Engl 2329.007: American Lit Dr. Luanne Frank (lfrank@uta.edu)

**Fall 2018**, 7-8:20PM Trimble 20 English Dept (203 Carlisle: 817-272-2692)

Office Hrs (in classrm &/or 522 Carlisle) TTh-8:30pm-or appt.

 **Thumbnail Course Description**

English 2329.007 is a course of selected readings in American Literature that give a rich and necessarily limited (“limited,” here, in the sense of a single-semester’s time) idea of the range and depth this literature has achieved in its brief existence--“brief” when compared with the temporal range of the largely-European literatures that ground American Lit, and that include Classical, Medieval, Renaissance, modern, and contemporary literatures.

 This course features examples of four basic literary genres: epic (novel & short story, i.e., narrative fiction), drama, poetry, and essay. The essay, often more philosophical and/or political than “literary,” is represented more frequently in accounts of American Literature than in the older literatures.

One might best call this course a selection from among currently recognized examples of an American literary tradition. The course’s anthology is by any measure exceptional in its range and quality.

 You, the students, are asked (nay required) to read the scheduled selections closely, attempting to understand, from a subjective 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. Also, and of most importance, to note your response to them and how they might or might not have become part of your “knowing.” The course’s emphasis on understanding is importantly an emphasis on your relating to a given assigned text first of all out of your subjective self, the most fundamental basis of even your objective understandings.

 You’re asked to identify and explain what given selections mean to you and how and why—how they carry you forward, retard your progress, leave you uncertain and/or confused, enlighten you, and enlarge or otherwise alter who you “are,” or might be/become by expanding your (literary and other) horizons (“other,” here noting the course anthology’s attempt to include diverse disciplines under the rubric “literature”). You’re asked to recognize specific literary genres in your speaking and writing, and to write in ways, and with usages, currently accepted in English.

 The course also includes a selection of much-used, theoretical/experiential ways of knowing now almost taken for granted--avenues to literary (or any humanistic) understanding--and includes writing assignments of four papers (three one-page ones plus the required signature assignment [see below]) making use of these “approaches” as means of generating or recognizing specific types of understandings.

 The course also includes a scheduled mid-term and a final exam, all of the items on which will have been covered in class.

Required texts:

Bookstore order:

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

Not on Bookstore order:

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

Selected ways of knowing [as PDFs]):

Impressionistic: Walter Pater: “Preface,” “Conclusion,” and Botticelli essay from *The*

 *Renaissance: Studies in Art and Poetry* ([1873] New York: Mentor, 1959).

Psychoanalytic: Freud, Sigmund, *Interpretation of Dreams,* Ch 7, tr. James Strachey (New

 York: Basic Books, 2010), 513-571.

Archetypal (Jungian) theory. Erich Neumann *The Great Mother,* Ch. 1, 1-17.

Historical/History of Ideas: A. O. Lovejoy, *Great Chain of Being*. “Preface,” pp. vii-1/2 of

 viii; Ch. 1, 3-7; Ch. II, 24-1/2 of 31.

**Reading schedule**: Engl 2329.007.Fall, ‘18. 7:00-8:20 TR (Trimble) 20. Instructor: L

 Frank.

August 23 Introduction & anthol, pp. xxix-xxxvi.

August 28 Anthol 3-23.

August 30 Emerson, “Self-Reliance,” 549-66.

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

 16.

September 6 Pater PDF, “Preface,” “Botticelli,” “Conclusion.”

September 11 Paper # 1. Pater on choice of: Emerson, Thoreau, Iroquois Creation Story, Mary Rowlanson. (Depending on class size review modes of paper presentation.)

September 13 Review papers.

September 18 Lovejoy, *Great Chain*, PDF “Preface,” viii-ix; Ch. I (all, but chiefly 3-7); Ch. II, (all, but chiefly 24-31).

September 20 Whitman, “Preface” to *Leaves of Grass,* 1009-1012; “Song of Myself,” 1024-1027; Dickinson, Five poems.

September 25 Melville, *Moby Dick*, Chs. 1, 133, 134, 135.

 http://www.gutenberg.org/files/2701/2701-h/2701-h.htm#link2HCH0001

September 27 Paper # 2: Lovejoy on Whitman or Melville.

October 3 & 5: Midterm. There are two sections, Part I and Part II. You may switch them

 around, doing Part I with Gilman or Dreiser and Part II with James if you like. Use

 only one line for your name, paper’s title (Pater: James), and date.

 Midterm Part I: At home: James, *Daisy Miller*, 1511-23 (29). Two-page,

 double-spaced paper w/ normal, i.e., 1-inch margins, normal spacing between

 lines, recording a) your responses, AND b) your assessment of the work’s “beauty”

 and, or interest value for you, personally (possible examples: language style,

 sensibility mirrored in the work [give 2 examples], plot construction, other [what

 specifically interests you]).

October 5 Midterm Part II: At home: Gilman,“The Yellow Wallpaper,” 1669-8, or

 Dreiser, “Sister Carrie,” Chs. I & III, 1752-65. Two-page, double-spaced paper

 (same format as above) a) placing one of these pieces in one or

 the other of the two categories of ways of being and knowing that Lovejoy

 describes, and why or how they belong there, OR b) linking one of them with one

 or other of the “unconscious mental habits (7-10a),” “endemic assumptions (10),”

 or types of metaphysical pathos Lovejoy identifies and describes (11-14a).

October 9 Frost. Five poems; Wm Carlos Williams, Three poems; Eliot,

 “…Prufrock,” 2006-09, “*The Waste Land,* 2009-14.

October 11 Jung (Neumann) PDF, *The Great Mother*, 1-17.

October 16 Hurston, “How it Feels to be Colored me,” 2124-27; Cummings,

 “Buffalo Bill’s,” 2138; “somewhere… never travelled…,” 2140; “anyone

 lived… town,” 2141.

October 19 Williams, *Streetcar Named Desire.*

October 23 Williams, *Streetcar*

October 25 Paper # 3 Jung (Neumann) on choice of: Frost, Wm Carlos Williams, Eliot,

 Hurston, Cummings, Tennessee Williams.

October 30 Freud, *Interpretation of Dreams* Ch 7.

November 2 Freud, *Interpretation of Dreams Ch 7* cont’d*.* Last day to drop.

November 7 Hemingway, “The Snows of Kilimanjaro,” 2205-2221; Ellison, *Invisible*

 *Man*, Ch. 1, 2395-2405; Hughes, Three poems, 2222-2229; Faulkner, “A

 Rose for Emily,” 2182-88.

November 9 Bellow. *Adventures of Augie March,* Ch. 1, 2407-16.

November 14 Roth. *Portnoy’s Complaint*. First half.

November 23 Thanksgiving

November 28 Roth. *Portnoy’s Complaint*. Second half.

December 2 Paper # 4 Signature Assignment (3pp., including two secondary sources.)

 Freud on choice of: Faulkner, Hemingway, Ellison, Bellow, Roth.

December 4 Read signature assignment.

Final exam Dec 6, 8:15-10:45PM

**COURSE PROCEDURES**

We follow **Five chief procedures** having to do with assignments in two types of texts, literary and theoretical. An additional, optional procedure is available for extra credit: mark, and correct unconventional usages in others’ papers (spelling, grammar, usage, continuity [what you’ve learned to look out for in your own papers but sometimes difficult to locate in your own]).

 For procedures #1 through #5, you’ll proceed thus:

 1) Read and study a given assignment at home.

 2) Write in class for ten minutes on the assignment, indicating the sort of relation you have established with the text by noting three separate and specific items from different parts of the text that you find there (quote fragments if you like) 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 in the text, and/or stylistic characteristics.

 3) Read and discuss (or comment on) the 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 or other (literary) text—one of your choice--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. (The signature assignment will be summarized and presented in a single page.)

 [6] For extra credit: Read selected papers of other class members and mark them for improvement. For other possible sources of extra credit, please see the instructor.

**Additional information regarding the 5 [-6] 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) is clear. It’s the indispensable basis for (#2) the 10-minute, writing of the given text into (or out of!) your existence insofar as possible and for (#3) the in-class reading and possible discussion. We’re after as **intimate** anassociation (i.e., not merely a nodding acquaintance) with the texts selected as possible in the short time at our disposal. (This is one reason that some assignments remain relatively short.) Knowing that you’ll be doing the 10-minute writing may contribute to your understandings in this first reading.

 2) Reading and discussion of assignment in class.

 a) This reading, too, is important. 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/you *are*, what they/you are thinking, and what they/you 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 (to uncover meanings) determines a set of goals for every class meeting, the actual intellectual destinations arrived at during the class period will inevitably differ from those *anticipated* by the goals, precisely *because* of 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 available ahead of time (from reading the text) as well as after the fact (from someone else’s notes), much is not. What may be of special value could be what takes place generatively in the minds of those present during the class meeting).

 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.) One may be more “absent” from a Procedure #2 class than from an info-retrieval-type meeting, the contents of which by design, follow a replicable textbook format.

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

 The 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 or single depending on class. 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 exclusively for its text. That is no special line for title**, no margins**. The vertical line: Place line numbers (by computer or by hand) down the left-hand edge of the page (**be sure to include line numbers on your papers)**. The single horizontal line that is no part of the text proper runs across the top of the paper. It contains three items: 1) your last and first names (at left), 2) course number & identification of the assignment--i.e., ####, Paper #2: Name of theorist & of literary work interpreted, and 3) the date (at right). Please observe these conventions. Example of top line:

 Atlas, John [Course #].Paper #, [Name of] Theorist/Literary work Sept 7, 20\_\_.

 Font: Times New Roman

 Font size: 12-point

 Line spacing: normal single/normal double

 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, two-thirds of the page) and

 2) “Application” (your use ) of the assigned theory / methodology to generate a theory-related interpretation of a literary text either assigned or of your choice (this to take up at least and no more than one-third of the page).

These limits may seem to shortchange what you may view as your “special charge,” the interpretation, but, already familiar with the literary text in question, you will already have been “applying” the theory to it as you read the theory to understand it. 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.

Acquainting oneself with and nailing the given theory in writing are two of the three chief aims of these papers. The third is the understanding generated/achieved/arrivable at on the basis of the theory—an interpretation that the theory opens a way to.

 **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.

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 (related to the course content [check with me for suggestions or for the suitability of your choice]), and turning in a two-page, double-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 (**not paper re-writes)** may be turned **in for extra credit** at the class meeting immediately following receipt of a marked paper. For instructions for revisions, please see me.

  **Writing** **Assistance**:

Take advantage, in the UTA Library, of the Writing Center there, which is administered by the English Department.

**Grades**

 Final grades are to be arrived at as follows:

30% for the 10-minute identifications of notable points, ideas from the text, understandings on your part, etc.

30% for the four required papers read aloud. Presentation is an important part of this grade; thus, it asks special attention and practice.

10% for presentation.

30% for the mid-term and final.

Grades on the 10-minute writings will be arrived at on the basis of your including the noted identifications (see procedure # 2 above) and explaining your relation to them in conventional and clearly assessable, coherent English. In the 10-minute writings, unconventional spellings will be marked but will not count against you.

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.

Your grade on the mid-term, in which you’ll be answering questions with answers personal to you will be arrived at on approximately the same basis as that for the 10-minute writing. Form, however, (sp, grammar, recognizably English-language usage **will** count here).

Grades for participation and presentation of papers will depend heavily on emphatic, enthusiastic presentation, “presentation” indicating your ability to create a sense in your audience (if not the fact) that you’re convinced of what you’ve argued, a sense that you’re convinced 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, a sense that you recognize the existence and importance 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 as if it mattered, rather than as if you were reading a phone book; to read with phrasings that serve to clarify the ideas you’re putting across, etc. Your aim: to wake your audience up, claim its interest by showing your own, and keep it awake and interested in part by targeting one or the other or of your listeners with your comments delivered by repeated eye contact. Avoid administering a soporific. (Take a hint, here from Emerson--again by demonstrating your own interest in what you’re saying. Read as THOUGH you’re SAYING, rather than merely reading aloud. Words are meant to be SPOKEN.

 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 (there may be an occasional exception). 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. A reason does not count as being in class. Only additional work (reading of and writing on a book or article related to the course content [check with me on the suitability of your makeup book or article]) can make up for an absence and is to be presented within two weeks of the absence being made up for.

 **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 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 after class. If

 you are likely to suffer an attack, please let me know, and be sure to do the class the

 favor of noting to me that you need to leave if, unexpectedly, your body tells you you must

 leave.

f) plan to leave class only when the class’s scholarly considerations for its time period have come to a close. Walking out of class for whatever (even urgent) reason without an “I’m in need of,” or “May I?” will count as an absence.

 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 tentative.

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 a folder they’ll provide and file. 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.

**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.