CATALOG COURSE DESCRIPTION: Examination of the novel in America with special attention to the historical, sociological and personal contexts within which the author is writing.

PREREQUISITES: UN1002 or UN1003

THEME: The Individual v. Society

TEXTS:
- Their Eyes Were Watching God, Zora Neale Hurston
- Narrative of the Life of Frederick Douglass, Written by Himself
- The Great Gatsby, F. Scott Fitzgerald
- The Awakening, Kate Chopin
- Sister Carrie, Theodore Dreiser
- The Grapes of Wrath, John Steinbeck
- The Scarlet Letter, Nathaniel Hawthorne

Mon. - Aug. 27--Introduction of ourselves, course expectations and options, filling out of index cards with biographical information, distribution of syllabi (Students who are not enrolled in this class may sit in until Friday of this week to see if openings occur. The cap is a firm 35 students and there can be no waiver. Usually, one or two students will drop, so there is hope. Please keep checking with the Registrar.)

Wed. - Aug. 29--Sister Carrie, Dreiser
Fri. - Aug. 31--Sister Carrie

Mon. - Sept. 3--LABOR DAY HOLIDAY

Wed. - Sept. 5--Sister Carrie and information on MLA Bibliography and MLA Handbook
Fri. - Sept. 7--Please note that we will not come to Walker 116 today, but will meet in the Van Pelt Library for a hands-on experience with computer-aided research. Mr. Dave Bezotte will lead the activity. There are only twenty-four computers, so some of you may need to share.

Mon. - Sept. 10--Conclude Sister Carrie/ Opt for times for first Paper/Project.
Wed. - Sept. 12-- Mon. - Sept. 17--Narrative of the Life of Frederick Douglass, Written by Himself

Wed. - Sept. 19--Friday, Sept. 28--750-word Papers/Projects. See the end of syllabus for detailed explanation. I also will pass out a sheet of questions as we begin each novel. This will be the extent of suggestions I will have. All work must be in a size 14 font and must be double-spaced. If you give a creative project, the creative dimension will count 25% only. Whatever you do, you must have three articles to support your thinking, generally from the MLA Bibliography. Performance analysis can have quality newspapers or magazines, but critical papers must be supported by articles in refereed journals, not the garden-variety Internet sources such as Yahoo.

Mon. - Oct. 1-- Monday, Oct. 8--The Awakening, Kate Chopin

(next page, please)
Wed. - Oct. 12 - Wed., Oct. 17--Their Eyes Were Watching God, Zora Neale Hurston (On Oct. 12, opt for times for research on Chopin or Hurston)
Fri. - Oct. 19--Mon. - Oct. 29--Paper/Project due, next paper!
Wed. - Oct. 31-Wed. Nov. 7--The Grapes of Wrath, John Steinbeck
Fri. - Nov. 9--The Great Gatsby, F. Scott Fitzgerald
Mon. - Nov. 12--We will do the student evaluation, if the forms are here. From the Center for Teaching and Learning. The Great Gatsby
Wed. - Nov. 14--Professor unavailable. Dr. Jack Jobst in charge. The Great Gatsby
Fri. - Nov. 16--Professor unavailable. Dr. Jobst in charge. Conclude The Great Gatsby
Mon. - Nov. 19-23--THANKSGIVING BREAK OF ONE WEEK
Mon. - Nov. 26--Friday, Nov. 30--The Scarlet Letter, Nathaniel Hawthorne
(On Nov. 26, please opt for times for final paper/project.)
Mon. - Dec. 3-Friday, Dec. 14--Papers/Projects
Mon. - Dec. 17-21--FINAL EXAM PERIOD. There are no final exams in this class. This may or may not apply to every professor who teaches HU3510, so do not pass this on as applicable to all who teach it, please!
Mon. - Dec. 23--Jan. 11--WINTER RECESS

N.B. All papers must, somehow, connect with the novels studied or the authors who wrote them. For example, if one wishes to write on labor problems at the turn of the century, you must still tie in the strike in Dreiser's Sister Carrie. A paper on Eugene V. Debs would be appropriate only to the extent that it is linked directly to the literature studied in class.

CHOICE OF TOPICS: Within reason, students are free to choose their own topics. You have four kinds of choices:

1. A creative project. Not all people express themselves well in writing or in speaking. Nevertheless, I cannot exclude speaking and writing as part of the evaluative process, but I can let you augment your basic assignment with your strongest talent. You may draw, paint, do Web designs, create a Web site, sing, play an instrument, dance, bring in puppets or dolls, or any other kind of creativity. Poems from good poets are also welcome. A few students have also done films; usually they were well-heeled or worked for CBS, in one case. All creative projects must have some written dimension and they must be presented orally, with some kind of written justification which is also researched. Photography is also welcome.

2. A critical paper, supported by three articles found in refereed journals which are indexed, generally, in the MLA Bibliography. In exceptional cases, there are exceptional websites, so I do not unilaterally rule out the Internet, but it should not be used on a regular basis. I expect you to visit the library and not expect every article to appear in your computer! The Dictionary of Literary Biography may be one source.

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(next page, please)
3. a performance analysis of an actor's work in a film we view, based on the novel. For example, Robert Redford's portrayal of Gatsby is a possibility. You must read three reviews of an actor's work, preferably in the film we are studying--these should be from reputable critics of the theatre in *The New York Times*, *The Washington Post*, etc. You may use Lexis/Nexis for reviews going back twenty years. For films before 1981, you would need to use the Reader's Guide to Literature (the green books, indeed—not the computer). You may also use *The New York Times* Index. Knowing the year of the film is crucial! *Current Biography* is an excellent place to start; web sites are not always reliable. Again, most volumes of *Current Biography* are not on the computer, so you must go to the library.

4. a historical or social analysis of a dimension of the novel read in class, undergirded by theory, history or statistical data from a reliable source. Narrative of the Life of Frederick Douglass would lend itself to this. A book or article may not qualify simply because it is in the library—a reputable source, i.e. you will need three articles to support your assertion. There is an excellent article on Douglass in *Black Women in America, An Historical Encyclopedia*, ed. Hine, as there is on Zora Neale Hurston. There are two entries on Frederick Douglass in *The Oxford Companion to African American Literature*, ed. Andrews, et. al.

I MUST APPROVE ALL PAPER/PROJECTS IN ADVANCE. One way of "talking to me" is by e-mail. Another is, if all else fails, calling me at home between 7-9 in the evening. I will see as many people as possible face to face, but with a large class, that is often not possible. So, please know that you may have to use e-mail or the phone. If everyone waits until the last minute, I am bombarded and will not have time to think well about what you are doing and cannot give a reasoned response. (Home phone: 482-4283)

LATE PAPERS: Late papers are a real pain. Please plan ahead. I will give extensions only in circumstances beyond your control—death, illness, court appearances. Your not getting material from ILL or your computer breaking down moments before class will not count. See, in advance, whether or not you can find sources. I will observe the law regarding ADA accommodations, giving extra time, within reason, for the handicapped/disabled. However, if you miss your day to present, I cannot create more time in the day. I reserve the right to lower a grade or not to accept late papers at all.

ATTENDANCE POLICY: I reserve the right to reduce a student's final grade to a B in the event of seven (7) absences, regardless of the reason. If a student has eight (8) absences, I reserve the right to reduce a final grade to a C. If a student has nine (9) absences, I reserve the right to lower the student's grade to a D. Any student with ten (10) absences should drop the course, as the student may earn an F, even if all assignments are turned in. In other words, attendance is expected. Attendance at all classes is a Michigan Tech policy, but the university recognizes that all of us may have some times when we may need to be absent. Excessive absences are strongly discouraged and will not be tolerated.

*or critics of film
END OF TERM ILLNESSES: The grades of all students are held up if even one student misses a final paper. I reserve the right to offer a student a grade of X, if necessary. It affects your GPA, temporarily, but once you remove the missing grade, your GPA is not affected. I cannot hold up the grades for one student, even with the most serious illness, and there is generally always one.

ACADEMIC PROBATION: Please let me know at the outset and not at the end of the term if you are on probation. Do not be ashamed. I can do nothing at the end. I can work with you, if you let me know at the beginning. Make an appointment to see me early, and do not rely on my reading it on your index card, please.

PERSONAL COUNSELING: I cannot give personal counseling. Please go to the Counseling Center.

INDEPENDENT STUDY: Recently, five students have asked me to do independent study, two with good reason. Whatever the reason, due to my work load of large classes, major committee tasks, appearances at professional conferences, etc., I find it an impossible task to give independent study. My first duty, as I see it, is to serve on graduate student committees. Rarely, if ever, will I accept an independent study with an undergraduate student. They take a great deal of time and work, if done well.

ADA REQUEST: I am visually impaired and must request that you turn in no work in pencil. I also cannot read, well, small font and work that is not generally double-spaced. Thanks.

GRADING CRITERIA: See attached, please.

GRADING POLICY: Grades are based, entirely, on three paper/projects. They are generally 750 words, each, strictly enforced. They have equal weight. I give an A four points, a B gets three points, a C gets two points, and a D, one point. Often, in an effort to help a student, I give two grades, one for content and another for grammar. If you insist, I will give you one grade. Generally, I err on the side of the student's best interest.

WRITING CENTER: You are strongly urged to use the Writing Center in Walker 107.

REFERENCE LIBRARIANS: You are strongly urged to request assistance from the Reference Librarians; they are trained to help you and are most available M-F from 9-4:45. They work skeleton hours in the evenings and week-ends.

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No set of criteria can include all the characteristics of every forceful and convincing piece of writing or speaking. However, the purpose of this form is to help you learn to incorporate certain elements of effective communication in all your papers and speeches.

CONTENT

Central idea: clear; limited; implications of situation carefully considered? adapted to audience?
Support: sufficient, relevant? specific? sources attributed as needed?

ORGANIZATION

Beginning engages interest? indicated purpose? Development: thoughtful analysis apparent? Purpose and relationship of sections clear? paragraphs coherently structured?
Ending: significance maintained? Is there a sense of closure?

EXPRESSION

Tone: indicates involvement with subject? (I hold that tone is the single most important element in writing.) Appropriate to purpose and audience? Appropriately maintained?
Sentences: clear? concise? varied? patterns suitable for reading and/or listening?
Word Choice: accurate? appropriate to audience?

DELIVERY

Conveys involvement with audience and subject: animation? (Is your delivery alive and enthusiastic?) Are gestures appropriate? Do you have too many gestures? Are they overdone? Eye contact? Too much reliance on notes? Are you familiar with the piece you are presenting?
Voice: articulation clear? appropriate projection? intensity? rate?

MECHANICS (Writing and speaking)

Usage: tense? subject-verb agreement? (This can be very serious.)
Do you write in fragments? (This is a serious problem.)
Documentation: form correct? We use the MLA Handbook as our guide. It can be purchased. I recommend the Fourth Edition. It is also available on the World Wide Web. It is in the library and in the Writing Center.