

ENGL 2303-008: American Realism to Modernism SYLLABUS

Fall 2014
M/W/F 9:00-9:50
Room: SH 333

Contact Information

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Course Description

This course will engage with important American realist, naturalist, and modernist literary works. We will read a number of canonical and non-canonical American writers, including Henry James, Kate Chopin, Stephen Crane, W.E.B. Du Bois, Edith Wharton, Ernest Hemingway, T.S. Eliot, F. Scott Fitzgerald, Langston Hughes, and many others. We will seek to place these late 19th- and early 20th-century authors and texts in their specific cultural, literary, and historical contexts and examine how they illustrate the changes in American society and culture during this period. What are the main characteristics of realism, naturalism, and modernism? How do realist, naturalist, and modernist writers differ from each other? How did various socio-historic and cultural conflicts affect American writers? What was the impact of modernization of American life on these texts and the way they reflect American society? These are only some of the questions we will be asking in our readings of novels, dramatic literature, poetry, and non-fiction as well as visual arts and film.

Catalogue Description

ENGL 2303 TOPICS IN LITERATURE (3-0). Focus on a particular genre, theme, or issue, to enable comparison and analysis of several texts; emphasis on critical thinking, reading, and writing. Course topics might include literature of the Cold War, working-class literature, Shakespeare, environmental literature and film, or the Gothic as cultural text. May be repeated for credit when course content changes.

Course Objectives

This course satisfies the University of Texas at Arlington core curriculum requirements in Language, Philosophy, and Culture. The required objectives of these courses are the development of students' critical thinking, communication skills, personal responsibility, and social responsibility. Many elements of this course foster development of these objectives, which are explicitly addressed in the "Signature Assignment" (see below). The Departmental guidelines for sophomore literature can be found by typing "sophomore literature" in the "Search UT Arlington" box on the University website: <http://www.uta.edu/uta>.

Course Outcomes

1. Students will acquire, practice, and demonstrate the critical thinking skills of creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information.

2. Students will acquire, practice, and demonstrate the effective communication skills in developing, interpreting, and expressing ideas in written, oral and visual communication.
3. Students will acquire, practice, and demonstrate personal responsibility in their ability to connect choices, actions and consequences to ethical decision-making.
4. Students will acquire, practice, and demonstrate social responsibility in their intercultural competence, knowledge of civic responsibility, and ability to engage effectively in regional, national, and global communities.

Required Texts:

- *The Norton Anthology of American Literature*, Shorter 8th edition, Volume 2 (ISBN: 9780393918878)
- Henry James, *Washington Square* (ISBN: 9780141441368)
- Stephen Crane, *The Red Badge of Courage* (ISBN: 9781598530612)
- Ernest Hemingway, *The Sun Also Rises* (ISBN: 9780743297332)
- F. Scott Fitzgerald, *The Great Gatsby* (ISBN: 9780743273565)
- Dashiell Hammett, *The Maltese Falcon* (ISBN: 9780679722649)

Course Requirements and Policies:*Attendance & Participation Policy*

Attendance is absolutely crucial to your success in this course. Attendance will be taken during every class meeting and it is your responsibility to make sure that you have signed the attendance sheet. You are not permitted to sign the name of another student. Falsifying student identities is considered a crime and will be dealt with according to the university's policies.

Each student is allowed three (3) excused absences, no questions asked (emergencies will be considered on a case by case basis). Save them for when you really need them; these absences are designed to accommodate such things as family emergencies, illnesses, car troubles, etc.

Unexcused absences beyond the first three excused absences will adversely affect your grade.

Your success in this course is a function of your level of engagement. I am interested in the quality of your remarks rather than the quantity. Hence, your thoughtful, attentive, and active participation is essential. If you sleep, engage in non-class-related activities, or interfere with your classmates' ability to learn you will be counted absent for that day. Be on time – class will start promptly. Leaving early will count as an absence. Participation in this course does not include doing work unrelated to this course during class, sleeping in class, or using computers or other personal electronic devices for personal messaging, research, or entertainment.

Late Work

I do not accept late work or schedule makeup exams.

Personal Communication Devices

Electronic devices, such as computers and cell phones, are NOT ALLOWED in class. I will make an exception for e-readers if you have purchased your books in an electronic format. Turn off all cell phones and other personal communication devices before the start of class and do not use them during class.

Classroom Protocol

Please arrive to class on time. Arriving late to class disrupts the flow of the lecture and is distracting to the professor and to your fellow students. Your attendance grade will be affected if late arrivals become a pattern (determined by the professor).

Email use

Please use your UT Arlington email account when contacting the professor. The university encourages all official email correspondence be sent only to UT Arlington email accounts. This allows the university to maintain a high degree of confidence in the identity of all individuals corresponding and the security of the transmitted information. UT Arlington furnishes each student with a free email account that is to be used in all communication with university personnel. The Department of Information Resources at UT Arlington provides a method for students to have their UT Arlington mail forwarded to other accounts.

Academic Integrity

The faculty expects from its students a high level of responsibility and academic honesty. Because the value of an academic degree depends upon the absolute integrity of the work done by the student for that degree, it is imperative that students demonstrate a high standard of individual honor in their scholastic work.

As a general rule, scholastic dishonesty involves one of the following acts: cheating, plagiarism, collusion and/or falsifying academic records. Students suspected of academic dishonesty are subject to disciplinary proceedings. Plagiarism, especially from the web, from portions of papers for other classes, and from any other source is unacceptable and will be dealt with under the university's policy on plagiarism (see general catalogue for details).

Classroom Citizenship, Decorum etc.

All written work and class discussion for this course must employ gender-neutral, nonsexist language, and rhetorical constructions. Such practice is part of a classroom environment according full respect and opportunity to all participants by all others.

Course Assignments:

1. Midterm Examination (30%)
2. Final Comprehensive Examination (30%)
3. Signature Assignment (30%): see below
4. Attendance (5%)
5. Participation, in-class assignments, etc. (5%)

Grading Policy:

A+	97-100
A	93-96
A-	90-92
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72

D+	67-69
D	63-66
D-	60-62
F	below 60

NOTE: This syllabus is subject to change at the discretion of the instructor.

SIGNATURE ASSIGNMENT

The signature assignment addresses all four of the course objectives. **Personal responsibility:** This essay includes the integration of outside sources; it, therefore, requires students to demonstrate personal responsibility as they use the words and ideas of other writers in an accurate and ethical manner. Citing sources properly isn't just a matter of mechanics. It's a question of personal responsibility (with real consequences for students) that overlaps with students' responsibility to the academic community of which they are a part. The construction of a clearly articulated thesis statement supported by a careful analysis of textual evidence demonstrates **critical thinking** and **communication skills**. The development of a well-organized essay that demonstrates the correct use of grammar and other writing mechanics and demonstrates an awareness of how to appeal convincingly to an audience further addresses the communication objective. The critical analysis of the way the selected text engages a significant issue of social responsibility addresses the **social responsibility** outcome.

Overview:

This assignment has two parts. First, you will complete an online tutorial on how to cite sources responsibly and reflect on what you learned by engaging in a dialogue about academic integrity with your classmates. Second, you will demonstrate your ability to cite sources properly by writing a 3-5-page essay (with an additional Works Cited page) that synthesizes your social responsibility analysis of a literary text with information or perspectives from two secondary sources.

Details for Part 1 (Pass/Fail):

At a Glance: A Two-Part Process

Citing sources properly is not just a matter of mechanics. It is a question of personal responsibility (with real consequences for you as a student) that overlaps with your responsibility to the academic community of which you are a part.

First Step: To learn about how the nitty-gritty of citation relates to these larger questions, complete the plagiarism tutorial on the library's website at <http://library.uta.edu/plagiarism/> and read the statement on plagiarism provided by the department.

Second Step: Then, participate in the Blackboard discussion forum titled "Academic Integrity" (see questions below delete as well).

"Academic Integrity" Discussion Questions:

After you have read the statement on plagiarism and completed the library tutorial on academic dishonesty, provide a definition of plagiarism in your own words. Also, provide at least one example of something that interested you or surprised you in the statement on plagiarism and tutorial. For example, did you know that a student couldn't resubmit an essay s/he submitted for credit in another course? Or did you know that pleading, "I didn't know I was plagiarizing" isn't

an adequate defense? In addition to your original response, which should be at least 150 words in length, don't forget to respond to at least two peer postings in order to receive delete full credit for this portion of the assignment. Your responses to your peers should be at least 50 words in length, and, similar to your initial posting, your responses should be thoughtfully crafted to generate discussion and contribute to a productive dialogue with your peers. [*Instructors who opt not to use Blackboard, see the instructions above.*]

Due date for Part 1: 10/13

Details for Part 2:

At a Glance:

Write a well-organized, effectively developed, 3-5-page (plus an additional Works Cited page) analysis of one of the course texts. The paper should critically analyze the way the text engages a significant issue of social responsibility. Anchor your paper's argument with a clearly articulated thesis statement and use careful analysis of textual evidence to support your claims.

Possible Areas of Focus:

Race and/or slavery; class and/or economic oppression; cultural difference and/or cultural discrimination; human mastery of nature and/or the environment and/or animals; national identity controversies; the social implications of a change in literary movements (e.g., from romanticism to realism); sexual orientation; disability; globalization; the way the work of literature itself can be seen as a rhetorical attempt to engage effectively in significant regional, national, or global issues.

Responsible Integration of Sources:

Bearing in mind what you learned from the library tutorial and the class discussion, you should properly integrate material from two secondary sources into your analysis in a way that gives credit to the authors whose ideas and language you are incorporating. Use these sources to either support your analysis of the text, to provide historical context or additional voices in a conversation about your topic. This is not a research paper or a summary of the work of literature, but a paper in which you draw on secondary sources to communicate an interpretive argument about your chosen text through the lens of social responsibility.

Secondary Sources:

You should use your secondary sources to provide historical context, support or disagree with your analysis of the text, or show additional voices in a conversation about the topic.

Here is a list of credible sources:

- Scholarly articles published in peer-reviewed journals that are accessible through UTA library's databases, such as JSTOR, Project Muse, the MLA International Bibliography database.

- Scholarly books or book chapters (if a book is published by an academic press, such as Duke University Press, it is often scholarly; if you are not sure, ask your instructor)
- Historical documents (e.g., old newspaper articles, letters, speeches, journal entries) from academic databases (see the History subject guide on the library website for ideas)
- National newspapers (e.g., *New York Times*, *Washington Post*, *USA Today*, *Dallas Morning News*, *Fort Worth Star Telegram*)
- Print magazines (e.g., *The Atlantic*, *Harper's*, *New Yorker*, *Time*, *Newsweek*)
- Online magazines (e.g., *Slate*, *Salon*)

If you are interested in using a source that is not listed here, check with your instructor.

Due date for Part 2: 12/3

Minimum Requirements

Your essay should be a Word document that is double spaced, with 1-inch margins, in 12-pt., Times New Roman font. Follow the MLA's recommendations for formatting, citation, and style.

To be eligible to receive a passing grade on this two-part assignment, you *must*

1. complete the plagiarism tutorial and participate in the online discussion. [*or write a response paper if Blackboard is not used*]
2. write an essay that is at least 3 pages long, but no more than 5.
3. integrate two appropriate sources.
4. have a thesis.
5. have a title.
6. incorporate evidence (i.e., quotations) from the literary text.
7. have a Works Cited page using MLA form.

You *must demonstrate*:

- ✓ critical thinking skills: provide a clearly articulated, coherent, and well-organized argument, include a contestable, specific, detailed thesis that supports the argument, answer the “so what” and “who cares” questions by explaining why the argument is significant and to whom;
- ✓ communication skills: include a creative title that forecasts the content of the paper, show awareness of the audience and come across as a credible writer, appeal to the values and emotions of the audience, provide an effective interpretation of the text(s) with lively, engaging, and relatively error free sentences, using correct grammar and mechanics;
- ✓ personal responsibility: incorporate evidences (quotations) from the literary text and from the outside sources, correctly cite outside sources according to MLA formatting, demonstrate an understanding of ethical decision-making, include a works cited page, correctly formatted in MLA style;
- ✓ social responsibility: responsibly incorporate evidence from outside sources related to social issues, communicate a knowledge of civic responsibilities, engage with regional, national or global communities in the paper.

COURSE SCHEDULE

[All reading and writing assignments are due on the days listed]

Week 1

Friday, 8/22: Introduction to course

Week 2

Monday, 8/25: *The Norton Anthology of American Literature (NAAL)*, pp. 548-565;

Wednesday, 8/27: *NAAL*, pp. 289-296;

Friday, 8/29: Mark Twain, *Adventures of Huckleberry Finn* in *NAAL*, pp. 105-143

Week 3

Monday, 9/1: NO SCHOOL

Wednesday, 9/3: Mark Twain in *NAAL*, pp. 143-245

Friday, 9/5: Mark Twain in *NAAL*, pp. 245-281

Week 4

Monday, 9/8: Henry James, *Washington Square*, chapters 1-16

Wednesday, 9/10: Henry James, *Washington Square*, chapters 17-26

Friday, 9/12: Henry James, *Washington Square*, chapters 27-end

Week 5

Monday, 9/15: Kate Chopin, "The Story of an Hour" in *NAAL*, pp. 425-427

Wednesday, 9/17: Charlotte Perkins Gilman, "The Yellow Wall-Paper" in *NAAL*, pp. 485-497

Friday, 9/19: Edith Wharton, "Roman Fever" in *NAAL*, pp. 512-520

Week 6

Monday, 9/22: Theodore Dreiser in *NAAL*, pp. 568-581

Wednesday, 9/24: Stephen Crane, *The Red Badge of Courage*, chapters 1-10

Friday, 9/26: Stephen Crane, *The Red Badge of Courage*, chapters 11-24

Week 7

Monday, 9/29: W.E.B. Du Bois in *NAAL*, pp. 533-538; Booker T. Washington in *NAAL*, pp. 449-457

Wednesday, 10/1: Langston Hughes in *NAAL*, pp. 1037-1044

Friday, 10/3: Review session for midterm exam

Week 8

Monday, 10/6: Midterm exam

Wednesday, 10/8: Susan Glaspell's *Trifles* in *NAAL*, pp. 743-752

Friday, 10/10: Susan Glaspell's *Trifles*, cont.

Week 9

Monday, 10/13: Ernest Hemingway, *The Sun Also Rises*, chapters 1-12
Signature Assignment, part 1 DUE

Wednesday, 10/15: Ernest Hemingway, *The Sun Also Rises*, chapters 13-16

Friday, 10/17: Ernest Hemingway, *The Sun Also Rises*, chapters 17-end

Week 10

Monday, 10/20: Walt Whitman in *NAAL*, pp. 24-66

Wednesday, 10/22: Ezra Pound & Modernist Manifestos in *NAAL*, pp. 786-808

Friday, 10/24: T. S. Eliot in *NAAL*, pp. 822-834

Week 11

Monday, 10/27: Wallace Stevens in *NAAL*, pp. 768-777; e.e. Cummings in *NAAL*, p. 953

Wednesday, 10/29: William Carlos Williams in *NAAL*, pp. 779-786

Friday, 10/31: Robert Frost in *NAAL*, pp. 728-742

Week 12

Monday, 11/3: Dashiell Hammett, *The Maltese Falcon*, chapters 1-11

Wednesday, 11/5: Dashiell Hammett, *The Maltese Falcon*, chapters 12-16

Friday, 11/7: Dashiell Hammett, *The Maltese Falcon*, chapters 17-end

Week 13

Monday, 11/10: F. Scott Fitzgerald, *The Great Gatsby*, chapters 1-6

Wednesday, 11/12: F. Scott Fitzgerald, *The Great Gatsby*, chapters 7-8

Friday, 11/14: F. Scott Fitzgerald, *The Great Gatsby*, chapters 9-end

Week 14

Monday, 11/17: Film

Wednesday, 11/19: Film

Friday, 11/21: Film

Week 15

Monday, 11/24: Writing workshop

Wednesday, 11/26: Writing Day: Signature Assignment, part 2

Friday, 11/24-11/28: NO SCHOOL (Thanksgiving)

Week 16

Monday, 12/1: Writing workshop

Wednesday, 12/3: Signature Assignment, part 2 DUE; review session for the final exam

Final Exam

Wednesday, 12/10: FINAL EXAM at 8:00-10:30