“Education is not the filling of a pail, but the lighting of a fire.”  William Butler Yeats

Instructor: Dr. Ken Untiedt, Professor, Interim Chair of the Department of English and Creative Writing
Department: Department of English and Creative Writing
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Office Phone: 468-2319
Email: untiedtkl@sfasu.edu
Office Hours: T 9:00-10:00, W 9:00-10:00, Th 12:30-1:30, or by appointment

Schedule:
This class is Section 001, and it meets Tuesdays and Thursdays from 2:00 to 3:15 in Ferguson 292.

Telephone Partners:
Name 1: Phone: Email:
Name 2: Phone: Email:

Course Description: A close study of American Literature from the end of the Civil War to the 1920s. The course will cover literary schools of the period and major authors, such as Twain, James, Norris, Chesnutt, Crane, London, Dreiser, Chopin, Wharton, and Gilman. Prerequisite: 9 semester hours of English.

Program Learning Outcomes:
• Students will demonstrate the ability to analyze works accurately through close reading;
• Students will demonstrate the ability to comprehend and apply critical theory;
• Students will demonstrate the ability to comprehend cultural and historical contexts, and show understanding of how human interactions, decisions, and actions impact our global community;
• Students will demonstrate the ability to conduct and apply effective textual research; and,
• Students will demonstrate the ability to write clear, grammatically correct prose for a variety of purposes.

General Education Core Curriculum Objectives/Outcomes for Communication:
This is not a general education core curriculum course and no specific exemplary educational outcomes are addressed in this course.

Required Texts:
Frank Norris McTeague
Theodore Dreiser Sister Carrie
Stephen Crane The Red Badge of Courage
Edgar Lee Masters Spoon River Anthology
Student Learning Outcomes:
Some say American literature is still in its infancy; after all, our country has been around for only a few hundred years. However, American literature has undergone swift and significant changes, and the results have influenced writers around the world. In this course you will study texts that record the development of American literature as it reflected life in a rapidly developing nation throughout the turn of the twentieth century. In doing so, you’ll discover the influences and individuals responsible for the evolution of our literature.

What was going on in America to cause the changes in our literature? What is Realism? How is it different from Naturalism or other movements? Which works define these movements? How did these movements lead to others that followed? We will examine several novels and numerous short stories in order to understand Realism and Naturalism as distinct movements, and to consider how they depict the various challenges, groups, or ideals related to the American Dream and the cost (or likelihood) of achieving it.

Course Policies:
Attendance: This course will rely heavily on classroom discussion. Therefore, you are expected to attend each class and be on time (in person or via Zoom), thus minimizing disruptions, repeated instructions, and missed assignments. Being tardy five times counts as one absence. You may be counted absent even if you attend class, if you: do not bring assigned books or other required assignments, act inappropriately, or are otherwise disruptive to the classroom environment. After three unexcused absences, five percent of your final grade (50 points) will be deducted for each additional absence. Absences will be excused at my discretion, according to the University Policy and Procedures Manual (and only with adequate documentation). If you are absent, you are responsible for determining what you missed (preferably, from your phone partners). If you miss an excessive number of classes—or fail to turn in assignments—I may refer you to the Early Alert Program, which provides students with recommendations for resources or other assistance available to help SFA students succeed. For specific information regarding attendance and excused absences, see policy 6.7.

I will not allow any disruptive behavior to interfere with my ability to teach or conduct class, or with the ability of your classmates to learn from the instructional program. Unacceptable or disruptive behavior will not be tolerated, and if you interfere with the learning environment I will insist that you leave the class; you will also be subject to judicial, academic, or other penalties. I have full discretion over what is considered unacceptable or inappropriate behavior, but a simple rule of thumb is to use common sense about language, attire, and showing respect and courtesy to others. At the very least, turn off cell phones and other electronic devices during the scheduled class time. If you repeatedly use your cell phone or other electronic devices improperly during class time, I will take the device until after the class. For further reference, see the Student Code of Conduct, policy 10.4.

Deadlines: You are highly encouraged to turn in all assignments on time, and failure to do so may result in a slight grade reduction. However, if the Core Capstone Essay is turned in after the due date, it can receive no higher than 70%. It is essential that you complete all reading assignments on time.

Grammar and Mechanics: This is a college English course, and your work must evidence college-level work. If I discover five (5) or more simple, unique, sentence-level grammatical and/or mechanical errors on a single page of any formal written assignment, I will draw a line across the paper and stop grading for such errors, and give the assignment a 50%. I will continue to read the assignment so that I can offer comments on content, organization, or basic structure, and I will return it to you with the opportunity to revise the work for an averaged grade.
examples is a 50 the first time (for an assignment worth 100 points), and a 90 for the revised work; the combined total is 140, and the averaged grade would be a 70. **However, if you revise the paper and I still must “draw the line,” I will lower the grade to a zero.** You will be given only two opportunities to revise work of that quality. Any subsequent assignments with five or more errors on a page will simply receive 50% with no opportunity for revision.

**Academic Integrity:** Cheating and plagiarism will not be tolerated. In part, the following is taken from the University Policy and Procedures Manual (online), Section A-9.1 of Academic Affairs:

Academic integrity is a responsibility of all university faculty and students. Faculty members promote academic integrity in multiple ways, including instruction on the components of academic honesty, as well as abiding by university policy on penalties for cheating and plagiarism.

Academic dishonesty includes both cheating and plagiarism. *Cheating* includes but is not limited to

1. using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class;
2. the falsification or invention of any information, including citations, on an assigned exercise;
3. and/or (3) helping or attempting to help another in an act of cheating or plagiarism.

*Plagiarism* is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are

1. submitting a work that has been purchased or otherwise obtained from an Internet source or another source; and
2. incorporating the words or ideas of an author into one’s paper without giving the author due credit.  

**[Documented proof of cheating or plagiarism will result in a failing grade for the course.]**

**Difficulties:** If you need critical advice on the writing assignments, or if you are having severe difficulty keeping up with the reading schedule, please contact me as soon as possible. I will provide individual tutoring (for this course) during my office hours to any student who asks for assistance. I am very understanding (and more considerate than most people assume), but you must make your individual concerns known to me.

**Course Requirements:**

This is a reading- and writing-intensive course. You will be expected to demonstrate an understanding of the assigned texts through your own critical analysis, expressed by informed discussion of specific topics and texts, and in insightful essays about your reactions to the texts, authors, and movements. Specific instructions and examples for the written assignments will be provided early in the course. *All papers must adhere to correct MLA format, using 12 point font in Times New Roman.* Papers will be graded for critical analysis and rhetorical soundness, as well as grammar and mechanics, according to the rubric.

You will write a total of six Response Papers (one for each assigned novel, and no more than three pages each) on topics of your choosing. These papers will focus on authors, themes, or movements we have covered, using the assigned texts as references and support. You will write one Core Capstone Essay (8-10 pages), which includes criticism from secondary sources in addition to the primary texts. The final essay is expected to be analytical, interpretive, and articulate. You are encouraged to expand one of your Response Papers (or combine more than one) into the Core Capstone Essay, although the topic must be developed significantly in scope and content. You will also write an Abstract for the Core Capstone Essay and an Annotated Bibliography.

To meet State requirements (per SFA Policy 5.4), this course must include instructional time that is delivered asynchronously. Examples of asynchronous instruction may include (but are not limited to): written content, video content, discussions, case studies, synthesis exercises, reflection activities, peer review, and skills practice. Periodically, you will be required to respond to a chosen reading in a Discussion Board on d2l. There will be three such discussions, each expected to require at least 50 minutes of reading and response time, thus equaling a total of 150 minutes of asynchronous instruction time for the semester.
Your grade will be directly reflective of the amount of effort you exhibit. I have established a high standard for excellence in this course, and I expect you to meet that in order to excel academically. Your final grade in this course is entirely up to you. However, you must take the assignments seriously—they are intended to challenge you.

Withheld Grades: The following information on Withheld Grades is taken from the University Policy and Procedures Manual (online), Section A-54:

Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average.

Grade Determination:

<table>
<thead>
<tr>
<th>Component</th>
<th>Value</th>
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<tbody>
<tr>
<td>Participation in Informed Discussion</td>
<td>(200)</td>
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<tr>
<td>Six Response Papers (50 points each, with the lowest grade dropped)</td>
<td>(250)</td>
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<tr>
<td>Exam 1</td>
<td>(100)</td>
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<tr>
<td>Research Paper Abstract</td>
<td>(50)</td>
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<tr>
<td>Annotated Bibliography</td>
<td>(100)</td>
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<tr>
<td>Core Capstone Essay</td>
<td>(200)</td>
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<tr>
<td>Exam 2 (the final exam)</td>
<td>(100)</td>
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<tr>
<td>Total</td>
<td>(1000)</td>
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Grading Rubric

These are the standards for an A:

Conception and Thesis: The main point is clearly stated, and it contains some new, perhaps surprising element, some angle that is uncommonly thoughtful and insightful. The writer is not simply restating other people’s ideas; he or she presents more critical analysis and commentary than an average intelligent person might. The explicit and implicit assumptions of the topic are exposed and challenged. If research is included, the sources have not merely been cited—they have been analyzed, using what supports the argument, and acknowledging and addressing what challenges it.

Organization: The organization flows smoothly. Opposition to the argument is addressed and worked through at the beginning, and the rest of the time is spent building a strong case, supported with evidence that moves from weaker points to stronger ones.

Style: The argument is not only clearly stated and supported well, but it is done in an impressive way. The language used is sophisticated but not unnecessarily showy. The presentation style matches the content of the paper, perhaps through a sustained metaphor, or a particularly apt example that is carried through the entire paper.

Format: The paper adheres to the standard format for that type of document (memo, business letter, proposal, etc.). If visuals are incorporated, they enhance the text and look professional. Documentation of sources adheres to some recognizable style guide (MLA, APA, Chicago, or an equivalent).

Grammar and Mechanics: The paper is relatively clean and free (3 or fewer) of grammatical and mechanical errors.
These are the standards for a B:
Conception and Thesis: The idea is better than average and is still clearly stated, but the writer may have overlooked, or not acknowledged or challenged the assumptions that inform it.
Organization: The organization is strong, but the signaling might be a bit clunky—there may be a lot of directional phrases used to force transition points (“As I said earlier...” “Firstly, secondly, thirdly...”).
Style: It’s clean and readable, there is a consistent sense of voice, and there aren’t any places where a reader has to go back and reread a sentence just to understand its structure.
Format: The paper adheres to the basic standards for that type of document. If visuals are incorporated, they are used for filler only, or do not look professional. There may be minor errors or inconsistencies in documentation mechanics.
Grammar and Mechanics: There are very few (5 or fewer) errors.

These are the standards for a C:
Conception and Thesis: The main idea for the paper shows that the writer understands the topic and has thought about it, but the argument is either overly simplistic or one that is commonly stated. The main point may be clearly stated and defended with appropriate evidence, but the analysis is not very deep.
Organization: The paper uses a simple “5 Paragraph Essay” approach, perhaps even having only five paragraphs—an introduction, three supporting points, and a conclusion which merely restates the introduction. Transitions between paragraphs are competently handled but do not “flow.”
Style: The style is simple, and there may be some word choice errors, especially where the writer uses “big” words incorrectly because he or she is trying to sound more impressive than necessary.
Format: Rules for that particular type of document are not closely followed: page numbers are missing or incorrect, margins are inconsistent, font size is too small or difficult to read, etc. Visuals look “cheap” or are badly integrated into the text. Sources are documented inconsistently or unclearly.
Grammar and Mechanics: The paper contains several distracting grammatical or mechanical errors, but they are repetitive (multiple comma splices) or are uncommon errors of a more complicated nature (and have not yet been discussed during the course).

These are the standards for a D:
Conception and Thesis: The main point of the paper is not clear at all, and very little evidence is used to support any kind of argument.
Organization: The focus shifts from one point to another, with little transition in between.
Style: The paper reads like a casual chat with friends, rather than a smart, academic paper.
Format: The document format is recognizable but clearly not correct. Visuals are not included when necessary, or they are not clear or otherwise inappropriate for the document. Documentation of sources does not adhere to a recognizable style guide.
Grammar and Mechanics: The paper contains multiple grammatical and mechanical errors (over 10), with consistent problems in sentence structure. There is little evidence of proofreading.

These are the standards for an F:
The writer fails to adequately fulfill the minimum requirements of the assignment: research or page requirements are not met, format is not correct, sources are inadequately documented, etc.
Conception and Thesis: No clear idea governs the words on the page.
Organization: No plan is evident, much less achieved.
Style: The paper contains many inappropriate or incorrect word choices, and does not read like a college-level paper.
Format: The basic format for that type of document is unrecognizable. There is no correct documentation of sources.
Grammar and Mechanics: There are multiple grammatical and mechanical errors on each page, as well as consistent problems in sentence structure. There is apparently no attempt at proofreading.
Statement Regarding Students with Disabilities:
To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, Room 325, 468-3004 / 468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations. For additional information, go to http://www.sfasu.edu/disabilityservices/.

SFASU values students’ mental health and the role it plays in academic and overall student success. SFA provides a variety of resources to support students’ mental health and wellness. Many of these resources are free, and all of them are confidential.

On-campus Resources:
SFASU Counseling Services
www.sfasu.edu/counselingservices
3rd Floor Rusk Building
936-468-2401

SFASU Human Services Counseling Clinic
www.sfasu.edu/humanservices/139.asp
Human Services Room 202
936-468-1041

Crisis Resources:
Burke 24-hour crisis line 1(800) 392-8343
Suicide Prevention Lifeline 1(800) 273-TALK (8255)
Crisis Text Line: Text HELLO to 741-741

Schedule:
We will begin study of each work on the class date indicated, at which time the Response Paper for that novel will be due. All reading assignments must be done prior to the day we begin study of the work. Exams and major assignments are in **bold**. As you read each work, try to identify the underlying theme expressed by the author. What statement is being made? What is the overall purpose of the novel? This task—discovering the author’s motivation or goal—will be a major point of discussion for each novel. Also, as you read each work, consider how you might incorporate any of these topics in your Response Papers or Core Capstone Essay.

Week 1
08-24 Introduction to course: review of syllabus
08-26 Review of syllabus
Background of earlier American literature
Overview of Realism and Naturalism

Week 2
08-31 How to read texts critically: Raymond Carver: “Louise;” Jimmy Santiago Baca: “Coming into Language” (supplements)
Introduction to Volume C: 1-15
Realism

Week 3 09-07  Ambrose Bierce: 394, “An Occurrence at Owl Creek Bridge” 395-401; Hamlin Garland: 774, “Under the Lion’s Paw” 775-786

09-09  Bret Harte: 342-343, “The Luck of Roaring Camp” 343-350, “The Outcasts of Poker Flat” (supplement)

Week 4 09-14  **Response Paper 1 due**
Mark Twain *Adventures of Huckleberry Finn* 119-302

09-16  *Huckleberry Finn*

Week 5 09-21  Regionalism and Local Color

09-23  Regionalism and Local Color

Week 6 09-28  **Response Paper 2 due**


Week 7 10-05  Stephen Crane: 1002-1004, *The Red Badge of Courage*

10-07  **Response Paper 3 due**
The Red Badge of Courage

Week 8 10-12  “The Open Boat” 1048-1064; “The Bride Comes to Yellow Sky” and “The Blue Hotel” (supplements)
Exam 1 Review

10-14  **Exam 1: Realism**

Week 9 10-19  Naturalism (Realism and Naturalism) 911-912

10-21  **Response Paper 4 due**
The Awakening
Week 10 10-26 **Research Paper Abstract due**
Women writers
Edith Wharton: 857-858, “The Other Two” 859-872, “Roman Fever” 872-881;
Charlotte Perkins Gilman: 842-843, “The Yellow Wall-paper” (including “Why I
Wrote…”) 844-856

10-28 Willa Cather “The Sculptor’s Funeral” and “Paul’s Case” (supplements)

Week 11 11-02 **Response Paper 5 due**
Theodore Dreiser: 985-987, “True Art Speaks Plainly” 927;
*Sister Carrie*

11-04 *Sister Carrie*

Week 12 11-09 **Annotated Bibliography due**
Frank Norris: 968, 976-977, “A Plea for Romantic Fiction” 968-971;
*McTeague*

11-11 **Response Paper 6 due**
*McTeague*

Week 13 11-16 Naturalism in verse
Edwin Arlington Robinson (supplement)

11-18 Edgar Lee Masters *Spoon River Anthology*

Week 14 11-23 Thanksgiving Break

11-25 Thanksgiving Break

Week 15 11-30 *Spoon River Anthology*
Robert Frost (supplement)

12-02 **Core Capstone Essay due**
Wrap-up
Exam 2 Review