

EngL 3006W: Survey of American Literatures and Cultures II

Spring 2014

(4 credits)

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Introduction to the Course

Course Description

As a survey of U.S. literature from the late nineteenth century until the present, this course is

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designed to give you an overview of literary and other cultural works produced during this period while also giving you the opportunity to investigate several writings in depth. We will consider terminology, and particularly the word *American*: How exactly do the authors we read define this term? Geographically, is it restricted to the United States (therefore not including all of North America)? Who is included in and excluded from the term *American*? It will be important for you to continue interrogating this term as we move from reading about the "American frontier" to reading about definitions of nationhood during World Wars I and II, and then as we consider the voices of those who have been marginalized within the United States. Both on individual and on larger community and regional levels, the multiple ideas and connotations attached to the notion of "Americanness" have proven central to understanding later U.S. literature.

We will work to contextualize the readings within useful historical, cultural, and biographical information. For example, you are encouraged to consider, among other developments, technological advances and their effect across the arts and sciences, as well as on everyday life. How has the growing popularity of cinema and its various technologies—such as sound and, more recently, digital film and the Internet—had an impact on the perception of U.S. culture and the translation of this perception into art? In addition, we will discuss the role of politics in art—and how art may be read as "political." What is the role of this type of literature in culture and in representations of history?

We will balance our examination of larger issues of politics and culture with rigorous close reading of the selected texts. Through careful analysis of the authors' use of language, tone, structure, imagery, and other elements, we will work to more deeply understand what the writers do with words and other aspects of writing. By thoughtfully examining these works and developing written interpretations of them, we will gain insight into distinct writings as well as into later U.S. literature more broadly.

Educational Purpose

This writing-intensive course is an introduction to some of the major texts that are part of the postbellum (post–Civil War) American literary canon. The course not only includes "traditional" texts written by white male authors but also gives students a much broader perspective as to the contributions that women, Native Americans, and African Americans made to the evolution of American literary traditions. From the realist novel to folk poetry, from film to the short story, this discussion-based course promotes written expression and dialogue on important themes and issues in modern America.

Prerequisites

None

Technical Requirements

Course Technologies

There are many academic technology tools that faculty may use in their Moodle online or hybrid courses (e.g.- flipgrid, VoiceThread, Google+ Hangout, etc.). Please see the [Course Technologies](#) guide for more information on how to use some of these tools.

Computer Skills

This course requires basic computer and Internet skills (such as word processing, browsing the Web, uploading and downloading files, and using e-mail with file attachments).

For technical help and Moodle support, please click the **Getting Started and Finding Help** link in the Syllabus section of the course.

Moodle works best with the Firefox browser.

Additional Software

You will also consult MAPS, the Web site that accompanies the Nelson *Anthology of Modern American Poetry*, at <http://www.english.illinois.edu/maps/>.

Liberal Education Statement

Liberal Education (LE) is an essential part of your undergraduate education at the University of Minnesota. LE courses help you investigate the world from new perspectives, learn ways of thinking that will be useful to you in many areas of your life, and grow as an active citizen and lifelong learner. ENGL 3006W fulfills its mission as a liberal education course through these aims.

ENGL Liberal Education Requirements (Literature)

ENGL 3006W meets the Literature Core requirement. First, it focuses on analysis of written

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works of literature in American beginning after the Civil War and progressing to now. Students study the meanings of a wide range of biographies, stories, essays, poems, and novels. Second, the course pays particular attention to the formal dimensions of literature. Students study, for example, the sound and syntax of lines of poetry in Walt Whitman's challenging epic "Song of Myself." Likewise, students read Henry James' ironic portrayal of an American middle-class girl in Europe to Nella Larsen's stylistic investigations of racial difference through her use of literal color within the narrative. Finally, students examine the cultural, historical, and social contexts of literary works as well as their content. When reading Whitman, for example, students also study the cultural, historical, and social contexts of Whitman's expansive sense of self, which sought to break down the borders between men and women; the old and the young; the rich and poor; and the many other binaries that together constitute our contradictory "America." Building on the theme of the many American selves, students critically engage other authors in the course on subjects such as the emergence of the regional vernacular, the emergence of modernism in its American forms as differentiated from European modernist methods, the rise of the city, and the emerging role of female characters.

Liberal Education Requirements (General)

ENGL 3006W is designed to introduce students to the many ways "America," seemingly singular, is actually plural, controversial, and contradictory. 3006W teaches critical thinking to students who deconstruct preconceived notions of the geographical borders of our states and nation; the many cultures that intersect, often in conflict, throughout our history; and the other contradictory discourses about "America" since its "conquest." In this class, students do not just listen to other people's interpretations of the works in question. Instead, through essay writing, conversation (in small groups, in discussion sections, and in lectures), and examinations, students themselves do the work of engaging closely and directly with works of literature. The course has no prerequisites. It is taught every spring as a lecture by the English faculty and during every fall and summer as lecture workarounds by advanced graduate students, lecturers, and faculty.

Liberal Education Requirements (Diversity and Social Justice in the US)

ENGL 3006W explores issues of power and the American identity throughout the semester. This course engages students through rigorous study of the impact of race, gender, and sexual orientation on the histories of the many modernisms such as the Harlem Renaissance, the Beats, and the proletarian literary movements. Through careful study of gender roles in works such as Henry James's novels, Gertrude Stein's *Tender Buttons*, Allen Ginsberg's *Howl*, and Sylvia Plath's *Ariel*, students focus upon how social differences between men and women shape social, political, economic, and cross-cultural relationships in the United States. While the course branches to explore many diversities, students continue to trace and analyze the social differences between men and woman across different cultures, with careful attention paid to disparities in power and privilege apparent throughout the history of American institutions and democratic practices. 3006W pays careful attention to racial and gender equality not so much as a historical achievement but as an ongoing struggle not only for women of every race and social strata, but also for members of genders beyond the two our heteronormative society supports in our institutions. By its very multicultural and race inclusive nature, 3006W welcomes

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and utilizes emerging scholarship that addresses epistemological gaps in information and perspective. 3006W lives in these gaps.

Learning Outcomes

University-level Outcomes (SLO)

This class supports the following university-wide learning outcomes:

Learning Outcome	
1. <i>Can identify, define, and solve problems</i>	
2. <i>Can locate and critically evaluate information</i>	
3. <i>Have mastered a body of knowledge and a mode of inquiry</i>	✓
4. <i>Understand diverse philosophies and cultures within and across societies</i>	✓
5. <i>Can communicate effectively</i>	✓
6. <i>Understand the role of creativity, innovation, discovery, and expression across disciplines</i>	✓
7. <i>Have acquired skills for effective citizenship and life-long learning</i>	

Course-level Outcomes

By the end of the term, the successful student should be able to

- Demonstrate knowledge of major U.S. political/historical/cultural events and movements taking place in the late nineteenth century/twentieth century;
- Examine how writers during this time used different literary forms, devices, and genres to express political struggle and commitment;
- Describe the difficulties in claiming a national identity, such as attempts to define an "American" literature;

- Compare and contrast the various stylistic techniques employed in the selected authors' works; and
 - Analyze the major characteristics of realism, regionalism, Harlem Renaissance literature, labor poetry, modernism, and confessional writing
-

Course Materials

Required Materials

Textbooks

- Anderson, Sherwood. *Winesburg, Ohio*. Mineola, NY: Dover Thrift editions, 1995.
- Loos, Anita. *Gentlemen Prefer Blondes*. New York: Liveright, 1998.
- Lorde, Audre. *Zami: A New Spelling of My Name*. Berkeley, CA: Crossing Press, 1982.
- Negri, Paul, ed. *Great American Short Stories*. Mineola, NY: Dover Thrift editions, 2002.
- Nelson, Cary, ed. *Anthology of Modern American Poetry*. New York: Oxford University Press, 2000.
- Olsen, Tillie. *Yonnondio: From the Thirties*. Lincoln, NE: Bison Books, 2004.
- Toomer, Jean. *Cane*. New York: Liveright, 1993.
- Wilder, Billy. *Sunset Boulevard*. Berkeley, CA: University of California Press, 1999.

Readings

In addition to the textbooks, required readings for this course consist of four selections from books. We have obtained permission to reprint these readings in this course. You may access them from the modules in which they are assigned.

- Turner, Frederick Jackson. Selection from "The Significance of the Frontier in American History," 1893. *The Early Writings of Frederick Jackson Turner*. Ed. Everett E. Edwards. Madison, WI: University of Wisconsin Press, 1938. 185–229. (module 2)
- DuBois, W. E. B. "Of Our Spiritual Strivings," 1903. *The Souls of Black Folk*. New York: Norton Critical Editions, 1999. (module 3)
- Olsen, Tillie. "Silences in Literature," 1978. *Silences*. New York: The Feminist Press, 2003. 5–21. (module 10)
- Yamamoto, Hisaye. "Seventeen Syllables," 1949. In *Seventeen Syllables and Other Stories*. New Brunswick, NJ: Rutgers University Press, 1998. 8–19. (module 10)

Videos

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- *Gentlemen Prefer Blondes*. Dir. Howard Hawks. Twentieth Century Fox, 1953; DVD release 2001. (module 9)
- *Sunset Boulevard*. Dir. Billy Wilder. Paramount, 1950; DVD release 2002. (module 11)
- Madonna, *Material Girl*. Music video. Available online on Aol Video (at <http://music.aol.com/video/material-girl/madonna/1102460>) or on the DVD collection *The Immaculate Collection*, Sire, 1999. (module 9)

MAPS

You will also consult MAPS, the Web site that accompanies the Nelson *Anthology of Modern American Poetry*, at <http://www.english.illinois.edu/maps/>. You will find these under the Learning in Context header for each module.

To order course materials that are available through the University of Minnesota Bookstores, go to the [Search](#) page at the University of Minnesota Bookstores Web site, and use the option to "Search for Books by Department, Course, or Author." Or you may call **612-625-6000** or **1-800-442-8636** and ask for ODL book service.

Course Schedule

Modules run from **Monday** through **Sunday**. Paper assignments and weekly quizzes are due by **11:55 pm Sunday** of the module week in which they are due. Initial discussion postings are due **11:55 pm Wednesday**, and responses are due by **11:55 pm Sunday**. (See the dates above the module headers in the Moodle site.) For more information, see **Assignments and Grading**.

Module / Week	Topic	Assignments, Postings, Submissions Points for each
1	Introduction	Forum Discussion, including self-introduction (10 pts.)
2	The Frontier and	Forum Discussion (10 pts.)

	American Identity	
3	Becoming an "American" Writer	Paper 1 initial draft (50 pts.) due 11:55 pm Sunday Forum Discussion (10 pts.)
4	Questions of Regionalism and Realism	Forum Discussion (10 pts.)
5	Harlem Renaissance and Labor Poetry	Paper 1 final draft (70 pts.) due 11:55 pm Sunday Forum Discussion (10 pts.)
6	What is "High Modernism"?	Forum Discussion (10 pts.)
7	The Modernist Experiment	Forum Discussion (10 pts.) Paper 2 initial draft (75 pts.) due 11:55 pm Sunday
8	Flappers, Finance, and Funny Ladies	Forum Discussion (10 pts.)
9	The Depression Era	Paper 2 final draft (105 pts.) due 11:55 pm Sunday Forum Discussion (10 pts.)
10	Silences in American Literature	Forum Discussion (10 pts.)
11	Film and Popular Culture	Paper 3 preliminary thesis (and optional outline) due 11:55 pm Sunday (10 pts.) Forum Discussion (10 pts.)
12	Returning to Selfhood and Nationhood	Forum Discussion (10 pts.)
13	Identities and Contemporary American Literature	Paper 3 final draft (290 pts.) due 11:55 pm Sunday Forum Discussion (10 pts.)
14	Final Exam	Final Exam (150 pts.)

Assignments and Grading

Assignments

The following table summarizes the requirements and grading of the assignments in this course. The specific instructions for each activity are included in the appropriate forum, assignment, or quiz.

Assignment	Requirements	% of Grade
Forum Discussions (13 @ 10 pts., plus 10 pts. for Tiki-Toki, Module 8)	Initial Forum Posting (initiators chosen by instructor): about 250 words Forum Responses: at least 100 words	14
Paper 1 (120 pts.; includes 50 points for first draft)	See instructions for the papers in the Syllabus: 900-1100 words	12
Paper 2 (180 pts.; includes 75 points for first draft)	See instructions for the papers in the Syllabus: 900-1100 words	18
Paper 3 (300 pts.; includes 10 pts. for preliminary thesis and optional outline)	See instructions for the papers in the Syllabus: 1800-2200 words	30
Weekly Quizzes (110 points: 10 pts. each quiz; lowest two quiz grades dropped)	Online quizzes	11
Final Exam (150 pts.)	Online exam	15
TOTAL		100

Late Submissions: I will only accept a late submission if you contact me more than 24 hours in advance of the deadline and I grant you prior approval to submit that assignment after the deadline.

Make-up Work for Legitimate Absences

If you must miss a class requirement for [legitimate reasons](#) notify the instructor as far in

advance as possible and provide documentation of the reason.

Reasonable and timely accommodations will be arranged. Be sure to plan your schedule to avoid excessive conflict with course requirements. This policy does not apply to a final examination.

Incompletes

As a rule, I will award no final grades of "Incomplete." If you are facing extraordinary circumstances, e-mail me as soon as possible to discuss the situation. A written agreement is required between the instructor and student specifying the remaining course requirements and a reasonable deadline for completion.

Grade Distribution

Percentage Achieved	Course Grade
93-100	A
90-92	A-
87-89	B+
83-86	B
80-82	B-
77-79	C+
73-76	C
70-72	C-
67-69	D+
60-66	D
0-59	F

Definition of Grades and Workload Expectations

A -- achievement that is outstanding relative to the level necessary to meet course requirements.

B -- achievement that is significantly above the level necessary to meet course requirements.

C -- achievement that meets the course requirements in every respect.

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D -- achievement that is worthy of credit even though it fails to meet fully the course requirements.

S -- achievement that is satisfactory, which is equivalent to a C- or better (achievement required for an S is at the discretion of the instructor but may be no lower than a C-).

F (or N) -- Represents failure (or no credit) and signifies that the work was either (1) completed but at a level of achievement that is not worthy of credit or (2) was not completed and there was no agreement between the instructor and the student that the student would be awarded an 'I' (see also I). Academic dishonesty: academic dishonesty in any portion of the academic work for a course shall be grounds for awarding a grade of F or N for the entire course.

I (Incomplete) -- Assigned at the discretion of the instructor when, due to extraordinary circumstances, e.g., hospitalization, a student is prevented from completing the work of the course on time. Requires a written agreement between instructor and student.
<http://policy.umn.edu/Policies/Education/Education/GRADINGTRANSCRIPTS.html>

Expected Student Academic Work per Credit

For undergraduate courses, one credit is defined as equivalent to an average of 45 hours of learning effort distributed across a semester (including all classroom and outside activities). For each credit awarded, on a weekly basis, a student invests three hours of learning effort per week over a 15-week semester. For example, a student taking a three credit course that meets for three hours per week should expect to spend an additional six hours per week on coursework.

Forum Guidelines

Moodle Forums

General Forums

There are three general forums linked in the **Syllabus** section that you should be familiar with:

- I'll use the **News and Announcements** forum to post updates affecting the whole class. This is the only forum that will also generate automatic e-mail notification to every

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participant. (For all the other forums, you may choose whether or not to be subscribed for e-mail notification.)

- Have a question? Post questions of general interest in the **Course Q and A** forum. Even if you don't have any questions of your own right now, check to see what may have been posted by others. If you know the answer to a question, feel free to post a reply. (For private correspondence, though, please use e-mail.)
- The third general forum, **Points of Interest**, is reserved as a place you may post links to websites and/or sound clips that relate to our readings and discussions.

Student Lounge

The **Student Lounge** forum is intended for informal class discussion. Participation is voluntary and not a required component of this course. If you have a course-related issue, please remember there is also the Course Q&A Forum, under **General Forums**.

Use this forum to get to know your classmates by starting or joining a conversation! While this forum is intended for recreational use, please be mindful of the fact that this remains a public forum and viewable by everyone in the course.

Introduction Forum

Please use Introduction Forum to introduce yourself to your fellow classmates and to me on the first day of class. Your participation in this forum will also inform me that you have actively joined the online portion of this course.

Learning Forums

Each week, you will be required to participate in online discussion threads about the readings. You will access the specific prompt for the week's discussion by clicking on the weekly "Forum" link, listed under "Learning Activities" in each module. On that page, under the prompt, a button will appear, reading "Add a new discussion topic."

Each of you will be assigned to one of two groups, A or B, and in eight of the fourteen weeks in the course, each member of *one* of the two groups will be responsible for writing an initial discussion forum post. Each initial discussion posting should consist of **approximately 250 words**. Initial posters are required to submit their postings by **11:55 pm Wednesday**. Those not in the initiating group must read all of the postings and submit at least one response, individually, by **11:55 pm Sunday**. These responses should be **approximately 100 words**.

You should think of initial posts as shorter papers that should inspire further discussion.

Whether you are posting or responding, you **must** include examples from the week's readings to support your claims, and remember to include relevant page numbers (or line numbers, for

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poetry) in parentheses at the end of all of your sentences that contain quotes. The discussion postings/responses in Groups A and B will start in week 2. Group postings will be assigned in lessons 2, 3, 4, 7, 8, 10, 11, and 12.

NOTE: In weeks 1, 5, 6, 9, and 13, **all students** will contribute initial posts (of approximately 250 words) by **11:55pm Wednesday**. All students must then respond to *at least one* of their peers' comments (in approximately 100 words per response) by **11:55pm Sunday**.

Each initial post should address the prompt and provide **at least one additional question** for the responder(s). Responses should perform thoroughly (**with analysis and evidence from the text**) one of the following tasks:

1. Asking for clarification of a particular point
2. Agreeing with or adding to a point
3. Disagreeing with a point, and explaining why
4. Changing the topic
5. Returning to a previous topic

In writing responses you should be considerate of your readers, making your responses as detailed and concise as possible so that your meaning comes across clearly. Everyone is urged to read all of the responses posted. You may respond to anyone's posting, and feel free to respond to more than one. The instructor will also monitor and contribute to discussions. Your regular contribution to these discussions will serve as a substantial part of your participation grade.

The purpose of this type of discussion, in which several students initiate the conversation and others respond and contribute their thoughts, is to lead us into in-depth analysis of particular texts or topics. This is an opportunity for you to investigate issues and questions that may have come up in your reading, so that instead of reading in isolation, you are exchanging ideas and questions with others. While you are reading it is a good idea to make note of any central issues that come up for you, so that you can introduce them into the online discussion. The goal is to create a conversation in which all feel comfortable participating and that allows students to learn from each other, one of the most valuable aspects of taking a literature course.

Your instructor will be looking for thoughtful comments and questions based on very specific aspects of the text. You must use quotes from the texts in order to support and explain your ideas. You are encouraged to look at texts in conjunction with each other and in larger historical or cultural contexts. A strong posting/response is one that provides textual evidence in support of arguments, demonstrates careful reading and understanding of the comments of other students, and shows thoughtful engagement with the text in question. The postings should be grammatically correct and clearly stated, as well as sensitive to the responses of others.

Some things to keep in mind as you are putting together your postings/responses:

- Don't be too protective of yourself or others. Remember we have come together to share

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ideas, not necessarily to create "one big happy family of agreement." Everyone will learn more if we are not afraid to disagree or ask questions of each other. Disagreeing with someone's *idea* is not the same as saying "I hate you."

- Speak for yourself and not for a group of people.
- Allow yourself and others to change their minds. You are here to learn from each other; your own perspectives might change. Don't get stuck in the trap of arguing something you no longer believe to be true. It's OK to change your mind.
- Learn to write inclusively. Be ready to explain a term or idea if someone asks for clarification; don't assume everyone knows your language!
- There are no stupid questions or ideas. Those who are brave enough to ask questions are the ones who help the rest of the class most.

For more on etiquette for posting on the Web, see

http://webvista.umn.edu/students/tips/tips_5.shtm.

Study Questions Guidelines

Each week's module (except module 1) includes a series of study questions. In addition to reading the study notes each week, you are required to read and think about these questions. Responding to them informally on your own will help you develop a more in-depth understanding of the texts and will prepare you to write your analyses in online discussions and in your papers.

The study questions serve several purposes. They are intended to assist you as you are reading and taking notes on your readings—the questions help direct your attention to specific aspects of the text and highlight certain important issues. The questions often ask you to develop your opinion on a particular topic, in order to develop your awareness of your thoughts and to learn how to defend and support (and/or adjust and edit) your viewpoint.

In general the study questions aim to guide you to further specificity and depth in expressing your interpretation of the works we're reading. As you move deeper into the material, you will discover which issues are particularly compelling for you, and you will be able to use that knowledge in coming up with paper topics, thesis statements, written interpretations, and discussion postings/responses.

If you are having trouble narrowing your essay topic, the list of study questions is a good place to look for assistance. Additionally, reviewing the study questions may give you clues about

what will appear on the weekly quizzes and will be essential as you are preparing for the final exam.

Paper Guidelines

General Information

You will be asked to prepare three papers.

- For all papers, you may not copy your fellow students' postings or ideas on the online threads. If you want to include a short quote in your paper, you must (1) get approval from the student whom you want to quote; and (2) cite the quote properly in your paper, with the student's name and the date of his or her posting.
- You must turn in your drafts of Papers 1 and 2 to your instructor (in module 3 and module 7 respectively), and a preliminary thesis for Paper 3 in module 11.
- Each paper must be guided by an argumentative thesis statement which appears at the end of your introduction
- All citations must be in MLA format. For information on correct MLA format, see:
- [Purdue Online Writing Lab \(OWL\)](#)
- [Diana Hacker Research and Documentation Online](#)
- *MLA Handbook for Writers of Research Papers* (6th edition), by Joseph Gibaldi

Paper 1 Assignment

Format

900-1100 words, double-spaced, Times 12-point font, one-inch margins; include a title, your name, and the date.

Due Dates

Draft due: by **11:55 pm Sunday**, week 3

Paper due: by **11:55 pm Sunday**, week 5

Instructions

For this first assignment you will write a focused analysis that references the Turner essay and one of the pieces you will read for modules 2 and 3. You must address the following prompt using the Turner text and the text of your choice:

In your introduction, begin by responding to the following questions: How do you define the "irresistible attraction" Turner refers to on page 199 of his essay? What other "attraction" is described or portrayed in one assigned text by Harte, Whitman, DuBois, Gilman, or Dickinson? After (briefly) addressing these questions, then, as the final sentence of your introduction, deliver an argumentative, comparative thesis on the following topic: How are these different "attractions" related to American identity, as defined or portrayed in each author's text? Develop this argument step by step, beginning each of your body paragraphs with a topic sentence that makes an arguable claim about one (or both) of your texts. After your introduction, you may wish to begin by comparing and contrasting the nature of these attractions themselves, before discussing each attraction's relationship to the concept of American identity, as defined/portrayed by the text in which it appears.

In addition to the Turner piece, you should select *one* of the following to examine:

- Bret Harte, "The Luck of Roaring Camp"
- One of the selected poems by Walt Whitman
- W. E. B. DuBois, "Of Our Spiritual Strivings"
- Charlotte Perkins Gilman, "The Yellow Wallpaper"
- One of the selected poems by Emily Dickinson

This paper should be grounded in analysis and interpretation of quoted material. Try to wrestle with a subtlety or a question you see being raised in the texts. Because this is a short paper, you will need to immediately introduce your reader to what you will be writing about. You should narrow your argument and be careful to be very specific—generalizations and vague statements will weaken your thesis. Always ground your assertions in quoted evidence. At the end of your paper you should briefly review your main points (in a sentence or two) and conclude your essay, but you don't need to have an entire conclusion paragraph.

Be sure to proofread your paper for grammatical and stylistic errors. If your instructor can't understand your sentences or ideas because the grammar or logic is confusing, your grade will be lowered. The most important part of your paper is clear presentation of thoughtful ideas—but ideas can't come across if they aren't written in a way that makes sense to your reader. You should attach a Works Cited page with the citation information in MLA format (just information about the particular version of the text you're using—no need to do any outside research). If you are having trouble or feeling frustrated with the process of focusing and developing your thesis, please consult your instructor and/or visit **U of M Center for Writing** (this, and other helpful links, are found in the **Research and Writing Help** section of the **Syllabus**). Your instructor will look over your draft and return it to you during week 4.

Paper 2 Assignment

Format

900-1100 words, double-spaced, Times 12-point font, one-inch margins; include a title, your name, date, etc.

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Due Dates

Draft due: by **11:55 pm Sunday**, week 7

Paper due: by **11:55 pm Sunday**, week 9

Instructions

For this assignment you will again write a focused textual analysis, but this time you will work with only one text. You may choose which work you'd like to examine:

- one chapter from Toomer
- one chapter from Anderson
- the Dreiser story
- the Freeman story
- one poem from modules 5, 6, or 7

Although the text you investigate is your choice, your essay needs to address the following prompt:

In the Study Notes for Week 4, you were provided with one definition of literary “realism” from *The Oxford Dictionary of Literary Terms*. While this definition primarily focused on realism in terms of a work’s subject matter, Paper 2 asks you to analyze your chosen author’s style: what role does your author’s style play in achieving *and* disrupting realism? That is, how does the author use specific literary devices (imagery, characterization, symbolism, etc.) to both create and disrupt realism? What are the purposes and effects of these choices? There are many definitions of realism; be sure to provide **your own** definition in your paper’s introduction. Does it mean that the narrator’s perspective is objective, like a camera? Or that the narration successfully mimics an individual’s subjective perspective? Does it mean that the language is direct and not embellished? Or does it mean that the author’s style mimics the way people think? As the final sentence of your introduction, a successful thesis will then indicate 1) which elements are used to achieve realism, 2) which elements serve to complicate/disrupt realism, and 3) how these elements work together to shape the *meaning* of the work.

This paper should be grounded in analysis and interpretation of quoted material. Try to wrestle with a subtlety or a question you see being raised in the text. Because this is a short paper, you will need to immediately introduce your reader to what you will be writing about. You should narrow your argument and be careful to be very specific—generalizations and vague statements will weaken your thesis. Always ground your assertions in quoted evidence. At the end of your paper you should briefly review your main points (in a sentence or two) and conclude your essay, but you don't need to have an entire conclusion paragraph.

Be sure to proofread your paper for grammatical and stylistic errors. If your instructor can't understand your sentences or ideas because the grammar or logic is confusing, she will have to lower your grade. The most important part of your paper is clear presentation of thoughtful ideas—but ideas can't come across if they aren't written in a way that makes sense to your reader. You should attach a Works Cited page with the citation information in MLA format (just

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information about the particular version of the text you're using—no need to do any outside research). If you are having trouble or feeling frustrated with the process of focusing and developing your thesis, please consult your instructor and/or visit Student Writing Support. Your instructor will look over your draft and return it to you during week 8.

Paper 3 Assignment

Format

1800-2200 words, double-spaced, Times 12-point font, one-inch margins; include a title, your name, date, etc.

Due Date

Preliminary thesis (and optional outline) due: by **11:55 pm Sunday**, week 11

Final paper due: by **11:55 pm Sunday**, week 13

Instructions

For this paper, you will write a compare-and-contrast analytical essay on any two texts from the course that you have not written on in either Paper 1 or Paper 2. It is up to you to select the two pieces you would like to examine. You will need to spend some time figuring out a theme, commonality, and/or point of contrast around which you can organize your essay. It is your job to come up with an argument for this paper. It should be something that you are interested in examining and thinking about in detail. Try to wrestle with a subtlety or a question you see being raised in both texts. It would be best if you first did some brainstorming and tried to figure out what you would be most interested in writing about.

This paper requires you to submit a **preliminary thesis** (and optional outline) by **11:55 pm Sunday, Week 11**. Your thesis may, for example, focus on A) how similar textual features are used to convey different meanings in your chosen works, OR B) how the texts' features help them convey different messages about the same motif or issue. Here are some examples of comparative thesis statements:

Example A: Whereas pastoral imagery and the use of the personal voice imply the speaker's unity with nature in Wordsworth's "I Wandered Lonely as a Cloud," these same features indicate the individual's essential isolation in Coleridge's "Dejection: An Ode."

Example B: While Keats, in "La Belle Dame Sans Merci," uses erotic imagery to characterize the desire for immortality as irresistible yet morbid, Yeats, in "The Stolen Child," uses childlike imagery and rhymes to depict this desire as innocent and harmless.

Along with your preliminary thesis, you may also choose to submit an **outline**, listing your argumentative topic sentences, the textual evidence you plan to use to support your claims, etc. Feel free to include questions for your instructor along with your outline as well. (Note that you

will *not* be submitting a complete first draft for instructor review for this assignment).

Your final paper, like the previous two, should be grounded in analysis and interpretation of quoted material. Try to wrestle with a subtlety or a question you see being raised in the text. Because this is a short paper, you will need to immediately introduce your reader to what you will be writing about. You should narrow your argument and be careful to be very specific—generalizations and vague statements will weaken your thesis. Always ground your assertions in quoted evidence. At the end of your paper you should briefly review your main points (in a sentence or two) and conclude your essay, but you don't need to have an entire conclusion paragraph.

Be sure to proofread your paper for grammatical and stylistic errors. If your instructor can't understand your sentences or ideas because the grammar or logic is confusing, she will have to lower your grade. The most important part of your paper is clear presentation of thoughtful ideas—but ideas can't come across if they aren't written in a way that makes sense to your reader. You should attach a Works Cited page with the citation information in MLA format (just information about the particular version of the text you're using—no need to do any outside research). If you are having trouble or feeling frustrated with the process of focusing and developing your thesis, please consult your instructor and/or visit the U of M Center for Writing.

The Moodle Assignments Tool

Submit your written assignments as file attachments via the Moodle **Assignments** links provided in the modules. (Be sure to save a copy of your files first!) You can upload up to three files per assignment (unless otherwise specified).

To submit the files you have uploaded, click **Send for marking**. *Note: You can only click "Send for marking" once, so be sure to confirm that you have **uploaded the correct file** before you submit it.*

Quizzes & Final Exam Guidelines

Weekly Quizzes

This course has weekly quizzes, which are designed to make sure that you are keeping up with the reading and retaining the information that you read. Note that the required readings include the weekly Study Notes. You will not be quizzed on the Study Questions, but do read these

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carefully as they may offer clues about what will be asked on the quiz. Each week, you must complete your quiz by **11:55 pm Sunday**. After week one, you will only be given one chance to complete the quiz. Quizzes are in multiple choice/true-or-false format and you will be given **10 minutes** to complete each quiz. Your two lowest quiz grades will be dropped.

Final Exam

This course has one online exam, a final exam in module 14. This exam is divided into three sections: Part 1 is worth 20 percent of the total grade (30 points); part 2 is worth 50 percent (75 points); part 3 is worth 30 percent (45 points). The first part includes four passages—you will identify the author and title of each work, and then write a brief, informal interpretation of the significance of the piece. The second part, a long essay, covers the last three modules of the course and is more formal. You will need to have a clearly defined argument that quotes from at least three different texts, as well as a brief introduction and conclusion. The third part of the exam is a reflection essay.

The exam is open book, and you will be allowed **2 hours** to complete the entire exam. It is suggested that you spend **20 minutes** on part 1, at least **60 minutes** on part 2, and about **30 minutes** to complete part 3.

The Moodle Quizzes Tool

You will complete the weekly quizzes and the final exam in the Moodle **Quizzes** tool. (Moodle categorizes all online assessments as "Quizzes.") Here is some general information that may be helpful in using this tool:

- You will only be able to take each quiz during the week in which it is assigned. Access the quiz or exam via the link in the module (unless otherwise indicated) or via the **Activities** block.
- You must complete and submit your answers for each quiz before **11:55 p.m. Sunday** at the end of that week.
- Once you have started a quiz, **you can't stop the clock**. If time runs out, your quiz will close.
- When you are done answering the questions and are ready to submit your answers for grading, click **Submit all and finish**.
- If you experience a technical problem that interferes with your ability to complete a quiz during the specified time, contact your instructor as soon as possible—you don't have to wait until the quiz has closed.
- Since your final exam is in the form of essay questions, your submission will need to be manually graded and therefore, your grades might not be available for a few days after the deadline for taking the final.

Students Rights and Responsibilities

Student Responsibilities

Students are responsible for:

- reading any assigned reading as stated in the weekly Module Overviews
- reviewing the web-page resources posted in the Moodle course site for each week
- reading all discussion postings in the weekly modules as assigned
- posting weekly discussion postings as assigned
- assuring that their computer is compatible and working to engage effectively in this online course
- uploading assignments before or on the assigned due date/time

Student Rights

Students can expect:

- the instructor will return email and phone communications within two days unless otherwise announced in the course
 - *discussion participation* will be responded to and graded within two days of the due date
 - *assignments* will be graded within one week of the due date
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Academic Resources, Policies, and Accommodations

[Academic Resources](#)

[Academic Policies](#)

[Academic Accommodations](#)

Syllabus subject to change

This syllabus may change as needed to support the student learning outcomes for this course.

