

**NATIONAL COUNCIL FOR ACCREDITATION OF TEACHER EDUCATION
REJOINER COVER SHEET**

SUBMITTED TO: National Council of Teachers of English
(Name of Professional Association)

SUBMITTED BY: Loyola College in Maryland
(Name of Institution)
4501 N. Charles Street
(Address)
Baltimore, MD 21210
(Address incl. city, state, zip)

INSTITUTION VISIT DATE: Spring 2002

DATE: September 15, 2001

CHIEF COMPILER: Dr. Victor Delclos, Chair and Professor of Education
(Please include title.)

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Which programs are addressed in this rejoinder?

Program: Combined 6-12

Degree Level: Undergraduate

Checklist of materials to be enclosed with this rejoinder:

- X Copy of latest (most recent) critique for each program being rejoined.
- X Response to each guideline/competency not met as stated in the critique.
- If there is evidence that the guideline/competency should have been met, the appropriate documentation should be appended. Or provide an explanation and appropriate documentation of how the guideline/competency is now met.
- X Response to each cited program weakness (if applicable).
- If there is evidence to suggest that the cited weakness does not exist or has been strengthened, the appropriate documentation should be appended.
- X Appendices that support any requests for reconsideration of the professional association's judgments. (*The appendices should be cross-referenced to the main text of the rejoinder.*)

Composite Evaluation

Second Critique

NCATE
Compliance with Specialty Guidelines

PROFESSIONAL ORGANIZATION:

National Council of Teachers of English

DATE OF REVIEW:

September 12, 2000

INSTITUTION SUBMITTING PROGRAM:

Loyola College, Baltimore, MD

PROGRAM:

Combined (6-12)

DEGREE LEVEL (S):

Undergraduate

NUMBER OF GRADUATES LISTED:

1st year: 6
2nd year: 1
3rd year: 3
TOTAL: 10

GUIDELINES/COMPETENCIES NOT MET: The candidates' Course of Studies requirements/electives for English listed on page 7 is not clear. 2.5--no evidence cited; 3.1.1, 3.1.4, 3.1.5, 3.1.6, 3.1.7--no evidence is syllabi cited to document language development and English grammar; 3.5.1.1, 3.5.1.2, 3.5.1.3, 3.5.1.4--Too difficult to ascertain which courses satisfy literatures of cultures/color/gender.

PERCEIVED PROGRAM STRENGTHS:

The Overview cited linkages with Maryland's Core Learning Goals as well as national standards in developing a philosophical framework. Color-coding of Matrix and syllabi is effective.

PERCEIVED PROGRAM WEAKNESSES:

No rank of faculty members included; WR113--no objectives listed; EN 203--syllabus incomplete; EN 300 and other EN courses--not listed as a required course in Course of Studies, p.7, but used to satisfy several matrix requirements; Page 7, list of required English courses is not adequately presented. Too many courses are listed as guided electives which may or may not be selected for graduation. Also, titles of guided elective courses are not listed in the four/five additional upper level course requirements; EN 130, 201, 203 used too many times to satisfy matrix standards.

OTHER COMMENTS:

The heavy reliance upon electives leaves substantial questions about whether or not all candidates are receiving equal preparation in all areas. The program offers no explanation as to how they monitor or guarantee this.

PROFESSIONAL ASSOCIATION'S RECOMMENDATION REGARDING COMPLIANCE OR NONCOMPLIANCE WITH THE SPECIALTY GUIDELINES (I.E. HAS THE INSTITUTION ADEQUATELY MET THE SPECIALTY GUIDELINES?):

PROGRAM(S) IN COMPLIANCE:

PROGRAM(S) NOT IN COMPLIANCE:

Combined (6-12)

ADDITIONAL INFORMATION NEEDED TO DETERMINE COMPLIANCE:

Rework page 7 so that all required courses are listed. List only required courses in Matrix(not guided electives). Explain why there are no upper level English courses used to satisfy matrix standards.

IF A SECOND REVIEW OF THE PROGRAM FOLIO IS REQUESTED BY THE INSTITUTION, HOW MANY COPIES OF THE REJOINER SHOULD BE SUBMITTED?

4

SPECIAL DIRECTIONS FOR THE PREPARATION OF A REJOINER:

See comments.

Loyola College in Maryland
Department of Education
Program Review in English Language Arts Education
Response to First Critique
Submitted to
National Council of Teachers of English
September 15, 2001

The following is a point-by-point response to the first critique of the Loyola College in Maryland Program Review in English Language Arts Education submitted to the National Council of Teachers of English on September 15, 2000. Please note that, in the heading of the critique, the evaluation is listed as a second critique, when in fact, it was the first critique. The body of the critique is correct in referring to the review as the first critique.

GUIDELINES/COMPETENCIES NOT MET

The candidates' Course of Studies requirements/electives for English listed on page 7 is not clear

We have attached pages 83-85 of the 2005 edition of the Loyola College *Core Advisor Handbook* containing the advising sheets for English majors and an outline of a typical course of studies [**pages 12 - 15**]. Specific courses that are required for the English Major with a Secondary Education minor are presented in bold text.

The basic structure of the course of studies for the English Major with a Secondary Education minor is as follows:

Course of Studies

Core Course Requirements (18 courses)

Each student at Loyola College in Maryland is required to take courses in the humanities, natural and social sciences, and mathematics as their core curriculum requirements. These core courses, required of all students regardless of their major, introduce students to each of these areas of study. The following specific coursework is required to fulfill the core for the English Major/Secondary Minor.

Writing (1 [WR113]), Literature (2 [EN130, EN2XX]), Fine Arts (1), History (2), Social Sciences (2 [ED301, elective]), Intermediate Foreign Language (2), Mathematics (1), Science (2), Philosophy (2), Theology (2), Ethics (1).

State Requirements (2 courses)

The Maryland State Department of Education has mandated that all approved programs for certification in Secondary Education include two reading courses (ED474, ED475).

English Department Requirements (10 courses in addition to Composition and Literature Core courses)

The English Department at Loyola College requires each major to take one *Major Writers* course at the 2XX level (EN201: English Literature; EN203: American Literature; EN205: Shakespeare; EN211: Classical Mythology; EN212: The Classical Epics; EN213: Greek Drama; EN218: The *Golden Age* of Rome), 4 upper level courses (3XX or 4XX) covering literature before 1800 and 5 upper level courses covering literature after 1800. The titles and brief descriptions for the many possible choices students have to fill these upper level requirements can be found on pages 96 – 104 of the original Program Review document.

Education Department Requirements (5 courses in addition to the ED301 core course; 10 hours of Internship)

The Education Department also requires that the English Major with a Secondary Education minor choose either EN201, EN203, or EN205 as their Major Writers course. These courses each meet similar matrix standards and they cover the literatures most commonly taught in secondary schools. The Education Department also requires, as a result of the NCTE critique, that these students take EN376, EN378, or EN379 as one of their "literature after 1800" courses (see explanation below).

Open Elective Courses (2)

2.5 — *no evidence cited*

Evidence for this standard can be found in the following locations in the original Program Review document: ED301, Objective 7 [20]; ED429, Objective 9 [81], DEDU431, Objectives 5 & 8 [86].

2.5 take informed stands on issues of professional concern;	ED301, Objective 7 [20]; ED429, Objective 9 [81], DEDU431, Objectives 5 & 8 [86]
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3.1.1, 3.1.4, 3.1.5, 3.1.6, 3.1.7 — no evidence in syllabi cited to document language development and English grammar

3.1.1 - Section IV of the syllabus for ED474 [page 36 in the original Program Review document] deals directly with language development.

3.1.1 show an understanding of language acquisition and development;	EN300 English Literary History before 1800 [78]; ED 474 Teaching Reading in Content Area , section IV [36]
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3.1.4 — 3.1.7 —

3.1.4 show a respect for and an understanding of diversity in language use, patterns, and dialects across cultures, ethnic groups, geographic regions, and social roles;	EN130 Understanding Literature [62]; EN201 Major Writers: English Literature [66]; EN203 Major Writers: Am. Literature [70]; EN205 Major Writers: Shakespeare[74]; EN378 Other Voices
3.1.5 show an understanding of the evolution of the English language and the historical influences on its various forms;	EN130 Understanding Literature [62]; EN201 Major Writers: English Literature [66]; EN203 Major Writers: Am. Literature [70]; EN205 Major Writers: Shakespeare[74]; EN300 English Literary History before 1800 [78];
3.1.6 demonstrate an understanding of English grammars;	EN130 Understanding Literature [62]; EN201 Major Writers: English Literature [66]; EN203 Major Writers: Am. Literature [70]; EN205 Major Writers: Shakespeare[74]; EN300 English Literary History before 1800 [78];
3.1.7 demonstrate an understanding of semantics, syntax, morphology, and phonology;	EN130 Understanding Literature [62]; EN201 Major Writers: English Literature [66]; EN203 Major Writers: Am. Literature [70]; EN205 Major Writers: Shakespeare[74]; EN300 English Literary History before 1800 [78];

3.5.1.1, 3.5.1.2, 3.5.1.3, 3.5.1.4 — too difficult to ascertain which courses satisfy literatures of cultures/color/gender

Goal 1 of EN130 (required of all students in this program) is “exposure to a variety of genres, authors, periods, and cultures.” [page 62 of original Program Review]

Based on the NCTE critique, the Education Department has added the requirement that either EN376, Foundations of Postcolonial Literature, EN378, Other Voices: Minority Literature in America, or EN379, American Women Writers be taken by all students seeking secondary certification in English as one of their 5 electives in literatures after 1800. The syllabi for these courses are attached. Also, the Academic Senate of Loyola College is currently developing a diversity requirement that will be considered as an addition to the Core curriculum. One course in global diversity and one course in diversity in America will be required of all students as part of the existing Core curriculum. EN376, EN378, and EN379 would each fulfill the diversity in America requirement. The sections of the matrix in question will be satisfied by this program revision.

3.5.1.1 works from a range of cultures;	EN130 Understanding Literature [62]; EN201 Major Writers: English Literature [66]; EN376 Postcolonial Lit; EN378 Other Voices; EN379 American Women Writers
3.5.1.2 works from a range of genres;	EN130 Understanding Literature [62]; EN201 Major Writers: English Literature [66]; EN203 Major Writers: Am. Literature [70]; EN205 Major Writers: Shakespeare [74]; EN300 English Literary History before 1800 [78]; EN376 Postcolonial Lit; EN378 Other Voices; EN379 American Women Writers
3.5.1.3 works by female authors;	EN130 Understanding Literature [62]; EN201 Major Writers: English Literature [66]; EN203 Major Writers: Am. Literature [70]; EN376 Postcolonial Lit; EN378 Other Voices; EN379 American Women Writers
3.5.1.4 works by authors of color;	EN130 Understanding Literature [62]; EN201 Major Writers: English Literature [66]; EN203 Major Writers: Am. Literature [70]; EN376 Postcolonial Lit; EN378 Other Voices; EN379 American Women Writers

PERCEIVED PROGRAM WEAKNESSES

No rank of faculty members included

Rank and tenure status of faculty members is listed after their names on page 11 of the original Program Review document.

WR113 — no objectives listed

This is a core course that is required of all Loyola College Freshmen. Its goal is to develop effective written communication skills to a basic level and to serve as a foundation for the significant amount of writing required in most Loyola College courses. It includes standards for grammar, punctuation, and expression of ideas in order to communicate with various audiences. Loyola students who are found to lack basic grammar and writing skills are referred to the *Write Place*, a writing tutoring and support center. For English majors (including those who minor in Secondary Education) expectations for significant and effective writing are held high in all English literature courses.

A revised syllabus for this course that includes objectives can be found on **page 16**.

EN203 — syllabus incomplete

The complete syllabus for EN 203 is included on pp.70-73 of the original program review document. It includes all standard components of a syllabus, including course goals and objectives.

EN300 and other EN courses — not listed as required course in Course of Studies, p. 7, but used to satisfy several matrix requirements

EN 300 is listed as required on page 7 of the original Program Review document and it appears on line 19 of the attached advising sheet [page 13]. It is required of all English majors. The attached advising sheets, referenced above, list all specific courses that are required. The relevant matrix cells have been edited so that only required courses are used to satisfy matrix requirements — the matrix cells affected by these changes follow, with changes from the original Program Review document in bold text. In the case of standards that are met in all three of EN201, 203, and 205, those courses have been left in the matrix as evidence. In cases where not all three of these courses satisfy the standard, none of them are used. Since, under the revised advising guidelines developed as a result of the NCTE critique, students must choose one of these three courses, any standard met in all three courses can be documented as met by taking any one of the courses.

<p>1.2 gain knowledge and skills through on-campus and field experiences designed to promote knowledge of theory and practice in English language arts;</p>	<p>EN205 Major Writers: Shakespeare[74]; WR113 Effective Writing [44]; ED474 Teaching Reading in the Content Area [34]; ED 475 Teaching Reading in the Content Area: Part II [39]; DEDU431 Methods of Teaching English [85]; ED429 Sec..Methods Teaching [81];ED432Field Experience in Education [28]; ED453 Student Teaching: English [90]; Assessment guidelines [90]</p>
<p>1.3 experience modeling of effective pedagogy and attitudes by college/university faculty in both English and education and by middle/junior high and senior high school supervising teachers.</p>	<p>EN201 Major Writers: English Literature [66]; EN203 Major Writers: American Literature [70];EN205 Major Writers: Shakespeare[74]; WR113 Effective Writing [44];ED474 Teaching Reading in the Content Area [34]; ED 475 Teaching Reading in Content Area: Part II [39]; DEDU431 Methods of Teaching English [85]; ED429 Sec..Methods Teaching [81];ED432Field Experience in Education [28]; ED453 Student Teaching: English [90]; Assessment guidelines [90]</p>
<p>3.2.3 use the processes of composing to create various forms of oral, visual, and written literacy;</p>	<p>EN130 Understanding Literature [62]; EN201 Major Writers: English Literature [66]; EN203 Major Writers: American Literature [70];EN205 Major Writers: Shakespeare[74]; DEDU431 Methods of Teaching English [85]; WR113 Effective Writing [44]</p>
<p>3.2.4 use writing, visual images, and speaking for a variety of purposes and audiences;</p>	<p>EN130 Understanding Literature [62]; EN201 Major Writers: English Literature [66]; EN203 Major Writers: American Literature [70];EN205 Major Writers: Shakespeare[74]; WR113 Effective Writing [44]</p>
<p>3.6.1 recognize the influence of media on culture and on people's actions and communication;</p>	<p>EN201 Major Writers: English Literature [66]; EN378 Other Voices</p>
<p>3.6.2 construct meaning from media and non-print texts;</p>	<p>EN130 Understanding Literature [62]; EN201 Major Writers: English Literature [66]; EN203 Major Writers: American Literature [70]; EN 205 Major Writers: Shakespeare[74]</p>
<p>3.6.3 display an understanding of the role of technology in communication.</p>	<p>EN201 Major Writers: English Literature [66]; EN203 Major Writers: American Literature [70]; EN205 Major Writers: Shakespeare[74]; ED429 Secondary Methods of Teaching [81]</p>

<p>4.3 organize classroom environments and learning experiences that promote effective whole class, small group, and individual work;</p>	<p>EN130 Understanding Literature [62]; EN 205 Major Writers: Shakespeare[74]; RS496 Introduction to Special Education; ED474 Teaching Reading in Content Area [34]; ED475 Teaching Reading in Content Area: Part II [39]; ED432 Field Experience in Education [28]; ED453 Student Teaching: English [90]; DEDU431 Methods of Teaching English [85]; ED429 Secondary Methods of Teaching [81]</p>
<p>4.4 develop interdisciplinary teaching strategies and materials;</p>	<p>EN203 Major Writers: Am. Literature [70]; EN 205 Major Writers: Shakespeare[74]; EN300 English Literary History before 1800 [78]; ED432 Field Experience in Education [28]; ED453 Student Teaching: English [90]; DEDU431 Methods of Teaching English [85]; ED429 Secondary Methods of Teaching [81]</p>
<p>4.5 create learning environments which promote respect for and support of individual differences of ethnicity, race, language, culture, gender, and ability;</p>	<p>EN130 Understanding Literature [62]; EN203 Major Writers: Am. Literature [70]; EN 205 Major Writers: Shakespeare[74]; RS496 Introduction to Special Education; ED474 Teaching Reading in Content Area [34]; ED475 Teaching Reading in Content Area: Part II [39]; ED432 Field Experience in Education [28]; ED453 Student Teaching: English [90]; DEDU431 Methods of Teaching English [85]; ED429 Secondary Methods of Teaching [81]</p>
<p>4.6 incorporate technology and print/non-print media into instruction;</p>	<p>EN130 Understanding Literature [62]; EN201 Major Writers: English Literature [66]; EN203 Major Writers: Am. Literature [70]; EN205 Major Writers: Shakespeare[74]; ED474 Teaching Reading in Content Area [34]; ED475 Teaching Reading in Content Area: Part II [39]; ED432 Field Experience in Education [28]; ED453 Student Teaching: English [90]; DEDU431 Methods of Teaching English [85]; ED429 Secondary Methods of Teaching [81]</p>
<p>4.8 encourage students to respond critically to different media and communications technologies;</p>	<p>EN201 Major Writers: English Literature [66]; EN203 Major Writers: Am. Literature [70]; EN205 Major Writers: Shakespeare[74]; ED432 Field Experience in Education [28]; ED453 Student Teaching: English [90];</p>
<p>4.11 provide students with appropriate reading strategies that permit access to and understanding of a wide range of print and non-print texts;</p>	<p>EN130 Understanding Literature [62]; EN201 Major Writers: English Literature [66]; EN203 Major Writers: Am. Literature [70]; EN205 Major Writers: Shakespeare[74]; ED474 Teaching Reading in the Content Area [34]; ED475 Teaching Reading in the Content Area: Part II [39]; ED432 Field Experience in Education [28]; ED453 Student Teaching: English [90];</p>

Page 7 — list of required English courses is not adequately presented

A copy of the advising sheet for English majors who have chosen to minor in Secondary Education is attached [pages 12 and 13.] Specific courses that are required for the Secondary Education minor have been added, in bold text, to replace electives. Names and descriptions of all EN courses are included on pages 95-104 of the original Program Review document.

Too many courses are listed as guided electives which may or may not be selected for graduation

Historically no specific upper level English courses have been required of English majors, in general, and Secondary Education minors, in particular. With this rejoinder, we have added a choice among three upper level courses, ED376, ED 378, ED379 as a requirement. We have also compiled a list of upper level electives that we will encourage Secondary Education minors to select, based on availability, to fulfill their upper level course program [see pages 12 and 13.]

Titles of guided elective courses are not listed in four/five additional upper level course requirements

Pages 95-104 of the original Program Review document list titles and brief descriptions of all available undergrad EN courses including the 100-400 levels.

EN130, 201, 203 used too many times to satisfy matrix standards

Because of the constraint of using only required courses to satisfy matrix standards and because the breadth of choices for English majors is prized by the faculty of the English Department, we have relied on a small number of courses to document compliance with the standards. All English majors are exposed to a rich array of writers from pre- and post-1800 literatures and analytical or critical writing is required in all English classes [see "Typical Program of Courses" notes on pages 14-15]. The faculty is confident that most matrix standards are satisfied well beyond the minimum levels that are documented in this review and rejoinder.

OTHER COMMENTS

The heavy reliance upon electives leaves substantial questions about whether or not all candidates are receiving equal preparation in all areas. The program offers no explanation as to how they monitor or guarantee this.

The program adjustments and revised advising sheets provided in this rejoinder clarify the level of preparation for all students in this program and explain how each student's coursework is monitored.

ADDITIONAL INFORMATION NEEDED TO DETERMINE COMPLIANCE

Rework page 7 so that all required courses are listed.

The attached advising sheet lists all required courses.

List only required courses in Matrix (not guided electives).

This has been done and all revised matrix cells are included in this rejoinder.

Explain why there are no upper level English courses used to satisfy matrix standards.

As indicated above, historically no specific upper level English courses have been required of English majors, in general, and Secondary Education minors, in particular. With this rejoinder, we have added a choice among three upper level courses, ED376, ED 378, ED379 as a requirement. We have also compiled a list of upper level electives that we will encourage Secondary Education minors to select, based on availability, to fulfill their upper level course program [**see pages 12 and 13**].



Transfer Student:

Yes

No

Student Name _____

Reunion Class Year _____

ID # _____

ENGLISH (Class of '05)	
<i>Liberal Arts Core</i>	<i>Semester Completed</i>
1. WR 113 Effective Writing	
2. HS 101 Modern Civilization	
3. History 300 Level	
4. EN 130 Understanding Literature	
5. English 200 Level Major Writers	
6. Foreign Language I 103	
7. Foreign Language II 104	
8. Social Science Core (100 Level)	
9. Social Science Core (100 Level)	
10. Fine Arts	
11. Mathematics	
12. Natural Science	
13. Math/Science	
14. PL 201 Foundations of Philosophy	
15. PL 200 Level Philosophical Perspectives	
16. TH 201 Introduction to Theology	
17. Theology 202 – 280	
18. Ethics: Choose from PL 301 – 319 or TH 301 – 319	

Comments

Credits Transferred

Courses To Do

Core:

Major:

Non-Departmental
Elective:

Elective:

The provision of this information is not to be regarded as a contract between the student and Loyola College. The College reserves the right to change degree requirements, courses and any other requirements when such action will serve the interest of the College or its students

<i>English</i>	<i>Semester Completed</i>
19. EN 300 English Literary History Before 1800	
20. EN Elective 300 – 359	
21. EN Elective 300 – 359	
22. EN Elective 300 – 359	
23. EN Elective 300 – 359	
24. EN 376 Postcolonial Literature or EN 378 Other Voices or EN 379 American Women Writers	
25. EN Elective 340 – 399	
26. EN Elective 340 – 399	
27. EN Elective 340 – 399	
28. EN Elective 340 – 399	
<i>Electives</i>	<i>Semester Completed</i>
29. ED 301 Educational Psychology	
30. ED 429 Secondary Methods of Teaching	
31. ED 432 Internship I: Secondary English	
32. ED 474 Intro. To teaching Reading in Content Area	
33. ED 475 Teaching Reading in the Content Area II	
34. DEDU 431 Meths of Tchng English in the Sec Schl	
35. RS 496 Introduction to Special Education	
36. ED 453 Internship II: Secondary English	
37. ED 453 Internship II: Secondary English	
38. ED 453 Internship II: Secondary English	
39. Free Elective	
40. Free Elective	

(4/01)

English Majors with a Secondary Education Minor are advised to choose from among EN310: Shakespeare, EN301: Chaucer, and EN305: World Literature and EN356: Postcolonial literature, The Question of Race as elective 20 - 23 above. They are also advised to choose EN366: American Literature to the First World War, EN370: Modern British and American Fiction, EN372: British and American Poetry, and EN360: 19th Century Novels as electives 25 - 27 above.

The provision of this information is not to be regarded as a contract between the student and Loyola College. The College reserves the right to change degree requirements, courses and any other requirements when such action will serve the interest of the College or its students.

ENGLISH

TYPICAL PROGRAM OF COURSES

FALL TERM

SPRING TERM

FRESHMAN YEAR

WR 113 Effective Writing
EN 130 Understanding Literature
Language Core
Social Science Core
Elective

EN 200-level Major Writers
HS 101 Mod. West. Civ
Language Core
Mathematics **OR** Science Core
Elective

SOPHOMORES YEAR

EN 300-level Course
Mathematics **OR** Science Core
Social Science Core
TH 201 or Elective
PL 201 Foundations of Philosophy

EN 300-level Course
HS 300-level Core**
Mathematics **OR** Science Core
TH 201 or Elective
PL 200-level Phil. Perspectives

GUIDELINES FOR ADVISING

1. English majors take a minimum of ten upper-division classes, five chosen from courses covering primarily literature written before 1800 (numbered 300-359) and five from courses covering primarily English, American and post-colonial literature written after 1800 (numbered 340-399). Analytical or critical writing is required in all English classes.
2. WR 113 is a co-requisite for EN 130 and should be taken by majors in the first semester of Freshman Year.
3. EN 130 is a prerequisite for any 200-level English course. No 300-level English course may be taken before the core English requirement is completed.
4. EN 300 (English Literacy History Until 1800) is required of all majors.
5. English majors must take a minimum of two seminars, either at the 300 or 400 level.
6. Those considering a career in business after majoring in English are advised to satisfy their social science core requirement by Macroeconomic Principles (EC 103) and Microeconomic Principles (EC 102).

7. Those considering attending law school after majoring in English are advised to satisfy their social science core requirement by Principles of Political Science (PS 101) and Introduction to Sociology (SC 201).
8. Those considering attending graduate school in English Literature are advised to satisfy their language requirement by taking French or German.
9. There is also available an intensified literature program option and a pre-law double major option with Philosophy. Students interested in the double major should consult the Pre-law Adviser.

WR: 113 Effective Writing

Clare Kruff

Phone: 410.256-5705

E-mail: kruff@umbc.edu

Introduction:

"Listen and the writing will tell you what to do. "

Donald M. Murray

Welcome to writing class!

Writing is very versatile. A poem that brings one to tears or a scribbled note on the back of an envelope can both be termed, "writing". The one feature all writing shares is that it always communicates-sometimes with oneself, often with others.

Within this writing class, we will focus on the type of writing that is often used to communicate in a college setting. We will focus on the essay. Essays are used for examining and communicating one's thoughts about a given topic. "The term essay refers to any short piece of writing that analyzes or interprets something in a personal way" (Sorenson, 194). We will be writing and revising essay tests, essay assignments, and research essays from various interdisciplinary perspectives. The goal of this course is to prepare you to be a good writer in college (and beyond!).

Course Objectives:

1. Students will demonstrate individual strengths and needs they possess within their writing and thinking processes by composing three diagnostic writing pieces during the first few class sessions.
2. Students will refine their approach to timed essay construction by composing a ; response to an essay exam, while analyzing their approach to the exam with the ' help of their peer response group.
3. Students will refine their ability to write to inform and to persuade by constructing prewriting, drafting, and revision with peer response on three analytic essays. The essays will be interdisciplinary assignments typical of the types of writing required in college courses and reflecting the analytical approach taken by professional writing within various fields. Students will be taught how to improve the organization and development of their essays as well as effective grammar, usage, and other editing considerations.
4. Students will understand how to approach effective research-based writing by participating in a research project including individualized research questions, and "I-Search" approach to personalized interviewing and investigation, and typical library research strategies.

Textbooks:

Sorenson, Sharon. Webster's New World Student Writing Handbook. New York: Webster's New World. 1988.

Hacker, Diana. A Writer's Reference. 4th ed. Boston: Bedford/St. Martin's. 1999.

The textbooks will serve two purposes. First, they will be used as a source of information and writing exercises within mini-lessons and during peer response sessions during class. Therefore, it is **extremely important** to bring both textbooks to class each week. The second purpose for the textbooks is for them to serve as a reference for composing and editing concerns that may arise as you tackle assignments throughout your college career. In other words, don't sell them back to the bookstore for a quick buck before you see how useful they can be for a semester or two!

Course Assignments:

Over the course of the semester, you will complete eight writing assignments, some completed in-class and some primarily done outside-of-class. In addition, you will be using writing during class each week: to respond to readings, to complete exercises and skill practice, to write comments to peers about their work, to reflect on what you have learned from an assignment, etc. For each writing assignment done at home, you need to bring two copies of it with you to class on the date it is due; for each writing assignment done in class, you just need to bring sharpened pencils/pens with you.

The eight formal writing assignments will be graded as explained below. Your entire grade for the course is based on 400 total points, broken down as follows:

Due Date	Writing Assignment	Point Value	Percentage of Grade
9/5	Personal Writing History	10 points	2.5%
9/5	Diagnostic Writing #1	10 points	2.5%
9/10	Diagnostic Writing #2	10 points	2.5%
9/17	Essay Exam #1	30 points	7.5%
10/8	Analytic Essay #1	60 points	15.0%
11/12	Analytic Essay #2 or #3	90 points	22.5%
12/5	Research Essay	120 points	30.0%
Week of 12/12	Final - Essay Exam #2	70 points	17.5%

The first four assignments will serve as learning experiences that are non-graded. Therefore, the full amount of points will be awarded if the assignment is completed and no points will be given if the assignment is not completed as specified. Please note that these are all in-class assignments, so class attendance on these dates is mandatory to complete the assignments.

The points for the other assignments will be awarded based on the quality of your finished product as well as the writing process and peer response in which you engage throughout your creation of that finished product. These factors in your grade are explained on below.

1. Writing Process - At the beginning of class sessions noted within the "Class Schedule" section of this syllabus, various stages of assignments will be due. You are responsible to bring **two** copies (which may be handwritten or typed) of the work you have completed at this stage to class (i.e., two copies of your prewriting notes of Analytic Essay #1 on 9/24, two copies of the rough draft of Analytic Essay #1 on 9/26, etc.). You will use the two copies within class as you engage in the peer response process. Evidence of improvement and successful completion of phases during the writing process will comprise between 10-25% of your final grade for out-of-class assignments.
2. Peer Response - We improve in our own writing skills as we learn to analyze strengths and needs in the work of peers or colleagues. Therefore, part of your grade for each assignment (at least 20%) will be based on the substance of the comments you write to your peer response group members about their drafts in progress.
3. Written Products - Finally, the **typed** finished assignment you turn in on the due date specified will be graded according to a scoring tool distributed well in advance of the due date. Sometimes scoring tools will be developed in collaboration with the class and sometimes they will be constructed and distributed by myself. The final written product will count for 50-75% of the grade for each home assignment.

Class Policies:

1. Attendance - Much of the learning takes place during class time. Therefore, if you miss more than two classes it will affect your final grade. For the third class missed, your final grade in the course will be lowered by one letter grade. For the fourth class missed, you will fail the course. Repeated lateness will count as missing a class.
2. Late Assignments - Any prewriting or drafting stages of assignments not completed by the beginning of the class session due date listed in this syllabus will be counted as a zero. If you are absent during class when peer response is conducted, your comments on your peer response group's papers will not be made and this portion of your grade will be a zero. Finally, the portion of the grade given for the final written product for each assignment will be dropped a letter grade for each weekday the assignment is late.
3. Honor Code - Don't plagiarize! It is illegal and could be grounds for failure in this course if you copy someone else's work as your own without proper citation. This means.....
 - use the Internet for the initial stages of research, but don't download a paper and turn it in as your own
 - cite all direct quotations and paraphrased ideas with the proper MLA format for references and footnotes
 - don't turn in a paper your friend wrote for another course
 - don't turn in a paper you wrote in high school or for another course

The Honor Code states that all students of the Loyola Community have been equally entrusted by their peers to conduct themselves honestly on all academic assignments. The students of this College understand that having collective and individual responsibility for the ethical welfare of their peers exemplifies a commitment to the community. Students who submit materials that are products of their own mind demonstrate respect for themselves and the community in which they study. All outside resources of information should be clearly acknowledged. If there is any doubt or question regarding the use of documentation of outside sources for academic assignments, your instructor should be consulted. Any violations of the Honor Code will be handled by the Honor Council.

I have read and agree to abide by the information provided about the Honor Code.

Name: _____

Date: _____

Class Schedule:

Date	Topic and Assignments Due
9/5	Introduction to the course; Personal Writing History and Diagnostic Writing # 1 due
9/10	Peer response introduction; Diagnostic Writing #2 due
9/12	"I Search" research introduction
9/17	Essay Exam# 1 on assigned reading
9/19	Essay Exam #1 analysis with peer response groups
9/24	Prewriting due for Analytic Essay # 1
9/26	Draft due for Analytic Essay # 1
10/1	Peer response to revise Analytic Essay #1
10/3	Peer response to revise Analytic Essay #1
10/8	Analytic Essay #1 due; Self-reflection writing on learnings
10/10	Prewriting due for Analytic Essay #2
10/15	Draft due for Analytic Essay #2
10/17	Prewriting due for Analytic Essay #3
10/22	Draft due for Analytic Essay #3
10/24	Connecting "I Search" to research
10/29	Introduction to library searches (*meet at Loyola library)
10/31	Intermediate level library searches with the Internet (*meet at Loyola library)
11/5	Prewriting due on Research Essay
11/7	Peer response to revise Analytic Essay #2 or #3 (your choice)
11/12	Analytic Essay #2 <u>or</u> #3 due; Self-reflection writing on learnings

11/14 Analysis of Effective Research Essay models
11/19 Draft due for Research Essay
11/21 Peer response to revise Research Essay
11/28 Peer response to revise Research Essay
11/30 TBA
12/5 Research Essay due
12/7 Farewell to peer response groups; Self-reflective writing on learnings

Week of
12/12 Final - Essay Exam #2

"Every time a student sits down to write for us, he has to invent the university for the occasion-invent the university, that is, or a branch of it, like History or Anthropology or Economics or English. He has to learn to speak our language, to speak as we do, to try on the peculiar ways of knowing, selecting, evaluating, reporting, concluding, and arguing that define the discourse of our community. Or perhaps I should say the various discourses of our community, since it is in the nature of a liberal arts education that a student, after the first year or two, must learn to try a variety of voices and interpretive schemes-to write, for example, as a literary critic one day and an experimental psychologist the next, to work within fields where the rules governing the presentation of examples or the development of an argument are both distinct and, even to a professional, mysterious. "

Excerpt from...

Bartholomae, David. "Inventing the University." When a Writer Can't Write: Studies in Writer's Block and Other Composing Problems. Ed. Mike Rose, New York: Guilford, 1985: 134.

EN 356

Topics in Postcolonial Literature: The Question of Race

MWF 2:00-2:50 **KH 156**

Professor Minnie Singh

HU 240 ext. 2375

Hours: MW 3:00-4:15, Th 1:30-3:00, and by appointment

In the last few decades, "postcolonial" theory--the energetic political and cultural thought that has emerged from the decolonized world--has refined and sharpened our understanding of such complex social mechanisms as power, oppression, and resistance. Some of the insights gained by postcolonial studies might fruitfully be applied to U. S. cultural politics, where "race" is often unquestioningly equated with a priori identity and reduced to a literal black-and-white. This course poses the question of race in a global context. We will read key texts from African-American literary history (which may help explain how and why "race" developed its current U. S. senses) alongside, and against, important essays by postcolonial critics. Our aim will be to initiate and sustain fresh analytical conversations about race, in a local and national climate that is increasingly hostile to reasoned discussion of the subject.

REQUIRED TEXTS:

Ashcroft et al, eds. The Postcolonial Studies Reader. Routledge. (Abbreviated as PSR.)

Ralph Ellison, The Invisible Man. Vintage.

Henry Louis Gates, Jr., ed. The Classic Slave Narratives. NAL.

Langston Hughes, The Ways of White Folks. Vintage.

Toni Morrison/ The Bluest -Eye. Plume.

Harriet Beecher Stowe, Uncle Tom's Cabin. Penguin.

Mark Twain, The Adventures of Huckleberry Finn. Norton.

Malcolm X, The Autobiography of Malcolm X. Ballantine.

ADDITIONAL READINGS:

Molefi Kete Asante, from Afrocentricity: The Theory of Social Change.

W. E. B. Du Bois, from The Souls of Black Folk.

Umberto Eco, "How Culture Conditions the Colors We See."

Eric Hobsbawm and Terence Ranger, from The Invention of Tradition.

Zora Neale Hurston, "How It Feels to Be Colored Me."

Charles Taylor, from The Politics of Recognition.

Leon Wieseltier, "Against Identity."

Raymond Williams, "Racial."

BOOKS AND FILMS ON RESERVE:

To be announced in separate handout.

COURSE REQUIREMENTS:

- 1) Regular attendance. More than three unexcused absences will cause you to fail the course.
- 2) Active (as distinct from passive, waiting-to-be-called-on) participation in class discussion.
- 3) In-class writing, to be saved in a folder and submitted at the end of the term.
- 4) An informal personal journal, recording material from your everyday life that might be relevant to issues in the course, to be handed in whenever asked.
- 5) Two short analytic papers (maximum 3pp. each) on your choice of two texts.
No late papers.
- 6) A midterm and a non-cumulative final.
- 7) A final paper, 8-10pp.

NOTE: Your final grade depends on your overall performance. The above requirements are roughly weighted as follows: participation 15%; in-class writing 15%; journal 10%; short papers each 10%; midterm 5%; final 10%; final paper 25%.

SCHEDULE OF READINGS AND ASSIGNMENTS:

Theoretical Considerations

Fri. 8 Sept. Williams, "Racial"; Werner Sollors, "Who is Ethnic" (P_SR 219-22); Stuart Hall, "New Ethnicities" (223-27)

Part I: The American Heart of Darkness

Mon. 11 Sept. The Interesting Narrative of the Life of Ouladah Equiano or Gustavus Vassa, the African (Gates 1-118)

Wed. 13 Sept. Ouladah Eguiano, contd. (Gates 119-82)

Fri. 15 Sept. The History of Mary Prince. A West Indian Slave (Gates 183-242)

Mon. 18 Sept. Narrative of the Life of Frederick Douglass. an African Slave (Gates 243-81)

Wed. 20 Sept. Frederick Douglass, contd. (Gates 281-315)

Fri. 22 Sept. Frederick Douglass, contd. (Gates 315-31)

Mon. 25 Sept. Incidents in the Life of a Slave Girl (Gates 333-420)

Wed. 27 Sept. Slave Girl, contd. (Gates 420-515)

Fri. 29 Sept. Stowe 41-225

Mon. 2 Oct. Stowe 226-456; **slave narratives paper due**

Wed. 4 Oct. Stowe 457-629

Fri. 6 Oct. MIDTERM EXAM

Mon. 9 Oct. Twain 1-172; **Stowe paper due**

Wed. 11 Oct. Twain 172-229

Fri. 13 Oct. MIDTERM BREAK--NO CLASS

Part II: After Enlightenment

Mon. 16 Oct. Hughes 3-98; Frantz Fanon, "The Fact of Blackness" (P5R 323-26); **Twain paper due**

Wed. 18 Oct. Hughes 99-188

Fri. 20 Oct. Hughes 189-255; Du Bois, from The Souls of Black Folk

Mon. 23 Oct. Ellison vii-108; **Hughes paper due**

Wed. 25 Oct. Ellison 109-195

Fri. 27 Oct. Ellison 197-260; Bill Ashcroft, "Constitutive Graphonomy" (PSR 298-302)

Mon. 30 Oct. Ellison 261-408

Wed. 1 Nov. Ellison 409-512

Fri. 3 Nov. Ellison 513-81; Eco, "How Culture Conditions the Colors We See"

Part III: Race and Nation

Mon. 6 Nov. X 1-107; **Ellison paper due**

Wed. 8 Nov. X **108-50**

Fri. 10 Nov. X 151-210

Mon. 13 Nov. X 211-342

Wed. 15 Nov. X 343-82

Fri. 17 Nov. X 383-460; Fanon, "National Culture" (PSR 153-57); Chidi Amuta, "Fanon, Cabral and Ngugi on National Liberation" (PSR 158-63)

Mon. 20 Nov. Asante, from Afrocentricity: The Theory of Social Change; Hobsbawm and Ranger, from The Invention of Tradition; **X paper due**

Wed. 22 Nov. THANKSGIVING BREAK--NO CLASS

Fri. 24 Nov. THANKSGIVING BREAK--NO CLASS

Part IV: Race, Culture, and Gender

Mon. 27 Nov. Morrison 3-58; Dennis Lee, "Writing in Colonial Space" (PSR 397-401)

Wed. 29 Nov. Morrison 59-93; Gillain Whitlock, "Outlaws of the Text" (PSR 349-52)

Fri. 1 Dec. Morrison 95-183; Thomas Macaulay, "Minute on Indian Education" (F 5R 428-30)

Mon. 4 Dec. Morrison 185-216; Alan J. Bishop, "Western Mathematics: The Secret Weapon of Cultural Imperialism" (PPSR 71-76)

Wed. 6 Dec. Hurston, "How It Feels to Be Colored Me"; Sara Suleri, "Woman Skin Deep: Feminism and the Postcolonial Condition" (PSR 273-80); Barbara Christian, "The Race for Theory" (PSR 457-60); **Morrison paper due**

Fri. 8 Dec. Taylor, from The Politics of Recognition; Wieseltier, "Against Identity"; **final paper due**

Sat. 16 Dec. 1:00 pm FINAL EXAM

EN 356/SPRING
TOPICS IN POSTCOLONIAL LITERATURE:
THE BRITISH EMPIRE AND CHILDREN'S LITERATURE
MWF 2:00-2:50 JH 306

Professor Minnie Singh
Office: HU 240
Spring office hours: MWF 10:00-11:30 and by appointment
Extension: 2375 e-mail: singh

This course examines the best-known children's "classics," both individually and as a genre, in the context of British world domination. With the boys' adventure story as our chief focus, we will explore the cluster of related discourses--gender differentiation, modes of sexuality, national identity, paradigms of development, and concepts of civilization--that constituted the imperial self, and which have remained influential in forming our own subjectivities and notions of childhood. Our attempt will be to read these important texts not simply as ideological documents but as still potent sources of a complex narrative pleasure.

Texts (at College Bookstore):

Ballantyne, R. M. The Coral Island (1858). Oxford.
Barrie, J. M. Peter Pan (1911). Puffin.
Burnett, Frances Hodgson. The Secret Garden (1911). Oxford.
Carroll, Lewis. Alice in Wonderland (1865, 1871). Norton.
Defoe, Daniel. Robinson Crusoe (1719). Norton.
Golding, William. Lord of the Flies (1954). Putnam.
Haggard, H. Rider. King Solomon's Mines (1885). Oxford.
Hughes, Thomas. Tom Brown's Schooldays (1857). Puffin.
Kipling, Rudyard. The Jungle Books (1894-95). Penguin.
Nesbit, E. The Story of the Treasure-Seekers (1899). Puffin.
Stevenson, Robert Louis. Treasure Island (1883). Bantam.
Wyss, Johann. The Swiss Family Robinson (1812-89). Signet.

Additional Texts (xerox):

(NOTE: Others may be assigned over the course of the semester.)
Davin, Anna. "Imperialism and Motherhood." On reserve.
Elias, Norbert. Selections from The History of Manners: The Civilizing Process. On reserve.
Murray, John. "The Law of The Jungle Books." On reserve.
Rose, Jacqueline. Selections from The Case of Peter Pan, or, The Impossibility of Children's Fiction. On reserve.
Simmel, Georg. "The Adventurer." Handout.

Films:

To be announced.

Course Requirements:

I. REGULAR ATTENDANCE. More than three unexcused absences will cause you to fail the course.

II. CLASS PARTICIPATION. 40% of your final grade will be determined by your participation in oral discussions and in class writing exercises. Most class periods will require 5-10 minutes of writing in response to a question or set of questions. I will occasionally collect these exercises, but it is your responsibility to maintain a folder of your classwork and submit it to me at the end of the semester.

III. FIVE 1-2-page PAPERS. You may write about any five of the ten designated books. Each paper must formulate a bold argument in response to a question you consider to be of central importance to the text and general value for the course. In no circumstances will papers be accepted after the due date. Returned papers should be saved in your folder. They will account for 25% of your final grade.

IV. A FINAL 10-page PAPER. The final paper may develop the argument of one of your short papers, or it may offer a fresh analytic perspective on a set of texts that have engaged you. You must talk to me during the week before Easter break about your ideas for the paper. The paper is due Monday the 8th of May and will determine 25% of your final grade.

V. A COMPREHENSIVE FINAL EXAM. The exam., requiring short answers, will account for 10% of the final grade.

January	18	Introduction
	20	<u>The Jungle Books</u> 35-54
	23	<u>Jungle Books</u> 55-169
	25	<u>Jungle Books</u> 173-342
	27	No class. Matinee viewing of <u>Jungle Book</u> .
	30	Murray, "The Law of <u>The Jungle Books</u> "
February	1	<u>Robinson Crusoe</u> 3-120
	3	<u>Robinson Crusoe</u> 121-237
	6	Simmel, "The Adventurer"
	8	<u>Robinson Crusoe</u> 282-300
	10	<u>The Swiss Family Robinson</u> TBA

13 Swiss Family Robinson TBA

15 Swiss Family Robinson TBA

17 Coral Island 1-110
Swiss Family Robinson paper due

20 The Coral Island 111-264

22 Coral Island 265-339

24 Alice's Adventures in Wonderland (Alice 3-99)
Coral Island paper due

27 Throughhe Looking-Glass (Alice 103-209)

March 1 Elias, from The History of Manners

3 Empson, "The Child as Swain" (Alice 337-365)
Alice paper due

* * * * * * * * * * S P R I N G B R E A K * * * * * * * * * *

13 Tom Brown's Schooldays 7-110

15 Tom Brown 111-204

17 Tom Brown 205-87

20 Treasure Island 3-66
Tom Brown's Schooldays paper due

22 Treasure island 69-115

24 Treasure Island 119-94

27 King Solomon's Mines 5-97
Treasure island paper due

29 Kind Solomon 98-254

31 King Solomon 255-320

April 3 Peter Pan 13-121
King Solomon's Mines paper due

5 Peter Pan 122-217

7 Rose, from The Case of Peter Pan

10 Davin, "Imperialism and Motherhood"

Peter Pan paper due

12 Discussion of Hook dir. Spielberg

* * * * * * * * * * E A S T E R B R E A K * * * * * * * * *

19 The Secret Garden 1-193

21 Secret Garden 194-306

24 The Story of the Treasure-Seekers TBA
The Secret Garden paper due

26 Treasure-Seekers TBA

28 Lord of the Flies 7-57
The Story of the Treasure-Seekers paper due

May 1 Lord of the Flies 58-144

3 Lord of the Flies 145-202
Lord of the Flies paper due

English 356
Islands Literature: From
Paradise to the Postcolonial

Dr. Juniper Ellis .
Humanities Center 240; 617-5492
JEllisemailgate.loyola.edu
Before 9 p.m.: 410-532-5689
Office Hours: MWF 9-11,
and by appointment

REQUIRED TEXTS:

Cristina Garcia, *Dreaming in Cuban*
Vilsoni Hereniko, *Last Virgin in Paradise*
Keri Hulme, *The Bone People*
Earl Lovelace, *The Dragon Can't Dance*
Herman Melville, *Typee*
V. S. Naipaul, *Miguel Street*
Derek Walcott, *Dream on Monkey Mountain and Other Plays*
Albert Wendt, *Sons for the Return Home*
Library Reserve Readings, indicated by **

PROPOSED SCHEDULE:.

| | | |
|------|----|---|
| Sep. | 3 | Introduction |
| | 5 | Melville, <i>Typee</i> |
| | 8 | Melville, <i>Typee</i> |
| | 10 | Melville, <i>Typee</i> |
| | 12 | **Darwin, from <i>The Voyage of the Beagle</i>
**Robert Davie's Account of Preston's Voyage |
| | 15 | **Buzzacott, from <i>Mission Life in the Islands of the Pacific</i>
**Maretu, from <i>Cannibals and Converts</i> |
| | 17 | **Columbus, "The Discovered Islands"
**from <i>The Hart Sisters</i> |
| | 19 | Wendt, <i>Sons for the Return Home</i> |
| | 22 | Wendt, <i>Sons for the Return Home</i> |
| | 24 | Wendt, <i>Sons for the Return Home</i> |
| | 26 | **Wendt, "Towards a New Oceania" |
| | 29 | **Ashcroft et al., from <i>The Empire Writes Back</i> |
| Oct. | 1 | Hulme, <i>The Bone People</i> |
| | 3 | Hulme, <i>The Bone People</i> |
| | 6 | Hulme, <i>The Bone People</i> |
| | 8 | Hulme, <i>The Bone People</i> |
| | 10 | Paper Workshop |
| | 13 | PAPER #1 DUE; Hereniko, <i>Last Virgin in Paradise</i> |
| | 15 | Hereniko, <i>Last Virgin in Paradise</i> |
| | 17 | Mid-Semester Holiday |
| | 20 | Hereniko, <i>Last Virgin in Paradise</i> |
| | 22 | MID-SEMESTER EXAM |
| | 24 | I is a Long Memoried Woman (Video) |
| | 27 | Walcott, "What the Twilight Says: An Overture" |
| | 29 | Walcott, <i>Dream on Monkey Mountain</i> |
| | 31 | Walcott, <i>Dream on Monkey Mountain</i> |
| Nov. | 3 | Walcott, <i>Dream on Monkey Mountain</i> |
| | 5 | Walcott, <i>Dream on Monkey Mountain</i> |
| | 7 | Lovelace, <i>Dragon Can't Dance</i> |
| | 10 | Lovelace, <i>Dragon Can't Dance</i> |
| | 12 | Lovelace, <i>Dragon Can't Dance</i> |

Nov. 14 Lovelace, *Dragon Can't Dance*
17 Naipaul, *Miguel Street*
19 Naipaul, *Miguel Street*
21 Naipaul, *Miguel Street*

FALL BREAK

Dec. 1 Garcia, *Dreaming in Cuban*
3 Garcia, *Dreaming in Cuban*
5 Garcia, *Dreaming in Cuban*
8 Paper Workshop
10 PAPER #2 DUE; Review for Final

COURSE REQUIREMENTS:

This course pursues the perennial inquiry into the poetics and politics of literature, focusing on the island literatures of the Caribbean and the South Pacific. Our readings include a brief examination of island narratives written by British and U.S. explorers, traders, and missionaries from the early modern period to the present. Accounts by nineteenth-century Pacific Islands and Caribbean missionaries further establish the historical and cultural bases of the twentieth-century literature that will be our primary focus. We will examine these writers' use of both oral and written forms, by way of considering island aesthetics and the island as a cultural cross-roads.

I will expect you to develop, over the course of the semester, analyses of the ways writers' formal techniques relate to larger cultural and critical issues. As a result, you will be expected to read and think about the material before each class, and present your ideas in short papers, class discussions, weekly e-mail discussions, one ten-minute oral presentation, and two seven-page papers (standard fonts and one-inch margins on all papers, please). You are required to meet with me during the week *prior to your* presentation. Additionally, I encourage you to meet with me for individual writing conferences (do *not* wait until the day before the paper is due). In-class writing workshops will allow you to benefit from others' suggestions as well, when you go over papers or working drafts in a small group. Unannounced quizzes on the readings, as well as a mid-semester exam and a final exam, will help ensure that you keep up and allow you to make connections between the readings. I am happy to talk with you at any point about the readings or about your writing. If you cannot make my office hours I would be glad to arrange another appointment.

Attendance and participation are essential and will affect your grade, which will be figured as follows:

Papers 40%
Oral presentation 10%
Weekly contributions to e-mail discussion 10%
Class discussion, attendance, unannounced reading quizzes 20%
Mid-sem and Final 20%

You are allowed three excused absences and you are responsible for any material covered or assigned during your absence. Your final grade will be dropped as much as a whole letter grade for each absence over three. Please do not be late to class. Papers are due on or before the date indicated, and must be turned in at the beginning of the class. Late papers will be penalized (one-third of a grade for each day late, for example, from a B to a B-). To avoid plagiarism, all quotations and paraphrased ideas from other sources must be cited, in accordance with the Honor Code. Any violation of the Honor Code will result in a failing grade. If you have any questions, please see me.

English 376
Foundations of Postcolonial Literature
Spring 2000

Dr. Ellis
HU 240; X-5492
JE11is@loyola.edu
Office Hours: MWF 10-12
and by appointment

REQUIRED TEXTS:

Chinua Achebe, *Things Fall Apart*
Edwidge Danticat, *Krik? Krak!*
Alan Duff, *Once Were Warriors*
Louise Erdrich, *Tracks*
Charles Johnson, *Middle Passage*
Paule Marshall, *Praisesong for the Widow*
Bharati Mukherjee, *Jasmine*
Michael Ondaatje, *The English Patient*
Arundhati Roy, *The God of Small Things*
Albert Wendt, *Black Rainbow*

PROPOSED SCHEDULE:

| | | |
|------|----|--|
| Jan. | 19 | Introduction |
| | 21 | Achebe, <i>Things Fall Apart</i> |
| | 24 | Achebe, <i>Things Fall Apart</i> |
| | 26 | Achebe, <i>Things Fall Apart</i> |
| | 28 | Ondaatje, <i>The English Patient</i> |
| | 31 | Ondaatje, <i>The English Patient</i> |
| Feb. | 2 | Ondaatje, <i>The English Patient</i> |
| | 4 | Mukherjee, <i>Jasmine</i> |
| | 7 | Mukherjee, <i>Jasmine</i> |
| | 9 | Mukherjee, <i>Jasmine</i> |
| | 11 | Roy, <i>The God of Small Things</i> |
| | 14 | Roy, <i>The God of Small Things</i> |
| | 16 | Roy, <i>The God of Small Things</i> |
| | 18 | Wendt, Definitions of Postcolonial (Essay) |
| | 21 | Postcolonial Literature: History |
| | 23 | Postcolonial Literature: Form |
| | 25 | No class |
| | 28 | Postcolonial Literature: Theory |
| Mar. | 1 | MID-TERM EXAMINATION |
| | 3 | Wendt, <i>Black Rainbow</i> |

SPRING BREAK

| | | |
|------|----|---|
| Mar. | 13 | Wendt, <i>Black Rainbow</i> |
| | 15 | Wendt, <i>Black Rainbow</i> |
| | 17 | Duff, <i>Once Were Warriors</i> |
| | 20 | Duff, <i>Once Were Warriors</i> |
| | 22 | Duff, <i>Once Were Warriors</i> |
| | 24 | Paper Workshop; ABSTRACT FOR PAPER DUE |
| | 27 | REVISED ABSTRACT DUE; and read
Marshall, <i>Praisesong for the Widow</i> |

| | | |
|------|----|---|
| | 29 | Marshall, <i>Praisesong for the Widow</i> |
| | 31 | Marshall, <i>Praisesong for the Widow</i> |
| Apr. | 3 | Danticat, <i>Krik? Krak!</i> |
| | 5 | Danticat, <i>Krik? Krak!</i> |
| | 7 | Danticat, <i>Krik? Krak!</i> |
| | 10 | Marlene Nourbese Phillips, "Discourse on the Logic of Language" |
| | 12 | Johnson, <i>Middle Passage</i> |
| | 14 | Johnson, <i>Middle Passage</i> |
| | 17 | Johnson, <i>Middle Passage</i> |
| | 19 | Erdrich, <i>Tracks</i> |

EASTER BREAK

| | | |
|------|----|-------------------------------------|
| Apr. | 26 | Erdrich, <i>Tracks</i> |
| | 28 | Erdrich, <i>Tracks</i> |
| May | 1 | PAPER DUE; Paper Workshop |
| | 3 | REVISED PAPER DUE; Review for Final |

COURSE REQUIREMENTS: This course focuses on works depicting five geographical areas, investigating the formal and cultural features of postcolonial literature. We will examine works depicting Africa by Chinua Achebe and Michael Ondaatje, from India works by Bharati Mukherjee and Arundhati Roy, from New Zealand by Albert Wendt and Alan Duff, from the Caribbean by Paule Marshall and Edwidge Danticat, and from the United States by Charles Johnson and Louise Erdrich. The internationally acclaimed films based upon Ondaatje's and Duff's novels will be available for optional viewing; papers may be written treating both the novel and film. The historical experience of colonialism, central to each of these geographical areas, takes distinct forms. The works will enable us to examine what constitutes postcolonialism in differing locations and cultures. We will analyze writers' formal innovations and historical interventions as they respond to, transform, and sometimes transcend the colonial.

These investigations will require you to develop detailed analyses of the ways writers' formal techniques relate to larger cultural and critical issues. As a result, you are expected to read and think about the material before each class, and present your ideas in short papers, class discussions, weekly e-mail discussions, one ten-minute oral presentation, a term-paper abstract and one ten to twelve-page research paper (standard fonts and one-inch margins on all papers, please). You are required to meet with me during the week *prior to your* presentation. Additionally, I am available for individual writing conferences (do not wait until the day before the paper is due). In-class writing workshops will allow you to benefit from others' suggestions as well. Unannounced quizzes on the readings, as well as a mid-semester exam and a final exam, will help ensure that you keep up and allow you to make connections between the readings. I am happy to talk with you at any point about the readings or about your writing. If you cannot make my office hours I would be glad to arrange another appointment.

Attendance and participation are essential and will affect your grade, which will be figured as follows:

Papers 40%
Oral presentation 10%
Weekly contributions to e-mail discussion 10%
Class discussion, attendance, unannounced reading quizzes 20%
Mid-semester and Final Exams 20%

You are allowed three excused absences and you are responsible for any material covered or assigned during your absence. Your final grade will be dropped as much as a whole letter grade for each absence over three. Please do not be late to class. Papers are due on or before the date indicated, and must be turned in at the beginning of the class. Late papers will be penalized (one-third of a grade for each day late, for example, from a B to a B-).

The English department regards plagiarism and other forms of cheating as the antithesis of scholarship, learning, collegiality, and responsible citizenship. The department defines plagiarism as any unacknowledged use of another's words or ideas. This definition applies to non-print media, including the Internet, as well as to books, magazines, journals, newspapers, or other print media.

This course is covered by the Loyola College Honor Code. All students guilty of plagiarizing or cheating on any assignment will fail the course regardless of their grades on other assignments or activities.

It is the student's responsibility to understand what constitutes plagiarism and to avoid it in all assignments. Students should familiarize themselves with the *Loyola Undergraduate Catalogue's* statement on "Intellectual Honesty" (p. 63), as well as with the section "Citing Sources; Avoiding Plagiarism" (pp. 82-93, R5) in Diana Hacker's *A Writer's Reference*, the English departmental handbook. Neither ignorance of the definition of plagiarism nor the lack of the intention to deceive constitutes an acceptable defense in matters of scholarly dishonesty.

Spring
MW 4:30-5:45 & 6:30-7-45
Office Hours: 12:00-2:00
MWF and by appointment

Heather Thomas
College Center
X2894

ENG 378: OTHER VOICES, AMERICAN MINORITY LITERATURE

"What happens to a dream deferred?"

Langston Hughes, "Harlem" (1951)

TEXTS: Black Voices. Ed. Abraham Chapman [BV on syllabus].
Louise Erdrich. Tracks.
Zora Neale Hurston. Their Eyes Were Watching God.
Maxine Hong Kingston. China Men.
Karl Marx. The Communist Manifesto.
Toni Morrison. Beloved.
Leslie Marmon Silko. Tracks.
Amy Tan. The Joy Luck Club.
Alice Walker. Meridian.
Richard Wright. Native Son.

COURSE DESCRIPTION: We will be reading a variety of writings by African, Asian, and Native Americans: poetry, short fiction, essays, and the novel. Although the course emphasizes the works of twentieth-century novelists, the introductory readings are designed to retrace the literary evolution of the American black voice. Thus, commencing with the nineteenth-century ex-slave autobiography, we will consider this germinal influence through the heyday of the 1920s "New Negro" or "Harlem Renaissance" and as a leitmotif in today's African American literature.

The literature of two other minority voices, Asian American and Native American, comprises the second division of the course. Reading for socio-historical context, rhetorical statement, oral narrative, symbols, folk legends, and myths, students will discover the poetic and lyric diversity of these "other" but nonetheless authentically American literatures.

REQUIREMENTS: As this course is reading intensive, TWELVE QUIZZES will reward diligence. ABSOLUTELY NO MAKE-UP QUIZZES. Regular attendance and active class participation are presumed; all assignments must be completed to pass. More than THREE unexcused absences will result in a one-letter-Grade penalty in the final grade.

ORAL PRESENTATION: Each student will select ONE writer (from a specific list) for a ten-minute oral presentation to the class: to include biography, historical context, significant literary or cultural issues, and complete bibliography of primary and selected bibliography of secondary works. A typed handout for the entire class must accompany the presentation. Thus, by the

semester's conclusion, each student will retain a nearly booklength survey of over thirty American minority writers, an indispensable resource in future reading and research.

PAPER: A 10-page critical analysis of a NOVEL from the course readings. Due dates are staggered according to subject, but thesis must be approved. Papers will employ MLA style for text and Works Cited. A sample essay will be circulated for style. PAPERS ARE DUE IN CLASS; late papers will be penalized one letter grade per day, including day's class does not meet.

EXAMS: Final exam only, essay in nature. NO MAKE-UPS without verified medical excuse.

| | | |
|----------|-------------------|------------------------------|
| GRADING: | Quizzes | 25% (11 x 20 points; 1 x 30) |
| | Oral presentation | 10% |
| | Paper | 30% |
| | Participation | 5% |
| | Final | 30% |
| | | 100% |

SCHEDULE: All readings due date they appear; "Q" denotes quiz. Although not marked on the syllabus, oral presentations will be scheduled regularly throughout the semester.

January

- M 14 Introduction to class and syllabus; SIGN-UP FOR ORAL PRESENTATIONS
- W 16 AUTOBIOGRAPHY (all in BV): Douglass (231-69); Johnson (269-87); Wright (288-298); Baldwin (316-20); Malcolm X (332-46); distribute Booker T. Washington HANDOUT
- M 21 No Class - Martin Luther King, Jr. Day
- W 23Q DuBois (BV 358-63) and (BV 493-511); HANDOUT on Booker T. Washington; Locke (512-38)
- M 28 "NEW NEGRO RENAISSANCE" (all BV): Hughes, "Simple" stories and poetry (96-112) and (425-33); essay (618-22); Dunbar (354-57)
- W 30Q All BV: Toomer (63-73) and (375-81); Fisher (73-87); Bontemps (87-95) and (421-29); Brown (403-20) and (564-89)

February

- M 4 Hurston, Their Eyes Were Watching God
- W 6Q Eyes
- M 11 FICTION (all BV): Petry (161-91); Ellison (192-201); Marshall (204-14); Oliver (215-30); and Jackson (622-31)
- W 13Q POETRY (all BV): Walker (458-60); Brooks (460-67); Randall (468-71); Madgett (475-77); Evans (478-82); Amiri Baraka [LeRoi Jones] (482-92); and Baldwin (590-604).
- M 18 Wright, Native Son, including "How Bigger Was Born"

W 20Q Native Son

M 25 Native Son; distribute HANDOUT, sample essay for MLA style
W 27Q Marx, Communist Manifesto
SPRING BREAK

March

M 11 Walker, Meridian
W 13Q Meridian

M 18 Morrison, Beloved; distribute HANDOUT on Native American legends, myth, poetry
W 20Q Beloved; quiz will cover entire novel (30 points);
1-2 page ABSTRACTS due for African American papers

M 25 Beloved
W 27 Lecture/discussion of HANDOUTS on Native American myth, legend, and poetry

April

M 1 No class - Easter
W 3Q Erdrich, Tracks

M 8 Tracks
W 10Q Silko, Ceremony; distribute HANDOUT on Asian American culture & poetry; PAPERS DUE on African American subjects;
1-2 page ABSTRACTS due for Asian and Native Amer. papers

M 15 Ceremony
W 17Q Lecture/discussion of HANDOUT on Asian American culture; Kingston, China Men

M 22 China Men
W 24Q Tan, The Joy Luck Club; Asian and Native Amer. PAPERS DUE

M 29 The Joy Luck Club

May

W 1 May Day: catch up day; detailed discussion of final exam

"This battle with Mr. Covey was the turning-point in my career as a slave. It rekindled the few expiring embers of freedom, and revived within me a sense of my own manhood It was a glorious resurrection, from the tomb of slavery, to the heaven of freedom. My long-crushed spirit rose, cowardice departed, bold defiance took its place; and I now resolved that, however long I might remain a slave in form, the day had passed forever when I could be a slave in fact." Narrative of the Life of Frederick Douglass, An American Slave (1845).

"To be born in a free society and not be born free is to be born into a lie. To be told by co-citizens and co-Christians that you have no value, no history, have never done anything that is worthy of human respect destroys you because in the beginning you believe it." James Baldwin, interview with Dan Georgakas (1966)

"My aunt haunts me--her ghost drawn to me because now, after fifty years of neglect, I alone devote pages to her, though not origamied into houses and clothes. I do not think she always means me well. I am telling on her, and she was a spite suicide." Maxine Hong Kingston, The Woman Warrior (1976)

Spring Dr. Heather Thomas
TTR 3:05-4:20 HU 248
Office Hours: 11:00-12:00 and 1:30-2:30 X2894
TTR and by appointment

ENGLISH 379.01: AMERICAN WOMEN WRITERS

TEXTS: Eagleton, Mary. Feminist Literary Theory: A Reader. N Y: Basil Blackwell, 1986. ISBN 0-631-14805-1.
Gilman, Charlotte Perkins. "Herland" an Selected Short Stories. N Y: Penguin/Signet, 1992. ISBN 0-451-52562-0.
Jewett, Sarah Orne and Mary Wilkins Freeman. Short Fiction Sarah Orne Jewett and Mary Wilkins Freeman. N Y: New American Library (Meridian), 1979. ISBN 0-452-00892-1.
McMahon, Lynne. Devolution Of the Nude. Boston: David R. Godine, 1993. ISBN 0-87923-955-7
Naylor, Gloria. Mama- Day. N Y: Vintage Contemporaries, 1993. ISBN 0-679-72181-9.
Olsen, Tillie. Yonnondio: From the Thirties. N Y: Delta/Seymour Lawrence, 1974. ISBN 0-440-55012-2.
Rowson, Susanna Haswell. Charlotte Temple. N Y: Oxford Univ. Press, 1986. ISBN 0-19-504238-7.
Three Classics by American Women: Kate Chopin, The Awakening; Edith Wharton, Ethan Frome: Willa Cather, O Pioneers! N Y: Bantam, 1990. ISBN 0-553-21382-2.
Tyler, Anne. Saint Maybe. N Y: Ballantine, 1991. ISBN 0 8041-0874-9.

COURSE DESCRIPTION: We will be reading a varied group of American women writers from the eighteenth century to the present who embody in their lives and illustrate in their careers a range of literary activity. In addition, the course is designed to introduce students to current trends in feminist literary theory. Thus the politics and poetics of women's writings forms the subject of the course, especially as these relate to and are imaginatively shaped by gender--both the gender of the authors and of us, the readers.

"We need to know the writing of the past, and know it differently than we have ever known it: not to pass on a tradition but to break its hold over us" (35).

Adrienne Rich, On Lies. Secrets. and Silence

REQUIREMENTS: Obviously, this course is reading intensive, and I expect 300-level students to keep up. Pop quizzes will be introduced if necessary. Regular attendance and active class participation are presumed. More than two unexcused absences will result in a one-letter-grade penalty in the final grade. Perfect attendance will enhance final grade considerations. Total Points Possible: 320 plus 10 points Extra Credit option.

ORAL REPORTS: Group presentations on poetry (20 points).

PAPERS: 1) Employing a feminist perspective, an 8-10 pp. paper on class texts utilizing 4 secondary sources; staggered due dates (100 points). 2) A 3-5 pp. final re-envisioning of the course's hypotheses (20 points of final exam: a 10-point Extra Credit option will be announced). Papers must employ MLA parenthetical citation, including a Works Cited page. An MLA handbook and sample paper are on reserve. Papers due in class; each day of lateness (including days between class meetings) results in a one-letter-grade penalty.

EXAMS: Midterm (100 points) and final (20/80 point split), essay in nature. No make-ups without medical excuse. All assignments must be completed to pass.

SCHEDULE: All readings to be completed the first day they appear unless otherwise indicated. Braces (} enclose handouts.

JANUARY

- T 17 Introduction; syllabus/ in-class questionnaire to establish working hypotheses for course
- TR 19 Discuss questionnaire results: intro. feminist theory: Eagleton, "Finding a Female Tradition" (1-14: 34-35) and "Women & Literary Production" (40-69; 74-87)
- T 24 Eagleton, "Gender & Genre" (88-103; 106-111; 134-48); "Towards Definitions of Feminist Writing" (169-91);
- TR 26 Quotations about Women (in class exercise); intro. to Amer. Women's Fiction; Rowson, Charlotte Temple (all)
- T 31 Charlotte Temple; Eagleton, "Towards Definitions of Feminist writing" (155-63); intro. to regional writing

FEBRUARY

- TR 2 Short stories: Jewett, "The Foreigner" (174); Freeman, "Gentian" (312), "A Conflict Ended" (337), "A New England Nun" (349), "A Village Singer" (361), "A Poetess" (374), "The Revolt of Mother" (418), "Old Woman Magoun"
- T 7 Jewett, Country of the Pointed Firs (45-151)
- TR 9 Chopin, The Awakening (all): Eagleton, "Do Women Write Differently?" (200-210)
- T 14 The Awakening.' Wharton, Ethan Frome (all)
- TR 16 Ethan Frome

T 21 MIDTERM EXAM

- TR 23 Gilman stories: "The Yellow Wallpaper" (165), "Her Housekeeper" (195), "When I Was a Witch" (208), "Turned" (258), "Making a Change" (268), "Her Beauty" (294), "If I Were a Man" (302), "Spoken To" (309)

- T 28 Humanities Symposium, Utopia: Gilman, Herland (3-146)

MARCH

- TR 2 Herland (complete discussion)

SPRING BREAK

- T 14 Cather, O! Pioneers (Parts I & II); (Tillie Olsen handout, "Ironing")
TR 16 O! Pioneers (Parts III-V); **DUE DATE FOR GROUP I PAPERS**
- T 21 Olsen, "I Stand Here Ironing"; Yonnonidio: From the Thirties (Chaps. 1-5): (handouts, Dickinson and McMahon)
TR 23 Yonnonidio (Chaps. 6-8)
- T 28 Women's Lyric Voices: Emily Dickinson
TR 30 McMahon, Devolution & the Nude: Groups 1-3 Oral Reports

APRIL

- T 4 McMahon, Devolution: Groups 4-6 Oral Reports
TR 6 Tyler, Saint Maybe (Chaps. 1-5)
T 11 Saint Maybe (Chaps. 6-10)
- EASTER BREAK -
- T 18 Eagleton (28-34); Naylor, Mama Day (to p. 107)
TR 20 Mama Day (107-223)
- T 25 Mama Day (223-end); **DUE DATE FOR GROUP II PAPERS**
TR 27 Professor at Conference: time off to write Response Paper

MAY

- T 2 **RESPONSE PAPER DUE:** evaluation of working hypotheses from class questionnaire. Be prepared to present your personal discoveries for class discussion; EXAM DISCUSSION

FINAL EXAM: Friday, May 5, 9:00 a.m.

"For the perusal of the young and thoughtless of the fair sex, this Tale of Truth is designed; and I could wish my fair readers to consider it as not merely the effusion of Fancy, but as reality" (5). Susanna Rowson, Charlotte Temple.

"'What's an education?'. . . Anna Holbrook arose from amidst the shifting vapors of the washtub, and with the suds dripping from her red hands, walked over and stood impressively over Mazie. 'An education is what you kids are going to get. It means your hands stay white and you read books and work in an office'" (3). Tillie Olsen, Yonnonidio: From the Thirties.

"Betsey wrote her poem upon backs of old letters and odd scraps of paper. She found it difficult to procure enough paper for fair copies of her poems when composed: she was forced to be very economical with the first draft" (379). Mary Wilkins Freeman, "A Poetess."

"What did it mean for a black woman to be an artist in our grandmothers' time? In our great-grandmothers' day? It is a question with an answer cruel enough to stop the blood" (233). Alice Walker, In Search of Our Mothers' Gardens.

Fall 2000 Syllabus

EN 385
Seminar: Travel Literature
T-R 3:05-4:20

Dr. Ellis
HU 240
Office Hours: T, R 9:00-11:00,
12:15-1:15 and by appt.
X-5492, jellis@loyola.edu

Required Books:

American Poetry and Literacy Project, *Songs for the Open Road.: Poems of Travel and Adventure*
Italo Calvino, *Invisible Cities*
Cristina Garcia, *Dreaming in Cuban*
Wilson Hereniko and Teresia Teaiwa, *Last Virgin in Paradise*
Jack Kerouac, *On the Road*
C. S. Lewis, *The Voyage of the Dawn Treader*
Earl Lovelace, *The Dragon Can't Dance*
Salman Rushdie, *East, West*
Robert Louis Stevenson, *The Beach of Falesa*
Albert Wendt, *Sons for the Return Home*

Required Viewing:

Ridley Scott's *Thelma and Louise*

Schedule:

| | | |
|-------|----|--|
| Sept. | 5 | Introduction |
| | 7 | Calvino, <i>Invisible Cities</i> |
| | 12 | Calvino, <i>Invisible Cities</i> |
| | 14 | Rushdie, <i>East, West</i> |
| | 19 | Rushdie, <i>East, West</i> |
| | 21 | Lewis, <i>The Voyage of the Dawn Treader</i> |
| | 26 | Lewis, <i>The Voyage of the Dawn Treader</i> |
| | 28 | Stevenson, <i>The Beach of Falesa</i> |
| Oct. | 3 | Wendt, <i>Sons for the Return Home</i> |
| | 5 | No Class |
| | 10 | Wendt <i>Sons for the Return Home</i> |
| | 12 | Mid-term Exam |
| | 17 | Hereniko and Teaiwa, <i>Last Virgin in Paradise</i> |
| | 19 | Hereniko-and Teaiwa, <i>Last Virgin in Paradise</i> |
| | 24 | Lovelace, <i>Dragon Can't Dance</i> |
| | 26 | Lovelace, <i>Dragon Can't Dance</i> |
| | 31 | Lovelace, <i>Dragon Can't Dance</i> |
| Nov. | 2 | American Poetry Project, <i>Songs of the Open Road</i>
Dr. Seuss, <i>Oh, the Places You'll Go</i> |
| | 7 | Kerouac, <i>On the Road</i> |
| | 9 | Kerouac, <i>On the Road</i> |
| | 14 | ABSTRACT DUE; Abstract Workshop |
| | 16 | <i>Thelma and Louise</i> |
| | 21 | Thanksgiving Holiday |
| | 28 | Garcia, <i>Dreaming in Cuban</i> |

| | | |
|------|----|-------------------------------------|
| | 30 | Garcia, <i>Dreaming in Cuban</i> |
| Dec. | 5 | PAPER DUE; Paper Workshop |
| | 7 | REVISED PAPER DUE; Review for Final |
| | 12 | Final Exam, 9:00 a.m. |

Course Requirements:

In this seminar we will examine a broad sweep of literary journeys, from the fantastic imaginings of Italo Calvino and Robert Louis Stevenson to the journeys of self-discovery of Charles Johnson and Jack Kerouac. The works we will study are extremely diverse both in style and cultural influences and we will look closely at the role of the journey in such literary movements as magic realism and the more conventional travel writing of Robert Louis Stevenson. We will examine physical and cultural journeys in postcolonial works by Cristina Garcia, Vilsoni Hereniko, and Albert Wendt, and the epistemological and faith journeys in the works of C.S. Lewis and Dr. Seuss. We will also discuss in these contexts the road movie *Thelma and Louise*. Moreover, we will focus on the way the experience and concept of travel is portrayed, on the way differing cultures converge through travel, and on the way literature itself conveys an experience of travel. These investigations will require you to develop detailed analyses of the ways writers employ form and structure to create a kind of textual travel.

A seminar is based upon participants' contributions. Teams of two will be responsible for leading discussion for two of our regularly scheduled class meetings. On those days, you will provide the class with a brief written explanation of your goals and any central points and information that help illuminate the book. After you have completed your presentations, you will submit to me a typed one-page assessment of your seminar sessions. You are expected to read and think about the material before each class, and to present your ideas in class discussions, weekly e-mail discussions on the seminar list-serve, a term paper abstract and a 15-page term paper (standard fonts and one-inch margins on papers). I will arrange for a showing of the film, or you may view it on your own before we discuss the film in class.

You are required to meet with me during the week *prior to* your presentations. Additionally, I am available for individual writing conferences (do *not* wait until the days before the abstract or paper is due). In-class writing workshops will allow you to benefit from others' suggestions as well. Frequent unannounced quizzes on the readings, as well as a mid-semester exam and a final exam, will help ensure that you keep up and allow you to make connections between the readings. I am happy to talk with you at any point about the readings or about your writing. If you cannot make my office hours I would be glad to arrange another appointment.

Attendance and participation are essential, and will affect your grade, which will be figured as follows:

Papers 30%

Seminar presentations 15%

Weekly contributions toe-mail discussion 15%

Class discussion, attendance, unannounced reading quizzes 20%

Mid-semester and Final Exams 20%

You are allowed two excused absences and you are responsible for any material covered or assigned during your absence. Your final grade will be dropped as much as a whole letter grade for each absence over two. Please do not be late to class. Papers are due on or before the date

indicated, and must be turned in at the beginning of the class. Late papers will be penalized (one-third of a grade for each day late, for example, from a B to a B-).

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