

Thomas A. Mackenzie, PhD  
 Office Number: Carlisle 407  
 Office Hours: Mon & Wed: 10:10 to 11:40  
 E-mail: Mackenz@UTA.edu

"A novel is a personal & direct impression of life"

*Henry James in The Art of Fiction*

**NOTE:** Changes to the syllabus will be communicated in Blackboard.

**ENGL 2329 American Literature:** (3-0) Consideration of significant American works with a focus on ideas and the ways in which they reflect cultural and aesthetic values; emphasis on critical methods of reading, writing, and thinking; at least three genres and six authors considered.

**A SEARCH FOR IDENTITY AMIDST VIOLENCE:** A focused survey of American Literature, this course introduces students to a selection of significant works that address a wide spectrum of violence and thereby contribute to on-going American identities. This dialogue is often a fascinating index to important American cultural and aesthetic values. The course examines a broad range of time periods, genres, geographical areas, and perspectives shaped by different gender, class, and ethnic backgrounds. Readily digestible readings include a graphic novel of misplaced glory, a play exploring personal meaning, short stories of human intrigue, racism, and fear, and poems of protest and hope. 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 general guidelines for sophomore literature can be found by typing "sophomore literature" in the "Search UT Arlington" box at <http://www.uta.edu/uta>

"The essential American soul is hard, isolate, stoic, and a killer. It has never yet melted."  
 D.H. Lawrence, *Studies in Classic American Literature*

## OBJECTIVES

By the end of the semester, students who have successfully completed the assignments should:

- ❖ obtain basic knowledge of twenty significant literary texts from a wide range of authors;
- ❖ become familiar with the conventions of fiction and literary criticism;
- ❖ learn how to analyze literary texts in order to become more adept critical readers, thinkers, and writers;
- ❖ examine how they form their identities from narrative, art, data, and personal experience;
- ❖ interrogate the fictional characters' experiences and their interpretations of values and cultural norms, and place those norms within the construct of social and personal choices; and
- ❖ enhance academic writing by presenting analyses and syntheses of our readings & discussions in essay form.

## REQUIRED TEXTBOOKS

*Twenty-Five Books That Shaped America*, Thomas Foster -- 9780061834400

*Snow White*, Donald Barthelme

*Their Eyes Were Watching God* 978-0061120060

*The Sunset Limited*, Cormac McCarthy

*Moby Dick: The Graphic Novel* 978-9380028224

Supplemental readings via Blackboard

The point of reading is living.

Reading helps you love with greater appreciation, keener insight, & heightened emotional awareness ....

Reading and action reinforce each other in an ever-escalating manner.

Steve Leveen *The Little Guide to Your Well Read Life*

## COURSE GRADE MATRIX

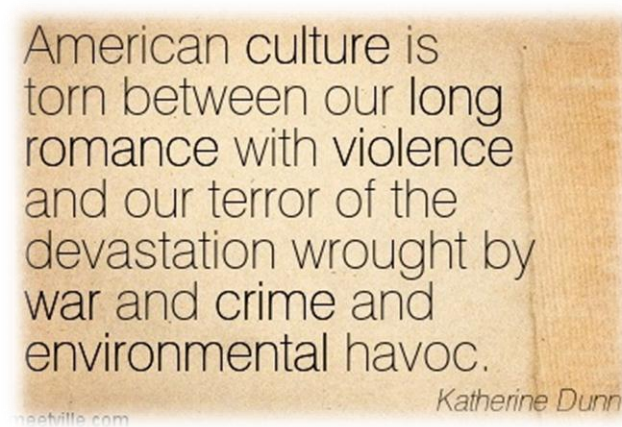
Assignments	Weight		Total
Exam 1	11.5%		115
Essence Presentation	5%	30 points Presentation + 30 points handout	60
Human Nature Essay	7.5%		75
Literary Journal	15%	30 x 5 points	150
Literary Analysis Essay	25%	Background Essay = 50 T-Chart Analysis = 25 Body = 50 Intro & Conclusion = 25 Final version = 100	250
APQs = Assignments, Presentations, and Quizzes	15%		150
Final Exam	20%		200
<b>Total</b>	<b>100%</b>		<b>1000</b>
A = 900 to 1000 Points		B = 800 - 899 Points	C = 700 - 799 Points
			F = 648 or fewer

**GRADES:** Keep all handouts, journals, and essays until after completing the final exam.

**LATE ASSIGNMENTS:** Papers are due before class of assigned date. Each late day results in an additional 10% deduction. Work is not accepted after three late days. If you must be absent, your work is still due as assigned.

**ATTENDANCE POLICY:** Regular attendance is necessary for success in ENGL 2329. Yes, you missed something important while you were out, but I do not repeat the class, including reviewing what you missed by email. Exchange contact information with members of the class and arrange for notes ahead of time. Taking attendance is not required across UTA. Rather, each faculty member is free to develop his or her own methods of evaluating students' academic performance, which includes establishing course-specific policies on attendance. As the instructor of this section, I will take attendance daily as a record of participation and for tracking. See PREPARATION & PARTICIPATION.

**PREPARATION AND PARTICIPATION:** As a class based on collaborative discourse, preparedness is required. This entails having read and thought about the assignment before class starts. Furthermore, a copy of the text is required in class. Since we will closely examine the texts and their language, if you don't have the text then you aren't prepared for class, even if you have read the assignment. Naturally, this admonition also applies to digital texts.



### *Academic Integrity:*

All students 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.*

**Plagiarized** assignments and essay exams will receive a zero and be submitted to Student Affairs.

### METHOD OF INSTRUCTION:

Liberal education is not a body of knowledge that can be imparted to the student; it is the examination of the issues raised in various sources--an examination of texts that engages the student's thinking about these matters but does not merely implant the "answers" to the questions. These texts are not "taught"; they are read, and reading is dialectical. That is, the sources are *taken seriously*, as when one listens to a person who may know something. In this personal dialogue the reader and the text address each other's questions.

-- Edward Tingley

# Assignments

The course will include lecture, discussion, online and library research, and testing. Learning is not just a passive intake of knowledge; instead, it requires active engagement. Engaging literature means that we do more than simply accept an apparently set canon of knowledge; instead, we question and modernize it.

## APQs = Assignments, Presentations, & Quizzes

*Because preparedness and engagement in the discussion factors heavily in each student's success in the course, expect a weekly APQ to reward prepared students. Together these are worth 150 (15 points each) for the semester. **Students who do not attend class on the day of the assignment will not earn points for the assignment.***

## Essence Group Presentation

5-7 Minute Group Presentation: Highlight the Essence of an Assigned Text, especially as to how it relates to America's culture of violence. Provide notes to be posted on Blackboard (the rest of the class may not read this text). Incorporate an entertaining quiz or game show regarding key biographical factoids or textual concepts

## Human Nature Mini Essay

350+ Word Essay on Human Nature based on the Snow White readings.

Socrates pondered the question, "What is the best life to live"? For some that means living in alignment with nature. Others seek to align with social and cultural "requirements." Others claim that the natural state of humanity is social, thus the nature vs nurture distinction is blurred. Though little is known of her background, Ms. White begins to question her role as housewife (49). **OPTION 1:** Develop your own academically guided definition of human nature and then make a case for the novel's take on human nature. **OPTION 2:** *In Patterns in the Mind: Language and Human Nature*, Ray Jackendoff says that human nature recognizes differences between individuals and other groups. Establish all the ways Ms. White differs from those around her (include a chart or table) and then evaluate those differences. **OPTION 3:** Apply Lori Baker-Sperry's argument in "The Pervasiveness and Persistence of the Feminine Beauty Ideal in Children's Fairy Tales" to Barthelme's Ms. White. Analyze and then provide your interpretation.

In order to score higher than a B- your response must incorporate 1 additional academic source in a meaningful manner.

## Exams

The exams will test your knowledge of the material from assigned readings, class discussions, and handouts. Essay 1 will call for you to recite the poem "Sand Creek"; the Final "Still I Rise."

### **Essay Exams**

The goal in responding to essay exam questions is to demonstrate that you fully understand the narratives and can process the events and social implications.

- Fully digest the question. Define key terms. If the question calls for a synthesis of texts or analysis of ideas that means critical thinking is required – don't just provide plot summaries.
- Always include the author's name the 1<sup>st</sup> time you use discuss a text, even if the name is listed in the question. That's simply a requirement of an essayistic answer.
- Number your points to make them easy to track and connect to the question.

## Literary Journal

Maintain a handwritten Reading Journal in a slim folder with brads for all reading assignments, including critical readings. The journal can be used on the essay portions of the exams, thus students with meaningful journal entries benefit twice. Each entry consists of:

- 1) Complete citation of text;
- 2) Brief author biography;
- 3) Quotation of your favorite passage (w/ page #);
- 4) 2-4 sentence summary that will serve as exam study notes;
- 5) and your analysis to one element of the text.

150 POINTS

### *Literary Journal Continued*

Simple research may be required for the biography, but not for your response or analysis of the text.

Entries should be maintained in sequential order in a folder and will be graded during Exam 2 and the Final Exam. *This is not a group assignment, each student must write his or her own analysis – plagiarized versions will be penalized.*

### *Signature Writing Assignment: Literary Analysis*

The Literary Analysis will analyze the novels *Their Eyes Were Watching God* OR *Snow White* from different perspectives. Initial topic research and the Background & Ethical Essay will be conducted as a group assignment. Don't write about something obvious from the text – mere summary is not helpful, *the original text says it better*. Use outside sources to provide insight and bearing; however, the analysis must represent your own interpretation. However, you must respond to the SCHOLARLY CONVERSATION about the novel. Do not assume your reader has read the story, at the same time don't summarize the text, simply provide the reader plot details on an as needs to know basis. A literary analysis without incorporating meaningful research is NOT sophomore level work. The assignment will be staged and graded according to the following required components:

**Stage 1.** Select one of the following essay topics. Groups will conduct initial joint research and construct a joint Background Essay. Each of these topics explores questions of American world view and the role of violence which to be explored as the final essay develops. Select 1 worldview lens:

Environmentalism <sup>1</sup>	Social Decline	Fairy Tales in Life <sup>3</sup>	Religion & Cultural Restrictions
Education & Philosophy <sup>2</sup>		Purpose & Meaning of Life	Finding a Voice
Sexuality of the Period <sup>5</sup>		The Social Limitations of Women	Powerlessness

Notes: 1 Seen as a subtheme in the novel, this topic must focus on the toxicity or unsustainable nature of the human environment. {The green of the forest has been replaced by the social demands & chemical inebriations of the concrete jungle or farm}. 2. Education: Not only are fairy tales educational tools, each novel comments on both educational philosophy and the role of higher ed, particularly for women, 3. Fairy Tales serve a didactic utility that Barthelme seems to challenge. Based on the novel join the debate regarding the validity of the genre's idealism and "happy ever ending" optimism. Like in the debate around the Barbie doll, do fairy tales merely project gender biases on children? {In this case, Ms. White is a real individual, not an animated caricature}. 5. While sex is demanded of both women, they seem to pursue something beyond eros, even agape or even storge love. Explore how the complex love script the characters are saddled with correspond to the emergent sexuality of the era and then make a case based upon your analysis.

**Stage 2:** Group Background Essay (3 Full Pages). PART I. Compare a Cliff note type treatment with an academic analysis of a suitable passage from the novel. PART II. Detail the historical setting/context of the text and author as you introduce the particular element, i.e., gender roles, you will explore. This essay is heavily based on research, not merely a close reading of the text. *Join the academic conversation of experts on the text.*

**Research:** Not only will research on the narrative provide you greater insight into the text, it is virtually impossible to write a sophomore level analysis without knowing (and thereby joining) the academic conversation surrounding the work. Base your essay within the academic conversation, *i.e.*, research is the starting point -- before the thesis or outline.

For APQ#6 each group presents their comparison followed by each member highlighting a different scholarly source and how it provides insight on the novel's selected theme. Provide the class an electronic copy that details all necessary source information.

According to John Pizer, *Snow White* is "blemished by her beauty."

### Stage 3:

T-Chart Analysis & Outline (25 points). Complete several T-Charts to analyze the text and discern a suitable question to prove in the essay. ["Why" questions tend to be more insightful than "how" questions]. Settle on one meaningful T-Chart analysis to produce a detailed outline of the final essay, including a thesis statement that promises readers a debatable claim statement that you seek to prove. Rely on 2 or more scholarly critiques of the novel itself to build your analysis.

#### Checklist:

- ☐ A series of T-Charts, w/ 1 that produces a viable claim statement or thesis
- ☐ If the T-Chart answer produces mere summary try again.
- ☐ Determine a debatable claim statement that analyzes the novel.
- ☐ Develop a detailed outline that incorporates 2 critiques of the novel

### Beautiful Woman

A. R. Ammons

The spring  
in

her step  
has

turned to  
fall

**Stage 4:** Body of Literary Analysis Essay (50 points). Develop and prove the argument advanced in your assertive claim statement (provide in bold). Provide textual support and add new research.

#### Checklist:

- ☐ Provide claim statement in bold prior to body of essay
- ☐ Make sure each paragraph builds upon the previous and directly answers the claim statement.
- ☐ Now is the time to set up an optional Writing Center consultation.
- ☐ My appointment is on: \_\_\_\_\_

**Stage 5:** Introduction & Conclusion (25 points). Develop a suitable introduction with a hook and a strong thesis/claim statement. The conclusion should mirror the introduction. Submit with a revised body to produce a complete draft.

**Stage 6:** Polished Literary Analysis Essay (100 points). Integrate each component into a complete essay that approximates the language of a college educated audience. Revise each paragraph. Ensure all sentences are clear and concise. Don't just say it, say it well. Works Cited page required. Practice the insight in "On Grading Essays."

*Length:* 5-6 full pages (not including Works Cited) in MLA format, 12-point font, double-spaced

### Responsible Integration of Sources (personal responsibility)

Students must properly integrate material from three secondary sources into their analysis in a way that gives credit to the authors whose ideas and language they are incorporating. This is not a research paper or a summary of the work of literature, but a paper in which students draw on the selected text and secondary sources to communicate an interpretive argument about their chosen text through the lens of social responsibility. The Library offers a quick, on-line plagiarism tutorial: <http://library.uta.edu/plagiarism/>.

#### *Appropriate Secondary Sources:*

- Print magazines (e.g., The Atlantic, Harper's, New Yorker, Time, Newsweek)
- Scholarly articles (e.g., academic articles published in journals from JSTOR or Academic Search Complete)
- Scholarly books or book chapters;

The general criteria to receive a passing grade are the following for all the sophomore English courses except English 2350: Your essay should be a Word document that is double spaced, with 1-inch margins, in 12-pt., Times New Roman (or some other easily readable) font. Follow the MLA's recommendations for formatting, citation, and style. Here is a direct link to the Library's excellent guide to MLA format: <http://www.uta.edu/library/help/files/cite-mla.pdf>

In order to receive a passing grade on the signature assignment, students must:

- ☐ Write an essay that is at least 5 pages long;
- ☐ Integrate 3 appropriate sources;
- ☐ Incorporate a viable literary claim statement;
- ☐ Produce an original title;
- ☐ Incorporate evidence (i.e., quotations/cited paraphrases) from the poem itself
- ☐ Include a Works Cited page in proper MLA form

## SCHEDULE OF ASSIGNMENTS: Fall 2014 Class Calendar

**Complete readings PRIOR to Class. Bring copies**

Foster = *Twenty-Five Books that Shaped America*

## Theme 1 - Introduction & War

**THURS 21 AUGUST:** "The Death of the Ball Turret Gunner" by Randall Jarrell  
and "Sand Creek" by Simon Ortiz  
*Video:* "What Makes Violence"

**TUES 26 AUGUST:** The Nature and Function of Literature by Rene Wellek  
 "In the Four Corners" by Thomas Foster (xi-xxi)  
 And "An Episode of War" by Stephen Crane (Blackboard Reader)



## Theme 2: Assassinations & Executions

**THURS 28 AUGUST:** "The Names" by Billy Collins and "Capital Punishment" by Sherman Alexie  
Due at beginning of class: APQ1: 300 word paraphrase of Thomas Foster's Introduction while also weaving an argument about the violence that also shapes America  
-- Discuss Literary Journal – Set UP Groups

Watch the video at:

<http://education-portal.com/academy/lesson/how-to-analyze-a-literary-passage-a-step-by-step-guide.html#lesson>

**TUES 2 SEPT:** Expressing our Violent Heritage  
*Song:* "Green, Green Grass of Home" – Charlie Pride  
*Poem:* "When Lilacs Last In the Door-yard Bloo'd" Elegy to Abraham Lincoln" by Whitman  
*Essay:* "A Good Gray Poet" Foster Chapter 6

*"My concern is not whether you have failed, but whether you are content with your failure."*  
Abraham Lincoln

### Theme 3: Corporate or Institutional Violence

**THURS 4 SEPT:** Varied Responses to Violence  
*Essay:* "The Gospel According to Tony Soprano" by Chris Seay

APQ#2: Compare the reaction to the assassination of a president with the execution of a prisoner. Both die by the same means but with a different public response. Demonstrate how either narrative could be retold for the 21<sup>st</sup> century (Mosul, Ferguson, etc). Or be creative and re-appropriate the poem in 21<sup>st</sup> C verse.

### As a Group Watch “Because I Said So”:

<http://education-portal.com/academy/lesson/how-to-write-a-persuasive-essay-and-use-several-sources.html#lesson>

TUES 9 SEPT AND THUR 11 SEPT: *Novel: Moby Dick* ☐ Essence Presentation CH 5  
APQ#3 Completed Active Reading Guide Due for *Moby Dick* at the beginning of Class 9/11

If meaningful writing was easy, it wouldn't pay so well.



**TUES 16 SEPT:**

Essence Group Presentations

☒ "I've Been Working on the Whale Road" \_\_\_\_\_

☐ *Last of the Mohicans* – Foster CH 2: \_\_\_\_\_

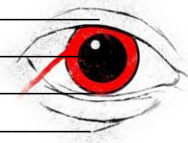
☐ *Empowering the Poor* by Linthicum, (Pgs 5-11): \_\_\_\_\_

☐ "The Lost Girls" (HT – Needs updating): \_\_\_\_\_

☐ "How Bigger was Born" (+ Summary of *Native Son*): \_\_\_\_\_

☐ "I Choose, My Choice" by Sandra Loh: \_\_\_\_\_

<http://www.theatlantic.com/magazine/archive/2008/07/i-choose-my-choice/306847/>



## Theme 4 – Violence, Women and Children

"The death of a beautiful woman [is] unquestionably the most poetical topic in the world"

– Edgar Allen Poe, "The Philosophy of Composition" from 1846

**THURS 18 SEPT:**

*Novel: Their Eyes Were Watching God (Chapters 1-6)*

**TUES 23 SEPT AND THUR 25 SEPT:**

*Novel: Their Eyes Were Watching God (Chapters 7-15 and 16-20)*

*Read: "Like a Hurricane" Foster, Chapter 17*

APQ#4 – Active Reading Guide – DUE at Beginning of class 9/25

**TUES 30 SEPT:**

*Short Story: "Eleven" by Sandra Cisneros*

Groups begin Work on Background Essay

*Read: "It's all about Sex" and "Except When its Not", Chapters 16 & 17 of How to Read Literature Like a Professor*

**THURSDAY 2 OCT**

AND **TUES 7 OCT** *Novel: Snow White* by Donald Barthelme

APQ#5 – Active Reading Guide – Due at beginning of class 10/7

Bring research materials to work on Group Essay

**THURS 9 OCT:**

*Poem: Anne Sexton's "Snow White"*

*Review: "Barthelme's Snow White: The Reader Patient Relationship" OR*

*"Barthelme's Snow White" by Robert Morace in Critique September 1, 1984*

*Due In Class: Human Nature Mini Essay*

**TUES 14 OCT AND THURS 16 OCT:**

Background Essay Presentations – APQ#6

Tuesday: Hurston Presentations

Thursday: Barthelme Presentations

For APQ#6 each group presents their comparison followed by each member highlighting a different scholarly source and how it provides insight on the novel's selected theme. Provide the class an electronic copy that details the following for each scholarly source:

Scholar: \_\_\_\_\_ Essay: \_\_\_\_\_ MLA Citation: \_\_\_\_\_ Primary Argument: \_\_\_\_\_ Relevance to Essay: \_\_\_\_\_

**Friday, 17 October – Group Background Essay Due (Only 1 per Group)**

"The one who lives outside the law is a slave. The free man is the man who lives within the law, whether that law be the physical or the divine." Booker T. Washington

## TUES 21 OCT Exam 1 – Check of Literary Journals

Review Online Lecture on Synthesis (a skill required for essay exams)

<http://education-portal.com/academy/lesson/how-to-focus-your-essay-and-respond-to-the-essay-prompt.html#transcript>

## Theme 5: The Native Other

THURS 23 OCT: *Poem*: "Bad Indians" by Ryan Red Corn  
*Poem*: "Giving Blood" by Sherman Alexie

Bring Blank T-Charts to Class



TUES 28 OCT: *Poems*: Lydia Howard Huntley Sigourney, "Indian Names" and  
*Essay*: "Shades of Sh\*t" from *Wisdom Sits in Places* by Keith Basso (Reader)

APQ#7 Reading Quiz Theme 5

T-Chart and Outline DUE

## Theme 6 – Aging & Social Decline

THURS 30 OCT: *Short Story*: Edgar Allan Poe "The Masque of the Red Death"  
*Poems*: "Beautiful Woman" by A.R. Ammons  
Emily Dickinson, "Because I Could Not Stop for Death"  
*Essay*: "My World Now" by Anna Mae Seaver

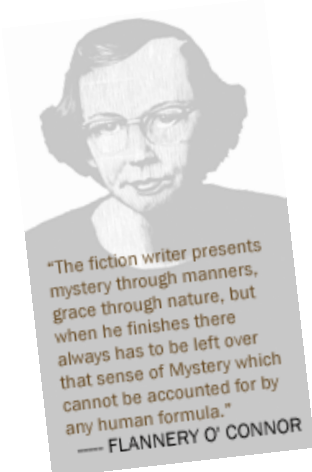
APQ#8: Discuss the ethics of Prospero. How is the 21<sup>st</sup> century response to the ebola crises different? Assess the values and character traits of the Mother Teresa's and Florence Nighingale's – both modern & historical – who aid the dying. Write a 200 word reflection about the cultural value to serve versus self-preservation.

TUES 4 NOV: *Short Story*: "Cathedral" by Raymond Carver

Work on Literary Essay – Consultations

## Theme 7: Pulp Fiction & Self Destruction

Thurs 6 Nov: *Short Story*: "Good Country People" by Flannery O'Connor  
*Poem*: "Summer Solstice, New York City" by Sharon Olds



Tuesday 11 Nov and Thursday 13 Nov:  
*Drama*: *Sunset Limited* by Cormac McCarthy  
*In class essay consultations*

APQ#9 Comprehensive Reading Quiz Theme s 6 & 7

Complete Peer Review of Draft or Writing Center Consultation  
Prior to Submission : Body of Essay w/ Peer Review Due Friday 14 Nov



The hardest essay to write is extracted from a starved mind. Give yourself a chance; feed your brain relevant data!

## Theme 8 - Abuse & Racial Oppression

**TUES 18 NOV:** "Black and Blue" by Louis Armstrong and  
"Strange Fruit" Sung by Billy Holiday  
"The Weary Blues" by Langston Hughes  
"Let America be America Again" by Langston Hughes  
"Fear of Losing A Culture" by Richard Rodriguez



**THUR 20 NOV:** Gloria Naylor – "The Meanings of a Word"

### **Essence Group Presentations**

- ☐ "It Takes a Weary Man" – Foster 13 \_\_\_\_\_
- ☐ "The Winepress of Injustice" – Foster CH 16: \_\_\_\_\_
- ☐ "He Ain't Heavy, He's My Cousin" – Foster CH 18: \_\_\_\_\_
- ☐ "Not in Kansas Anymore" – Foster CH 23: \_\_\_\_\_

## Theme 9: Overcoming

"Our scientific power has outrun our spiritual power.  
We have guided missiles and misguided men" Dr. Martin L King, Jr.

**TUES 25 NOV:** *Essay:* "In Search of Our Mother's Gardens" by Alice Walker  
Review for Final

APQ#10 Comprehensive Reading Quiz Theme s 8 & 9

**Introduction and Conclusion Due (with Upgraded Draft)**

**TUESDAY 2 DEC:** *Poem:* "Still I Rise" and "Caged Bird" by Maya Angelou  
[http://www.youtube.com/watch?v=7HiE4lt\\_DUY](http://www.youtube.com/watch?v=7HiE4lt_DUY)  
*Poem:* "Hands" by Sarah Kay [www.youtube.com/watch?v=VuAbGJBvIVY&NR=1&feature=endscreen](http://www.youtube.com/watch?v=VuAbGJBvIVY&NR=1&feature=endscreen)

**Polished Essay Due** {Two Online Versions Required, 1 Without Name}

**Final Exam** as Scheduled [Reading Journal Graded 12/2 or During Exam]

THE ABILITY TO LAUGH AT VIOLENCE PROVIDES A TYPE OF "ANESTHESIA TO  
UNDERMINE ANY MORAL REVULSION WE MIGHT FEEL ABOUT IT"

(RICHARD CORLISS "A BLAST TO THE HEART" *TIME* 14 OCT. 1994: 76).

**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://www.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.

**Title IX:** The University of Texas at Arlington is committed to upholding U.S. Federal Law "Title IX" such that no member of the UT Arlington community shall, on the basis of sex, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any education program or activity. For more information, visit [www.uta.edu/titleIX](http://www.uta.edu/titleIX).

**Academic Integrity:** Students enrolled all UT Arlington courses 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.*

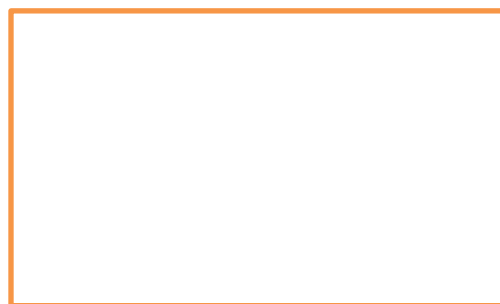
UT Arlington faculty members may employ the Honor Code as they see fit in their courses, including (but not limited to) having students acknowledge the honor code as part of an examination or requiring students to incorporate the honor code into any work submitted. Per UT System *Regents' Rule* 50101, §2.2, 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.

**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 noted in the box at right. 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 individuals with disabilities.



**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](mailto:resources@uta.edu), or view the information at [www.uta.edu/resources](http://www.uta.edu/resources).

**Writing Center:** The Writing Center, 411 Central Library, offers individual 40 minute sessions to review assignments, Quick Hits (5-10 minute quick answers to questions), and workshops on grammar and specific writing projects. Visit <https://uta.mywconline.com/> to register and make appointments. For hours, information about the writing workshops we offer, scheduling a classroom visit, and descriptions of the services we offer undergraduates, graduate students, and faculty members, please visit our website at [www.uta.edu/owl/](http://www.uta.edu/owl/).

# STRUCTURE FOR A LITERARY ANALYSIS

*Review this generic format for writing a literary analysis. Well written essays employ as many of these elements as possible. On-the-other-hand, excellent essays with a grade of A often supplant 1 or 2 of the more generic elements of this formula with literary elements requiring a greater degree of technical mastery – performed flawlessly.*

**I. THE ESSAY** demonstrates you are a mini-expert on the topic/text using language sophisticated enough for college readers. The essay doesn't assume the audience has read the text, at least not recently, yet at the same time, it summarizes only enough for readers to grasp the point being made.

**II. INTRODUCTION** – It provides readers entry into the essence of the essay. It introduces author and title, primary characters and/or events, and transitions toward a claim in an interesting fashion that hooks readers into continued reading. The intro must answer the reader's unstated "so what" and "who cares" question enough to garner their readership.

**A.** The introduction establishes necessary context and parameters.

**B.** The introduction provides initial definitions and historical or textual illustrations that lead into the thesis/claim statement. *Don't provide details that get ahead of the claim.*

*One way to introduce the text is to provide an initial, yet brief and simple, incident that illustrates the assertion of your claim statement.*

**C.** The claim statement is a thesis that asserts a proposition derived from your research-based analysis that you will prove throughout the essay. No mere summary, a viable claim statement asserts a proposition beyond the obvious. It is focused and detailed enough to establish a meaningful essay, including length.

**III. BODY** – Each body paragraph should progressively advance the claim. The body of the essay must demonstrate your mastery of the argument – displayed by insightful analysis and the ability to deftly engage the academic conversation.

**A.** The 2<sup>nd</sup> or 3<sup>rd</sup> paragraph likely should build upon the context established in the introduction. As examples, provide 1 or 2 important details about the author, provide a more scholarly definition of terms earlier introduced, introduce pivotal literary scholarship that may provide foundational to your argument, and/or provide just enough summary for readers to have sufficient details necessary for the claim.

**B.** Ensure every paragraph focuses on only 1 key point and revolves around a clear topic sentence. Delve below the surface by providing specific details and examples bolstered by strong academic support and research.

**C.** Paraphrase experts. Quote key characters. Maintain control of your sentences. Cite.

**IV. CONCLUSION** – It should be obvious that the conclusion is forthcoming because the claim has been proven. An effective conclusion mirrors the opening without introducing new data. Skipping the body paragraphs, the introduction and conclusion should flow seamlessly and make sense.

**V. WORKS CITED PAGE** – Sources used in the essay must be cited in MLA format. Within the essay paraphrase or provide quotes from the author and external scholars, accompanied by a parenthetical citation. This citation should only include the first word used for the whole entry located on the Works Cited page. The Works Cited is not numbered, instead each entry is alphabetized according to the first word of the entry (usually the author's last name). If a source is not cited (meaning written) in the essay, do not include it in the Works Cited. The Works Cited should flow following the last page of the essay – it is not a separate document.

## Grading Guide: Interpreting Common Marks on Your Draft/Essay

On the positive note, too often I forget to insert a ☺ or a simple "well said." Unmarked text, especially on the 1<sup>st</sup> few pages, can be deemed positive. However, if I have already said use italics or frame quote in the early going I won't repeat that with each subsequent error. You remain responsible for the final product so evaluate each paragraph accordingly. Of course, drafts can always be written better, so don't let a "well said" keep you from revising and improving. A draft is always graded more generously than the final version, though the final version might be marked up less since it is too late to revise. Become a strong writer, but an even better editor.

AWK = Awkward phrasing or sentence. The sentence be understood with some effort, but the statement doesn't sound polished and requires too much effort on the reader's part. Revise.

Combine = Combine sentences to reduce superfluous words & make a greater impact upon the reader.

Dah = It means what you think -- don't state the obvious. Replace the it with something significant.

Frame = Frame quotations. Just as a photo might be framed on all sides by a picture frame that directs the eye to a focal point, so the quotation requires frames to bolster understanding. Instead of simply pasting a quote into the paragraph incorporate it into your own sentences. The 1<sup>st</sup> character of a sentence should not be a " , instead lead into the phrase, perhaps by introducing the author or setting the context. The sentence following the quote should also provide a defining frame. Try to answer one of these questions: Do you agree with the quote, do others opposite it, what should the reader take from the quote? This was introduced in ENGL 1301/02 in the book *They Say, I Say*. See <https://owl.english.purdue.edu/owl/resource/747/03/>

Highlighted text = Something about the highlighted text demands your attention. Figure it out. If, for example, I highlight the word "is" 3 times in a single sentence, then I likely consider that to be a poor sentence. Replace the leaking verbs with some true action words.

Mirror = The reader should realize you've proven your point and have reached a conclusion.

Incorporate keywords in the conclusion that mirror the introduction to affirm that this is indeed the conclusion. Refer to the handout to incorporate mirrors between the intro and conclusion.

MLA = The protocol for writing in the humanities is set by the Modern Language Association. MLA on your essay means you failed to use the proper format. Figure out the problem and fit it. See <https://owl.english.purdue.edu/owl/resource/747/01/>

Non Sentence = What looks like a sentence violates some particular rule of grammar. It might be a run on sentence, comma splice, or etc that demands your attention. Look it up. Revise.

Not Debatable = This attempted claim statement does not make a claim that will engender debate. It either doesn't pose a contestable question (ie, nobody will argue the other side) or it asks a question nobody cares to enter a debate over (such as: Its raining outside. It is or isn't.)

Generally this means mark means that the potential claim statement only generates plot summary.

Pagination = Protocol for designing a page according to MLA format. This includes your putting your last name and the page number to the top right as a header, but not your full name, course, date, and title on every page. See <https://owl.english.purdue.edu/owl/resource/747/01/>

Revise = Consider rebuilding this sentence or paragraph from scratch. Revise requires much more than fixing a typo, it means wholesale change is called for. Invest in your essay and make it happen.

SWYM = Instead of losing the audience with convoluted text that may have gotten away from you, simply "Say what you mean" in plain English.

This sucks = Somebody else marked up your essay. I wouldn't say that – though I might want to.

Titles = Use the proper MLA format for articles, essays, poems, books, magazines, journals, and etc.

The mark Titles means you got something wrong, likely use quotation marks for a book title or italicizing the title of an essay or short story. This may also be marked as Italics not " " .

Vague = An imprecise or nebulous statement. Provide more concrete information. Instead of saying "the author" state the author's name. Upgrade the phrase "back in the era" to the actual decade.

Warrant = This statement lacks warrant, purpose, or importance. Perhaps the reader cannot determine why you said what you said. Your sentences must be able to pass the reader's "so what?" "who cares?" questions. On the other hand, perhaps you filled the paragraph with fluff that your audience already knows. What made for a good essay in high school is no longer sufficient, write to the level of a college educated audience {hence your reason for being here}.

Wordy = Be more economical with your words. If you can say the same thing with fewer words, do so. Don't tax the reader unnecessarily.

Works Cited = The works cited page only includes sources actually cited in the text. It should look like <https://owl.english.purdue.edu/owl/resource/747/12/>.

??? = Similar to highlighted text, I don't know what you mean. Likely you left out an intended word or something much worse.

Things that irritate the grader: **a)** "There are"... "that" sentences, **b)** "Being" sentences, such as "this being the reason," **c)** Vague time statements such as "Now-a-days" or "in those days," and even worse **d)** "Maya Angelou, author of "Caged Bird," she." Edit these phrases out of existence.

## On Grading Essays

It is impossible to earn an "A" without research.

Move beyond the high school essay. The college essay has graduated from the 5 paragraph essay. It should convince others that you belong in college.

Dig deeper, don't stay on the surface. Contribute something meaningful by incorporating details mined during research.

Instill greater focus; make sure you can do the topic justice in the allotted space.

Your promise (ie, thesis) must overcome the reader's "so what" and "who cares" concerns.

Replace broad (and boring) generalizations with critical thinking and specifics.

Own the paragraph when quoting others; don't surrender your voice to the quote: Paraphrase and frame quotes.

Don't allow weak linking verbs to hijack your essay. Replace "is" and "was" with action words. Avoid wordy "there are" sentences.

If you must plagiarize, find another class.

Without paint Picasso's canvas lies bare, without the sax jazz loses its soul, and without strong research, your mind lacks the materials from which to shape meaning.

*Thom Mackenzie*



## Guidelines for Writing about Literature

1. Literary responses are written in present tense. Because the narrative is re-enacted in a sense as it is read, all action remains in the present just as if it was unfolding on the stage. If to the character, however, the action took place in the past, that action is described in the past. So even though he is dead, "Shakespeare says" remains appropriate.
2. Bound and printed volumes, think books and journals, are denoted with italics: *Time Magazine*.
3. Poems, short stories, essays, and songs that are a part of a bound volume use quotation marks. "Santa Claus is Coming to Town."
4. Integrate quotations into well crafted sentences – don't dump them. At the same time, a sentence such as "In the poem "Sand Creek" by Simon Ortiz he says" proves too wordy. Try: In "Sand Creek" Simon Ortiz says...



## Perspectives on Violence

Richard Dawkins: River Out of Eden:  
A Darwinian View of Life

The New Atheists claim that violence is natural:  
"In a universe of electrons and selfish genes, blind physical forces and genetic replication, some people are going to get hurt, other people are going to get lucky, and you won't find any rhyme or reason in it, nor any justice. The universe that we observe has precisely the properties we should expect if there is, at bottom, no design, no purpose, no evil and no good, nothing but blind, pitiless indifference."

Desmond Tutu: South African Truth &  
Reconciliation Commission

Nelson Mandela appointed Tutu to chair the TRC to move beyond the racial division and long-term violence of apartheid. Hundreds of hearings and extensive investigations into assaults and economic dispossession confirmed his belief in divinity, the self-evident nature of good and evil, and that the violent are morally accountable.