Engl 2329.011: American Lit Dr. Luanne Frank (lfrank@uta.edu)

Fall 2014, 424 Life Science English Dept (203 Carlisle: 817-272-2692)

 Office Hrs (in classrm & 522 Carlisle) TTh 5-6pm-or appt.

 **Thumbnail Course Description**

English 2329.011 is a course of selected readings in American Literature that give a rich though necessarily limited idea of the range and depth this literature has achieved in its brief existence—limited, that is, when compared with the range and depth of the Classical, Medieval, Renaissance, and more modern, mostly European literatures that American literature extends, not to mention when compared with other, equally rich literatures and literary styles of a wider world.

 This course features examples of four literary genres recognized as basic in the Western tradition: epic (which includes the novel and the short story, i.e., narrative fiction), drama, poetry, and essay--the essay being more frequently represented in our text than in those surveying older literatures, and being often heavily political and philosophical. One might best call this course a selection from among what Americanists recognize as especially indicative examples of aspects of an American literary tradition. The course eschews, as it necessarily must due to time constraints, much that would be indispensable to an exhaustive acquaintance with the literature of that North America that would become the United States. The student may thus wonder at the absence, from the schedule of readings, of certain exceptionally familiar great names from this tradition and at the inclusion of possibly lesser-known ones. Some outstanding examples of texts from the earliest history of American literature as well as from its very latest decades, also absent from the schedule of readings, are, however, immediately available in the text chosen for the course, which is exceptional in its range of selections and in its gathering much of importance concerning the authors featured if not always examples of their best-known works, parts of some of which will be made available as supplements.

Students will be asked to read the scheduled selections closely, attempting to understand, from an ostensibly objective point of view, what it is, or seems to be, that these selections are saying or trying to say—what point or points they are arguing. But the course’s emphasis on understanding is more importantly an emphasis on the individual student’s relating to a given assigned text first of all out of the student’s own subjectivity (as this is determined by her or his “situation”--genetic, ethnic, social, institutional, geographic, spiritual, physical, etc.), this subjectivity being in any case the inevitable basis of all understandings.

 Students will be asked, first of all, to identify and explain what given selections mean to them and how and why—how they carry them forward, retard their progress, fill them with uncertainty and confusion, enlighten them, and, in short, enlarge or alter who they, the students, “are” by enlarging or specifying the nature and extent of their literary and other horizons. Students will, in short, read, and recognize that they are reading, across the quasi- “code” of themselves.

 The course will also, however, acquaint them with three other examples of “codes”—theories or methodologies that critics of literature have typically found helpful in furthering literary and specifically humanistic understandings, and will ask students to generate interpretations of literary works in the form of four formal, written, one-page papers using the terms and insights these theories provide.

 Course “outcomes” will be the student’s a) satisfactory understanding of the multiple personal and cultural generators of literary interpretations as well as b) awareness of the characteristics of and distinctions between literary genres.

 Course requirements: 15-minute handwritten student commentaries on their relation to assigned texts; four one-page papers; and a midterm and a final examination.

Required texts:

 *Norton Anthology of American Literature*, shorter eighth edition, ed. Nina Baym (New York: Norton, 1013).

Philip Roth, *Portnoy’s Complaint* (New York: Random House, 1967).

PDF examples of selected theoretical approaches:

 Impressionism: Walter Pater: Preface, Conclusion, Botticelli essay from *The Renaissance.*

History of Ideas: A. O. Lovejoy, *Great Chain of Being*, pages from Preface, & Chs. I & II.

Freudian theory: Pages from Ch. VII of *The Interpretation of Dreams.*

Archetypal (Jungian) theory: Ch. 1 from Erich Neumann, *The Great* Mother.

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1-page reading sched: Engl 2329.011.Fall ‘14. 3:30 TR, LS 424. Instructor: Dr. L Frank.

August 21 Introduction

August 26 Pater. *The Renaissance*. PDF “Preface,” “Sandro Botticelli,” “Conclusion.”

August 28 Emerson. “Self-Reliance,” 549-66.

September 2 Emerson. “Self-Reliance” cont’d.

September 4 Thoreau. *Walden*, “Economy,” 858-863; “Where I lived…,” 909; “Solitude,” 910-16.

September 9 Paper # 1

September 11 Lovejoy, *Great Chain*, PDF “Preface,” viii-ix; Ch. I, 3-7; Ch. II, 24-31,

September 16 Whitman. “Preface” to *Leaves of Grass,* 1009-1012; “Song of Myself,” 1024-1027./ Dickinson. Five poems.

September 18 Melville. *Moby Dick*, Chs. 1, 133, 134, 135. http://www.gutenberg.org/files/2701/2701-h/2701-h.htm#link2HCH0001

September 23 James. *Daisy Miller*, 1511-23 (29).

September 25 Gilman. “The Yellow Wallpaper,” 1669-81.

 (Sept 27: last day of late registration)

September 30 Freud. *Interpretation of Dreams*, tr. James Strachey. PDF Ch.VII, 513-50.

October 2 Freud. *Interp*….cont’d.

October 7 Paper # 2

October 9 Dreiser. *Sister Carrie*, Chs. I & III, 1752-65. Mid-term written at home.

October 14 Frost. Five poems. /Wm Carlos Williams. Three poems.

October 16 Eliot. “…Prufrock,” 2006-09; “*The Waste Land,* 2009-14.

October 21 Hurston, “How it Feels to be Colored me,” 2124-27./ Cummings. “Buffalo Bill’s,” 2138; “somewhere… never travelled…,” 2140; “anyone lived… town,” 2141.

October 23 Jung (Neumann) *The Great Mother*, PDF 1-17.

October 28 Paper # 3

October 30 Faulkner. “A Rose for Emily,” 2182-88.

November 4 Tennessee Williams *A Streetcar Named Desire*, 2300-2361.

November 6 Williams. *Streetcar*, cont’d.

November 11 Hemingway. “The Snows of Kilimanjaro,” 2205-2221.

November 13 Ellison. *Invisible Man*, Ch. 1, 2395-2405./ Hughes. Three poems, 2222-2229.

November 18 Bellow. *Adventures of Augie March,* Ch. 1, 2407-16.

November 20 Roth. *Portnoy’s Complaint*.

November 25 Roth. *Portnoy,* cont’d. December 2 Paper # 4

November 27 Thanksgiving December 4 Final exam written in class.

 **COURSE PROCEDURES**

We follow **Five chief procedures** in this course, procedures having to do with assignments in two types of texts, literary and theoretical (though here the boundary between the two ranges from fluid to non-existent). Two additional and optional procedures are available for massive extra credit: one (# 6) to refine one’s integration with English (the language) by becoming consciously aware of, understanding, and practicing its conventions; the other (# 7), practice with # 6 by recognizing, marking, and correcting unconventional form and usages in others’ papers.

 For procedures # 1 through # 5, students do the following:

 1) Read and study a given assignment at home.

 2) Write for fifteen minutes on the assignment, indicating the relation—and it may be positive or negative--you have established with the text by noting three separate and specific items from different parts of the text that you find there and that do, or might, or don’t speak to you, address you, link you (or fail to link you) with it (the text), and noting the nature of the link (sympathy, awakened memory, inspiration, enlarged understanding, promptings to think, startling insight, or other). These items could be points made, memorable phrases (why, how memorable?), points of view, assumptions (acceptable or unacceptable) expressed or implied, stylistic characteristics.

 3) Read and discuss this assignment in class.

 4) Write a one-page paper **a)** summarizing the contents of the theoretical text assigned, and **b)** using these contents to elucidate an assigned literary text with respect to those of its characteristics that show up when one reads it via the assigned theory. There will be four such papers.

 5) Present this paper aloud to the class.

For procedures # 6 and # 7:

 6) Revise the elements marked for revision in returned papers according to instructions below, and turn in these revisions.

 7) Read selected papers of other class members and mark them for improvement.

 **Additional information regarding the seven procedures:**

1) Reading a given assignment at home.

 a) The date appearing beside the name of an author or work (or its abbreviation) on the tentative schedule (a schedule of anticipated assignments) is the date by which this reading is due to have been completed).

 b) The importance of this initial reading (#1) cannot be overestimated. It is the indispensable basis for (#2) the 15-minute, written integration (or absence of integration) of one’s own being with the text and for (#3) the in-class reading and possible discussion. Roughly estimated, three times as much of the text-covered-in-class becomes apprehendable during class if read ahead of time as if not, and is approximately 40% more retainable (because of the immediate review). We’re after as **intimate** anassociation (i.e., not merely a nodding acquaintance) with the texts selected as is possible in the short time at our disposal. (This is one reason that many assignments remain relatively short.) Take advantage of this first reading to build this association.

 The 15-minute writing of a given text into your own particular existence via aspects of the text you note may contribute to this first reading.

 2) Reading and discussion of assignment in class.

 a) This reading, too, is important, as is students’ being present for it. This has, among other things, to do with the fact that what is produced in the way of interpretation(s) during class is often heavily class- and moment- dependent--a function of conditions obtaining in the class at any given time (whom the class is made up of, *how* there they *are*, what they are thinking, and what they say or suppress). At this reading, an exchange and/or development of ideas sometimes takes place that resembles a dialectic. Thus, although a set of intentions (having to do with meanings to be uncovered) determines a set of goals for every class meeting, the actual intellectual destinations arrived at during the class period by the student will inevitably differ from those *anticipated* by the goals precisely *because* of the student’s individuality and/or the dialectical nature of what may take place in class, if only in the mind of the individual student. One important aim of the class meeting: that the student *produce* unforeseen meanings for the text, and amplify, discard, or confirm previously apprehended meanings. Thus, while some of the “content” of a class meeting is unmistakably available both ahead of time (from reading the text) and after the fact (from someone else’s notes), much is not. What may be of greatest value (as, for example, what takes place generatively in the minds of those present during the class meeting) may not be available ahead of time. In short, absences discouraged.

 Said slightly otherwise: although much of Procedure #2 takes place in what appears to be a lecture format, making the course at times seem a sort of information-delivery and -retrieval system, much of what in fact gets produced (by instructor and students) is in fact not (or, ideally speaking, will not be) what is conventionally understood as “information” (a somewhat pejorative term in such a class as this). What comes into being in class will not be altogether predictable, and thus not available, either ahead-of-time *or* after-the-fact. (Much of what takes place of course does so in the minds of the individual participants, where, because of the size of the class and the class’s limited available time, it inevitably remains. But it is not lost to the given student. It cannot, however, be recuperated by another. (That is, another’s notes are an indifferent substitute for one’s own apprehensions.) In short, students absent from a Procedure #2 class meeting are **more** absent than they would be were this a course of the information-retrieval type, whose contents, by design, essentially follow a replicable textbook format, for which, as a substitute for a class meeting, another’s notes are useful indeed.

 3) Writing a paper summarizing assigned theoretical material and, via it (in its terms and using its assumptions), elucidating a literary text.

 This paper exhibits a number of characteristics:

 a) It is **one page** in length. One page means one page, with print on one side. Page size: eight-and-one-half by eleven-inches. Line spacing: double. The one-page format allows space enough for thought development and condensation enough to enable everyone in class to present her/his paper aloud in its entirety.

 b) It uses all but one vertical and one horizontal line of the page-space available exclusively for its text. That is**, no title** is, and **no margins** at all are necessary or desired. Line numbers (inserted by computer or by hand) form the vertical line noted--this down the left-hand edge of the page (**please be sure to include line numbers on your papers)**. The horizontal line runs across the top of the paper. It contains your last and first names (at left), course number, identification of the assignment--i.e., 4356: Paper #2, Kant-- and the date (at right). Please observe these conventions. Example of top line:

 Atlas, John Engl 2329.011 Paper # 1 Pater/Emerson September 9, 2014

c) Font: Times New Roman

d) Font size: 12-point

 e) Contents: Two types of material, presented in this order:

 1) Material summarizing--as fully and in as much detail as possible--the contents of the theoretical assignment-in-question (this to take up at least and no more than three-fourths of the page) and

 2) “Application” of the assigned theory / methodology to a literary text (this to take up at least and no more than one-third to one-fourth of the page). This may seem to shortchange the application, but, already familiar with the literary text in question, you will already have been “applying” the theory to it as you read to understand the theory. That is, once the theory is solidly understood, the application will have been largely self-generating. What remains, and what matters next (and what may be most challenging) is getting 1) the content of the theory and 2) the reading via it adequately laid out.

Nailing the given theory is the first aim of these papers. Second is the understanding generated/achieved/arrivable-at on the basis of the theory.

 **Due Dates of Papers**

Due date: A paper is due on its due date. A paper available for presentation aloud, **and by its author**, to the class on its due date fulfills the paper requirement. The present class will be split in two, one half reading aloud papers #1 and #3, the other half reading papers # 2 and # 4.

Assignments for whatever reason unfulfilled can be (and can only be) made up by **both** 1) Turning in the assigned paper at the class meeting immediately after its due date *and* 2) By doing additional reading (a book related to the course content [check with me for suggestions or for the suitability of your choice of book), and turning in a 1-page, **single**--spaced paper summarizing and commenting on this additional reading within two weeks of the due date of the paper in question.

 A student in class but unable (because of voicelessness) to read her/his paper aloud may designate another class member or the instructor to do this reading.

 **Item revisions**

 Specific, single-item by single-item revisions may be turned **in for massive extra credit** at the class meeting immediately following receipt of a marked paper. Instructions for revisions:

 a) Triple- or quadruple-space the paper.

 b) Mark all items due for revision with brightly-colored marker

 c) Determine the category or type of infelicity it is that calls for revision: spelling; punctuation (what type of punctuation unconventionality); grammar (what type of ungrammaticality: dangling participle; absence of verb; subject-verb non-correspondence); style (as in a break in style); usage (name your authority for the usage “necessary” and anything you picked up while zeroing in on what’s preferred, i.e., what’s “correct”); form (as in need for transitions and need for re-ordering sentences for continuity); and other unconventionalities (whatever possibilities, including those of content, seem to fall outside the previous categories).

d) Name this category or type immediately above the colored item.

e) Write the correction immediately above the identification of the type of unconventionality.

 Make a list of the types of textual unconventionality requiring modification, i.e., spelling, punctuation, dangling participle, “its/it’s” unconventionality, punctuation in relation to quotation marks, “that/which” conventions (dependent on restrictiveness, non-restrictiveness of clause). Check, with each further paper, to be sure you’ve not invited in the same sort of unconventionality a second time. Turn in your list (the original list with whatever additions you make to it) each time you turn in a paper.

 Habit, rather than thought, produces “unconventionalities” and habits are hard to break. My gift to you will be providing you with the opportunity to break them. A repeatedly-marked, repeatedly-appearing unconventionality may bring a paper back to you without having been marked or graded, so that you can search out the problem in question. Commas inside quotation marks are the first, and may be the only, case in point. After the first paper, I will hand back, ungraded, a paper with a comma or commas outside quotation marks. You’ll then look for the possible reason for the absence of a grade. This practice is indulged in during this course as a simple, single example of the sort of care that wants to be taken with all aspects of a paper.

 **Availability of assistance in writing:** Take advantage of the Writing Center (UTA Library).

 **Grades**

 Final grades are to be arrived at as follows:

40% for the 15-minute identifications of notable points, ideas from the text, understandings on the part of the student, etc.

40% for the four required papers.

10% for the mid-term and final

10% for participation and presentation of papers. This is a crucial part of your grade. The presentation of papers bears special attention and practice.

Grades on the 15-minute writings will be arrived a on the basis of your including the required identifications and explaining your relation to them in conventional and clearly assessable, coherent English. Unconventional spellings will not be counted off.

Grades on the required papers will be arrived at on the basis of the adequacy of the paper’s apprehension/comprehension of the theory it summarizes (inclusion and laying out of key/controlling ideas), adherence to directions for the paper’s form, conventional English usage, coherence (smoothness of flow of thought), insightful interpretation of points the theoretical text makes, insightful turns of phrase, etc.

Grades on the mid-term and final, in which you’ll be answering questions with answers personal to you (though sharable), will be arrived at on the same basis as those for the 15-minute writing.

Grades for participation and presentation of papers will depend heavily on emphatic, enthusiastic presentation indicating--whether you are convinced of it or not-- your conviction of the value and importance of your paper and the points it makes, the insights it arrives at, your obvious investment in it as yours, your recognition of the audience you are addressing--this via eye contact with that audience, etc. It will be important to read emphatically rather than in a monotone; to project your voice; to read with expression rather than as if you were reading a phone book (or, as a student once put it: as if you were dead); to read with phrasings that serve to clarify the ideas you’re putting across, etc. Your aim: to wake your audience up rather than administer a soporific, to lay claim to its interest. (Take a hint, here from Emerson.) You can do this by demonstrating your own interest in what you’re saying. Read as THOUGH you’re SAYING what you’re saying (possibly for the first insightful time), rather than merely reading words/meanings that have become inert. Words are meant to be SPOKEN as if alive.

 The grade on a paper is a grade that stands. Plan to use the markings of unconventionalities on any given paper to move toward improvement of the NEXT paper. NEVER RE-WRITE A PAPER—not for this class. All I need to know is that you understand the reason for a given marking and how the need it points to would be adequately attended to. As you get clear on certain conventions in your papers, you might make me aware of this with a note (:”Aha: I understand the difference between a restrictive and a non-restrictive clause/ a dangling and a non-dangling participle and I show these understandings in lines 12 & 22 respectively.”

 **Attendance**

Attendance is important**. Two absences are permitted** for whatever reason (no reason need be given). Each absence is considered an absence. Having a reason for an absence is different from being in class and does not count as being in class. Extra work (reading of and writing a one-page, single-spaced paper on a book related to the course content [check with me on the suitability of your makeup book]) can make up for one absence. A visit to and a one-page, written report on the Kimbell Museum in Ft. Worth can also make up for one absence. The deadline for this makeup work is three weeks after the absence in question. An absence not made up for a day on which the fifteen-minute responses to scheduled readings have been turned in will garner a not-passing grade for that day.

 **Plagiarism**

The course follows university rules on plagiarism (representation of words, ideas, and other sorts of intellectual property generated by others, as one’s own, whether used verbatim or paraphrased).

 Suspected violations of university’s standards for academic integrity (including the Honor Code) will be referred to the Office of Student Conduct. Violators will be disciplined in accordance with University policy, which may result in the student’s suspension or expulsion from the University.

 **Ground rules for out of class study.**

The rule of thumb for preparing reading assignments is 3 hrs for each undergradute in-class hour.

 **Other**

As a courtesy, please (and please note that a “please” precedes each of the following):

 a) be on time;

 b) bring only water to class (if you need to drink); open cans outside class (no exceptions);

 c) whether or not you have special dietary requirements and schedules, eat food only outside of class (no exceptions);

 d) chew gum outside of class (no exceptions);

 e) see to the ultimate needs of your digestive system before, or do so after, class. If you are likely to suffer an attack, please let me know ahead of time, and be sure to do the class the favor of asking to leave if, unexpectedly, your body tells you you must (i.e., leave). Avoid calling the class’s attention to yourself for this reason.

 f) plan to leave class only when the class’s scholarly considerations for its time period have come to a close.

 g) select another member of the class to receive your paper should you be un-present to receive it.

 h) select another member of the class, or two, to be able to remind you of a coming assignment should you find you’ve not noted, or have forgotten, it. Be sure you have their e-mail address and/or phone number. We make every effort to stick to the schedule--here necessarily announced as tentative inasmuch as schedules *are* sometimes changed.

 i) Should you need to leave something for me, such as a paper or a note, leave it under the door of the main English office with my name on it or, with the help of one of the English Office (Carlisle 203) secretaries, in my box in the mail/Xerox room. If you should decide that it makes special sense to you to leave it under my office door (again: 522 Carlisle), please let me know it is there. I do not check regularly under that door.

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**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. For more information, contact the Office of Financial Aid and Scholarships (<http://wweb.uta.edu/aao/fao/>).

**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](http://www.uta.edu/disability) or by calling the Office for Students with Disabilities at (817) 272-3364.

**Academic Integrity:** Students enrolled in this course are expected to adhere to the UT Arlington Honor Code:

*I pledge, on my honor, to uphold UT Arlington’s tradition of academic integrity, a tradition that values hard work and honest effort in the pursuit of academic excellence.*

*I promise that I will submit only work that I personally create or contribute to group collaborations, and I will appropriately reference any work from other sources. I will follow the highest standards of integrity and uphold the spirit of the Honor Code.*

**Student Support Services**:UT 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. Resources include tutoring, major-based learning centers, developmental education, advising and mentoring, personal counseling, and federally funded programs. For individualized referrals, students may visit the reception desk at University College (Ransom Hall), call the Maverick Resource Hotline at 817-272-6107, send a message to resources@uta.edu, or view the information at [www.uta.edu/resources](http://www.uta.edu/resources).

**Electronic Communication:** UT Arlington has adopted MavMail as its official means to communicate with students about important deadlines and events, as well as to transact university-related business regarding financial aid, tuition, grades, graduation, etc. All students are assigned a MavMail account and are responsible for checking the inbox regularly. There is no additional charge to students for using this account, which remains active even after graduation. Information about activating and using MavMail is available at <http://www.uta.edu/oit/cs/email/mavmail.php>.

**Student Feedback Survey:** At the end of each term, students enrolled in classes categorized as “lecture,” “seminar,” or “laboratory” shall be directed to complete an online Student Feedback Survey (SFS). Instructions on how to access the SFS for this course will be sent directly to each student through MavMail approximately 10 days before the end of the term. Each student’s feedback enters the SFS database anonymously and is aggregated with that of other students enrolled in the course. UT Arlington’s effort to solicit, gather, tabulate, and publish student feedback is required by state law; students are strongly urged to participate. For more information, visit <http://www.uta.edu/sfs>.

**Final Review Week:** A period of five class days prior to the first day of final examinations in the long sessions shall be designated as Final Review Week. The purpose of this week is to allow students sufficient time to prepare for final examinations. During this week, there shall be no scheduled activities such as required field trips or performances; and no instructor shall assign any themes, research problems or exercises of similar scope that have a completion date during or following this week *unless specified in the class syllabus*. During Final Review Week, an instructor shall not give any examinations constituting 10% or more of the final grade, except makeup tests and laboratory examinations. In addition, no instructor shall give any portion of the final examination during Final Review Week. During this week, classes are held as scheduled. In addition, instructors are not required to limit content to topics that have been previously covered; they may introduce new concepts as appropriate.

**Emergency Exit Procedures:** Should we experience an emergency event that requires us to vacate the building, students should exit the room and move toward the nearest exit. When exiting the building during an emergency, one should never take an elevator but should use the stairwells. Faculty members and instructional staff will assist students in selecting the safest route for evacuation and will make arrangements to assist handicapped individuals.