 25% midterm exam, 40% paper, and 25% final exam.

**Required Texts:**
- Simon Winchester, *The Meaning of Everything*  
- David Crystal, *Think on my Words: Exploring Shakespeare’s Language*  
- C. M. Millward, *A Biography of the English Language* (2nd ed.)  
- Workbook for *A Biography of the English Language*

*These texts represent additional readings added to the syllabus to justify the fourth credit hour.

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**Link to Statement of Expectations for Student Conduct:**
http://oregonstate.edu/admin/stucon/achon.htm

**Course Content:**
- Week One: Introduction to the Study of Language  
  *BEL* chs 1 & 3;  
- Week Two: The Tools of Language Study  
  *BEL* ch 2; *The Meaning of Everything*  
- Week Three: The Prehistory of English  
  *BEL* ch 4;  
- Week Four: Old English  
  *BEL* ch 5;  
- Week Five: Middle English I  
  *BEL* ch 6, pp. 141-195;  
- Week Six: Middle English II  
  *BEL* ch 6, pp. 195-222; midterm exam  
- Week Seven: Early Modern English  
  *BEL* ch 7; *Think on my Words*  
- Week Eight: Present Day English  
  *BEL* ch 8;  
- Week Nine: English Around the World  
  *BEL* ch 9; final papers due**  
- Week Ten: The Future of English

**This assignment has been expanded from the current syllabus to justify the fourth credit hour.**
Rationale for conversion: The conversion will strengthen students’ research competencies and information literacies via more extensive research assignments, including assignments that employ new technologies and draw upon online archives. It will also provide opportunities to enhance students’ multiple literacies via participation in and analysis of new digital and online media. An additional assignment will be added to the class that will require students to obtain significant first-hand experience with a new medium or technology and to write an analysis of what they have learned as a result of this experience.

The four credit version will:
- add instruction in research methodologies appropriate to advanced study of information literacy and convergence culture;
- add a written assignment/literacy narrative incorporating digital scholarship and experience with new media.

The core syllabus reflects the three credit version most recently taught.

Course Description:
Explores relationship between literacy, technology, and thought.

Learning Outcomes for ENG 495:
- To write effective arguments about a variety of cultural texts, both print and digital/online;
- To use information literacy and new technologies to plan and conduct research appropriate to initial and advanced study of these texts;
- To demonstrate the role of contexts in the production, reception, and transmission of cultural texts, both print and digital/online;
- To recognize that developments in communications technologies raise important ethical, political, social, cultural, and economic questions that educators, politicians, and citizens need to consider

Further Learning Outcomes for ENG 595:
- In papers of greater length and complexity, graduate students will be expected to analyze and appraise criticism and theory on information literacy and new technologies.

Evaluation of Student Performance in ENG 495:
- Informal writing and learning activities (10% of final course grade)
- Literacy and technology autobiography. Your essay should be no longer than one single-spaced, double-sided page. Students’ essays will be compiled into a class publication, which will serve as an additional text for our course. (20% of final course grade)
- New media/technologies essay. A 3-5 (undergraduate) page essay describing and analyzing your experience with a new medium or technology. (10% of final course grade)
Entering-the-conversation essay. A 6-8 page (undergraduate) or 8-10 page (graduate) essay that reports your progress on your final project for the course (20% of final course grade)

Seminar paper, topic and approach open. The minimum page length for undergraduates is 10 pages. Students who wish to do so may pursue non-traditional projects in a variety of media. (40% of final course grade)

There will not be a final examination for this course. We may have a final class meeting during exam week, however.

**Evaluation of Student Performance in ENG 595**

- New media/technologies essay 5-7 pages (10% of final course grade)
- Seminar paper minimum 15 pages, topic to be developed in consultation with the instructor. (40% of final course grade)

**Differentiation between ENG 495 & 595**

As the above evaluation of student performance indicates, graduate students are writing longer essays than undergraduate students. In addition, the expectations for student writing, both in terms of research and of the quality of writing, are higher.

**Texts:**
- Alberto Manguel, *A History of Reading*
- Henry Jenkins, *Convergence Culture: Where Old and New Media Collide*
- James Paul Gee, *What Video Games Have to Teach Us about Learning and Literacy*
- Additional articles and book chapters on closed reserve in the Valley Library

**Statement Regarding Disability Access Services:**

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**Link to Statement of Expectations for Student Conduct:**

[http://oregonstate.edu/admin/stucon/achon/htm](http://oregonstate.edu/admin/stucon/achon/htm)

**Syllabus**

**Week # 1**
- Literacy and technology narrative assigned
- New media/technologies essay assigned
- Fischer, “From Notches to Tablets”
- Fischer, “The Immortal Witness”
- Fischer, “A World of Reading”

**Week # 2**
- Entering-the-conversation essay and seminar projects assigned
• Baron, “From Pencils to Pixels: The Stages of Literacy Technologies”
• Porter, “Why Technology Matters to Writing: A Cyberwriter’s Tale”
• Manguel 1-66

Week # 3
• Manguel, 67-148
• Sylvia Scribner, “Literacy in Three Metaphors”

Week # 4
• Gitelman & Pingree, 1-138
• Literacy and technology narrative due. Please bring enough copies for me and for your classmates. We’ll assemble them into a class book, Literacy and Technology: Reflections, Questions, and Speculations, today.

Week # 5
• Gitelman & Pingree 139-264

Week # 6
• Jenkins 1-130.
• New media/technologies essay due

Week # 7
• Jenkins 131-260
• Entering-the-conversation essay due

Week # 8
• Gee, 1-112

Week # 9
• Gee, 113-212

Week # 10
• Oral presentations on seminar papers

Seminar papers are due in my office no later than 5PM on the Wednesday of finals.
ENGLISH 497/597 INTERNATIONAL WOMEN’S VOICES
A study of women and literature in an international context, focusing on the cultural differences among women and the effects of gender on language and literature. (H) (Bacc Core Course)
Core, Synth, Global Issues

Rationale for conversion to four credits: Students, working in groups, will be given responsibility for posting a study guide on Blackboard for each work read. These study guides will be based on the text and on a series of web sites of various sorts: biographical, feminist, regional, literary and historical. Students groups will do a joint presentation on these various types of sites for the class, assessing both their quality and reliability. This course continues to meet bacc core outcomes for Global Issues.

The four credit version will:
• Add assignment in developing and posting study guides appropriate to advanced study in international women’s literature;
• Add collaborative presentation incorporating use of digital and print sources appropriate to advanced study.

The core syllabus reflects the three credit version recently taught.

Course Description:
Women’s writing often makes us question the boundaries and assumptions of traditional forms—the novel, autobiography, essay. The relationship between genre and gender breeds dislocations—and doubly so when the writers in question come from diverse cultures. In this course, we will look at the ways women writers have interrogated form as they struggle to express their worlds and understand those of others.

In what ways might we see individual voices as linked to a collective past? How does that collective, social, gendered past shape one’s individual identity? Does gender cross cultural boundaries in such a way that “gender” is a viable category—despite its ambiguous nature? The texts we will be reading juxtapose the voices of women writing from a variety of geographic and ethnic backgrounds. These authors struggle with the issue of identity for women, but in vastly different contexts; the common thread among these texts is that they were all written as responses to women’s condition in the late twentieth and early twenty-first centuries as globalization began to dominate international relations. We will look at texts from the 1960s to the present.

ENG 497 International Women’s Voices fulfills the Baccalaureate Core requirement in “Contemporary Global Issues” which shall:
A. Be upper division and at least 3 credits;
B. Emphasize elements of critical thinking about international women’s voices in literature;
C. Focus, from a historical perspective, on the origin and nature of critical issues and problems that have global significance;
D. Emphasize the interdependence of the global community;
E. Use a multidisciplinary approach and be suitable for students from diverse fields;
F. Include written composition.
Global Issues Rationale: “Our world has become increasingly interdependent. Social, economic, political, environmental, and other issues and problems originating in one part of the world often have far-reaching ramifications in other parts of the world. These issues and problems not only transcend geographical boundaries but also cross academic disciplines. Therefore, if students are to acquire understanding of and to discover effective responses to such issues and problems, they must acquire both global and multidisciplinary perspectives. (Students are encouraged to complete their baccalaureate core perspective requirements before taking the Contemporary Global Issues course.)”

Discipline-specific course outcomes for ENG 497: Students will be expected to
  • develop an understanding of culturally different ways of defining the concept of identity;
  • to develop an awareness of gender as a changing and context-specific concept;
  • to develop an appreciation of different forms of feminism, both within and across cultural lines;
  • to develop an ability to frame reading and research perspectives so that extra-literary issues of class, race, and history are factored into one’s understanding of a particular text;
  • to develop an ability to recognize the different styles, cultural myths and author-text-audience relationships that come into play in the creation of fictional texts.

Further outcomes for ENG 597: Graduate students will be expected to appraise and incorporate literary criticism and theory on women’s issues in papers of greater length and complexity.

These outcomes concern developmental skills rather than all-inclusive mastery of the field; that is, at the end of the course, you should have learned new ways of asking questions about and understanding women’s literature, ways that provide you a framework for understanding and an intellectual access to a field that is vast, culturally varied and historically specific.

Evaluation of Student Performance for ENG 497:
Class participation is important. You will be asked to do both formal and informal writing for this course. In addition to occasional quizzes, as we read different texts, you are likely to be asked to respond in class in writing to a question about the texts we are reading; in addition, you will occasionally be asked to write short out of class responses to material on women and global issues. Formal writing will be graded and will consist of a study guide posted on Blackboard, a take home midterm examination, and a longer research paper at the end of the term.

Further Evaluation of Student Performance for ENG 597:
Graduate students will be expected to do more extended papers (8 pages) than undergraduates (6 pages). Students will also do group presentations on the quality and reliability of the sites used for the Study Guide.

Grading:
  Quizzes (20%)
  Participation, Presentations, and Writing to Learn (20%)
  Midterm examination (20%)
  Final paper (40%)

Primary Texts:
Maxine Hong Kingston; Woman Warrior; Random
Malika Mokeddem; Century of Locusts; University of Nebraska Press
Class Policies:

Attendance: This class is set up to include significant and structured student participation. Students can expect regular quizzes covering the material. Students may be asked to do short writing assignments both in and out of class. Participation is a central expectation for the course, so attendance is important.

Learner Expectations:
1. Come to class on time and stay the entire class period;
2. Complete reading and homework assignments by the date indicated
3. Participate in class discussions and activities

COURSE POLICIES:
1. You must be in class to receive full credit for homework and group activity; late homework (by next class) will be half credit.
2. Makeup work will be given for excused absences only, and at the discretion of the instructor.
3. When contacting the instructor by email, please put ENG 497 or ENG 597 first on the subject line.
4. Cheating and plagiarism by students is subject to the disciplinary process outlined in the Student Conduct Regulations. (See http://www.orst.edu/admin/stucon/achon.htm)

Statement Regarding Disability Access Services:
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Schedule of readings:

<table>
<thead>
<tr>
<th>Date</th>
<th>Reading</th>
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<tbody>
<tr>
<td>Week 1</td>
<td>Introduction to Course</td>
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<tr>
<td></td>
<td>Maxine Hong Kingston, <em>Woman Warrior: Memoirs of a Girlhood among Ghosts</em> (pp. 1-16)</td>
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<td>Maxine Hong Kingston, <em>Woman Warrior</em> (pp. 17-53)</td>
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<tr>
<td>Week 2</td>
<td>Maxine Hong Kingston, <em>Woman Warrior</em> (pp. 54-109)</td>
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<td>Maxine Hong Kingston, <em>Woman Warrior</em> (pp. 110-160)</td>
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<td></td>
<td>Maxine Hong Kingston, <em>Woman Warrior</em> (pp. 161-209)</td>
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<tr>
<td>Week 3</td>
<td>Fatima Mernissi, <em>Dreams of Trespass: Tales of a Harem Girlhood</em> (pp. 1-27)</td>
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<td><em>The Arabian Nights</em></td>
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<td>Week</td>
<td>Assignments</td>
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<tr>
<td>Week 4</td>
<td>Fatima Mernissi, <em>Dreams of Trespass: Tales of a Harem Girlhood</em> (pp. 28-81)</td>
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<td>Fatima Mernissi, <em>Dreams of Trespass: Tales of a Harem Girlhood</em> (pp. 82-143)</td>
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<td>Fatima Mernissi, <em>Dreams of Trespass: Tales of a Harem Girlhood</em> (pp. 143-187)</td>
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<tr>
<td>Week 5</td>
<td>Fatima Mernissi, <em>Dreams of Trespass: Tales of a Harem Girlhood</em> (pp. 187-242)</td>
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<td>Malika Mokeddem, <em>Century of Locusts</em> (1-13)</td>
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<td>Malika Mokeddem, <em>Century of Locusts</em> (14-64)</td>
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<td>Week 6</td>
<td>Malika Mokeddem, <em>Century of Locusts</em> (65-131)</td>
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<td>Malika Mokeddem, <em>Century of Locusts</em> (132-181)</td>
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<td>Malika Mokeddem, <em>Century of Locusts</em> (182-262)</td>
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<tr>
<td>Week 7</td>
<td>Arundhati Roy, <em>The God of Small Things</em> (3-34)</td>
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<td>Arundhati Roy, <em>The God of Small Things</em> (35-89)</td>
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<td>Arundhati Roy, <em>The God of Small Things</em> (90-156)</td>
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<td>Week 8</td>
<td>Arundhati Roy, <em>The God of Small Things</em> (157-204)</td>
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<td>Arundhati Roy, <em>The God of Small Things</em> (205-274)</td>
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<td>Arundhati Roy, <em>The God of Small Things</em> (275-313)</td>
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<tr>
<td>Week 9</td>
<td>Jhumpa Lahiri, <em>Interpreter of Maladies</em> (pp. 1-22)</td>
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<td>Jhumpa Lahiri, <em>Interpreter of Maladies</em> (pp. 22-42)</td>
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<td>Jhumpa Lahiri, <em>Interpreter of Maladies</em> (pp. 43-82)</td>
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<tr>
<td>Week 10</td>
<td>Jhumpa Lahiri, <em>Interpreter of Maladies</em> (pp. 83-135)</td>
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<td>Jhumpa Lahiri, <em>Interpreter of Maladies</em> (pp. 136-157)</td>
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<td></td>
<td>Jhumpa Lahiri, <em>Interpreter of Maladies</em> (pp. 158-198)</td>
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<tr>
<td>Week 11</td>
<td>Final paper due</td>
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ENG 498/598 Women and Literature  
Course Credits (4)  
PRE-REQ: Upper Division Standing

Rationale for Conversion: This conversion will promote learning-intensive integration of digital resources and new text forms for the study of women and gender in literature, such as digital archives, hypertext, and hybridic word/image/sound texts. At least one writing assignment and one additional required text will require incorporation of web resources for literary study, with emphasis on appropriate research techniques.

The four credit version will:
- add instruction in research methodologies (digital and print) appropriate to advanced study in women and literature;
- add a required text integrating the study of visual culture and literature, including new media;
- add a writing assignment requiring integration of digital scholarship.

The core syllabus is the three credit version recently taught.

Course Catalog Description:

Study of the relations between women and literature, including such issues as images of women in literature, women writers, and the effects of gender on language.  
(Themes may vary from term to term)

ENG 498 Course Outcomes:
- specify and analyze gender markers in literature by our about women  
- practice current research strategies and techniques appropriate to advanced study on women and gender in literature, such as linguistic analysis, ethnography and material culture studies  
- compare themes, styles, and representations of women and gender in the work of two or more texts or authors  
- situate texts by women writers in multiple cultural contexts--historical, aesthetic, socio-political  
- incorporate new technologies and digital humanities approaches to the study of women and gender in literary studies

Further ENG 598 Course Outcomes:
- analyze, appraise, and integrate criticism on authors with gender theory in the field in oral and written presentations.  
- demonstrate critical writing strategies appropriate to graduate study in a final paper of greater length and complexity, incorporating digital sources.

Evaluation of student performance ENG 498:
- report on digital archives on Virginia Woolf and her iconicity (20%)  
- two essays, a midterm essay on a theme, motif, character structure, or literary technique in one or more works by Woolf from the first half of the class (25%), and a final essay on work studied in the second half of the class (35%)  
- informal writing and participation (20%)
Further evaluation of student performance in ENG 598:
- final research paper (appx. 15 pages) incorporating author-based criticism and gender theory; (50%)
- oral presentation on a critical work (10%)

Differentiation: Graduate students will be asked to write papers of substantially greater length and depth, incorporating literacy research practices. Graduate students will also give a presentation adapted to a conference format (roundtable, online demonstrations, etc.)

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Statement regarding student conduct:
It is expected that all work turned in for evaluation is your individual work unless you are given instructions for joint projects, and that you understand how to use MLA style and reference others’ work (from journals, books, and websites) in order to avoid plagiarism. University expectations for student conduct appear at http://oregonstate.edu/admin/stucon/achon/htm

Required Texts:
Woolf, Mrs. Dalloway
Woolf, To the Lighthouse
Woolf, Three Guineas
Morrison, Jazz
Kincaid, Lucy
Cunningham, The Hours
Added: Silver, Virginia Woolf Icon

Class policies and seminar process

1. Your voice will be a welcome and important part of the class. Please join your colleagues in being regular and vigorous participants, attentive listeners as well as speakers, aware of the difference between styles of commentary that open conversations up and styles of participation that close dialogue down. You will not be held accountable for how many times you speak in a given class period, but for the thoughtfulness, bravery, risk, and care used in developing your own ideas and extending those of others in the class.
2. Attendance and participation count, absolutely. In order to receive a passing grade in the course, complete all written papers and attend class regularly. Missing more than one week of the course will adversely affect the grade.

3. Late papers are generally not accepted. Papers are due in class on the date listed on the syllabus, but there is a “grace” period until the end of the day when Moreland Hall closes (typically, 10 pm); papers may be turned in late the same day of class under the door of my office, Moreland 244, without penalty. After that, a paper is late.

4. You will need to take notes in mini-lectures and during discussion (comments and presentations of peers will be especially fruitful in developing graduate seminar papers. The document camera will be used extensively. Paper assignments and updates to the syllabus will be posted on blackboard, but I do not post all lecture or web material.

5. MLA style is required on all papers, with page numbers only for in-text citations.

Office hours, open doors
If at any time you are concerned about how you are doing in this class, or are interested in talking over ideas about a paper, or about any aspect of the seminar, please consult with me. I am your best resource on material related to the class.

Syllabus for reading and discussion * may be amended with advance notice

Week 1
2  Introduction: the many sides of Woolf
4  historicizing Woolf—Virginia Woolf Icon
   read assigned selections from the Virginia Woolf Reader, Leask, Ed. (handouts provided)
6  digital archives assignment: VW and the virtual world

Week 2
9  finish digital archives reports; Mrs. Dalloway, 1-22
11  Dalloway, 22-58
13  Dalloway, 58-105

Weeks 2/3 supplement: presentations on Woolfian style/the “interrupted moment” (or another topic of choice)
   -- Lucio P. Ruotolo, “The Interrupted Moment: A View of Virginia Woolf’s Novels”
   -- Gubar and Gilbert, “Soldier’s Heart: Literary Men, Literary Women, and the Great War”

Week 3
16  Dalloway, to 139 (film excerpts)
18  Dalloway to 194 (film excerpts)
20  TBA
--Alex Zwerdling, “National Conservatism’ and “Conservative Nationalism: Mrs. Dalloway (1925)

Week 4
23  Three Guineas, 3-50
25  Three Guineas, 50-84 and 85-104 * Presentation Chris Brock, Woolf and War
27  Three Guineas, esp. 105-120, “Society of Outsiders”

--a presentation on Three Guineas, Woolf and war/peace or Woolf/photographs (or another topic of choice)

--Maggie Humm, Modernist Women and Visual Cultures: Virginia Woolf, Vanessa Bell, Photography and Cinema; or


Week 5
30  To the Lighthouse, 1-36 (Part One, I-VI)
  2  To the Lighthouse, 37-124 (Part One VI-XIX, esp. 80-124)
  4  To the Lighthouse, 125-56 (“Time Passes” and I-II of Part Two)

a presentation on mothers/daughters in Woolf (or another topic related to To the Lighthouse)

Week 6
  7  To the Lighthouse, 156-209 (to end)
  9  Adaptations: Sally Potter, Orlando * guest speaker
 11  Morrison, Jazz intro (tba) *

a presentation on intertextualities of Woolf and Morrison or a related topic


Week 7
 14  Morrison, Jazz, 3-51
 16  Jazz, 53-87
 18  Jazz,117-62

a presentation on Jazz as theme, motif, aesthetic structure or another related topic

--Toni Morrison, “Unspeakable Things Unspoken”

--Rodriquez, “Experiencing Jazz” (Rodrigues)

Week 8
21  Jazz, to end, 162-229.
23  Kincaid, Lucy 1st 1/3
25  Lucy 2nd 1/3
presentation on Jamaica Kincaid and intertextualities of Woolf and Morrison
--Moira Ferguson, Where the Land Meets the Body

Week 9
  28  *Lucy, to end*
  30  Cunningham, The Hours
  1   The Hours

presentation on adaptations and adaptation theory or another related topic
--Linda Hutcheon, Adaptation

Week 10*
  4   The Hours
  6   TBA
  8   TBA

We will hold part of dead week open for the following—any needed adjustments to the syllabus, final papers and agendas for reading; any final presentations that might seem to fit in by way of conclusion; class interests in considering any other writers who have been influenced by Woolf, unfinished echoes and intertextualities of contemporary fiction.

Digital Resources.
There are literally hundreds of sites on Virginia Woolf. These sites represent the ceaseless reconfiguration of humanities knowledge, and include many valuable digital archives of material not regularly collected by “official” archives. Using and evaluating new information technologies and the resources they provide for Woolf studies is part of the course. The following are particularly credible, useful, and “thick” linkages, but I encourage you to browse and discover others on your own.

www.smith.edu/libraries/fyi/woolf.htm  Smith College Library website collection, including access to some difficult-to-navigate sites; especially good visual collection
www.utoronto.ca/IVWS  International Virginia Woolf Society, the largest Woolf professional organization
www.hubcap.clemson.edu/~sparks/  Highly rated instructor-designed site, including access to a lecture on Woolf, Women and Fiction
www.cyneis.com/woolf  Virginia Woolf on Women and Fiction, lecture with downstream features
www.virginiawoolfociety.co.uk/index.html  Virginia Woolf Society of Great Britain site, particularly good for local resources and the “British” scene
www.stwing.upenn.edu  Virginia Woolf Websites—general sites/collections of links; sometimes easier to navigate through www.smith.edu/libraries (site listed above)
http://orlando.jp.org  Virginia Woolf Web
http://www.walrus.com/~gibralto/acorn/germ/Bloomsbury  This site provides access to some of the Bloomsbury aesthetic movement ideologies, figures, artwork.
On Valley Library Reserve (starting week 2): guides to characters, plots, situations, literary terms

*Virginia Woolf A-Z* by Mark Hussey (helps especially in identifying characters and scenes)

*A Bibliography of Virginia Woolf*, 4th edition by BJ Kirkpatrick and Stuart N. Clarke


**Recent books and the authoritative standbys on Woolf** (this is a starting bibliography only; consult Kirkpatrick and Clarke or Goldman 127-36 for extended listing):

Hermione Lee, *Virginia Woolf: A Life*
Phyllis Rose, *A Woman of Letters: Virginia Woolf*
Pamela Caughie, *Virginia Woolf and Postmodernism: Literature in Quest and Question of Itself*
Pamela Caughie, ed., *Virginia Woolf in the Age of Mechanical Reproduction*
Avrom Fleishman, *Virginia Woolf: A Reading* (chapter by chapter readings of novels)
Emily Dalgarno, *Virginia Woolf and the Visible World* (Woolf and the material grounding of vision)
Elena Gualtieri, *Virginia Woolf’s Essays: Sketching the Past*
Quentin Bell, *Bloomsbury* (classic guide to Bloomsbury—people, places, art, writing)
Rachel Bowlby, *Virginia Woolf: Feminist Dimensions*
Rachel Bowlby, ed. *Feminist Destinations and Further Essays on Virginia Woolf*
Vanessa Curtis, *Virginia Woolf’s Women*
Katherine C. Hill-Miller, *From the Lighthouse to Monk’s House: Virginia Woolf’s Literary Landscapes*
Margaret Homans, *New Essays on Virginia Woolf* (a gathering of classic essays)
Ralph Freedman, *Virginia Woolf* (chapter by chapter readings of novels)
Mark Hussey, ed. *Virginia Woolf and War*
Maggie Humm, *Modernist Women and Visual Cultures* (Woolf and “op culture”)
Karyn Sprales, *Desiring Women: The Partnership of Virginia Woolf and Vita Sackville West*
Kathy Phillips, *Virginia Woolf: Against Empire*
Makiko Minow Pinkney, *Virginia Woolf and the Problem of the Subject* (Woolf and the poststructuralist subject)
Alez Zwerdling, *Virginia Woolf and the Real World* (Woolf and materialism)
Diana Gillespie, *The Sisters’ Arts* (Woolf and Vanessa Bell)
Brenda Silver, *Virginia Woolf, Icon* (Woolf the canonical superstar)
Jane Marcus, *New Feminist Essays on Virginia Woolf*
INTRODUCTION TO FICTION WRITING
WR 224
4 credits
Prerequisite: WR 121

**Rationale for conversion:** The conversion will give students greater opportunity to practice critical thinking and creative writing through increased emphasis on revision, peer review, and reading/analysis of published fiction. The length and complexity of writing assignments will be increased; a student presentation regarding the elements of craft in a published (print/non-print) work will be added, as well as required attendance and analysis of a literary event on campus or in the community.

The four credit version will:
- Add a student presentation on craft element using digital and print sources
- Add a writing assignment analyzing a literary event on campus and in the community
- Increase length and complexity of written analysis of fiction, with peer review and revision component.

The syllabus below is the four credit generic version.

**Course Description**
Discussion workshop. Student work examined in context of contemporary published work.

This course is designed to introduce students to the art of fiction writing. Students will read short stories from established and emerging writers that exemplify the various techniques used by fiction writers in their craft. The emphasis of this course will be on literary fiction and genre writing will be discouraged.

Students will produce written responses to published work, written critique letters for their peers, complete various craft exercises, lead a discussion on a contemporary piece of fiction, write two original short stories, and revise both of them. Students are required to meet with the instructor outside of class. The participation of each student is expected at every class meeting, as we are attempting to create a writing community. By the end of the class, students will have a better understanding of the short story as an art form, the craft of fiction writing and its tools, an appreciation for the writing process, and an understanding of contemporary fiction.

**Student Learning Outcomes**
- analyze and interpret published fiction for stylistic elements and meanings;
- recognize and use elements of narrative form as a means of discovering and conveying meaning for a reading audience;
- recognize and use writing processes effectively to generate, compose, organize, and revise writing;
- rhetorically analyze a variety of genres and forms appropriate to audience and purpose;
- develop and strengthen critical writing, reading, thinking, and communication skills for lifelong literacy.
This course meets the requirements for baccalaureate core courses in Writing II (Skills).

Learning Outcomes for Writing II (Skills)
1. Emphasize elements of critical thinking;
2. Focus on relevant theory, concepts, and techniques for understanding the form of communication involved and for improving skills;
3. Provide concepts and guidelines for determining effective communication within a specific area or discipline, including conventions of that field;
4. Require significant student practice or performance coupled with evaluation; and
5. Encourage appreciation and understanding of language, form, and style.

Requirements and Evaluation of Student Performance
Grading is based on performance and improvement in each area through the term.
1. Writing exercises, two short stories, and two revisions – 60%
2. Class attendance/participation/assigned readings – 10%
3. Written critiques of workshop stories -10%
4. A presentation on an assigned story – 10%
5. Attendance at a public reading and a written analysis – 10%

Texts
The Things They Carried, Tim O’Brien

Statement Regarding Students with Disabilities
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Link to Statement of Expectation for Student Conduct
http://oregonstate.edu/admin/stucon/achon/htm
INTRODUCTION TO POETRY WRITING  
WR 241  
4 credits  
Prerequisite: WR 121

**Rationale for conversion:** The conversion will give students greater opportunity to practice critical thinking and creative writing through increased emphasis on revision, peer review, and reading/analysis of published poetry. The length and complexity of writing assignments will be increased; a student presentation regarding the elements of craft in a published (print/non-print) work will be added, as well as required attendance and analysis of a literary event on campus or in the community.

The four credit version will:
- add a student presentation on craft, using digital and print sources;
- add a writing assignment analyzing a literary event on campus and in the community;
- increase length and complexity of written analysis of poetry, with peer review and revision component.

The syllabus below is the four credit generic version.

**Course Description**
Discussion workshop. Rudiments of mechanics and some background in development of modern poetry.

In this course we will try our hand at a wide range of poetic techniques, projects, and stances available to poets. In doing so, we will learn to recognize the poetic subject, as well as design a fitting structure for it. At the end of this course you will turn in a portfolio of 6 poems:
- a syllabic poem describing an object, animal, or landscape,
- a poem in persona (invented voice), based on a word, phrase, or thing
- a narrative poem, based on the life of an historical person,
- an homage (poem dedicated to the spirit of a place, person, thing, event, idea),
- and either an ekphrastic poem or an *ars poetica* (poem related to the other arts/about the art of poetry),
- a long, linked haiku poem, or *renku*.

This course will review the elements of prosody, teaching you how to scan a poem’s meter, identify types of rhyme and common poetic figures, and will ask you to think actively about the use and impact of different line breaks, line lengths, images, symbols, and metaphors, and sound and rhythmic features.

Because we will depart from the premise that poetic ability depends on increasing our flexibility with the English language, we will write exercises to prepare for the poems and to practice the poetic features and devices we encounter. The exercises are designed to improve the student’s performance on the midterm poetics exam.

This course will also require you to do informal research in order to make your poems more deeply envisioned and accurate to fact, and to read widely and deeply in order to gain inspiration for the concept and design of poems.
Because the success of the workshop depends on everyone’s active participation in the discussion, you will be expected to contribute to class discussion. You will also belong to a critique group of 2-3 people whose work you will respond to in writing.

**Student Learning Outcomes**
- analyze and interpret published poetry for stylistic elements and meanings;
- recognize and use elements of prosody as a means of discovering and conveying meaning for a reading audience;
- recognize and use writing processes effectively to generate, compose, organize, and revise writing;
- rhetorically analyze a variety of genres and forms appropriate to audience and purpose;
- develop and strengthen critical writing, reading, thinking, and communication skills for lifelong literacy.

This course meets the requirements for baccalaureate core courses in Writing II (Skills).

**Learning Outcomes for Writing II (Skills)**
1. Emphasize elements of critical thinking;
2. Focus on relevant theory, concepts, and techniques for understanding the form of communication involved and for improving skills;
3. Provide concepts and guidelines for determining effective communication within a specific area or discipline, including conventions of that field;
4. Require significant student practice or performance coupled with evaluation; and
5. Encourage appreciation and understanding of language, form, and style.

**Requirements and Evaluation of Student Performance**
- 6 revised poems to be submitted at the end of the semester in a portfolio (must include at least two early drafts) (40%)
- An in-class midterm on poetic devices and techniques, including a close reading essay on a poem (20%)
- Participation in workshop discussions and attendance/analysis at a public reading (10%)
- Exercises and presentation (15%)
- Written critiques of a group of your peers’ poems (15%)

**Text**

**Statement Regarding Students with Disabilities**
Accommodations are collaborative efforts between students, faculty, and Services for Students with Disabilities (SSD). Students with accommodations approved through SSD are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through SSD should contact SSD immediately at 737-4098.

**Link to Statement of Expectation for Student Conduct**
http://oregonstate.edu/admin/stucon/achon/htm
SHORT STORY WRITING
WR 324
4 credits
Prerequisite: WR 224

Rationale for conversion: The conversion will give students greater opportunity to practice critical thinking and creative writing through increased emphasis on revision, peer review, and reading/analysis of published fiction. The length and complexity of writing assignments will be increased a student presentation regarding the elements of craft in a published (print/non-print) work will be added, as well as required attendance and analysis of a literary event on campus or in the community.

The four credit version will:
• add a student presentation on craft, using digital and print sources;
• add a writing assignment analyzing a literary event on campus and in the community;
• increase length and complexity of written analysis of fiction, with peer review and revision component.

The syllabus is the four credit generic version.

Course Description
Study and writing of the short story. May be repeated to form a 12 credit sequence.

In this intermediate short story writing course, the assumption is that students have already learned basic fiction writing skills and are ready for more complex considerations of the craft of short story writing. We will study the elements of fiction—such as character, dialogue, narrative structure, point of view, and tone—to further develop our understanding of fictional techniques. Our class will include reading, writing, discussion, and workshop.

Student Learning Outcomes
• analyze and interpret published fiction for stylistic elements and meanings;
• recognize and use elements of narrative form as a means of discovering and conveying meaning for a reading audience;
• recognize and use writing processes effectively to generate, compose, organize, and revise writing;
• rhetorically analyze a variety of genres and forms appropriate to audience and purpose;
• develop and strengthen critical writing, reading, thinking, and communication skills for lifelong literacy.

This course meets the requirements for baccalaureate core courses in Writing II (Skills).

Learning Outcomes for Writing II (Skills)
1. Emphasize elements of critical thinking;
2. Focus on relevant theory, concepts, and techniques for understanding the form of communication involved and for improving skills;
3. Provide concepts and guidelines for determining effective communication within a specific area or discipline, including conventions of that field;
4. Require significant student practice or performance coupled with evaluation; and
5. Encourage appreciation and understanding of language, form, and style.

Requirements and Evaluation of Student Performance
Grading is based on performance and improvement in each area through the term.
1. Writing exercises, two short stories, and two revisions – 60%
2. Class attendance/participation/assigned readings – 10%
3. Written critiques of workshop stories -10%
4. A presentation on an assigned story – 10%
5. Attendance at a public reading and a written analysis – 10%

Text
The Story and Its Writer, Compact Sixth Edition, Charters

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Link to Statement of Expectation for Student Conduct
http://oregonstate.edu/admin/stucon/achon/htm
POETRY WRITING
WR 341
4 credits
Prerequisite: WR 241

Rationale for conversion: The conversion will give students greater opportunity to practice critical thinking and creative writing through increased emphasis on revision, peer review, and reading/analysis of published poetry. The length and complexity of writing assignments will be increased; a student presentation regarding the elements of craft in a published (print/non-print) work will be added, as well as required attendance and analysis of a literary event on campus or in the community.

The four credit version will:
• add a student presentation on craft, using digital and print sources;
• add a writing assignment analyzing a literary event on campus and in the community;
• increase length and complexity of written analysis of poetry, with peer review and revision component.

The syllabus below is the three credit generic version.

Course Description
Study and writing of verse. May be repeated to form a 12-credit sequence.

In this course you will be asked to focus on and further refine the skills practiced in beginning poetry writing: recognizing the subject, the use of vivid and accurate language, metaphor and imagery, and attention to the musicality and rhythmic intensity of your lines. You will be asked to turn in a portfolio with 5 poems (including all significant revisions), and will also be required to do and turn in writing exercises.

Because the course is partly designed to give you a richer understanding of poetic traditions, I will ask you to explore the opportunities provided by certain “modes” that have been practiced over the years, and to read with historical breadth into the tradition of these forms and modes. You will write a prose poem, a sonnet, an aubade, an elegy, and poem series or sequence of at least three parts.

A workshop’s success depends directly on the participants’ willingness to enter the discussion. You will be expected to be a vocal participant in this class, and will be required to write detailed, typed critiques of two of your peers’ poems per unit.

In addition, you will write a short (7 page) meditative essay, an *ars poetica*, in which you explore the goals and subject matter of your last poem, the poem sequence. You will begin the piece in the form of journal entries over the course of the quarter; this will help you develop a layering of ideas for your final poem sequence.

I will meet with each student individually in the quarter and comment on poems as you turn them in.
Student Learning Outcomes

• analyze and interpret published poetry for stylistic elements and meanings;
• recognize and use elements of prosody as a means of discovering and conveying meaning for a reading audience;
• recognize and use writing processes effectively to generate, compose, organize, and revise writing;
• rhetorically analyze a variety of genres and forms appropriate to audience and purpose;
• develop and strengthen critical writing, reading, thinking, and communication skills for lifelong literacy.

This course meets the requirements for baccalaureate core courses in Writing II (Skills).

Learning Outcomes for Writing II (Skills)
1. Emphasize elements of critical thinking;
2. Focus on relevant theory, concepts, and techniques for understanding the form of communication involved and for improving skills;
3. Provide concepts and guidelines for determining effective communication within a specific area or discipline, including conventions of that field;
4. Require significant student practice or performance coupled with evaluation; and
5. Encourage appreciation and understanding of language, form, and style.

Requirements and Evaluation of Student Performance
Portfolio: 50%
Essay: 15%
Exercises (10) and Presentation: 15%
critiques (15) and public reading/analysis 20%

Text

Statement Regarding Students with Disabilities
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Link to Statement of Expectation for Student Conduct
http://oregonstate.edu/admin/stucon/achon/htm
WR 411/511
The Teaching of Writing
4 credits

Rationale for conversion: The conversion will give students a greater opportunity to engage scholarly work in the field and to become familiar with scholarly resources, including electronic and digital bibliographic tools. An additional paper requiring use of digital bibliographic tools will be assigned. Students will also be required to meet outside of class several times during the term for peer response to major assignments.

The four credit version will:
• add an additional paper requiring digital bibliographic tools;
• add required student meetings outside class for peer response to major assignments;
• add instruction on research and writing to incorporate digital material on the teaching of writing.

The core syllabus below is the three credit version last taught, with outcomes updated.

Course Description:
Pedagogy and theory in composition: prepares teachers (secondary through college in writing processes, assignment design, evaluation, and grammar). Also focuses on students’ own writing. WIC course.

WR 411 Learning Outcomes:
Through a variety of learning activities, you will demonstrate:
• Your ability to read, interpret, evaluate, and respond to articles on the theory and practice of teaching writing.
• Knowledge of how writers (including yourself) develop over time.
• Knowledge of teaching writing as a process with special attention to techniques of invention, planning, drafting, and revision. Part of the demonstration will be based on improvement in your own writing process and on your response to papers written by other students.
• Ability to use writing as a mode of learning, to write persuasively for the educated public, and to write and speak as a professional in a field.
• Knowledge of current issues in the teaching of writing including: Writing as a process; teaching of basic writers; designing and evaluating student writing; writing as an act of cognition, expression, and social construction; Writing Across the Curriculum; Oregon Writing Standards; WPA Writing Outcomes.
• Understanding of the needs of various audiences and how these needs affect the style, vocabulary, and content of writing. You should understand how professional communities (especially within public and higher education) establish requirements for various kinds of writing.
• Knowledge of and participation in collaboration in the teaching of writing as a learner, writer, and reviewer.
• Ability to locate, evaluate, integrate, and document information from library and electronic sources in the field of rhetoric and composition in order to support an argument in a correctly documented essay.
• Competence in oral presentation and the preparation of effective handouts.
• Competence in the mechanics of writing (demonstrated in your own writing) and in teaching necessary grammatical concepts to students.

Further 511 Student Learning Outcomes:
• Graduate students will be expected to write papers of greater length and complexity, incorporating critical sources appropriate to graduate study in rhetoric and composition.
• Graduate students will appraise and analyze critical material in the field through an additional written book review assignment.

WR 411 Evaluation of Student Performance:

All assignments must be prepared specifically for this course. Recycling papers from another course is not acceptable, nor should a paper be written for two courses at the same time. MAT students may, of course, choose to include work from this course in their MAT portfolio.

Undergraduate:
Essay 1 10%
Essay 2 15%
Essay 3 20%
Journal 20%
Proposal 10%
Grammar Assessment 10%
Scholarly Journal Project 5%
Class participation, orals 10%

WR 511 Evaluation of Student Performance:

Graduate: Graduate students will also write a book review of a recently-published work in the field, approved by me.
Essay 1 10%
Essay 2 15%
Essay 3 20%
Journal 20%
Proposal 5%
Book Review 10%
Grammar Assessment 5%
Scholarly Journal Project 5%
Class participation, orals 10%

Texts:
Statement Regarding Students with Disabilities:
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Link to Statement of Expectations for Student Conduct:
http://oregonstate.edu/admin/stucon/achon/htm

Schedule of Work

<table>
<thead>
<tr>
<th>Week</th>
<th>Assignments Tuesday</th>
<th>Assignments Thursday</th>
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<tr>
<td>1</td>
<td>9/25</td>
<td>9/27 Composition Theory and Practice</td>
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<tr>
<td></td>
<td>Course overview</td>
<td>1. SB: Fulkerson 3-8; Berlin 9-25</td>
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<tr>
<td></td>
<td>Introduction to Teaching Writing</td>
<td>2. Correct grammar referring to Lunsford,</td>
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<td></td>
<td>Grammar exercise</td>
<td>Sentence Grammar (210-74)</td>
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<td>3. Complete the Writer’s Personal Profile (WPP), a survey on Blackboard. There is a link on the left column to instructions and to the WPP.</td>
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<td>2</td>
<td>10/2</td>
<td>10/4</td>
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<td>Lindemann 3-34 (Composing)</td>
<td>Draft of Essay 1 due for peer review.</td>
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<td>SB – Elbow 54-65</td>
<td>Participation is required. Bring two photocopied copies of your draft.</td>
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<td>Bed. Bib. “A Brief History of Rhetoric and Composition” 1ff.</td>
<td>Lunsford 9-23 (Frequent Errors)</td>
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<td>3</td>
<td>10/9</td>
<td>10/11</td>
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<td>Lindemann 109-29 (Prewriting),</td>
<td>Essay 1 due. Bring an extra copy for classwork;</td>
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<td>130-45 (Shaping Discourse)</td>
<td>Lindemann 146-62 (Paragraphs)</td>
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<td>4</td>
<td>10/16</td>
<td>10/18</td>
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<td>Lindemann 163-74 (Sentences); Scholarly Journal Reports</td>
<td>Lunsford (Sentence Style) 183-206</td>
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<td>5</td>
<td>10/23</td>
<td>10/25</td>
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<td>Kolln/Hancock article – link on BB</td>
<td>Proposal due;</td>
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<td>Lindemann 175-80 (Words)</td>
<td>Lunsford (Research/Plagiarism) 139-78</td>
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<td>Lindemann 86-108 (Cognition)</td>
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<td>6</td>
<td>10/30</td>
<td>11/1</td>
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<td>SB: Sommers 279-85; Shaughnessy 94-99</td>
<td>Grammar – Tori #19; Chris #4</td>
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<td>Lu on Shaughnessy pp?</td>
<td>SB: Bartholomae 258-72; Rose 193-211;</td>
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<td>Peck 212-13; Rose 214-15.</td>
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<td>7</td>
<td>11/6</td>
<td>11/8</td>
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<td>Grammar – Jessica #2; Steve #4</td>
<td>Grammar – Shawna #7; Rachel #9</td>
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<td>Essay 2 due for peer review.</td>
<td>Lindemann 222-51 (Responding); SB:</td>
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<tr>
<td>Date</td>
<td>Events</td>
<td>Notes</td>
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| 8    | 11/13  | Essay 2 due  
     |        | Responding exercise |
|      | 11/15  | Grammar – Other Errors  
     |        | Lindemann 213-21 (Designing Assignments); Responding exercise completed |
| 9    | 11/20  | Grammar Test  
     |        | SB: Zamel 100-112 |
|      | 11/29  | Thanksgiving |
     |        | Grad student presentations  
     |        | SB: Elbow 335-52  
     |        | Ede and Lunsford 320-34 |
|      | 11/29  | Return reviewed drafts to partners.  
     |        | Journal and self-assessment letter and doc. due |
|      | 11/29  | Grad student presentations |

When you turn in Essay 3, turn in your peer review and draft, as well as the version of Essay 2 on which I commented. You are responsible for making all of your sources available to me upon request during exam week. Be very careful to avoid plagiarism. All borrowed information must be cited, including summaries paraphrases as well as direct quotations. You must also cite any data and visuals that you get from another source.
Advertising and Public Relations Writing  
Writing 414/514  
Prerequisite: WR 214  
Other Prerequisite: Upper-Division Standing  
4 credits

**Rationale:** The conversion will justify and accommodate further practice in writing common documents produced in Public Relations and Advertising. The current 3-hour model requires instructors to limit the number and types of documents students create and revise. Simply put, the conversion to 4 credits will enable instructors to add needed assignments and document work. As well, since this course commonly requires a major group project, time students now put in outside of class to this effort will be more justly rewarded.

The four credit version will:

- add instructor-guided time for required student peer review groups outside class;
- add instruction in research and writing using digital resources and databases appropriate to public relations and advertising.

The syllabus below is the three credit generic version.

**Catalogue Description:** Writing news releases, annual reports, brochures, newsletters, and other PR materials. Writing advertising copy.

**Writing 414 Expected Course Outcomes**

- To learn the fundamental differences between advertising and public relations, their differing strategies and the various forms of communication and persuasion used in each
- To write an effective informative document (press release) in public relations
- To write an effective persuasive document (brochure, editorial or speech)
- To write effective print, radio and television, and other ads with a sense of the “marriage” of visuals and graphics with the written word
- **To draw upon digital archives and databases appropriate to public relations and advertising.**
- To put together, in a team, a real-world business plan (ad campaign) to introduce and advertise a particular product or service to the public

**Further 514 Course Outcomes:**

- Graduate students will demonstrate an ability to analyze and appraise current trends and issues in advertising or public relations, drawing from professional research in the field;

**WR 414 Evaluation of Student Performance**

- Short Analysis Papers, Exercises and Class Participation 15%
- Public Relations Informative Assignment 10%
- Public Relations Persuasion Assignment 10%
- Advertising Print Ads 25%
- Advertising Broadcast Ad 10%
- Advertising Group Project 30% (including Oral Presentation)
WR 514 Evaluation of Student Performance
Graduate students will be expected to write an analysis paper on a current issue or trend in advertising or public relations, and to make a class presentation on their findings (15%).

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Statement Regarding Disability Access Services
Accommodations are collaborative efforts between students, faculty, and disability access services (DAS). Students with accommodations approved through DAS are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through DAS should contact DAS immediately at 737-4098.

Link to Statement of Expectations for Student Conduct
Please refer to http://oregonstate.edu/admin/stucon/achon/htm

Course Schedule
Week 1  Introduction to Public Relations Writing
Week 2  Public Relations Informative Documents
        *Due: Informative Assignment*
Week 3  Public Relations Persuasive Documents
        *Due: Persuasive Assignment*
Week 4  Introduction to Advertising Writing/Strategy
Week 5  Blending Ideas, Words and Images/Current Trends
Week 6  Print Advertising
        *Due: Print Ads*
Week 7  Broadcast Advertising
        *Due: Broadcast Ad*
Week 8  Digital Advertising/Advertising Campaign Workshops
Week 9  Advertising Campaign Workshops
Week 10 Advertising Campaign Workshops
        *Due: Group Written Advertising Plans/Oral Presentations*
ADVANCED COMPOSITION
Writing 416/516
4 credits
Prerequisites: upper-division standing.

Rationale for conversion: the conversion will give students greater opportunity to practice revision and to develop a more effective written voice. A final portfolio will be added to the course requirements containing one additional revision of all the required essays. This portfolio will require students to meet in writing groups outside of class several times during the term.

The four credit version will:
• add a final writing portfolio in keeping with the standard of the field;
• strengthen the revision component by requiring an additional revision of all required essays;
• add instructor-guided student writing groups outside of class.
The core syllabus below is the three credit version the last time the course was taught.

This change does not alter bacc core outcomes.

Course Description:
The development of style and voice in both the personal and the academic essay. May be repeated for form a 9-credit sequence.

WR 416 Student Learning Outcomes:
• To develop advanced techniques for managing the writing process, with a focus on the processes of revision
• To develop greater awareness of audience and rhetorical context
• To develop a greater awareness of the nature and requirements of writing in different academic disciplines and genres
• To develop a greater awareness of the nature and requirements of the personal essay
• To develop a more effective written voice
• To develop advanced techniques for organization and coherence
• To develop more varied and effective sentence structures
• To develop critical reading and thinking skills

WR 516 Graduate Student Learning Outcomes:
• To develop reflective awareness of peer writing/review process appropriate to graduate study, teaching and learning;
• To demonstrate peer review communication skills through active participation in group workshops.
• To develop greater length and complexity in prose style and argumentation appropriate to graduate level writing projects.

WR 416 Evaluation of student performance:
Two drafts each of three 1500-2000 word essays (20% each), daily in-class informal writing and an in-class presentation (20%), and a final portfolio containing one additional revision of each of the three essays and requiring at least three out of class meetings of a student writing group. Students choose topics in consultation with the instructor, based on their majors and interests.

WR 516 Differentiation: Further Evaluation of Graduate Student Performance
Graduate students will write longer essays, 2500 to 5000 words; meet in graduate-only writing groups outside of class; and write an additional 2500 word essay to include in the final portfolio reflecting on their writing process over the term.

General criteria for evaluating essays: 1) Ideas: the strength and thoughtfulness of the essay’s concerns. 2) Focus: the care and reasonableness with which the essay selects, adheres to, and supports its thesis or develops the concrete particulars of a narrative. 3) Organization: the coherence and logic with which the essay presents it ideas or develops its narrative. 4) Style: not just the essay’s readability, but its stylistic interest, grace, and power. 5) Mechanics: adherence to conventions of standard written English.

Text: Chris Anderson, Free/Style; the NASA Handbook (available online through OSU’s Center for Writing and Learning)

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Differentiation between 416/516: Syllabus:

Week I
Free/Style chapter 1: techniques for managing the writing process
In-class writing
Out of class: first draft of essay 1

Week 2
Free/Style chapter 2: understanding the idea of “voice” in writing
Understanding and managing writing groups
In-class writing
Out of class: writing groups meet to discuss the first draft of essay 1

Week 3
Free/Style chapter 3: developing voice through word choice
In-class writing
Second draft of essay 1 due in class
Writing conventions: references to the NASA Handbook, as needed

**Week 4**

*Free/Style* chapter 4: strategies for organization and coherence  
In-class writing  
Out of class: first draft of essay 2

**Week 5**

*Free/Style* chapter 5: strategies of sentence variety  
In-class writing  
Out of class: writing groups meet to discuss the first draft of essay 2

**Week 6**

*Free/Style* chapter 6: more strategies for developing sentences  
In-class writing  
Second draft of essay 2 due in class  
Writing conventions: references to the NASA Handbook

**Week 7**

*Free/Style* chapter 7: creative approaches to nonfiction form  
In-class writing  
Out of class: first draft of essay 3

**Week 8**

In-class presentations: students present a representative essay for general feedback  
Out of class: writing groups meet to discuss revision of essay 3

**Week 9**

In-class presentations continued  
Second draft of essay 3 due in class  
Out of class: writing groups continue meeting to work on revisions for the final portfolio

**Week 10**

In-class presentations continued  
Writing groups continue out of class

**Final Portfolios due**—[This writing assignment is an addition to the current syllabus to justify the 4th credit hour]

**General criteria for evaluating essays:** 1) **Ideas:** the strength and thoughtfulness of the essay’s concerns.  2) **Focus:** the care and reasonableness with which the essay selects, adheres to, and supports its thesis or develops the concrete particulars of a narrative.  3) **Organization:** the coherence and logic with which the essay presents its ideas or develops its narrative.  4) **Style:** not just the essay’s readability, but its stylistic interest, grace, and power.  5) **Mechanics:** adherence to conventions of standard written English.
WR 420/520
Selected Topics in Rhetoric and Composition: Writing Across the Disciplines
4 credits

Rationale for conversion: The conversion will give students a greater opportunity to engage scholarly work in the field and to become familiar with scholarly resources, including electronic and digital bibliographic tools. An additional assignment will be added to the course requirements that will charge each student with becoming familiar with—and giving a presentation to the class about—the disciplinary conventions of another discipline (not English Studies). The reading requirement will be increased. Students will also be required to meet outside of class several times during the term for peer response to major assignments.

The four credit version will:
- add instruction on integrating digital research and databases appropriate to advanced topics in writing across the disciplines;
- add an additional assignment on the disciplinary conventions of a field of study;
- require students to meet several times outside class for instructor-guided peer response to major assignments;
- increase reading assignments.

The core syllabus below is the generic three credit version.

Course Description:
Selected topics in rhetoric and composition.

This version of the topics course is designed to introduce teachers and future teachers to current theory and pedagogy in Writing Across the Curriculum (WAC) and Writing in the Disciplines (WID), to help them become aware of and strengthen their own writing processes, and to enable them to make and express connections between classroom experience and composition theory. The course will provide beginning teachers in all content areas with knowledge, pedagogy, and attitudes about the composing process and about using writing as a mode of learning content material as well as exploring the nature of discipline-specific writing. The course is based upon the current research, professional association guidelines, and informed practices in the teaching of writing. This course prepares teachers to design, implement, and evaluate methods of integrating writing into content area instruction. Students will also work on improving their own writing. Writing required: response journals, informal essays, design of assignment, and research project. No exams.

Learning Outcomes:
You will demonstrate
- Your ability to read, interpret, evaluate, and respond to articles on the theory and practice of teaching writing across the disciplines.
- Your knowledge of how different writers (including yourself) develop over time.
• Your knowledge of teaching writing as a process with special attention to techniques of invention, planning, drafting, and revision. Part of the demonstration will be based on improvement in your own writing process.

• Your ability to use writing as a mode of learning, to write persuasively for the educated public, and to write and speak as a professional in a field.

• Your knowledge of current issues in WAC, including writing to learn, writing in the disciplines, and designing and evaluating student writing.

• Your understanding of the needs of various audiences and how these needs affect the style, vocabulary, and content of writing. You should understand how professional communities establish requirements for various kinds of writing.

• Your knowledge of and participation in collaboration in the teaching of writing as a learner, writer, and reviewer.

• Your ability to locate, select, and use information from library sources in the field of composition in order to support an argument in a correctly documented essay.

• Competence in oral presentation and the preparation of effective handouts.

• Competence in the mechanics of writing (demonstrated in your own writing) and in teaching necessary grammatical concepts to students.

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http://oregonstate.edu/admin/stucon/achon/htm

Textbooks
McLeod, Miraglia, Soven, Thaiss, eds. WAC for the New Millennium. NCTE, 2001
Gottschalk and Hjortshoj. The Elements of Teaching Writing: A Resource for Instructors in All Disciplines. St. Martin’s, 2004

Evaluation
Essay 1 10%
Essay 2 15%
Essay 3 25%
WID assmt. 15%
Journal 20%
Grammar project 5%
Class participation, orals, etc. 10%

Graduate Student Expectations: In addition to the work required of undergraduates, graduate students will have an addition textbook assigned and will meet four times during the term with the instructor. Their papers are expected to be 30% longer than those of undergraduates, and their writing is held to a higher standard, that is, a standard for publication.
**Schedule of Work**

Readings are due on the day listed, as are appropriate journal responses. Articles are in Herrington and Moran unless otherwise noted. Other readings and assignments may be added, including a mid-term packet.

<table>
<thead>
<tr>
<th>Date</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>April 1</td>
<td>Lecture: What are WAC, WIC, and WID? Current traditional paradigm vs. writing as process. The politics of WAC. Reading journal and assessment discussed.</td>
</tr>
<tr>
<td>April 3</td>
<td>Lecture and discussion: History of WAC/writing to learn approach. Russell, reading on reserve.</td>
</tr>
<tr>
<td>April 8</td>
<td>Rhetorical precis in class. McLeod and Miraglia, “WAC in a Time of Change.”</td>
</tr>
<tr>
<td>April 10</td>
<td>Lecture/discussion of peer review. Due: Writing to Learn assignment (bring enough copies for the class plus 2). In class workshop. Gottschalk 72-85.</td>
</tr>
<tr>
<td>April 17</td>
<td>Due: full draft of interview assignment for peer review in class.</td>
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<tr>
<td>April 22</td>
<td>Due: Interview essay. Villeneuva, “The Politics of Literacy Across the Curriculum.”</td>
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<tr>
<td>April 24</td>
<td>Oral reports reviewing scholarly journals in teaching of writing. Gottschalk, “Designing Assignments.”</td>
</tr>
<tr>
<td>April 29</td>
<td>Responding to student writing. Gottschalk, “What Can you Do with Student Writing?”</td>
</tr>
<tr>
<td>May 1</td>
<td>Gottschalk, “Assigning and Responding to Revision”</td>
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<tr>
<td>May 6</td>
<td>Due: full draft of WID essay.</td>
</tr>
<tr>
<td>May 13</td>
<td>Due: WID essay. In class presentations.</td>
</tr>
<tr>
<td>May 20</td>
<td>WAC and Technology: Young and Reiss, “WAC Wired”</td>
</tr>
<tr>
<td>May 22</td>
<td>Responding. Conferencing. Designing peer reviews.</td>
</tr>
<tr>
<td>May 27</td>
<td>Diversity: Johns, “ESL Students and WAC Programs”</td>
</tr>
<tr>
<td>May 29</td>
<td>Russell, “Where Do the Naturalistie Studies of WAC/WIC Point? A Research Review” Peer review of final essay should be completed by this date.</td>
</tr>
<tr>
<td>June 3</td>
<td>WAC goes Global – readings on reserve</td>
</tr>
<tr>
<td>June 5</td>
<td>Thaiss, “Theory in WAC: Where Have We Been, Where Are We Going?”</td>
</tr>
</tbody>
</table>

Exam week: June 9-14. Final paper due June 10 at noon in 125 Waldo.

Students will be asked to prepare a portfolio of their journal entries for final evaluation. Further instructions will be given toward the end of the course, but ALL JOURNAL ENTRIES SHOULD BE SAVED.
WR 448/548 Magazine Article Writing
4 credits
Upper-division standing required

Rationale for conversion: the conversion will give students a greater opportunity to engage with the magazines and in the field to explore markets for their work, including electronic and digital publishing sites as an aspect of information literacy. An additional assignment will be added to the course requirements that will charge each student with becoming familiar with -- and giving a presentation to the class about -- a particular magazine they have targeted. Students will also be required to meet outside of class several times during the term for peer response to major assignments.

The four credit version will:
- add instruction in electronic and digital publishing sites;
- add research and presentation on literary marketplace;
- require students to meet several times outside of class in instructor-guided peer review sessions.

The core syllabus below reflects the four credit generic version.

Course Description from OSU Catalog:
Writing the magazine article. Analyzing markets and writing query and cover letters, marketing manuscripts to Magazines. Interviewing and researching. PREREQ: Upper-division standing.

Learning Outcomes for students in WR 448:
This course is designed to reproduce, as closely as possible, the actual process by which a working freelance writer transforms a raw idea into a finished, publishable piece of writing. Students who complete the course successfully will be able to:
- Analyze the needs and preferences of magazine markets from the standpoints of content, approach, angle, audience, and style in digital and print sources (Information Literacy)
- Devise appropriate article ideas and to slant them toward a chosen market
- Write persuasive query letters and article proposals
- Design inventive and effective article approaches
- Write the tight, efficient prose valued by most magazine markets

Additional Learning Outcomes for students in WR 548:
- Design and execute feature-length writing for targeted magazine markets;
- Appraise and analyze market research for magazine submission.

WR 448 Students:
Your written work for the course will consist of several short assignments and three 1000-word magazine articles and one optional revision. You will also make a short presentation on magazine market(s) based on your research. The details of these assignments are explained in the photocopied course packet at the bookstore. All work submitted for the course must be typed unless otherwise indicated.

Differentiation: WR 548 Students:
Your written work for the course will consist of two 1000-word articles, revisions of both of these articles (due at the end of the term), for 40% of the course grade; and one feature-length piece of 1500-1700 words (also due at the end of the term) for 50% of the course grade. You will also make a
substantial presentation on magazine market(s) based on your research (10%). All work submitted for the course **must be typed** unless otherwise indicated.

**WR 448 Evaluation of Student Performance:**
The grade for the course will be based as follows:

- Market Analysis & Presentation..........................10%
- Query Letter..................................................15%
- First Article...................................................20%
- Second Article...............................................25%
- Third Article..................................................25%
- Optional revision..............................................see below
- Other...............................................................5%

The "other" category consists of shorter assignments that will be given in class, and your participation as a workshop leader. These will not be graded individually but taken as a group. You may revise either the first or second article at the end of the term. The average of the grades for the original version and the revision will count as the grade for the assignment.

**COURSE POLICIES**

I. ATTENDANCE IS MANDATORY. Since much of the course will involve discussions and workshops, you are expected to be present, alert, and prepared at each session. You are also expected to be **on time.** I'll take attendance at the beginning of each class; if you're not present when your name is called, you are functionally absent. Four absences will lower your final grade by one half-letter; and each absence afterward will lower it an additional half-letter. Being absent on the day that you distribute your article to the class for workshop will result in an F for the piece and will also prohibit you from leading a workshop discussion, which is another graded assignment. Being absent on the day you are scheduled to lead a workshop discussion, will result in an F for that assignment.

II. The texts for the course are:

- *Writer's Digest Handbook of Magazine Article Writing*
- *A photocopy packet of materials available at the OSU Bookstore.*
- *The Writer's Market* (You'll need to consult this book, but buying it is optional; if you don't choose to buy it, there's a copy in the reference section of the library under PN161 W72006)
- *A handbook of grammar and mechanics*

Note that there will be a few extra expenses for the course—photocopying a complete copy of your article for every student in the class for workshop and the cost of reproducing online articles if you print them at the library.

IV. Written assignments must be submitted in class on the day they are due as hard copy. I don't accept any written work submitted by email. Late work will be penalized one full grade for each class day it's late. Proofread your work carefully. This is a writing course, and errors in grammar, spelling and punctuation will affect the evaluation of your work.

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WR 448/548 SYLLABUS, SPRING TERM 2006

This syllabus is organized by dates on which assignments are due, not by the dates on which they are given. Numbered assignments are detailed in the course photocopy packet available at the bookstore.

Written assignments are indicated in **boldface italics.** (Reminders in parentheses) indicate due dates of upcoming written work that you should plan for.) Market Presentations will be scheduled on a sign-up basis throughout the term.

**Week One:**
April 4: (Reminder: Look at **Assignment #1**, self-assessment essay, due April 6.)

April 6: Textbook pp. 18-26; 40-43 (getting ideas) and pp. 141-193 (article types) **Assignment #2**, table of contents analysis **Assignment #1, self-assessment essay, due**

**Week Two:**
April 11: **Assignment #3**: Country Journal and Country Living articles from library database. Read: "Some Notes on Writing and Reading" in the photocopy packet.
(Reminder: Look at **Assignment #4**, market analysis, due April 18)

April 13: (Reminder: Look at **Assignment #11**, informational/service or how-to article, due May 9)

**Week Three:**
April 18: **Assignment #4, market analysis, due**
Textbook pp. 47-63 (queries, selling ideas) and pp. 241-243 (cover letter advice that applies to query letters). Read the three sample query letters in photocopy packet
(Reminder: Look at **Assignment #7**, query letter, due April 27)

April 20: **Assignment #5**, sample informational/service article from library database

**Week Four:**
April 25: **Assignment #6**, sample how-to articles from library database

April 27: Textbook pp. 85-93 (leads and titles) **Assignment #7, query letter, due today**
(Reminder: Look at **Assignment #8**, lead paragraphs, due May 2.)

**Week Five:**
Assignment #8, lead paragraphs, due today
(Reminder: Look at Assignment #12, travel/destination or profile article, due May 23.)

*May 4: Textbook pp. 200-209 (travel writing)
Assignment #9, sample travel/destination articles

Week Six:
May 9: Assignment #10, sample profile articles Textbook pp. 69-84 (interviewing)
Assignment #11, Informational/Service or How-to Article Due

May 11: Workshops
Read "Workshop Procedures and Etiquette" in photocopy pack
(Reminder: Look at Assignment #13, third article, due June 8.)

Week Seven:
May 16,18: Workshops
Textbook pp. 141-145 and pp. 154-177 (other types of articles suitable for feature-length assignment)

Week Eight:
May 23: Workshops
Assignment #12, Destination/Travel or Profile Article Due
May 25: Workshops

Week Nine:
May 30, June 1: Workshops

Week Ten:
June 6: Workshops

June 8: Workshops. Assignment #13, Third Article (and optional revision), Due in my MAILBOX by NOON

*Note: On May 4, I will distribute the workshop schedule for the remainder of the term. Locate your name on the schedule. One class day prior to the day scheduled for workshopping your article, you must bring to class 30 COPIES of your piece and your market analysis. (Double-spaced; double-side is okay). That is, if you're scheduled for a May 18 workshop, you must bring copies of your piece to class on May 16. If you wish, you can remove any personal information—phone, address, email, etc—from the workshop copies.
WR 449/549 Critical Reviewing
4 credits
Upper division standing required

Rationale for conversion: the conversion will give students a greater opportunity to engage with the markets for critical reviews, including a variety of print and electronic and digital publishing sites as an aspect of information literacy. An additional assignment will be added to the course requirements that will charge each student with becoming familiar with -- and giving a presentation to the class about -- a particular review market they have targeted. Students will also be required to attend events outside of class several times during the term for conducting reviews, such as films, plays, concerts, art exhibits, and or restaurants.

The four credit version will:
• add a written assignment requiring analysis of a website market for review writing;
• adds an assignment requiring students to give an oral presentation on digital aspects of the literary marketplace;
• add instruction on research into digital sources appropriate to advanced topics in critical reviewing
• require students to attend events outside of class for the purpose of developing material for reviews.

The syllabus below is the three credit version for the last time the course was taught, but includes updated outcomes and assignments.

Course Description from OSU Catalog:
Writing critical reviews of books, television programs, movies, plays, and restaurants for newspapers and magazines. The role of criticism in popular culture. PREREQ: Upper-division standing.

Course overview:
This class offers an opportunity for students to gain experience writing, reading, and analyzing reviews. Major assignments include writing reviews of Sherman Alexie’s short story collection The Lone Ranger and Tonto Fistfight in Heaven and of the movie Smoke Signals, which is based on this collection. We will also review Salon, a Web-based magazine. In addition to writing these and other reviews, we will read reviews published in a variety of sources (including The New Yorker, to which students will subscribe) and study the history of reviewing as a cultural and institutional phenomenon. We will also look at the relationship between the rhetorical situation of a publication (the left-leaning Nation versus the more conservative New Yorker, for instance) and the form and content of reviews that appear in its pages.

Finally, in this class we will spend some time discussing what might be characterized as the economics, politics, and ethics of critical reviewing. A negative review by a well known critic can sink a Broadway play or cause a movie to go immediately into video stores rather than showing in theaters-so reviews can play key economic, cultural, and political roles in our information age. Given these and other potentially serious consequences, how can reviewers
enact ethical practices? How should a reviewer writing for a local newspaper establish standards for high school productions, for instance, or semi-professional musical events? We’ll discuss questions such as these in class, and we’ll also have conversations on these and related issues with guest speakers who have experience in the world of publishing.

Various issues of *New Yorker, New York Times Book Review, etc*

**WR 449 student learning outcomes. Through a variety of learning activities, students will demonstrate:**
- familiarity with the major kinds of reviews and the major outlets for critical reviews (digital and print sources);
- the ability to analyze the major outlets for critical reviews and to write reviews appropriate for specific outlets (digital and print sources);
- the ability to write effective reviews for specific outlets;
- the ability to respond effectively to your peers’ work in progress and to participate in collaborative learning activities;
- competence in the mechanics of writing;
- understanding of the needs of various audiences/readerships and how these needs affect the style, vocabulary, and content of writing.

**Further WR 549 student learning outcomes.**
- Demonstrate graduate level critical writing strategies through papers of greater length and complexity.

**Major assignments and differentiation ENG 449/549:**
- Review of *The Business of Books* (length: 5-7 pages undergraduate; 7-9 pages graduate)
- Film review (length: 5-7 pages undergraduate; 7-9 pages graduate)
- Review of a Web Site (5-7 pages undergraduate; 7-9 pages graduate)
- Portfolio of reviews (at least 2 types) (length 10-14 pages undergraduate; 14-18 pages graduate)
- Case Study / Presentation on market(s) for critical reviewing (information literacy)

Directions for each assignment will be provided.
Please note: Page lengths are suggested guidelines only. I don’t have a problem with your writing longer essays if you wish, as long as it’s appropriate for your rhetorical situation. Mainly, these guidelines are meant to suggest what you should generally be shooting for, especially in terms of a minimum number of pages.

**WR 449 Evaluation of Student Performance & Grading:**
- Book review 10% of term grade
- Film review 20% of term grade
- Web Site review 10% of term grade
- Portfolio 50% of term grade
• Case Study/Presentation  10% of term grade

WR 549 Evaluation of Student Performance
Same weighting as above but more writing of greater length and complexity is expected on each assignment (see guidelines above).

Attendance policy:
Because this is a workshop/discussion class, attendance is important. More than three unexcused absences will constitute grounds for lowering your final grade for the course.

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Sample Schedule - Brief Overview
T/R 3:00-4:20  Moreland 334

Week One:
Tuesday, October 1
Course introduction & Handouts:
Student Survey
Reviews:  An Opening Inventory
Analyzing Rhetorical Situations
Two Examples of Rhetorical Sensitivity in Action
Analyzing Magazines and Newspapers that Publish Reviews
Phoebe-Lou Adams’ review of a biography of Jonathan Swift
Case Study:  Reviews of Ted Hughes’ Birthday Letters
Rottentomatoes.com web site and ACQWEB’s Directory of Book Reviews on the Web

Thursday, October 3
Student survey due.
Discussion of reviews and their rhetorical situations. Please read the handouts on analyzing rhetorical situations, the examples of rhetorical sensitivity in action, the questions for analyzing magazines and newspapers, and the case study of reviews of Ted Hughes’ Birthday Letters with care. We’ll discuss them in class.

Beginning your mini-case study:
Before class, please locate at least three different reviews of the same book and bring them to class. Try to find reviews that appear in quite different kinds of publications directed toward different kinds of audiences, as I did for Hughes’ Birthday Letters. You could, for instance,
bring a movie review from \textit{The Nation} (a left-leaning magazine), \textit{The New Yorker}, and \textit{The Gazette Times}. Feel free to use both print and online sources. Use the handout on “Analyzing Magazines and Newspapers that Publish Reviews” to analyze the publications in which your reviews appear. Bring your written analysis to class. (It’s fine just to jot notes in response to various questions, but do a written—not just mental—analysis.) We’ll discuss your reviews in class.

\textbf{Week Two:}

\textbf{Tuesday, October 8}

\hspace{1em} Mini-lecture: the history of book reviewing

\hspace{1em} Schriffin, \textit{The Business of Books} 1-103

\textbf{Thursday, October 10}

\hspace{1em} Mini-lecture: some major outlets for book reviews

\hspace{1em} Schriffin, \textit{The Business of Books} 104-172

\textbf{Week Three:}

\textbf{Tuesday, October 15}

\hspace{1em} In-class peer response of book reviews

\textbf{Thursday, October 17}

\hspace{1em} Due: Review of \textit{The Business of Books}

\hspace{1em} Guest lecture: Mary Braun, acquisitions editor OSU Press

\textbf{Week Four:}

\textbf{Tuesday, October 22}

\hspace{1em} Group discussion of the reviews you are working on. Please bring either an outline of or notes for your review to class. Please also prepare at least two questions that you would like your group to address.

\textbf{Thursday, October 24}

\hspace{1em} Guest speaker Dr. Jon Lewis (film reviews)

\hspace{1em} Read David Denby, \textit{A The Moviegoer@}

\textbf{Week Five:}

\textbf{Tuesday October 29}

\hspace{1em} Writing Reviews of Films, Books, and Web Sites

\hspace{1em} A look at two reviews of the same movie

\hspace{1em} Group discussion of the reviews you are working on. Please bring either an outline of or notes for your review to class. Please also prepare at least two questions that you would like your group to address.

\textbf{Thursday October 31}

\hspace{1em} The art of writing brief reviews

\textbf{Week Six:}

\textbf{Tuesday November 5}

\hspace{1em} Class discussion of \textit{Smoke Signals}

\textbf{Thursday November 7}

\hspace{1em} Class canceled: conferences

\textbf{Week Seven:}

\textbf{Tuesday November 12}

\hspace{1em} Class canceled: conferences

\textbf{Thursday November 14}

\hspace{1em} Writing with style


In-class peer review

**Week Eight:**

**Tuesday November 19**
Due: Film Review
Guest Speaker – Poetry Reviews (Dr. Anita Helle)

**Thursday November 21**
Holiday, Thanksgiving

**Week Nine:**

**Tuesday November 26**
Due: Web Site Review
Restaurant reviews and product reviews

**Thursday November 28**
Possible guest speaker
Begin presentations of Case Study

**Week Ten:**

**Tuesday December 3**
Putting it all together: final class discussion on critical reviewing

**Case study due:** please be sure to include an analysis of your rhetorical situation and a writing process analysis and remember to clip your reviews to your essay or include them in a folder

**Friday, June 2**
In-class peer response for your final project

**Your final project is due by noon on Monday of finals week. When you turn in your final project, please include not only a writing process analysis but also drafts of your project. It would help me if you would use a two-pocket folder, putting the essay and writing process analysis on one side and drafts on the other. You can pick up your projects on Wednesday morning from 9AM to noon, or you can give me a SASE to mail it to you.**
WR 493/593
The Rhetorical Tradition and the Teaching of Writing
4 credits
Writing Intensive Course
Prerequisite: Upper division standing

Rationale for conversion: The conversion will give students a greater opportunity to engage scholarly work in the field and to become familiar with scholarly resources, including electronic and digital bibliographic tools, especially as they relate to classical rhetoric. An additional assignment requiring use of digital bibliographic tools will be required. Students will also be required to meet outside of class several times during the term for peer response to major assignments. This course continues to meet WIC requirements.

The four credit version will:
• add an assignment requiring digital bibliographic tools appropriate to the advanced study of the history of rhetoric;
• add instruction on research using electronic sources, databases, and archives in classical rhetoric;
• require students to meet several times outside class for instructor-guided peer revision.
The core syllabus is for the three credit version last taught, but outcomes and assignments have been updated.

Course Description:
Major past and contemporary theories of written communication, their historical context, and their impact on writing and the teaching of writing. WIC Course

WR 493 Learning Outcomes
During the course, undergraduate and graduate students will demonstrate that they can:
• Read and understand primary sources in the rhetorical tradition
• Apply contemporary rhetorical theory to classical texts
• Think critically about the relationship between the Western rhetorical tradition and the teaching of writing, both in the past and today
• Write critical essays that demonstrate understanding of the texts and their relevance to the profession of teaching writing
• Revise effectively after receiving feedback from peers and the instructor
• Locate, use, and properly cite secondary sources in the field, including online sources
• Work collaboratively to review drafts
• Present polished and professional oral reports to the class.
• Participate fully in seminar discussions.

Further WR 593 Learning Outcomes. Graduate students will, in addition, demonstrate:
• The ability to select and critically review a recent book on the history of rhetoric pre 1900
• Use of secondary sources in their research (digital and print sources) to so that they have a sense of the current scholarly conversation on a given topic
• Awareness of databases, journals, and archives appropriate to the advanced study of the history of rhetoric.
• Completion of a project that furthers their area of interest in the profession
• Make additional oral presentations to the class, as assigned. These presentations should be polished and professional.

**Evaluation of Student Performance:**
All assignments must be prepared specifically for this course. Recycling papers from another course is not acceptable, nor should a paper be written for two courses at the same time. MAT students may, of course, choose to include work from this course in their MAT portfolio.

**WR 493 Undergraduates**
Oral Reports  10%
Essay 1     10%
Essay 2     15%
Essay 3     25%
Class Participation 10%
Journal     20%
Mid-term test 10%

**WR 593 Graduate Students:**
Oral Presentations 10%
Book Review 10% (recent book on history of rhetoric before 1900)
Class Participation 10%
Essay 1   10%
Essay 2   15%
Essay 3   20%
Journal  20%
Mid-term test 5%

Graduate students will each teach a class on a modern rhetorical theorist. This includes selecting the reading assignment, providing background, and leading a discussion of the text. Details will be explained in another document. Graduate students will also be given other assignments, especially related to becoming researchers in the field. Graduate student writing is held to a higher standard than undergraduate writing, with regard to both style and content.

**Textbooks:**

As a reference for your writing, you will also need a handbook such as Lunsford’s *The Everyday Writer* or Hacker’s *A Writer’s Reference*.
Refer also to *The Bedford Bibliography for Teachers of Writing*, available online. This is a good introduction to the history of rhetoric as well as an annotated bibliography for history of rhetoric.
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Schedule of Work
Readings are due on the day listed, as are journal responses. Articles are in Bizzell and Hertzberg unless otherwise noted. Second half of term’s assignments will be given later.

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<th>Date</th>
<th>Read/Due</th>
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<tr>
<td>Week 1 1/8</td>
<td>Course introduction</td>
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<tr>
<td>1/17</td>
<td>Intro: 28-30 Plato: Gorgias 87-101 Murphy: 22-34</td>
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<td>Week 3 1/22</td>
<td>Plato: Phaedrus 136-68</td>
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<td>Week 4 1/29</td>
<td>Aristotle: Rhetoric 213-140</td>
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<td>1/31</td>
<td>Draft of Essay 1 due. Bring a copy for me and copies for your group, as assigned. Groups will meet outside of class to complete peer review. Murphy: 35-49</td>
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<td>Week 5 2/5</td>
<td>Graduate student presentations on Weaver and Burke (leader will assign readings to the class) Murphy: 49-65</td>
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<td>2/7</td>
<td>Essay 1 due. Murphy: 66-78;Cicero pages tba</td>
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<tr>
<td>Date</td>
<td>Reading-Whole class</td>
<td>Discussion/Class Activity</td>
<td>Leadership</td>
<td>Journal/Blog</td>
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<tr>
<td>2/12</td>
<td>Cicero pages tba</td>
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<td>2/14</td>
<td>Cicero; Quintilian</td>
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<td>2/19</td>
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<td>Quiz Lecture on Biblical Rhetoric</td>
<td>VTB</td>
<td>None due Join the blog</td>
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<td>2/26</td>
<td>Intro to Renaissance Rhetoric BH 555-77;</td>
<td>Medieval Rhetoric; Renaissance Rhetoric;</td>
<td>Group 1</td>
<td>Group 1- each member posts his/her thoughts on Renaissance rhetoric on the blog. Include questions that others can respond to. Get the discussion going. Natasha and Tyler may post on Medieval rhetoric; others may comment.</td>
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<td>2/28</td>
<td>Erasmus 581-88, Copia 597-608; Ramus 674-85 Fell 748-60</td>
<td>Renaissance Rhetoric; Ramus Fell Essay 2 due – include draft and peer reviews</td>
<td></td>
<td>Group 2- each responds to blog postings by Group 1. You may post more than once if a discussion interests you.</td>
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<td>3/4</td>
<td>Intro. to Enlightenment BH 789-814; Blair 947-62 (up to Lecture XIV); 974-79</td>
<td>Enlightenment Rhetoric;</td>
<td></td>
<td>Group 2 posts their thoughts on Enlightenment rhetoric on the blog. Include questions that others can respond to. Get the discussion going.</td>
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<tr>
<td>Date</td>
<td>Reading</td>
<td>Discussion Starters</td>
<td>Assignment/Activity</td>
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<tr>
<td>3-6</td>
<td>Mary Astell 841-56 Intro to Sheridan 879-80; Austin 889-97</td>
<td>Students listed present 5 minute discussion starters.</td>
<td>Group 1 responds to blog postings by Group 2. You may post more than once if a discussion interests you.</td>
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<tr>
<td>3-11</td>
<td>Burke 1298-1324 Gates 1543-62 Anzuldua 1585-1604</td>
<td>Essay 3 due for peer review outside of class.</td>
<td>Grad students post blog discussion starters on their rhetoricians; other students respond after doing reading.</td>
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<tr>
<td>3-17</td>
<td>Final Paper due</td>
<td>By 4 pm</td>
<td>In Waldo 125</td>
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Introduction to Literacy Studies
Writing 495/595
Course credits (4)
PreReq: Upper Division Standing

Literacy studies in multidisciplinary contexts. Examines historical, theoretical, and practical relationships among reading, writing, language, culture, and schooling.

WR 495 student learning outcomes:
Students who successfully complete this course will be able to:
1. analyze key developments/transitions in the history of literacy from scribal to digital eras, including differences between reading and writing
2. define and contextualize competing theories of literacy, including “autonomous” and socio-cultural constructs;
3. recognize implications of conflicting definitions of literacy for pedagogical practices;
4. write and analyze narratives of literacy in digital and print environments
5. practice interdisciplinary research methodologies and techniques of literacy studies, using print and nonprint sources.

WR 595 student learning outcomes:
1. demonstrate theoretical knowledge of literacy studies in cultural and critical frameworks;
2. demonstrate critical writing strategies for longer, publishable papers appropriate to graduate study in the field.

Requirements:
This is a writing and reading intensive course in which you will be evaluated on formal and informal writing, attendance and participation, and a final exam.

Evaluation of student performance for WR 495:
Essay #1 (15%); Essay #2, research or literacy narrative analysis (35%); Information literacy research assignments (15%); informal writing (15%); final exam (20%);

Evaluation of student performance for WR 595:  
Essay #1 (15%) Essay #2 (35%); presentation (15%); information literacy assignments # 1 and #2 (15%); final exam (20%)

Differentiation: Graduate students will be asked to write papers of substantially greater length and depth, incorporating literacy research practices appropriate to publication in the field. As a result of meeting separately as a group with the instructor, graduate students will also give a class presentation on theoretical underpinnings of literacy studies in a format appropriate to professional conference settings (roundtable, online demonstrations, etc.)

Statement regarding students with disabilities:
Accommodations are collaborative efforts between students, faculty, and Services for Students with Disabilities (SSD). Students with accommodations approved through SSD are responsible
for contacting the faculty member prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through SSD should contact SSD immediately at 737-4098.

**Statement regarding student conduct:**
It is expected that all work turned in for evaluation is your individual work unless you are given instructions for joint projects, and that you understand how to use MLA style and reference others’ work (from journals, books, and websites) in order to avoid plagiarism. University expectations for student conduct appear at [http://oregonstate.edu/admin/stucon/achon/htm](http://oregonstate.edu/admin/stucon/achon/htm)

**Required Texts:**
- Brandt, *Literacy in American Lives*
- Manguel, *The History of Reading* (available by Ap 2)
- Villaneuva, *Bootstraps: From an American Academic of Color*
- Yezierska, *Hungry Hearts*
- Cushman, *The Struggle and the Tools* (do not purchase yet)
- Digital/information literacy component—there will be a group of professional articles accessible online.

**Syllabus/Reading Schedule – complete yet tentative—there may be changes**

I. Histories and ethnographies of literacy (Weeks 1-3)

Recommended reading (esp. graduate students):
- [http://transliteracies.english.ucsb.edu/category/research-project/definition-of-online-reading](http://transliteracies.english.ucsb.edu/category/research-project/definition-of-online-reading)

<table>
<thead>
<tr>
<th>Date</th>
<th>Reading</th>
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<tbody>
<tr>
<td>M Mar 31</td>
<td>introduction: historicizing and analyzing literate practices</td>
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<td></td>
<td>-first information literacy assignment:</td>
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<td></td>
<td>assignment: literacy “signs of times” (due Ap 7)</td>
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<tr>
<td>W Ap 2</td>
<td>history of literacy and “new” literacies</td>
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<td>-Lankshear and Knobel, “From ‘Reading’ to the ‘New Literacy Studies’”</td>
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<td>-Ong, “Writing is a Technology” (handouts, 1st day)</td>
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<td>M Ap 7</td>
<td>histories of literacy: books and readers</td>
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<td>Manguel, <em>History of Reading</em> (sections 1-52 above)</td>
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<td>*ALL: reading report due: Literacy “Signs of the Times” (assignment attached)</td>
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W Ap 9  histories of literacy (cont)
   Manguel, *History of Reading* (continued, to end)
   Faigley, “The Paradox of Alphabetic Literacy”
   *first essay assigned: literacy narrative

F Ap 11  cultural/critical literacy
   Purves, “From the Dordogne Valley to Silicon Valley”
   (handout)
   Foucault, “The Examination” (handout)

M Ap 14  literacy and ethnography: differences between reading and writing:
   Brandt, *Literacy in American Lives* 1-24 (esp 17-21), and 146-68
W Ap 16  Brandt, 73-104

F Ap 18  graduate meeting, reading TBA
   ALL: reading reports due on Brandt

II. Reading literacy narratives in literature, film, and auto/ethnographies (weeks 4-7)

M Ap 21  reading literacy narrative: Eldred and Mortensen,
   “Reading Literacy Narrative” and Scribner,
   “Literacy in Three Metaphors”

F Ap 25  graduate meeting: teaching w/literacy narrative:
   Susan DeRosa, “Literacy Narratives as Genres of
   Possibility: Students’ Voices,
   Reflective Writing, and Rhetorical Awareness”
   (blackboard)

   *ALL: literacy narrative due

W Ap 30  *Bootstraps*, pages TBA

F Ma 2  *Bootstraps* to end  *literacy narrative due by or before this date*
   *ALL: reading reports due Villanueva

M Ma 5  Cixous, literacy and feminist social movements
   *Rootprints*, 1-36; “The Laugh of the Medusa”
   (handout)

W Ma 7  Cixous, *Rootprints*, 179-206
III. literacy narrative and community literacy - weeks 7-8
M  Ma 12  Cushman, *The Struggle and the Tools*, 1-37
W  Ma 14  Cushman, 67-119
F  Ma 16  community literacy and service learning in composition
* reading reports due on Cushman
M  Ma 19  community literacy guest speaker
W  Ma 21  analysis of a literacy narrative: review
F  Ma 23  graduate meeting (reading TBA)

IV. cyber-narratives: literacy as performance in the information age (week 9)
(globally/local/virtual, identity tourism and digital performance, the online museum of half-hacker-half bard)


M  Ma 26  Danielle deVoss and Cynthia L. Selfe, “This Page is Under Construction” Pedagogy 2 (2001) : 31-48
Nakamura, Lisa. “Race In/For Cyberspace: Identity Tourism and Racial Passing on the Internet”
Ju Gosling, “My Not-so-Secret Life” (accessible under the title on Gosling’s website http://www.ju90.co.uk)
W  Ma 28  Henry Jenkins, “Why Heather Can Write”
F  Ma 30  *ALL: Analysis of a literacy narrative due*

M  Ju 2  graduate presentations
W  Ju 4  graduate presentations
F  Ju 6  exam review

Final Exam Week: June 9-13; for this class final exam is Tuesday, June 10, 6:00 pm
ADVANCED FICTION WRITING
WR 524
4 credits
Prerequisite: Acceptance into the MFA Program in Creative Writing or instructor approval

Rationale for conversion: The conversion will give students greater opportunity to practice critical thinking and creative writing through increased emphasis on revision, peer review, and reading/analysis of published fiction. The length and complexity of writing assignments will be increased; a student presentation regarding the elements of craft in a published work will be added, as well as required attendance and analysis of a literary event on campus or in the community.

The four credit version will:
• add a writing assignment analyzing a literary event on campus and in the community;
• increase length and complexity of written analysis of fiction, with peer review and revision component;
• include research (digital and print) appropriate to the development of longer projects in an advanced fiction-writing workshop.

The core syllabus below is the generic three credit version the last time the course was taught, with updates on outcomes and assignments.

Course Description
Advanced fiction workshop with an emphasis on developing longer pieces. May be repeated to form a 24-credit sequence.

WR 524 is the graduate fiction writing workshop. Peer editing of student stories and novels is our primary focus. Published readings will be brought in by students and the instructor.

Student Learning Outcomes
• demonstrate a sophisticated working knowledge of the elements of fiction, including point of view, imagery and setting, character development, voice, and dramatic structure;
• develop the ability to articulate, with fairness and specific support, a professional level of editing and constructive criticism of student fiction;
• strengthen your ability to articulate your own aesthetics as a writer, and open yourself up to a range of aesthetics and styles in contemporary literature;
• develop practices of revision to produce polished and/or publishable work;
• plan and conduct research appropriate to thesis and book-length projects, including digital and print sources.

Requirements and Evaluation of Student Performance
Grading is based on performance and improvement in each area through the term.
1. Writing exercises, two short stories, and two revisions – 60%
2. Class attendance/participation/assigned readings – 10%
3. Written critiques of workshop stories -10%
4. A presentation on an assigned story – 10%
5. Attendance at a public reading and a written analysis – 10%

Text
Stories and novel chapters will be brought in by students and instructor.

Statement Regarding Students with Disabilities
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Link to Statement of Expectation for Student Conduct
http://oregonstate.edu/admin/stucon/achon/htm
ADVANCED POETRY WRITING
WR 541
4 credits
Prerequisite: Acceptance into the MFA Program in Creative Writing or instructor approval

Rationale for conversion: The conversion will give students greater opportunity to practice critical thinking and creative writing through increased emphasis on revision, peer review, and reading/analysis of published poetry. The length and complexity of writing assignments will be increased; a student presentation regarding the elements of craft in a published work will be added, as well as required attendance and analysis of a literary event on campus or in the community.

The four credit version will:
• add a student presentation on craft, using digital and print sources;
• add a writing assignment analyzing a literary event on campus and in the community;
• increase length and complexity of written analysis appropriate to an advanced poetry workshop, with peer review and revision component.

The core syllabus below is the generic version the last time the course was taught, but includes updated outcomes and assignments.

Course Description
Advanced poetry workshop with an emphasis on developing longer pieces. May be repeated to form a 24-credit sequence.

This graduate level poetry workshop has a dual focus: to provide a venue for writing our most ambitious work, and for thinking about the place and purpose of the poet in the 21st century. To the latter end, we will be reading a spectrum of pieces (letters, essays, speeches, memoirs) by poets and philosophers ranging from Horace to Hejinian and addressing the basic question: what is the poet for?

In addition to thinking deeply about what the poet does, makes, and insists upon, the student must turn in for final evaluation a portfolio of 6 poems with revisions, at least three of which must be workshopped. Each student will also make a brief presentation on a poet, and write a paper of 10-12 pages which articulates this poet’s sense of “what the poet is for,” linking it by sympathy or contrast to his or her own stance.

Student Learning Outcomes
• learn to examine our poetic practice, and to articulate and set a course for further ambition in the subject matter, technique, and scope of our poems;
• understand and define for ourselves the essential stance of the poet;
• deepen our vision of poetic technique and craft, such as the manipulation of voice, tone, point of view, metaphor, musical devices, stanza and other formal structures, and rhythm;
• respond critically and constructively to the work of peers in oral and written critiques;
• apply aesthetic principles to revising creative work;
• apply a range of editing strategies to successive drafts of writing;
- integrate new technologies and issues in creative writing;
- plan and conduct research appropriate to advanced study in creative writing using digital and print sources.

Requirements and Evaluation of Student Performance

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<th>Component</th>
<th>Percentage</th>
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<tr>
<td>Portfolio</td>
<td>50%</td>
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<tr>
<td>Essay</td>
<td>15%</td>
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<tr>
<td>Exercises and Presentation</td>
<td>15%</td>
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<tr>
<td>critiques and public reading/analysis</td>
<td>20%</td>
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Texts
(Posted to the class Blackboard website)

- Emerson, “The Poet”
- Walt Whitman, “Democratic Vistas;” selections of Whitman poems
- Emily Dickinson, letters. Dickinson poems
- Paul Valery, “The Poet’s Rights over Language,” “Contemporary Poetry”
- Martin Heidegger, “What Are Poets For”;
- Rilke poems. Heijinian, “Happily”; Heijinian poems
- Theodore Adorno, “Cultural Criticism and Society”
- Celan Poems.
- Zbigniew Herbert, selections from “Still Life with Bridle.”
- Donald Hall, “Poetry and Ambition;” Hall poems.
- Orr, excerpts from *Poetry As Survival*; selections from *The Caged Owl*
- William O’Daly, “Speaking Freely: Poetry, Torture, and Truth”
- Pablo Neruda poems
- Wislawa Szymborska, Nobel Lecture; Szymborska poems.
- Notley, “Disobedience”; poems from *Disobedience*.
- Fulton, “A Poetry of Inconvenient Knowledge”; Fulton poems (*Felt*).

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