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CURRICULUM PROPOSAL COVER SHEET
University-Wide Undergraduate Curriculum Committee

I. CONTACT

Contact Person Jim Cahalan Phone X2262
Department English Email: Jim_Cahalan or JCAHALAN

II. PROPOSAL TYPE (Check All Appropriate Lines)

COURSE Major Amer Authors
Suggested 20 character title

New Course* _____
Course Number and Full Title

Course Revision _____
Course Number and Full Title

Liberal Studies Approval + _____
for new or existing course Course Number and Full Title

Course Deletion _____
Course Number and Full Title

Number and/or Title Change EN 343 Major American Authors
Old Number and/or Full Old Title

EN 436 Major American Authors
New Number and/or Full New Title

Course or Catalog Description Change _____
Course Number and Full Title

PROGRAM: Major Minor Track

New Program* _____
Program Name

Program Revision* _____
Program Name

Program Deletion* _____
Program Name

Title Change _____
Old Program Name

New Program Name

III. Approvals (signatures and date)

Virginia Ferdue Nov 6 1996
Department Curriculum Committee

D. S. Plure 5/10/96
Department Chair

[Signature] 10/30/96
College Curriculum Committee

[Signature] 10/30/96
College Dean

[Signature] 11/1/96
+ Director of Liberal Studies (where applicable)

[Signature] 11/1/96
*Provost (where applicable)

Course Revision of
EN 436 Major American Authors

Part II. Description of the Curriculum Change

1. New syllabus of record--attached next.
2. The revisions here are twofold:
 - a. EN 213 has been added as an additional prerequisite.
 - b. The content and bibliography of the course syllabus have been updated.
 - c. Number and title have been changed from EN 343 Major American Author.
 - d. EN 101 and 210 (now 122) are no longer listed as prerequisites.
3. Rationale: Students in this course need all four of our EN 210-213 surveys for good preparation. EN 101 and EN 210 (now 122) are no longer listed redundantly as prerequisites, since they are already prerequisites for our new EN 210, 211, 212, and 213. We have also taken the opportunity to update the content and bibliography for this course in light of recent relevant research in the field.
4. Old syllabus of record--attached after the new syllabus of record.
5. This course revision is not part of Liberal Studies nor does it affect those requirements, so no LS approval form or checklist is included.

Part III. No other departments are affected by this course revision, so no letters of support are attached.

Course Syllabus

I. CATALOG DESCRIPTION

EN 436 Major American Authors

3 credits
3 lecture hours
0 lab hours
(3c-0l-3sh)

Prerequisites: EN 202, 210, 211, 212, and 213

Studies in the literary output of a major American author or authors against the background of the social and literary milieus in which the works were created. Specific subject or subjects to be announced by the instructor.

II. COURSE OBJECTIVES

Upon emerging from the course, students will demonstrate:

1. a strong sense of the Zeitgeist of these writers' periods, from immersion in major American writers.
2. an appreciation not only of the aesthetics of the writers and works studied, but also of the social contexts within which they operated and to which they reacted.
3. a clear understanding of the cultural and political contexts of the United States during these writers' periods.
4. an increased ability to examine the literature from different perspectives--taking into consideration, for example, gender issues.

III. SAMPLE COURSE OUTLINE: MELVILLE AND LONDON

- | | |
|--|----|
| A. Introduction: Introduction to course. Overview of works and careers of Melville and London | 4% |
| B. Melville, "Bartleby, the Scrivener" and "The Paradise of Bachelors and the Tartarus of Maids"; London, "The Apostate," "A Piece of Steak," and "What Life Means to Me." Slide show on London's life and career. | 8% |
| C. London, "How I Became a Socialist" and introduction/study guide to Melville, <u>Typee</u> | 8% |
| D. Melville, <u>Typee</u> | 8% |
| E. London, <u>The Call of the Wild</u> | 8% |

F.	Melville, <u>Moby Dick</u>	16%
G.	London, <u>The Sea-Wolf</u>	8%
H.	Melville, <u>Pierre</u>	8%
I.	London, <u>Martin Eden</u>	8%
J.	London, <u>The Star Rover</u>	8%
K.	Melville, <u>Billy Budd</u>	8%
L.	Melville, "The Piazza" and "The Bell-Tower"	8%

IV. COURSE REQUIREMENTS

Students will demonstrate mastery of course objectives through successful completion of the following course requirements:

Completion of assigned readings in textbooks.

Participation in class discussion and activities.

Midterm and final examinations, both a combination of factual identifications and essays.

A shorter (5-8 page), original critical essay, due at midterm, on one of the texts read in the course.

A longer (9-15 page) research paper, due at the end of the course, on a topic to be negotiated with the instructor.

V. EVALUATION METHODS

The final grade for the course will be determined as follows:

10% class participation (10 maximum points)

20% midterm examination (20 maximum points)

20% shorter critical essay due around midterm (20 maximum points)

20% final examination (20 maximum points)

30% longer critical research paper due at semester's end (30 maximum points)

Grading scale:

- A 92-100 total points
- B 83-91 total points
- C 74-82 total points
- D 65-73 total points
- F 0-64 total points

VI. REQUIRED TEXTBOOKS

- London, Jack. Martin Eden. 1909. New York: Bantam, 1986.
- . The Portable Jack London. Ed Earle Labor. New York: Viking, 1986.
- . The Sea Wolf. 1904. New York: Bantam, 1984.
- . The Star Rover. 1915. Ashland, OR: Valley Sun, 1983.
- Melville, Herman. Billy Budd and other Tales. 1924. New York: Sig Classics, 1961.
- . Moby Dick. 1851. Ed. Robert A. Lee. Boston: Everyman's Classic, 1993.
- . Pierre. 1852. Ed. Harrison Hayford et al. Evanston, IL: Northwestern UP, 1972.
- . Typee. 1846. Boston: Everyman's Classic, 1993.VII.

VII. SPECIAL RESOURCE REQUIREMENTS

Only the listed texts and materials for writing/note taking are required. No special resources will be needed.

VIII. BIBLIOGRAPHY

- Bellis, Peter J. No Mysteries out of Ourselves: Identity and Textuality Form in the Novels of Herman Melville. Philadelphia: U of Pennsylvania P, 1990.
- Bryant, John. Melville and Repose: The Rhetoric of Humor in the American Renaissance. New York: Oxford UP, 1993.
- Bredahl, Axel Carl. Melville's Angles of Vision. Gainesville: U of Florida P, 1972.
- Dimeck, Wai-Chee. Empire for Liberty: Melville and the Poetics of Individualism. Princeton, NJ: Princeton UP, 1989.
- Edinger, Edward F. Melville's Moby-Dick: A Jungian Commentary: An American Nekyia. NY: New Directions, 1978.

- Elliott, Emory, ed. The Columbia History of the American Novel. New York: Columbia UP, 1991.
- Etulain, Richard V. Jack London on the Road: The Tramp Diary and other Hobo Writings. Logen: Utah State UP, 1979.
- Gale, Robert L. Plots and Characters in the Fiction and Narrative Poetry of Herman Melville. Hamden, CT: Archon, 1969.
- Greensberg, Bruce L. Some Other World to Find: Quest and Negation in the Works of Herman Melville. Urbana: U of Illinois P, 1989.
- Grejda, Edward S. The Common Continent of Man; Racial Equality in the Writings of Herman Melville. Port Washington, NY: Kennikut, 1974.
- Howard, Leon. Herman Melville. Minneapolis: U of Minnesota P, 1961.
- Johnston, Carolyn. Jack London—An American Radical? Westport, CT: Greenwood P, 1984.
- Labor, Earle. Jack London. New York: Twayne, 1974.
- London, Charmain. The Book of Jack London. 2 vols. New York: Century, 1921.
- London, Joan. Jack London and his Times. Seattle: U of Washington P, 1939.
- Martin, Robert K. Hero, Captain, and Stranger: Male Friendship, Social Critique, and the Literary Form in the Sea Novels of Herman Melville. Chapel Hill: U of North Carolina P, 1986.
- Ownbey, Ray Wilson, ed. Jack London: Essays in Criticism. Santa Barbara, CA: Peregrine Smith, 1978.
- Person, Leland S. Aesthetic Headaches: Women and a Masculine Poetics in Poe, Melville, and Hawthorne. Athens: U of Georgia P, 1988.
- Pops, Martin Leonard. The Melville Archetype. Kent, OH: Kent State UP, 1970.
- Samson, John. White Lies: Melville's Narratives of Facts. Ithaca, NY: Cornell UP, 1989.
- Sealts, Merton M. Melville's Reading. Columbia, SC: U of South Carolina P, 1988.

- Sealye, John D. Melville: The Ironic Diagram. Evanston:
Northwestern UP, 1970.
- Sedgwick, William Ellery. Herman Melville: The Tragedy of
the Mind. New York: Russell, 1962.
- Sinclair, Andrew. Jack: A Biography of Jack London. New
York: Harper, 1977.
- Walcott, Charles Child. American Literary Naturalism: A
Divided Stream. Minneapolis: U of Minnesota P. 1956.
- Walker, Franklin. Jack London and the Klondikes: the
Genesis of an American Writer. San Mairo, CA:
Huntington, 1966.
- Watson, Charles N. The Novels of Jack London: A
Reappraisal. Madison, WI: U of Wisconsin P, 1983.

EN 343

Major American Writers: Herman Melville and Jack London

Dr. Susan I. Gatti

SYLLABUS

JANUARY

- 17 Introduction to course. Brief overview of works and careers of both writers. Introduction to life and works of Herman Melville. Discussion of nineteenth-century America. Assign Typee (due 1/31).
- 19 Herman Melville (HM): "Bartleby, the Scrivener," 103; *The Paradise of Bachelors and The Tartarus of Maids* (see handout--not in the text.)
- 24 Jack London (JL): Read Earle Labor's Introduction to the text, xi; "The Apostate," 118; "A Piece of Steak," 232; "What Life Means to Me," 475. Slide Show on London's life and career.
- 26 Brief Paper #1 due: Excerpt from The People of the Abyss, 442; and "South of the Slot" (see handout). "How I Became a Socialist," 458.
- 31 HM: Typee. Study guide accompanies.

FEBRUARY

- 2 HM: Typee. Preview of London's representation of "far countries" with emphasis on encounters between native and white cultures. (NOTE: London's The Call of the Wild, 347, will be due in its entirety 2/14. Melville's Pierre will be due for discussion 2/21. Study guide accompanies this text.)
- 7 Brief Paper #2 due. JL: "The Law of Life," 26; "Nam-Bok, the Unveracious," 42; "Koolau the Leper," 164; "Mauki," 187.
- 9 "To Build A Fire" (1902 version), 56; "To Build a Fire," (1908) version, 135; "The Night Born," 263.
- 14 Brief Paper #3 due. JL: The Call of the Wild.
- 16 HM: Moby Dick: See accompanying study guide for exact chapter divisions. [Some chapters will be optional--see handout.]
- 21 Brief Paper # 4. HM: Moby Dick.

23 HM: Moby Dick

28 HM: Moby Dick

MARCH

2 Exam #1. Covers everything up to 2/28. Details to be announced in class.

SPRING BREAK

14 JL: The Sea-Wolf. (See accompanying study guide)

16 JL: The Sea-Wolf. Brief paper #5 due.

21 Paper #1 due. HM: "The Piazza," "The Encantadas, or Enchanted Islands," 232.

23 HM: Pierre. Pay close attention to Melville's dedication to Mt. Greylock. Note the style of language in the dedication. * See study guide for exact assignments. Pay attention to your response as a reader, especially in the initial chapters.

28 Brief Paper #6. HM: Pierre.

30 HM: Pierre. (Note: Begin The Star Rover.)

APRIL

4 JL: Martin Eden.

6 JL: Martin Eden.

11 Brief Paper #7 JL: Martin Eden. Conclude.

13 JL: "Told in the Drooling Ward," 282; "The Red One," 314; "The Water Baby," 336.
Discuss London's turn toward Jungianism at the end of his life.

18 JL: The Star Rover.

20 Brief Paper #8 due. JL: The Star Rover. Conclude.

25 HM: Billy Budd, Sailor, 287. (Short novel.)

27 Long Paper #2 due: HM: "The Piazza," 47; "The Bell-Tower," 139. Civil War Poems--handout. Discuss final. Conclude course. Collapse from exhaustion.

May 2--Reading Day

Final Exam: Date: _____ Time: _____ Place: _____

EN 343
Major American Writers

Dr. Susan I. Gatti

COURSE DESCRIPTION

In some ways, this course's title is somewhat misleading. True, we will be reading deeply into the works of two writers who ARE American. But both seemed to be running away from the America they lived in. True, both are writers. But "major?" One of the two dead white males is now considered "mega-major," although he was consigned to a black hole of disrepute for about forty years after his death. The other is one of the most easily recognized American writers and by far the best-selling American writer world wide--but he is not considered "major." What a strange pair Herman Melville and Jack London will make for us as readers and students of American literature!

What do those two names conjure up? We will probably talk about this the first day. I am certain that images of ships, whales and sled dogs will come to mind. But that is one reason I would like to pair these unlikely figures. While these are legitimate associations, they are limiting. There is much more to both Melville and London than many suspect as well as many misconceptions about them.

First, for those fearing that women's issues and interests will be excluded--read on. Both Melville and London believed that women should be as free as men. For those fearing long, bleak rides on ships--read on. Be prepared to see more than mere travelogues or sailing yarns. Both writers plumbed the good and evil within the human psyche. What better setting is there than the inescapable "ship of fools" to provide a tight arena for close introspection? If you don't quite catch my drift, it's this: here are two writers who have had profound impact on readers. Both used writing as a way of making sense of the cultures they inhabited. Such issues as slavery--of all kinds--labor, feminism, environmentalism, sexuality, politics, literary professionalism, psychology, mysticism, social justice and religion sparked Melville and London to respond through writing. While their lives overlapped only briefly--London died young in 1916--both writers reacted strongly to what they observed in society. Discovering that running away to faraway places doesn't really solve anything, both turned to professional writing not only as a way of earning a living but also as a means of attacking the status quo of an increasingly industrialized nation.

Materials: Required texts--

Herman Melville: TYPEE
MOBY DICK (Norton Edition)
PIERRE
BILLY BUDD AND OTHER TALES

PIERRE
BILLY BUDD AND OTHER TALES

Jack London: THE SEA-WOLF
THE PORTABLE JACK LONDON--Earle Labor, ed.
MARTIN EDEN
THE STAR ROVER

Recommended Materials:

A sturdy pocket folder
Data disk
Supply of paper
Notebook

Course Requirements:

- There will be eight short writing assignments--usually due on Tuesday--that are designed to stimulate your thinking about works you have just read. They may also provide the possible basis for a longer paper. These short papers will consist of roughly 500 words (1-1 1/2 pp. typed). I will typically provide a set of questions to choose from. Some will contain multiple parts. These papers will be evaluated on a numerical scale, with 10 being the maximum number of points. While typed papers are preferred, legibly handwritten submissions are acceptable.
- There will be two longer papers (3-5 pp. typed). The second paper will relate to a reading by either of the writers that is not on the reading list. There will be a handout of possible writing assignments. I would prefer that these papers be based on your own interpretations. If you consult outside sources, be scrupulous in indicating borrowed opinions, interpretations or quotations. Consult an MLA style manual if you need help or see me. Don't hesitate to schedule a conference while your writing is in progress.
- There will be a mid-term (thereabouts) exam which consists of brief objective questions and an essay section. There will also be a final, which will cover all assignments after the mid-term as well as one question dealing with assignments over the entire course.
- Participation is also part of your grade (10%). I will grade the quality of your contributions.
- There may be unannounced quizzes on assigned reading.
- There is no extra credit in this course.