

HUMANITIES DEPARTMENT
University of Alaska Southeast

PROGRAM ASSESSMENT PLAN

Bachelor of Arts in English

Program Faculty, UAS Juneau

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I. Degree Title

Bachelor of Arts in English

II. Student Assessment

A. Student Learning Goals

The English Faculty have worked together to develop The Bachelor of Arts in English with areas of specialization in Literature, Literature and the Environment, or Creative Writing.

The B. A. in English provides a broad foundation in the liberal arts as well as specialized training in language, with emphases in Literature, Literature and the Environment, or Creative Writing. Each of the three tracks provides a contextual focus for the student and receives strong support from the other two areas. Students in each of the three tracks complete a common core of coursework, or core curriculum, as well as the coursework required in their emphasis area.

Entry level jobs in business, government, social, health and human services, public relations, editing and writing, the dramatic and performing arts or other types of employment in the public and private section are options for the highly motivated student. Wherever a baccalaureate degree is valued and wherever strengths in critical thinking and written communication skills are valued, students with this degree will be competitive.

The degree can also prepare students for graduate school in various disciplines—English, publishing, journalism, education, communications, theatre, business, and law are examples. Program coursework and internships can also prepare students seeking admittance into the UAS MAT Elementary and Secondary Education degree programs. In addition, Creative Writing students have the opportunity to intern as editors of the prestigious UAS regional creative arts journal, *Tidal Echoes*.

UAS B. A. in English students are encouraged to broaden their studies by participating in study abroad programs all over the world. Recently students have spent semesters abroad in France, Italy, England, China, New Zealand, and Australia. In addition, the B. A. in English program requires that students take a minimum of 8 credits in the study of a single world or Alaska Native language.

A. Student Learning Goals:

1. Students will be introduced to a variety of theoretical approaches through which literature and literary craft may be analyzed.
2. Students will learn the terminology specific to English literary studies, as well as critical reading skills and methodologies employed in the study of writing.

3. Students will be able to demonstrate an ability to analyze literature and writing from critical, historical, gender and multi-cultural perspectives.
4. Students will acquire advanced skills in critical reading, research, writing, speaking, and problem solving.
5. Students will acquire professional skills through a capstone experience or senior thesis.

Student Outcomes

Goal 1. Graduates will be introduced to a variety of theoretical approaches through which literature and literary craft may be analyzed.

1. Graduates will demonstrate an understanding of different theoretical approaches—meets critical thinking competency.
2. Graduates will demonstrate an ability to apply and articulate different theoretical approaches to literary production—meets critical thinking and communication competencies.

Goal 2. Graduates will learn the terminology specific to English literary studies as well as methodologies employed in the study of literature and literary craft.

1. Graduates will demonstrate an understanding of terminology specific to literary studies—meets critical thinking and information literacy competencies.
2. Graduates will be able to apply and articulate different methodologies to the study of literature and literary craft—meets critical thinking and communications competencies.

Goal 3. Graduates will be able to demonstrate an ability to analyze English literature and literary craft from critical, historical, gender, and multi-cultural perspectives.

1. Graduates will demonstrate the ability to analyze one area of specialization from the English program from a critical, historical, gender, and multi-cultural perspective—meets critical thinking competency
2. Graduates will be able to apply and articulate this analysis to different audiences—meets critical thinking and communications competencies.

Goal 4. Graduates will acquire advanced skills in critical reading, research, writing, speaking, and problem solving.

1. Graduates will demonstrate a high level of sophistication in their ability to analyze written material in critical, historical, gender, and cultural contexts, and be able to incorporate both analytical and creative thought into their own writing—meets critical thinking, communications, and information literacy competencies.

2. Graduates will be able to incorporate research and critical readings in their own interpretation and analysis of texts—meets critical thinking, communications, computer literacy and information literacy competencies.
3. Graduates will take an active role in leading and contributing to class discussion and will demonstrate their ability to take on an active teaching role in presenting their work orally to an audience of peers—meets critical thinking, communications, and professional behavior competencies.

Goal 5. Graduates will acquire professional skills through a capstone experience or senior thesis.

1. Graduates will have an opportunity to complete an independent thesis-length research project which includes a formal evaluation of their work by a committee convened for that purpose, as well as a formal public presentation and defense of their work—meets critical thinking, computer and information literacy, professional behavior, and communications competencies.
2. Graduates will have an opportunity to demonstrate professional skills through completion of a capstone course that includes a formal portfolio of their work and formal presentation of their work for faculty review—demonstrates critical thinking, computer and information literacy, professional behavior, and communications competencies.

C. UAS Competencies

The following competencies will be integrated into the program through achievement of the student learning goals as follows:

	Goal 1	Goal 2	Goal 3	Goal 4	Goal 5
Communications	X	X	X	X	X
Quantitative Skills					
Information Literacy	X	X	X	X	X
Computer Literacy	X	X	X	X	X
Professional Behavior	X	X	X	X	X
Critical Thinking	X	X	X	X	X

III. Curriculum Map

The English faculty have worked together and agree that the following goals are introduced, developed and mastered at the following points in the program. "I" designates that the goal has been "introduced," "D" designates that the goal has been

"developed," and "M" designates that the goal has been "mastered." The common core courses are shared by all three emphases. The Literature Track Curriculum Map lists all 300 and 400 level courses that may be taken by students from all three emphases. The Literature and Environment Curriculum Map lists courses specific to the Literature and Environment emphasis, though students from the other emphases may also take them. The Creative Writing Curriculum Map lists courses specific to the Creative Writing emphasis, though students from the other emphases may also take them.

A. Common Core Curriculum Map

Course	Goal 1	Goal 2	Goal 3	Goal 4	Goal 5
Engl 226	D	D	D	D	
Engl 215	I	I	D	D	
Engl 223	I	I	D	D	
Engl 224	I	I	D	D	
Engl 311			M	M	
Engl 362			M	M	
Engl 363			M	M	

B. Literature Track Curriculum Map

Course	Goal 1	Goal 2	Goal 3	Goal 4	Goal 5
Engl 302	D	D	D	D	
Engl 305	D		D	D	
Engl 330			D	D	
Engl 340			D	D	
Engl 365	D	D		D	
Engl 370	D	D		D	
Engl 418	M	M	M	M	
Engl 419	M	M	M	M	
Engl 420	M	M	M	M	
Engl 421		M		M	
Engl 422	M	M	M	M	
Hum 499			M	M	M
Engl 491			M	M	M
Engl 499			M	M	M

C. Literature and Environment Curriculum Map

Course	Goal 1	Goal 2	Goal 3	Goal 4	Goal 5
Engl 303	I	I	D	D	
Engl 423	M	M	M	M	

D. Creative Writing Curriculum Map

Course	Goal 1	Goal 2	Goal 3	Goal 4	Goal 5
Engl 261	I	I	D	D	
Engl 461	M	M	M	M	

E. Syllabi: Sample program syllabi which indicate where program goals are mapped are attached in Appendix A.

IV. Program Assessment Methods and Measures

During AY 2010-2011 all upper-division English faculty have been assessing lower-division service courses in composition. These courses do not constitute a part of the B. A. in English program. Upper-division faculty will be assessing the B. A. in English courses during AY 2011-2012. Currently, students completing the B. A. in English program are required to take a Humanities Capstone course or produce a Thesis. Creative Writing students complete an Internship or a Thesis.

A. HUM 499: Humanities Capstone

This Humanities Capstone course is designed to help students synthesize the learning and skills acquired in their B. A. in English program and prepare them for postgraduate life. Opportunities to reflect on educational choices and their consequences, to articulate significant ideas and experiences, and to discern remaining gaps will be facilitated by the use of common course texts and class discussions. Additionally, students will prepare a portfolio showcasing their skills as graduating seniors. They will also assist with the organization of the UAS Humanities Conference (when applicable) and will present their work to a public audience as part of the conference. Student work will be evaluated by instructor(s) and a team of external reviewers. Graded Pass/No Pass.

1. Texts

Instructor(s) will select common course texts with broad appeal that can provide students with a model of a well-written reflection and a point of reference and opportunity to compare their different educational perspectives and life choices, to reflect upon their diverse responses to the text, and to articulate future social responsibilities.

2. Grade Based Upon

Students will fulfill all of the following requirements in order to receive a “pass” for the course:

- Attend all class sessions and participate in all discussions of course text(s) and conference readings.
- Write a response/reaction to each reading assignment.
- Work collaboratively with other students on planning, organizing, and coordinating the UAS Humanities Conference (held in April). The focus of the conference will vary from year to year.
- Present research or creative activity at the UAS Humanities Conference or other public event.
- Prepare a portfolio that showcases their abilities as a B.L.A. student in the humanities. It will include: 1) a reflective cover letter, 2) a resume, 3) a statement of professional philosophy or objectives, 4) a substantial example of their best work (e.g., slides, a collection of poems, a novella, a seminar paper, a video tape of conference

presentation, workshop facilitation, or theatrical performance, etc.). With permission of the instructor, students may also create an electronic portfolio. Whatever form this portfolio takes, this work should be a compilation and fine-tuning of efforts started and developed in previous classes and, ideally, not originate in this course.

- Assist peers with portfolio preparation in role of peer reader and active listener.
- Prepare and pass an external evaluation of their work. In order to pass this course, the Humanities Conference/other public presentation, and the portfolio, the student must receive a “pass” evaluation from their instructors and from a panel of external reviewers. This panel will include two humanities faculty members and a member of the community. If the student does not pass this external review, they will be required to repeat the course.

B. ENGL 499: Thesis

Students emphasizing Literature or Literature and the Environment may elect to write a Thesis instead of taking HUM 499 (Capstone). Creative Writing students either produce a Thesis or participate in an Internship experience (usually serving as Editor of *Tidal Echoes*, the UAS Creative Journal). Students work closely with a program advisor, meeting over a period of one or more terms, to develop their Thesis topic, whether it be a scholarly or creative endeavor. In order to receive credit for ENGL 499, students must successfully defend their thesis before a committee comprised of two faculty members and one outside (community) member, and receive a grade of “Pass.”

VI. Appendix: Sample Syllabi

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A. Syllabus for ENGL 223: British Literature Survey I (sample of syllabus for English core curriculum)

B. Syllabus for ENGL 330: Shakespeare (sample of syllabus for Literature emphasis)

C. Syllabus for ENGL 303: Literature and the Environment (sample of syllabus for Literature and Environment emphasis)

D. Syllabus for ENGL 461: Advanced Creative Writing (sample of syllabus for Creative Writing emphasis)

University of Alaska Southeast, Juneau

ENGLISH 223: BRITISH LITERATURE SURVEY I

English 223 / Spring 2009
49086 Sec J01
MWF 10:20 – 11:20
EG 113
Office Hours: MW 12:00 pm – 1:30 pm; and by appointment

Nina Chordas
224 Soboleff
796-6407
nina.chordas@uas.alaska.edu

REQUIRED TEXTS:

- *The Norton Anthology of English Literature, Vol. I*. 8th edition
- A good dictionary, such as Webster’s New World College Dictionary
- Abrams, *Glossary of Literary Terms*

COURSE OBJECTIVES (a note to my students):

This course, along with British Literature Survey II (offered in the spring) and American Literature Survey I & II, will constitute the foundation for all your subsequent studies in English Literature. Literature in English, or what is recognizable as English, spans a period of over 1,000 years; as you can imagine, there is much to cover. The first part of the Brit Lit Survey (as we can call it for short) spans more or less the first millennium, or roughly from the 9th century CE (800s) to the mid-18th century (1700s). The nature of a survey course is to cover a great deal of material rapidly, which is exactly what we’ll be doing; clearly, we won’t be able to cover everything, but we will cover enough of it so that you will get a good sense of writers who have been considered major, as well as what they produced. You will also get a sense of writers who have not been considered major, and what they produced. You’ll have some idea of how such distinctions get made, and how they have been challenged. In addition, you’ll be learning literary terminology by applying it to the works we study.

In many ways, the study of literature is a specialized study of history. At the end of the course you should have in your head a time line (to be completed in Brit Lit II) and be able to plug into it the writers and styles, or periods, of literature we have covered. This time line will be invaluable, not only to your future study of literature, but as an aid to understanding many topics and issues that you will encounter as you go through life.

REQUIRED COURSE WORK:

- Keep up with reading
- Present literary terms to class
- Weekly quizzes (readings and literary terms)
- 3 short papers (5 - 7 pages)
- Collaborative editing project
- Final

BREAKDOWN

Weekly Quizzes/Literary Terms	5%
3 short papers	60% (20% each)
Collaborative Editing Project	25%
Final	10%

Note: Detailed descriptions of papers and projects will be provided separately.

ATTENDANCE:

Since weekly quizzes and the final will be based partly on reading and partly on class lecture and discussion, minimizing absences is in your own best interest. More than four absences will jeopardize your grade.

QUIZZES:

Quizzes will be given on Mondays and will cover the previous week’s readings, lectures, and discussion. The main purpose of these quizzes is to keep you on track in the reading and serve as a tool

for review. The final exam will be largely based on these quizzes. Please note that although the quizzes are not worth a lot individually, cumulatively they add up enough to tip your final grade.

LITERARY TERMS:

Literary terms will be listed in **bold** in the course schedule; students will sign up in advance to research these and present them to the class. Literary terms will be included in our discussion as well as the weekly quizzes, and should also show up in your papers where appropriate.

3 SHORT PAPERS:

You will write 3 short (5 - 7 pages) papers over the course of the term, one each to be due during the Medieval, Renaissance, and Restoration/18th-century portions of the course. All are research papers in the sense that you will need to consult outside sources in order to produce them. Specific details will be provided for each paper.

COLLABORATIVE EDITING PROJECT:

You'll be working in groups of 2-3 people on this project, which will cast you as editors of the Norton Anthology; the groups will report on their work formally to the class in an oral presentation, as well as producing a written component. Though this endeavor is due in the latter part of the course, we will begin work on it early on. It will encompass all periods covered in this course. **Note:** This project involves meeting or otherwise communicating outside of class.

LATE WORK

All assignments are due in class, in hard copy format, on the day stated in your schedule, unless you have been informed otherwise. Assignments turned in on or by the next class period will go down half a grade for each day they are late (that is, from B to B-, etc.). Assignments turned in more than one class period after the due date will not receive a grade higher than C.

INCOMPLETES:

Consistent with university policy, I do not give a grade of Incomplete unless the student is in good standing (that is, receiving a C or better in the course), is current with assignments, *and* has a true emergency that prevents her or him from finishing all course work on time.

PLAGIARISM:

The American Heritage Dictionary says that to plagiarize is to take, steal, or use the writings or ideas of another as if they were your own. If you're quoting or paraphrasing someone else's words (whether they come from a book, article, or an Internet web page) you always need to credit the source. Asking someone for advice and help is not plagiarism. All writers can profit from such outside help. But remember that outside editors do not write your papers for you or invent the major ideas in them.

Unless those words and ideas are yours, you must credit them properly. In this course I will expect you to use proper MLA citation format in all your formal written work. If you are caught plagiarizing, you will receive a failing grade for the course.

ACCESSIBILITY:

Students who experience all types of disabilities are eligible for support services. Students must initiate contact and provide the appropriate documentation. The Disability Student Services coordinator is located in the Student Resource Center (796-1298). I will work with the DSS coordinator to make sure every student is able to participate fully in this course.

LEARNING OUTCOMES AND COMPETENCIES:

The following information articulates how this course fulfills the essential skills UAS expects students to master.

- **Course Content**—You will demonstrate an understanding of multiple literary genres (poetry and prose), and refine your analytical and interpretive skills. By the end of the course, you should have a solid foundation of knowledge about English literature in its historical context from the Anglo-Saxon period through the mid-eighteenth century.
- **Communication (Writing)**—Through a range of reading and writing assignments, you will further refine your writing process and research skills. In addition to informal writing, you will write more formal analytical/research papers, an analytical poetry paper, and participate in a collaborative project that examines the nature of the literary canon.
- **Communication (Speaking)**—You will practice your public speaking skills in small group discussions, as well as addressing the class at large. You will also be responsible for participating in a group presentation on the outcome of your collaborative assignment.
- **Critical Thinking**—You will engage all aspects of critical thinking in this course: reading/analysis of both primary and secondary texts; writing about them; participating in class discussion by listening to student and instructor comments and responding to them from your own informed critical perspective.
- **Computer Information Literacy**—You will demonstrate your ability to use computer resources for your research in this course, in addition to using more traditional methods (e.g., actual books in the library stacks).
- **Professional Behavior**—You will practice behaviors that lead to success in coursework and beyond the university: consistent attendance; respecting deadlines; respecting colleagues; and producing polished, thoughtful work.

This course develops Goals 3 and 4 of the BA in English program. Goal 3 states that graduates of the program will acquire a knowledge and appreciation of British literature in historical and contemporary perspective. Goal 4 states that graduates of the program will acquire advanced skills in critical reading, research, writing, speaking, and problem solving.

SCHEDULE, subject to modification as necessary
(Literary terms to go with readings appear in Bold)

Week 1	
F 8/31	Introduction; Syllabus; Contexts; "Wanderer"
Week 2	
W 9/5	"Dream of the Rood" (26); Overview; Alliteration/Suballiteration; Litote
F 9/7	Bede; Caemon's Hymn (24); Kenning; <i>The Battle of Maldon</i>
Week 3	
M 9/10	Quiz; <i>Beowulf</i> (29 -61: the fight with Grendel); Epic
W 9/12	<i>Beowulf</i> (61-80: Grendel's Mother, the return home); Figurative Language
F 9/14	<i>Beowulf</i> (80-100: the Dragon; the funeral) Norse Pagan beliefs
Week 4	
M 9/15	Quiz; <i>Sir Gawain</i> (160-181); Chivalric Romance
W 9/17	<i>Sir Gawain</i> (181-213); Courtly Love: The Order of the Garter
F 9/19	Langland: <i>The Vision of Piers Plowman</i> ; Allegory
Week 5	
M 9/24	Quiz; Chaucer: <i>General Prologue to the Canterbury Tales</i> (213-226) Rhyme
W 9/26	Chaucer: <i>Prologue</i> (226-238); Iambic Pentameter
F 9/28	The Women: Julian of Norwich (372-382); Margery Kempe (383-395)-
Week 6	
M 10/1	Skelton (515-16); Wyatt: (594, 595, 597, 599); Surrey (608); Sonnet
	FIRST PAPER (MEDIEVAL LIT) DUE 10/1
W 10/3	Ascham (641-43); Hoby (645-47); QE I: (687-88;692-96; 698-99); Sprezzatura
F 10/5	Spenser (708-16: <i>Shepherd's Calendar</i> ; Intro to <i>Faerie Queene</i>); Pastoral
Week 7	
M 10/8	Spenser, <i>FQ</i> (719-726: to verse 29; 835-847: Canto 11, battle with dragon); Epic
Simile	
W 10/10	Spenser Sonnet 75 (906); Sidney (947-949; 975: Sonnets 1, 45, 71); Lanyer, (1314)
F 10/12	Marlowe (1022); Raleigh (917); Shakespeare (1058: Sonnets 3, 18, 55, 73,130, 138)
Week 8	
M 10/15	Donne (1260-64, 1266, 1267, 1281, 1283, 1295, 1296, 1297, 1302, 1305-06); Conceit
W 10/17	Donne overflow & other catch-up; Metaphysical poetry
F 10/19	English Bible: 616-20; Herbert (1605-09; 1619); Vaughan (1629) Mary Sidney (993-95)
Week 9	
M 10/22	Jonson (1324-33; 1429-30, 1432, 1434) House poems
W 10/24	Herrick (1653-54; 1656-61; 1664); Cavalier poets
F 10/26	Marvell (1695-97; 1700-04; 1706-1712)
Week 10	
M 10/29	Milton (1805-11: "Lycidas"); Pastoral elegy
W 10/31	Milton (1831-50: Book I, <i>Paradise Lost</i>)
F 11/2	Milton overflow & other catch-up
Week 11	
M 11/5	Dryden (2085, 2111 2118);
W 11/7	Addison & Steele (2468-2478); Swift (2462-2468)
	SECOND PAPER (RENAISSANCE LIT) DUE
R 11/4	Seventeenth-Century Cavalier Poets (Jonson, Herrick, Marvell, Lanyer, Vaughan)
Week 10	
T 11/9	Milton, <i>Paradise Lost, Book I</i> ; Blank Verse
R 11/11	Some Seventeenth-Century Prose (TBA)
Week 11	
T 11/16	Behn, <i>Oroonoko, or the Royal Slave</i> ; Verisimilitude; Novel
R 11/18	Some Eighteenth-Century Prose (TBA); Chapbooks

Week 12

T 12/23

R 12/25

Pope, *Essay on Criticism* (selections); "Debating Women" (2584-2605); **Burlesque**
Thanksgiving (no class)

Week 13

T 11/30

R 12/2

Pope, *The Rape of the Lock*; **Mock Epic**
Some Eighteenth-Century Poets (TBA); **Neo-Classicism**

Week 14

T 12/7

R 12/9

Slavery and Freedom (2806-2812) and TBA
Class presentations of Norton Editing Projects

FINAL

**UNIVERSITY OF ALASKA SOUTHEAST COURSE SYLLABUS
ENGLISH 461—ADVANCED CREATIVE WRITING EXPLORING EKPHRASIS**

If a writer has to rob his mother, he will not hesitate; the "Ode on a Grecian Urn" is worth any number of old ladies. William Faulkner

Instructor: Location: Phone: Office:

Ernestine Hayes Egan Wing 114 796-6432 E-mail: ernestine.hayes@uas.alaska.edu

EL105 Office Hours TRF 10:00-11:00 F 1:00-3:00

COURSE DESCRIPTION

Advanced study and practice in the techniques of creative writing. We will explore our personal relation to visual arts and compose literary responses meant to evoke those works. Through conversations with local artists, visits to local museums, faculty presentations, and contemplation of selected works, we will engage visual arts and contribute literary responses to the dialogue.

COURSE OBJECTIVES

- To provide opportunities to critically analyze their own and others' creative work •
- To provide opportunities to articulate a sophisticated level of expression • To provide opportunities to incorporate meaningful revision into the writing process • To provide opportunities to demonstrate originality in thinking, writing, and responding • To provide opportunities for creative expression • To provide opportunities to take leadership roles in class discussion and oral presentations

LEARNING OUTCOMES

Evaluation of student performance at this level stresses such outcomes as comprehension of concepts and the ability to integrate knowledge. The primary function of upper division courses is to refine students' abilities as independent learners. Upper division courses enable students to study a major field in depth by building upon and integrating knowledge they have gained.

Upper division courses are characterized by a flexible structure that allows for a variety of approaches to the subject matter, a wide range of course material, and an emphasis on independent study and/or research in the library and community. Students are expected to accept increasing responsibility for their own learning both inside and outside the classroom.

Upper division courses strongly emphasize comprehension, analysis, synthesis, evaluation, and application of knowledge.

TEXTS

Chevalier, *Girl with a Pearl Earring* Sterle, *Nude in Winter* Other Readings will be provided or assigned Weekly web-journeys include a sizeable amount of course material

ACADEMIC AND CONDUCT EXPECTATIONS

ACADEMIC HONESTY All work submitted in this course must be your own. Sources, including ideas, quotations, and paraphrases, must be documented using standard MLA format. The discovery of plagiarism will result in the student receiving a failing grade for the paper and/or course. Please see a Learning Center English tutor if you have questions about the use of sources.

ACADEMIC CONDUCT AND ACADEMIC MISCONDUCT Students are expected to conduct themselves as honest, responsible, and law-abiding members of the academic community; to respect the rights of students, faculty, staff, and the public; and to use,

enjoy, and participate in University programs and facilities. Student conduct that disrupts, invades, or violates the personal and property rights of others is prohibited and may be subject to disciplinary action.

Academic misconduct includes cheating, plagiarism, forgery, falsification, facilitation of or aiding in academic dishonesty, multiple submission, theft of instructional materials, alteration of grades, or otherwise attempting to obtain grades through fraudulent means.

ATTENDANCE AND PARTICIPATION Prompt and consistent attendance is required.

Department policy recommends that students who miss more than two weeks of class receive a failing grade. Note that three instances of tardiness equal one full absence and accumulate toward the total absence computation. If you are absent due to illness, jury duty, or death in the family, contact the instructor as soon as possible for advice, and arrange to have a classmate take notes and collect handouts for your use.

Students are expected to be active and engaged during discussion, exercises, and workshop. It must be apparent that students have read all material—including workshop submissions from other students—in order to receive full class credit.

COURSE REQUIREMENTS

WRITING ASSIGNMENTS: Students will produce a minimum of twenty typed pages, presented to the class in digital form on a regular schedule and posted as midterm and final portfolios on the course Discussion Board.

Campus and Community Activities: E-Mail—Students are required to visit UAS Online at a minimum of once each week. Students are required to verify and use the email address appearing on the class list. Students may be required to attend campus events such as *Tidal Echoes* Launch or other community literary events.

SPEAKING ASSIGNMENTS, INDIVIDUAL PRESENTATIONS: Students will present their work according to a regular schedule. Workshops will be conducted during these presentations.

CLASS PARTICIPATION AND ASSIGNMENTS: Assigned readings must be completed before class. Assignments must be turned in or posted on the scheduled date.

Only by fully participating in class (especially the “oral” workshops) will students receive full participation credit. Full participation includes giving time to others’ work, contributing helpful responses to others’ writings, making comments that demonstrate familiarity with course readings and elements of creative writing technique, and attending to the views and comments of peers.

GRADING

- Six or more oral workshop presentations 30
- Midterm submission/posting of revised work (including artistic statement) 20
- Final submission/posting of revised work (including artistic statement) 20
- Attendance and Participation 30
- Total Points Available 100
- Workshop presentations will be graded on timeliness, evidence of preparation, and craft.
- Midterm submission/posting of revised work, accompanied by artistic statement, will be graded for form (margins, pagination, heading), content (style, technique, voice), mechanics (grammar, punctuation, spelling), and evidence of revision. Content must demonstrate writerly purpose. Artistic statement must address writer’s choices and discuss writer’s process.
- Final submission/posting of revised work, accompanied by artistic statement, will be graded for evidence of meaningful revision. Form and mechanics must be virtually free of error. Content must demonstrate writerly purpose. Artistic statement

must address writer's choices and discuss writer's process.

- Attendance will be graded for punctuality and consistency. Participation will be graded for contributions to discussion, evidence of familiarity with course readings, and meaningful response to classmates' writings during workshop presentations.

GRADING CRITERIA

93%.....A 90%.....A- 87%.....B+ 83%.....B 80%.....B- 77%.....C+ 73%.....C 70%.....C- 66%.....D+ 60%.....DF

ENGLISH 461 COURSE SCHEDULE

Generally, we will follow a schedule of discussion of course readings, technique, and exercises or other activities on Mondays and individual presentations (oral workshops) on Wednesdays.

WEEK ONE

January 10-14 Introduction to Course and Course Participants Read for Next Week:
Web post

WEEK TWO

January 17-21 What is Ekphrasis? Writing Modes, Techniques, and other Elements of Craft Read for Next Week: "Man Lying on a Wall" (web post)

WEEK THREE

January 24-January 28 Examples of Ekphrasis Exploring Inspirations for Ekphrasis: Browsing for Inspiration Begin Student Presentations if Indicated Read for Next Week: "The Pedagogic Force of Ekphrastic Poetics"

WEEK FOUR

January 31-February 4 Technique: Process Students' Inspirations for Ekphrasis Visiting Artist Continuing Presentations if Indicated Discuss This Week's Reading Read for Next Week: "Object into Subject"

WEEK FIVE

February 7-11 Technique: Point of View Mode: Thought Discuss This Week's Reading Continue Presentations Read for Next Week: *Nude in Winter* to assigned page

WEEK SIX

February 14-February 18 Mode: Dialogue Discuss This Week's Reading Continue Presentations Read for Next Week: *Nude in Winter* to assigned page

WEEK SEVEN

February 21-February 25 Mode: Action Discuss This Week's Reading Continue Presentations Reading Assignment TBA

WEEK EIGHT

February 28-March 4 Midterm Presentations
March 7-13 SPRING BREAK

WEEK NINE

March 14-March 18 Discuss This Week's Reading Presentations Read for Next Week: *Girl with a Pearl Earring* to assigned page

WEEK TEN

March 21-25 Discuss This Week's Reading Presentations Museum Trip Read for Next Week: *Girl with a Pearl Earring* to assigned page

WEEK ELEVEN

March 28-April 1 Discuss This Week's Reading Presentations Read for Next Week: "The Mind's Sigh: Pictured Reading in Nineteenth-Century Painting"

WEEK TWELVE

April 4-April 8 Discuss This Week's Reading Presentations Read for Next Week:

TBA

WEEK THIRTEEN

April 11-April 15 Presentations Discuss This Week's Reading

WEEK FOURTEEN

April 18-April 22 Final Presentations

WEEK FIFTEEN

April 25-30: FINALS WEEK

COURSE COMPETENCIES

Participation in English 461 Advanced Creative Writing strengthens these competencies, identified by the UAS faculty as important in the professional world: communication skills through group discussions and oral presentations; information literacy through research for composition when necessary; computer usage through e-mail and word-processed assignments; professional behavior through attendance and participation requirements; and critical thinking through reflection and responding to our own creative work and that of others.

COMPETENCY IN COMMUNICATION: College graduates should be able to write, speak, read, and listen effectively for a variety of purposes and audiences. Whether their aim is personal, academic, or professional, they should be able to communicate ideas and information effectively. This competency is addressed in English 461 writing assignments and discussion exercises, workshops, and in individual presentations.

COMPETENCY IN INFORMATION LITERACY: Competency in information literacy combines the skills of being able to 1) identify needed information; 2) locate and access the information; 3) analyze and evaluate the content; 4) integrate and communicate the information; and 5) evaluate the product and the process. Reading and writing literacies plus traditional library skills provide the foundation to access the vast availability of electronic information. This competency is addressed in English 461 in research required for creative writing assignments.

COMPETENCY IN COMPUTER USAGE: Students should have the knowledge to make efficient use of computers and information technology in their personal and professional lives because basic technological knowledge and skills apply to all fields and disciplines. Necessary skills range from a basic ability to use a keyboard through word processing concepts, spreadsheet and graphics applications to telecommunications, conferencing, and electronic mail technologies. This competency is addressed in English 461 website and email requirements and writing and revision assignments.

COMPETENCY IN PROFESSIONAL BEHAVIOR: Professional behavior is expected of college students. Success in professional life depends on many behaviors, including responsibility, good work habits, ethical decision making, recognition of the value of community service, and successful human relations. This competency is addressed in English 461 attendance and discussion requirements.

COMPETENCY IN CRITICAL THINKING: Competency in critical thinking reflects proficiency in modes of thought: conceptualizing, analyzing, synthesizing, evaluating, interpreting, and/or applying ideas and information. A critical thinker can approach a concept from multiple perspectives and frames of reference, compare and contrast ideas or models, and demonstrate a willingness to take intellectual risks. A critical thinker knows not only how but also when to apply particular modes of thinking. It should be noted that problem solving and analytical approaches may vary from discipline to discipline. This competency is addressed in English 461 discussion,

workshop, and writing assignments.

The University of Alaska Southeast is committed to equal opportunity and programmatic access for students with disabilities. Students who need a modification or accommodation to participate in any UAS program or service should contact the Student Resource Center at 465-6457 (text telephone is also available at this number). Early contact with the Student Resource Center helps ensure a positive educational experience. If an individual believes that s/he has been subjected to discrimination at the UAS based on disability, s/he may file a complaint (including name, address, and description of alleged discriminatory action in sufficient detail to inform UAS of the alleged violation).

UAS will investigate each complaint and will attempt informal resolution. For information about UAS's Americans with Disabilities Act (ADA) grievance procedure or to speak with Disabilities Support Services (DSS) at (907) 796-6000 or by email at dss@uas.alaska.edu.

Class evaluation will occur at a point during the last three weeks of class.

University of Alaska Southeast, Juneau
ENGLISH 330: SHAKESPEARE

English 330 / Fall 2010
78271 Sec J01
TR 9:45am – 11:15 am
EG 223

Nina Chordas
224 Soboleff
796-6407
nina.chordas@uas.alaska.edu

Office Hours: TR 11:30 am – 1:00 pm and by appointment

REQUIRED TEXTS (in order of reading for class)

- *Hamlet*
- *Measure for Measure*
- *Henry IV Part I*
- *The Tempest/A Tempest* (Aimé Césaire)
- *Sonnets*
- *Romeo and Juliet*
- *Twelfth Night*

Note: I've ordered good, cheap editions for the UAS Bookstore; however, any edition you have is fine (provided, for your sake, it has an adequate glossary), since we refer to Shakespeare's plays by Act, Scene, and Line numbers rather than page numbers. (For example, 1.4.27-31, designating Act One, Scene 4, Lines 27-31). Note that Roman numerals are used for all three designations.

COURSE OBJECTIVES

In this course we will work toward an understanding of several of William Shakespeare's plays in the context of his time and place. We will also read selected sonnets, written both by Shakespeare himself and by some of his contemporaries and predecessors. A major objective of this course is to give everyone the skill and confidence necessary for comprehending Shakespeare's language; therefore, we will do lots of paraphrasing and "unpacking" of passages in the plays and sonnets. In the process we'll discuss the issues raised in the plays, and look at ways in which various critics have approached them through the reading of actual critical essays. We will also spend some time examining what Shakespeare has meant in the past, and continues to mean to us in our own historical moment. By the time you finish this course you should be able to fearlessly approach Shakespearean texts, and have the critical tools necessary to analyze and interpret them.

CLASS PREPARATION

You are expected to come to class prepared to discuss the material listed in the schedule for that day. If you are responsible for presenting an Act, you need to be prepared to do so. Read through the assigned portion, even if you're having a hard time making sense of it. Use the glossaries provided in your text, try reading it aloud (following the punctuation helpfully inserted by editors), and underline or highlight passages that are giving you trouble, or that you would like to discuss in class. There is no such thing as a stupid question about Shakespeare's language: because it can be quite convoluted and may contain words whose meaning is obsolete, even experienced scholars may have trouble deciphering specific passages (as you'll discover in the notes and glosses). Therefore, rest assured that if you have a question, odds are several other people have it too. For those of you who do have more experience with Shakespearean language, please keep in mind that we're not all on the same page (so to speak) and have patience. In fact, I welcome your input in class. I encourage you to read summaries such as SparkNotes if doing so helps you understand the Shakespearean text, but be forewarned that knowledge of the plot alone will not enable you to pass this course.

COURSE REQUIREMENTS

Shakespeare Research Paper (8-10 pages)	25%
Missing Scene Paper (4+ pages)	25%
3-Minute Shakespeare (3+ pages & drafts), Presentation	25%
Class Participation (reading aloud, sonnets, etc.)	25%

SHAX RESEARCH PAPER: The purpose of this paper is to get you acquainted with the vast reservoir of Shakespeare scholarship that's available to anyone interested in the Bard and his times. Basically, you will (with the help of the class and the instructor) pose a question regarding Shakespeare and/or related matters that interests you, and go about researching, writing up, and presenting the answer. Detailed instructions will be handed out separately. (8-10 pages)

MISSING SCENE PAPER: For this assignment, you will write a "missing scene" for a play on our syllabus that is not your Play Paper play. Among other things, this scene might explain some of the action in the play, develop one or more of the characters, provide comic relief, etc. This assignment includes a written discussion of your purpose for writing your scene. We will present Missing Scenes during our final class session. *Detailed instructions will be handed out separately.* (4+ pages)

3-MINUTE SHAKESPEARE: You will work in a group for this assignment. Your mission is to reduce one of the Shakespeare plays we'll be reading (which you'll sign up for in advance) to a 3-minute version, and present your work to the class. (Since such a version of *Hamlet* is available on DVD, and we will most likely watch it, that play is excluded from this assignment.) Your 3-minute Shakespeare may be presented as a live skit, or in just about any medium of your choosing (video, slide show, power point, animation, comic strip, etc.). *Detailed instructions will be handed out separately.* (3+ pages, including drafts)

LEADING DISCUSSION: Each student will sign up to lead class discussion of three (3) Acts for three (3) different plays. Leading discussion involves being familiar with the Act in question, and coming up with a couple of substantial questions for the class to talk about. You will be expected to draw on critical material, historical context (both available in your Folger edition as well as through handouts), in-class lectures, and previous class discussion. Questions will be evaluated on the basis of their thoughtfulness and ability to engage the class. On Dark Lady Sonnet day you will read and present one of that group of sonnets to the class.

CLASS PARTICIPATION: Plays are meant to be seen and heard; they lose something when read silently to oneself. In other words, they are a communal medium. Consequently, we'll be doing a lot of reading aloud from the various plays as we study them. Though I don't force anybody to read, I do ask for volunteers, and taking part in reading aloud is a good way to earn class participation credits. We'll talk about and practice ways of reading aloud with expression. Of course, everyone will get their turn "on stage" when they participate in presenting a 3-Minute Shakespeare and Missing Scene to the class.

PROFESSIONAL BEHAVIOR: Come to class on time and prepared. Also, keep in mind that nobody wants to compete with electronica...Please put yours on hiatus during class.

LATE WORK: I expect all work to be submitted/presented on the stated due date. Work that comes in late will be graded down from whatever grade it would have been by a half grade for each day it's late (i.e., from B to B- to C+, etc.), no matter how brilliant.

INCOMPLETES:

Consistent with university policy, I do not give a grade of Incomplete unless the student is in good standing (that is, receiving a C or better in the course), is current with assignments, *and* has a true emergency that prevents her or him from finishing all course work on time. Incompletes are for emergencies only.

PLAGIARISM:

The American Heritage Dictionary says that to plagiarize is to take, steal, or use the writings or ideas of another as if they were your own. If you're quoting or paraphrasing someone else's words (whether they come from a book, article, or an Internet web page) you always need to credit the source. Asking someone for advice and help is not plagiarism. All writers can profit from such outside help. But remember that outside editors do not write your papers for you or invent the major ideas in them. Unless those words and ideas are yours, you must credit them properly. In this course I will expect you to use proper MLA citation format in all your formal written work. If you are caught plagiarizing, you will receive a failing grade for the course.

ACCESSIBILITY:

Students who experience all types of disabilities are eligible for support services. Please contact the Disability Support Services coordinator at 796-6465. I will work with the DSS coordinator to make sure every student is able to participate fully in this course.

LEARNING OUTCOMES AND COMPETENCIES:

The following information articulates how this course fulfills the essential skills UAS expects students to master.

- **Course Content**—You will demonstrate an understanding of Shakespeare’s poetry and drama in its historical and literary context, and refine your analytical and interpretive skills. By the end of the course, you should have acquired a facility with reading Shakespearean texts and situating them with respect to historical events and literary criticism.
- **Communication (Writing)**—Through a range of reading and writing assignments, you will further refine your writing process and research skills. In addition to informal and creative writing, you will produce an analytical/research paper.
- **Communication (Speaking)**—You will practice your public speaking skills in small group discussions, as well as addressing the class at large. You will be responsible for leading class discussion, participating in a group that will present a 3-minute Shakespeare play, and presenting your Missing Scene to the class.
- **Critical Thinking**—You will engage all aspects of critical thinking in this course: reading/analysis of both primary and secondary texts; writing about them; and participating in class discussion.
- **Computer Information Literacy**—You will demonstrate your ability to use computer resources for your research in this course, in addition to using more traditional methods (e.g., actual books in the library stacks).
- **Professional Behavior**—You will practice behaviors that lead to success in coursework and beyond the university: consistent attendance; respecting deadlines; respecting colleagues; and producing polished, thoughtful work.

This course develops Goals 3 and 4 of the BA in English program. Goal 3 states that graduates of the program will acquire a knowledge and appreciation of British literature in historical and contemporary perspective. Goal 4 states that graduates of the program will acquire advanced skills in critical reading, research, writing, speaking, and problem solving.

SCHEDULE (subject to modification as necessary)**Week 1**

R 9/2 Syllabus; Read *Hamlet* pp. ix-liii (all front material) + essay, p. 307

Week 2

T 9/7 Syllabus; Read *Hamlet* pp. ix-liii (all front material) + essay, p. 307

R 9/9 *Hamlet* Act I; signup for leading discussion

Week 3

T 9/14 *Hamlet* Acts 2,3

R 9/16 *Hamlet* Acts 4,5

Week 4

T 9/21 *Measure for Measure* Act 1 (front material + essay)/**Research outline due**

R 9/23 *Measure for Measure* Acts 2,3

Week 5

T 9/28 *Measure for Measure* Acts 4.5 (**3 minute Shakespeare**)

R 9/30 *Henry IV Part I* Act 1 (front material + essay)

Deleted: ¶

Week 6

T 10/5 *Measure for Measure* Acts 2,3

R 10/7 *Measure for Measure* Acts 4.5

Week 7

T 10/12 *The Tempest* Act 1 (front material + essay)

R 10/14 *The Tempest* Acts 2.3

Week 8

T 10/19 *The Tempest*, Acts 4.5 (3 minute Shakespeare)
R 10/21 Aimee Césaire, *A Tempest* (Handout) / **Research Paper presentations**
Week 9
T 10/26 Sonnets (front material)/selection of Dark Lady sonnets
W 10/27 Conferences re: Dark Lady sonnets
R 10/28 Sonnets/ **Research Papers due**
Week 10
T 11/2 Sonnets (**Dark Lady presentations**)
R 11/4 **No class**
Week 11
T 11/9 *Romeo & Juliet* Act 1 (front material + essay)
R 11/11 *Romeo & Juliet* Acts 2,3
Week 12
T 11/16 *Romeo & Juliet* Acts 4,5 (3 minute Shakespeare)
R 11/18 Film
Week 13
T 11/23 Film
R 11/25 **Thanksgiving Holiday (no class)**
Week 14
T 11/30 *Twelfth Night* Act I (front material + essay)
R 12/2 *Twelfth Night* Acts 2,3
Week 15
T 12/7 *Twelfth Night* Acts 4.5 (3 minute Shakespeare)
R 12/9 Missing Scenes/ **Missing Scenes due**
Finals Week

Literature and Environment Spring 2011

Kevin Maier
English 303
kevin.maier@uas.alaska.edu
3:00-4:30
Office: Soboleff Annex 107
Egan 220
Office Phone: 796-6021
Office Hours: Tues/Thurs 1:40-2:55 or by appointment.

Tuesday/Thursday

In the introduction to the second of his field-defining trilogy of books on environmental literature, aptly entitled Writing for an Endangered World, Lawrence Buell remarks that our "environmental crisis is not merely one of economic resources, public health, and political gridlock." Citing the sociologist Ulrich Beck, Buell asserts that "the success of all environmentalist efforts finally hinges not on 'some highly developed technology, or some arcane new science' but on 'a state of mind': on attitudes, feelings, images, narratives." It is Buell's conviction—and the argument of this class—that paying attention to environmental attitudes expressed and reflected in literature might prove beneficial not only to understanding our crisis, but for resolving it, too.

Since the 1990s when literary studies made what is often called the "environmental turn," ecocriticism has slowly emerged as a definable field of inquiry. As a result of this scholarship, a standard body of environmental literature is starting to come into focus. This course is intended as an introduction to what is fast becoming a recognizable canon of environmental literature. Although our goal is to familiarize ourselves with this emergent canon, we will of course want to ask questions about omissions, exclusions, and oversights. Do the texts here best help us resolve environmental problems? Are there others that might be better suited to such a task? By attending to questions of environment first rather than to, say, race, class, or gender, do we do a disservice to such significant social concerns?

To address these questions and others related to the relationship between humans and the natural world we will read selections from this newly found "tradition" in a loosely chronological order. Along the way, we will note the historical and political contexts in which the writing was produced, attending to the myriad discourses that inform our perceptions of environment—from the philosophical to the political and from scientific to poetic. By observing and contemplating the available means of representing the human/non-human relationship, my hope is that we will leave this course with both a clearer sense of the "state of mind" that might best alleviate our environmental crisis and a sense for how environmental literature might help us arrive at this state.

Required Materials (available at the University Bookstore):

Henry David Thoreau. Walden.
John Muir. Travels in Alaska.
Aldo Leopold. A Sand County Almanac.
William Faulkner Go Down, Moses.
Rachel Carson. Silent Spring.
Edward Abbey. Desert Solitaire.
Leslie Marmon Silko. Ceremony.
Lynn Schooler. The Blue Bear.

Required Work:

ESSAYS and PRESENTATION: You will compose three essays of 3-4 pages in response to our class readings and discussions. One of these essays is due on the day that you make your 10-minute presentation; the other two essays will be due at the beginning of the class period on two Thursdays of your choosing. A sign-up sheet and more specific instructions will be provided in class for both the presentation/essay and for the second two essays. Ideally, you will complete roughly one of these assignments per month of the course. These essays should be typed, double-spaced, and in a normal 12-point font (e.g. Times New Roman) with one-inch

margins. Please give your essay a title and put your name and a page number on every page. I do not accept electronic submission. These will count for 45% of your grade, or 15% each.

DAILY QUESTIONS: For every day we meet you are required to post to Blackboard one question pertaining to the day's reading. As we will use these questions to generate discussion, they should clearly indicate that you have done the reading, and they should be questions that can't be answered with a simple yes or no. Please put some thought into these, and be sure to read all the questions posted on the discussion board before you come to class. Questions must be posted prior to 2:00pm before each class session.

Though I won't grade the questions individually, the quality of your daily questions will be evaluated at semester's end for 10% of your final grade. To facilitate this evaluation, you will submit a single document with all your questions, along with a self-evaluation of your questions.

ATTENDANCE: Discussion of the course texts is the central component to this class, so attendance is mandatory. Each absence after your third will lower your final grade by a full letter (so four absences would make an A grade a B, while five absences would make an A a C). You will automatically fail if you miss 6 or more classes. Excessive tardiness or early departures will count as absences too. The overnight course outing February 11-12 will count as two class sessions.

PARTICIPATION While everyone participates in different ways—some are more vocal than others—you are expected to have done the reading and to be prepared to address it each day. At the end of the term, each student is required to submit a short self-evaluation, explaining what participation grade the student thinks he or she should receive and why. I will use the self-evaluation to assist in assigning participation grades, which will account for 10% of your final grade.

MIDTERM and FINAL EXAMS: On March 3 and April 26 there will be a mid-term and final exam. Each exam will consist of a handful of short answer questions and a couple of essay questions. I will prepare for what to expect on the exams as the time approaches. The midterm will count for 15% and the final exam 20% of your final grade.

Policies:

Prerequisite: Upper-division standing with a "C" or higher in English 211 or instructor permission.

The grade of "Incomplete" can be given only in unusual circumstances where a student has successfully completed the majority of the course with a grade of "C" or higher but has been unable to complete the final requirements of the course due to unavoidable extenuating circumstances.

Plagiarism is a serious academic offense that can result in disciplinary measures taken by the Committee for Student Disciplinary Action. All work submitted in this course must be your own and must be written exclusively for this course. The use of sources (ideas, quotations, paraphrases) must be properly documented following MLA style guidelines. Please see me if you have any questions about the use of sources.

If you have a documented disability for which you require academic or programmatic accommodations, please contact the Disability Support Services Office as soon as possible.

Learning Outcomes:

Content: You will demonstrate knowledge of the major texts and authors in environmental literature. This will include your ability to contextualize literature within the appropriate philosophical, political, and cultural history.

Communication (Writing): You will become a more confident writer by sharpening your critical analysis skills in both formal and informal writing assignments.

Communication (Speaking): You will practice speaking and listening in whole- and small-group discussions, you will also have the opportunity to give a class presentation.

Critical Thinking: Frequent reading and writing assignments will provide you with the opportunity to develop skills in analyzing primary texts. By participating in class discussion of literary works, you will learn that the process of critical reading is a social activity that involves exchanging ideas, listening to others, taking responsibility for your views, and keeping an open mind about alternative approaches.

Computer and Information Literacy: You will demonstrate your ability to use computing resources as you write your course papers. You will also practice using computer and hard copy reference tools in the Egan Library for your presentations and papers.

Professional Behavior: You will learn the importance of class attendance, preparation, and participation for enhancing and ensuring college success. This includes turning work in on time and evaluating the level of polish required by different kinds of assignments.

Other Considerations

This course emphasizes writing and speaking skills. To make sure your essays and presentations are sufficiently polished, you may want to work with tutors in the Learning Center. Information is available at <http://www.uas.alaska.edu/TLC/learning-center/wc.html>

Tentative Schedule

Week 1

1/11 Introductions

1/13 Early American Natural History: William Bartram, Alexander Wilson, and John J Audubon (handout)

Week 2

1/18 Alaska from Page-to-Stage: Lynn Schooler's The Blue Bear (p. 1-87)

1/20 The Blue Bear cont. (p. 88-159); attend Pay-As-You-Can performance at Perseverance Theatre, 7:30pm.

Week 3

1/25 American Romanticism: Henry David Thoreau's Walden ("Economy"); **short response paper for Blue Bear performance due.**

1/27 Walden cont. ("Where I lived..." through "Visitors")

Week 4

2/1 Walden cont. ("The Bean-Field through "House-Warming")

2/3 finish Walden ("Former Inhabitants" through "Conclusion")

Week 5

2/8 Romanticism on the Last Frontier: John Muir's Travels in Alaska (Ch. 1, 2, 4, and 10)—outing preparations.

2/10 NO CLASS—read Muir's Travels continued (Ch. 15, 17, and 19)

OUTING to Cowee Meadow cabin: depart FRIDAY 2/11 (9:00am), returning 2/12 at noon.

Week 6

2/15 New England Women: Susan Fenimore Cooper, Celia Thaxter, and Mabel Osgood Wright--and Isabella Bird (handout)

2/17 Murder to Dissect? Sarah Orne Jewitt's "A White Heron" (available online at: <http://www.public.coe.edu/~theller/soj/awh/heron.htm>) and George Bird Grinnell (handout)

Week 7

2/22 Enter Ecology: Aldo Leopold's A Sand County Almanac (Foreword through "November")

2/24 Leopold cont. ("Marshland Elegy," "On a Monument to the Pigeon," "Flambeau," "Thinking like a Mountain," "Conservation Eesthetic," "Wilderness," and "The Land Ethic")

Week 8

3/1 Eco-poetics I: Emily Dickinson and Elizabeth Bishop (handout)

3/3 MIDTERM

SPRING BREAK

Week 9

3/15 The Big Woods of the South: William Faulkner's Go Down, Moses ("The Old People," sections 1-2 of "The Bear")

3/17 Faulkner cont. (sections 3 and 5 of "The Bear" and "Delta Autumn")

Week 10

3/22 Walden for the Southwest? Edward Abbey's Desert Solitaire ("Author's Introduction" through "Cliffrose and Bayonets")

3/24 Desert Solitaire cont. ("Polemic: Industrial Tourism..." and "Down the River")

Week 11

3/29 The Rhetoric of Toxicity: Rachel Carson's Silent Spring

3/31 Silent Spring cont.

Week 12

4/5 Leslie Marmon Silko's Ceremony

4/7 Ceremony cont.

Week 13

4/12 Ceremony cont.

4/14 finish Ceremony

Week 14

4/19 Women and Nature: Maxine Hong Kingston, Alice Walker, Evelyn White, and Terry Tempest Williams (handout).

4/21 Eco-poetics II: Haiku (handout)

Final Exam Tuesday April 26, 3:45-5:45