

EngL 3006W: Survey of American Literatures and Cultures II

Summer 2013

(4 credits)

[Introduction to the Course](#)

[Technical Requirements](#)

[Learning Outcomes](#)

[Course Materials](#)

[Academic Resources](#)

[Course Schedule](#)

[Assignments and Grading](#)

[Forum Guidelines](#)

[Study Questions Guidelines](#)

[Paper Guidelines](#)

[Exam Guidelines](#)

[Academic Policies and Student Conduct](#)

[Academic Accommodations for Students with Disabilities](#)

Introduction to the Course

About the Instructor

Instructor name: Andrew Marzoni

Office hours:

Phone number:

eMail: marz0046@umn.edu

Preferred method of contact:

Course Description

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

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).

Moodle Companion site

This class uses a Moodle companion site. You are responsible for checking the Moodle course site regularly for emails from me or other other supplementary postings that I might make (articles, assignment clarifications, etc.).

You can access your Moodle course from from the myU portal at <http://myu.umn.edu>. Log in using your UMN Internet ID and password. For ID or password assistance, call the technology Helpline at 612- 301-4357. After entering the myU portal, click the “my courses” tab on the top of the page. Your active courses will be listed. Click the Moodle link to enter the site.

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/>.

Learning Outcomes

University-level Outcomes

[Note to instructor: Please provide examples of how these outcomes are effectively attained in this course. You may enter these examples directly beneath the delineated statements below. Once this is done, please notify your editor. Thank you.]

This class meets the following university-wide learning outcomes:

University Learning Outcome	Check
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

At the conclusion of this course, you 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;
- explain how writers during this time used different literary forms and genres to express political struggle and commitment;
- describe the difficulties in claiming a national identity, such as attempts to define an "American" literature;
- describe how developments in technology and media such as film influenced literary production;

- articulate the various stylistic techniques employed in the selected authors' works; and
 - enumerate the major characteristics of realism, regionalism, Harlem Renaissance literature, labor poetry, modernism, 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 lessons 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. (lesson 2)
- DuBois, W. E. B. "Of Our Spiritual Strivings," 1903. *The Souls of Black Folk*. New York: Norton Critical Editions, 1999. (lesson 3)
- Olsen, Tillie. "Silences in Literature," 1978. *Silences*. New York: The Feminist Press, 2003. 5–21. (lesson 10)
- Yamamoto, Hisaye. "Seventeen Syllables," 1949. In *Seventeen Syllables and Other Stories*. New Brunswick, NJ: Rutgers University Press, 1998. 8–19. (lesson 10)

Videos

- *Gentlemen Prefer Blondes*. Dir. Howard Hawks. Twentieth Century Fox, 1953; DVD release 2001. (lesson 9)
- *Sunset Boulevard*. Dir. Billy Wilder. Paramount, 1950; DVD release 2002. (lesson 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. (lesson 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/>.

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.

Recommended Materials (optional)

Webcam

As a student in a fully online course environment, we recommend that you purchase a webcam in order to partake in some of the course components that require video. Webcams designed for video calling and recording can be obtained at amazon.com, newegg.com, google.com or other retailers. If, of course, your computer has a built-in camera, no separate purchase is necessary.

Academic Resources

To search for journals, books, and articles directly from your course site, see the **Library Resources** navigation block. Follow the links below to find additional research, writing, and study help available through the University Libraries, the Center for Writing, and other sources:

- [Academic Resources and the University Libraries](#)
 - [Writing and Study Help](#)
-

Course Schedule

Lessons run from **Monday** through **Sunday**. Paper assignments are due by **11:55 pm Sunday** of the lesson 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 lesson headers in the Moodle site.) For more information, see **Assignments and Grading**.

Lesson / Week	Topic	Assignments, Postings, Submissions Points for each
1	Introduction	Forum Discussion, including self-introduction (10 pts.)
2	The Frontier and the American Dream	Forum Discussion (10 pts.)
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 Modernish 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 (125 pts.) due 11:55 pm Sunday Forum Discussion (10 pts.)
10	Silences in	Forum Discussion (10 pts.)

	American Literature	
11	Film and Popular Culture	Paper 3 (200 pts.) due 11:55 pm Sunday Forum Discussion (10 pts.)
12	Returning to Selfhood and Nationhood	Forum Discussion (10 pts.)
13	Identities and Contemporary American Literature	Paper 4 (200 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	Submission Method	% of Grade
Forum Discussions (13 @ 10 pts.)	Initial posting (initiator chosen by instructor): about 100 words Responses: at least 50 words		13
Paper 1 (120 pts.)	See instructions for the papers in the Syllabus: 750 words		12
Paper 2 (200 pts.)	See instructions for the papers in the Syllabus: 750 words		20
Paper 3	See instructions for		20

(200 pts.)	the papers in the Syllabus: 750 words		
Paper 4 (200 pts.)	See instructions for the papers in the Syllabus: 750 words		20
Final Exam (150 pts.)	Online exam		15
Total			100

Late Submissions: I will only accept a late submission if you contact me in advance 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 for [legitimate reasons](#) notify the instructor as far in advance as possible and provide documentation of the reason for absence. 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.

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

There are two 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 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.

Self-Introduction Forum

Please use the Self-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 after the first week (all students do the same discussion assignment that week) you will be required to read and participate in online discussion threads about the readings. You will receive a prompt for the week's forum discussion on the lesson overview page. A direct link to the Moodle **Forums** area will appear in each lesson. (The same links are accessible via the Forums link in the **Activities** block.) The weekly discussion forums are located in the **Learning Forums** section of the Forums area, following the **General Forums** section.

At the beginning of the semester, your instructor will select two students to initiate discussion for each week of the term. The two students will change each week, so that every person in the class will initiate at least once (and possibly more than once). The two selected students will

begin the weekly online discussion by responding to the prompt. In addition, every noninitiating student must contribute at least one comment or response to each week's discussion. Students should feel free to change the course of the online conversations to include other relevant issues, or to address any of the questions presented in the lesson's study notes. All noninitiating students must respond at least once to each week's prompt.

Each initiator's posting should consist of **at least a five-sentence (or more) paragraph (approximately 100 words)**. Those initiating discussion are required to submit their postings by **11:55 pm Wednesday**. Each initiator's posting should include a response to the prompt as well as **at least one additional question** for the group to get the discussion going. Those responding but not initiating must read the postings and submit their responses by **11:55 pm Sunday**. Responses should be at least 50 words, and 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 should 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 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.shtml.

Study Questions Guidelines

Each week's lesson (except lesson 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 will be essential as you are preparing for the final exam.

Paper Guidelines

General Information

You will be asked to prepare four 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 lesson 3 and lesson 7 respectively).
- 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

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

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 lessons 2 and 3. You must address the following questions using the Turner text and the text of your choice:

How do you define the "irresistible attraction" Turner refers to on page 199 of his essay? How is

this "irresistible attraction" exemplified, complicated, disputed, and/or reimagined in another vision and version of the American dream (i.e., one of the texts we will read in lessons 2 and 3)?

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 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 **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

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

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 lessons 5, 6, or 7

Although the text you investigate is your choice, your essay needs to address the following question: How is the author using specific literary devices (language, tone, structure, etc.) to create a text that would be considered "innovative" or "new" in its time? Perhaps they are revising an old form, tackling a controversial topic, or claiming a new purpose for literature. You should select your text carefully, making sure that you will be able to produce a well-formed argument in response to the prompt.

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 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

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

Due Date

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

Instructions

For this paper, you will write a compare-and-contrast analytical essay on two of the texts assigned in lessons 8, 9, or 10. You may include the film version of *Gentlemen Prefer Blondes*.

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 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.

Paper 4 Assignment

Format

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

Due Date

Paper due: by **11:55 pm Sunday**, week 13

Instructions

For this assignment you will write a focused study of one aspect of the film *Sunset Boulevard*. As with your previous papers, you will need to do a careful analysis based on evidence. In addition to quoted dialogue and notes from the screenplay, your evidence may consist of references to particular images, plot turns, incidents of character and narrative development, mood, and structural and technical elements. You should pay attention to visual elements such as composition, setting, and costuming. You will need to come up with an original topic for this paper. 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.*

Exam Guidelines

Exam Information

This course has one online exam, a final exam in lesson 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 lessons 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 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.

Academic Policies and Student Conduct

Academic Freedom and Responsibility

Academic freedom is the freedom, without institutional discipline or restraint, to discuss all relevant matters in the classroom, to explore all avenues of scholarship, research, and creative expression, and to speak or write on matters of public concern as well as on matters related to professional duties and the functioning of the University. Academic responsibility implies the faithful performance of professional duties and obligations, the recognition of the demands of the scholarly enterprise, and the candor to make it clear that when one is speaking on matters of public interest, one is not speaking for the institution.

Academic Integrity

Academic integrity is essential to a positive teaching and learning environment. All students enrolled in University of Minnesota courses are expected to complete their coursework responsibilities with fairness and honesty. Failure to do so—by seeking unfair advantage over others or by misrepresenting someone else's work as your own—may result in disciplinary action.

You are expected to follow established standards of academic integrity in this online course. You must cite all your references—whether from books, magazines, websites, or personal sources—to differentiate between your ideas and work and those of others. It is acceptable to reflect on and synthesize the ideas of other people, with proper citation of your sources. It is not acceptable to imply that those ideas are yours or to use them without attribution.

Appropriate Student Use of Class Notes and Course Materials

Students are encouraged to take and share notes in their classes. But, broadly disseminating class notes beyond the classroom community or accepting compensation for taking and distributing classroom notes undermines instructor interests in their intellectual work product while not substantially furthering instructor and student interests in effective learning. Such actions violate [shared norms and standards of the academic community](#).

Conduct Code

All students registered in courses through The College of Continuing Education (CCE) are governed by the [University of Minnesota Student Conduct Code](#). These policies are enforced by the [Office of Student Conduct and Academic Integrity \(OSCAI\)](#). Students are also expected to follow the policies on [Teaching and Learning: Student Responsibilities](#). Instructor and academic unit adhere to the responsibilities identified in the policy on [Teaching and Learning: Instructor and Unit Responsibilities](#).

Also abide by the [policy regarding the correct use of the instructor's course materials](#).

Plagiarism

If you submit any other person's work as your own without proper acknowledgment, you are guilty of *plagiarism*. Plagiarism includes borrowing any concepts, words, sentences, paragraphs, or entire articles or chapters from books, periodicals, or speeches without quotation marks and citations to properly acknowledge your sources. If you have any questions about proper acknowledgment, consult a writing handbook.

Plagiarism also refers to copying another student's assignment and submitting it for grading as if it were your own. You are equally guilty of scholastic dishonesty if you allow another student to copy your assignment.

Scholastic Dishonesty

The University of Minnesota Board of Regents Policy on Student Conduct defines scholastic dishonesty as "submission of false records of academic achievement; cheating on assignments or quizzes; plagiarizing; altering, forging, or misusing a University academic record; taking, acquiring, or using test materials without faculty permission; acting alone or in cooperation with another to falsify records or to obtain dishonestly grades, honors, awards, or professional endorsement."

Suspected cases of scholastic dishonesty will be taken seriously. Instructors follow the University's Uniform Grading and Transcript Policy, which states that "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."

The University of Minnesota Regents Policy on Student Conduct considers scholastic dishonesty to include "plagiarizing, cheating on assignments or examinations; engaging in unauthorized collaboration on academic work; taking acquiring, acquiring or using test materials without faculty permission; submitting false or incomplete records of academic achievement; acting alone or in cooperation to falsify records or to obtain dishonestly grades, honors, awards, or professional endorsements.:

If you submit any other person's work as your own without proper acknowledgment, you are guilty of plagiarism. Plagiarism includes borrowing any concepts, words, sentences, paragraphs, or entire articles or chapters from books, periodicals, or speeches. In these cases, quotation marks and citations must be used in order to properly acknowledge your sources. If you have any questions about proper acknowledgment, consult any writing handbook.

Plagiarism also refers to copying another student's assignment or paper and submitting it for grading as if it were your own. If you allow another student to copy your assignment, you are equally guilty of scholastic dishonesty. Plagiarism is a violation of the University's student conduct code and will be dealt with the instructor and/or Office for Student Conduct and Academic Integrity [<http://www.umn.edu/oscai/>].

Suspected cases of scholastic dishonesty will be taken seriously. In accordance with the University's Uniform Grading and Transcript Policy, "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."

Academic Accommodations for Students with Disabilities

It is University policy to provide, on a flexible and individualized basis, reasonable accommodations to students who have disabilities that may affect their ability to participate in course activities or to meet course requirement. Students with disabilities are encouraged to contact the instructor at the beginning of the course in order for accommodations to be made.

The University of Minnesota is committed to providing all students equal access to learning opportunities. [Disability Services](#) is the campus office that works with students who have disabilities to provide and/or arrange reasonable accommodations. Students registered with Disability Services, who have a letter requesting accommodations, are encouraged to contact the instructor early in the semester. Students who have, or think they may have, a disability (e.g. psychiatric, attentional, learning, vision, hearing, physical, or systemic), are invited to contact Disability Services for a confidential discussion at 612-626-1333 (V/TTY) or at ds@umn.edu. Additional information is available at <http://ds.umn.edu>.

Assistance with Special Issues

As a student, you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce your ability to participate in daily activities. University of Minnesota services are available to assist you with addressing these and other concerns you may be experiencing. You can learn more about the broad range of confidential [mental health services](#) available on campus.

Syllabus subject to change

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

