**Living American Authors**

 “The Great Writers are not all Dead”

 English 2329.008 / University of Texas at Arlington / Fall 2013

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7-8:30 pm MW Dr. Wayne Gay

Science Hall 333 Office: Preston Hall 210

Instructor Contact:

 kapustinfan@yahoo.com Office Hours: 3-4 MW OR wgay@uta.edu and by appointment

This course will examine the literature—including fiction, poetry, nonfiction, cinema, drama, and popular cultural artifacts such as commercials, songs, and television shows—of our own time. In contrast to literature surveys you may have taken in the past, this course will focus entirely on writers who are still alive.

 Leave behind all presumptions about what qualifies as “literature” worthy of study in a university classroom. In 2013, we can have little knowledge of which contemporary works will eventually be regarded as “masterpieces,” or even if the concept of “masterpiece” will persist. To that end, the instructor has chosen works with the idea of introducing students to contemporary literature which may be unfamiliar, and which is likely to produce interest, discussion, and possibly even controversy in the classroom. In some instances, a student may be familiar with a work to be discussed, but will hopefully look at that work in new ways—and thus sharpen his or her ability to examine all literature he experiences. The student is not expected to like any particular work, but she is expected to be able to form an opinion and to observe aspects beyond the obvious in any given work.

 To that end, we will examine literature ranging from highly esoteric works of prose and poetry to items aimed at a huge mass audience, including television episodes and popular song lyrics. During the semester, we will attempt to define the issues that writers in the United States deal with in our time, and how writers approach those issues.

REQUIRED TEXTS:

 Sondheim, Stephen, and James Lapine. *Into the Woods* (script). New York: Theater Communications Group, 1987. ISBN 0-930452-93-3

 Spiegelman, Art. *Maus* (2 vols.) New York: Pantheon, 1991.

 ISBN 0-394-54155-3 (Vol. I)

 0-394-55655-0 (Vol. II)

 Sapphire. *Push*. New York: Knopf, 1996. ISBN 978-0-679-76675-9

 Jimenez, Francisco. *The Circuit: Stories from the Life of a Migrant Child.* New York:

 Houghton Mifflin, 1997. ISBN 978-0-8263-1797-1

 Ellison, Harlan. *The City on the Edge of Forever : The Original Teleplay that became the Classic* Star Trek *Episode***.** Clarkson, Ga.: White Wolf, 1996.

 ISBN: 1565049640

 Electronic versions of the above texts are acceptable.

 In addition, you will be required to download a substantial amount of material from Blackboard. At some point early in the semester, you will be expected to demonstrate that you own the required texts or have ready electronic access to all of the required texts.

Students are urged to obtain a loose-leaf binder for storage of down-loaded texts and notes.

COURSEWORK:

During the course of the semester, students are expected to:

1. Submit nine short 300-word responses to reading assignments.
2. Participate frequently in classroom discussion
3. Complete two in-class open-book written exams, each consisting of a total of 750 words.

ATTENDANCE:

Because this is a discussion course, regular attendance is expected and level of attendance and participation will be factored into your final grade (see below).

 Illness is not an excused absence; the leeway of four absences provides a generous allowance for times when you are contagious or can’t walk across the room because of a bad case of flu. Don’t expend your four absences foolishly early in the semester; save them for the possibility that you might need them in late in the semester.

 Students are advised to refrain from browsing or engaging in electronic communications by text or otherwise during class time; the instructor reserves the right to adjust grades or attendance record as a consequence of internet or telephone activity during class. Students are advised not to initiate or accept internet or telephone communications; acquaintances, including family members or friends, should be aware that you will not be available for telephone or internet communication during class time.

GRADING:

To earn an A in this course, students must submit all nine responses ON TIME, submit a satisfactory midterm exam and satisfactory final exam, and have no more than four absences. All responses and exams are graded pass-fail.

The final grade will be lowered on the basis of missed responses as follows: Students who turn in only 7 or 8 responses will receive a final grade of B or lower; students who submit only 6 responses will receive a grade of C or lower; students who submit 5 responses will receive a grade of D or lower, and students who submit 4 or fewer responses will receive a grade of F.

Your final grade will fall by one full letter for every four absences. For instance, a student who submits seven of the nine required responses and who has five absences will receive a grade of C.

A WORD ABOUT THE RESPONSES:

Due dates for each response are included in the course schedule below. Each response will be at least 300 words long, and will be submitted on Blackboard before 11:59 p.m. on the Saturday of the week in which it is due. The responses may relate to any portion of the reading assignment for the upcoming week. Good possibilities for response include:

1. Why I hate a particular assignment
2. Why I love a particular assignment
3. A brief evaluation of the assignment based on a standard technique of literary criticism, such as formalism, feminist theory, gender theory, queer theory, new historicism, “new” criticism, historical context, or any other of the techniques we will discuss early on in the course
4. A brief review in the style of a newspaper or magazine critique evaluating the value and quality of a specific segment of the assignment

 For the final response (No. 9), each student will submit the name and other relevant information as well as a 300-word response relating to a specific work of the student’s student’s own choosing. Possibilities include but are not limited to an advertisement on the internet, a movie, a play, song, a short story, a novel, or a billboard. For this assignment, international students or students whose parents are grandparents were born outside of the U.S. are encouraged to present an item from their country of origin or recent ancestry. Students born in the U.S. may consider the entire western hemisphere, including all of North and South America, as possible sources. Students who have a particular interest in a country outside of the western hemisphere may use that country as a source for material for this assignment.

 Also, for response no. 9, you may create a new original work of literature, OR a work of visual art or music that responds to one of the works of literature we have read during

 the semester. Should you wish to submit creative work for response no. 9, you must consult me by November 1 and have the project you have in mind approved.

 A WORD ABOUT PLAGIARISM AND RELATED OFFENSES

 Plagiarism is the willful presentation of the work of others as your own. Allowing a friend to write your responses for you is plagiarism. Taking material from the internet or another source verbatim is plagiarism.

 Blackboard detects plagiarism!

 To avoid plagiarism, place all verbatim material in quotation marks and credit the source.

 Because all of the writers we deal with are living, I will accept Wikipedia as a source for basic information, though be aware that Wikipedia is not, and should not be regarded as a reliable source for factual information in most classes.

 The university penalty for plagiarism will be enforced.

 SEMESTER SCHEDULE

 WEEK I (Introduction) / Class sessions of August 26 & 28:

 Before class on Wednesday, read “Critical Approaches to Literature,”

 Chopin’s “The Story of an Hour,” and Scott’s “Long Time Gone”

 (all posted on Blackboard)

 WEEK II (Introduction, continued) / Class session of September 4:

 Before class on Wednesday, read “Two Sample Responses” (Blackboard)

 Read: Two Sample Responses

 In class: continue discussing reading assignment

 WEEK III (Poetry, Part I) / Class Sessions of September 9 & 11:

 Before class:

 Read: “Reading Assignment for September 9” (posted on Blackboard).

 Write and submit: Response No. 1, concentrating on any segment or segments of “Reading Assignment for September 9,” due on Blackboard at 11:59 pm on September 7

 In class: Discussion of “Reading Assignment for September 9”

 WEEK IV (Cinema) / Class sessions of September 16 & 18:

 No new reading or written assignment this week (excellent opportunity to read and write ahead)

 In-class viewing: view *Gummo* and discuss, as time allows

 Also: Be prepared by September 16 to show evidence of access to all required texts, including downloads from Blackboard

 WEEK V (Poetry, Part II) / Class Sessions of September 23 & 25:

 Before class:

 Read: “Reading Assignment for September 23” (posted on Blackboard) Write and submit: Response No. 2: either a response to any aspect of the movie *Gummo* or a response to any segment or segments of “Reading Assignment for September 23, ” due on Blackboard at 11:59 pm on

 September 21

 In Class: continued discussion of *Gummo*; discussion of “Reading Assignment

 For September 23”

 WEEK VI (Short stories and essays, part I) / Class Sessions of Sep. 30 & Oct. 2

 Before class:

 Read: “Reading Assignment for September 30” (Blackboard)

 Write and submit: Response No. 3, responding to “Reading Assignment

 for September 30,” due on Blackboard at 11:59 pm on Sep. 28

 In Class: Discussion of “Reading Assignment for September 30”

 WEEK VII (Short stories and essays, part II) / Class sessions of Oct. 7 & 9

 Before class:

 Read: “Reading Assignment for October 7” (Blackboard)

 Write and submit: Response No. 4, responding to “Reading Assignment

 for October 7,” due on Blackboard at 11:59 pm on Oct. 5

 In class: Discussion of “Reading Assignment for October 7”

 WEEK VIII / Class Sessions of October 14 & 16

 Before class:

 Read: Ellison, *The City on the Edge of Forever*

Write and submit: Response No. 5, responding to *The City on the Edge of*

 *Forever*, due on Blackboard at 11:59 pm on October 12

 Monday: Discussion and Viewing of “The City on the Edge of Forever”

 Wednesday: Midterm Exam

 WEEK IX / Class Sessions of October 21 & 23

 Before Class:

 Read: Spiegelman, *Maus*

Write and submit: Response No. 6, responding to *Maus*, due on Blackboard at 11:59 pm on Oct. 19

 In Class: Discussion of *Maus*

 WEEK X / Class Sessions of October 28 & 30

 No new reading assignment or response this week

 In Class: View and Discuss *Into the Woods*

 WEEK XI /Class Sessions of November 4 & 6

 Before Class:

 Read: Jiménez, *The Circuit*

Write and Submit: Response No. 7, responding to *The Circuit*, due on Blackboard at 11:59 pm on Nov. 2

 In Class: Discussion of *The Circuit*

 WEEK XII / Class Sessions of November 11 & 13

 Before Class:

 Read: Sapphire, *Push*

Write and Submit: Response No. 8, responding *Push*

 In Class: Discussion of *Push*

 WEEK XIII / Class Sessions of November 18 & 20

 Before Class:

 Write and Submit: Response No. 9 (see above)

 In class: Discussion of submitted items

 WEEK XIV / Class Sessions of November 25 & 27

 Monday: Written Portion of Final Exam

 WEEK XV / Class Sessions of December 2 & 4

 No New Assignments; in-class discussion of submitted items

 FINALS WEEK

 Wednesday, December 11, 8:15-10:45 pm:

 Continued Discussion of submitted items

 **Official UTA Policies Drop Policy**: Students may drop or swap (adding and dropping a class concurrently) classes through self-service in MyMav from the beginning of the registration period through the late registration period. After the late registration period, students must see their academic advisor to drop a class or withdraw. Undeclared students must see an advisor in the University Advising Center. Drops can continue through a point two-thirds of the way through the term or session. It is the student's responsibility to officially withdraw if they do not plan to attend after registering. **Students will not be automatically dropped for non-attendance**. Repayment of certain types of financial aid administered through the University may be required as the result of dropping classes or withdrawing. Contact the Financial Aid Office for more information.

 **Americans with Disabilities Act:** The University of Texas at Arlington is on record as being committed to both the spirit and letter of all federal equal opportunity legislation, including the *Americans with Disabilities Act (ADA)*. All instructors at UT Arlington are required by law to provide "reasonable accommodations" to students with disabilities, so as not to discriminate on the basis of that disability. Any student requiring an accommodation for this course must provide the instructor with official documentation in the form of a letter certified by the staff in the Office for Students with Disabilities, University Hall 102. Only those students who have officially documented a need for an accommodation will have their request honored. Information regarding diagnostic criteria and policies for obtaining disability-based academic accommodations can be found at www.uta.edu/disability or by calling the Office for Students with Disabilities at (817) 272-3364.

 **Academic Integrity:** It is the philosophy of The University of Texas at Arlington that academic dishonesty is a completely unacceptable mode of conduct and will not be tolerated in any form. All persons involved in academic dishonesty will be disciplined in accordance with University regulations and procedures. Discipline may include suspension or expulsion from the University. According to the UT System Regents’ Rule 50101, §2.2, "Scholastic dishonesty includes but is not limited to cheating, plagiarism, collusion, the submission for credit of any work or materials that are attributable in whole or in part to another person, taking an examination for another person, any act designed to give unfair advantage to a student or the attempt to commit such acts."

 **Student Support Services Available**: The University of Texas at Arlington provides a variety of resources and programs designed to help students develop academic skills, deal with personal situations, and better understand concepts and information related to their courses. These resources include tutoring, major-based learning centers, developmental education, advising and mentoring, personal counseling, and federally funded programs. For individualized referrals to resources for any reason, students may contact the Maverick Resource Hotline at 817-272-6107 or visit www.uta.edu/resources for more information.

 **Electronic Communication Policy:** The University of Texas at Arlington has adopted the University “MavMail” address as the sole official means of communication with students. MavMail is used to remind students of important deadlines, advertise events and activities, and permit the University to conduct official transactions exclusively by electronic means. For example, important information concerning registration, financial aid, payment of bills, and graduation are now sent to students through the MavMail system. All students are assigned a MavMail account. ***Students are responsible for checking their MavMail regularly.*** Information about activating and using MavMailis available at http://www.uta.edu/oit/email/. There is no additional charge to students.