The aim of the course is to offer an historical survey of some of the key texts that have helped shape our sense of both an American literature and culture. As this is a one-semester course, time is necessarily compressed, yet the plan is to introduce the student to a significant number of the major authors of the period, especially that of the late nineteenth century through the mid-twentieth century. At the heart of this period is the movement known as modernism, a movement characterized by a new internationalism, wherein the city becomes the crucial locus for thinking about art, and the violence consequent upon world war threatens to undo longstanding cultural and aesthetic values. These conditions, reflecting a time of upheaval, provoked some of the most important literary achievements in our cultural. In this respect, it was akin to earlier upheavals, such as the time of the Revolution and that leading up to the Civil War, times that also saw remarkable contributions to our literature, as the latter found inspiration in what was transpiring in the larger culture.

V. Learning Outcomes: Explain how each of the following learning outcomes will be achieved.

**Student learning outcomes:**
- Use writing to learn and synthesize new concepts

**Students enrolled in LIT 211L practice**
- explication and analysis extensively in informal writing and group discussion as well as in formal writing assignments.
<table>
<thead>
<tr>
<th>Formulate and express written opinions and ideas that are developed, logical, and organized</th>
<th>In addition to lectures on specific topics and terms, the course involves a great deal of open discussion of the texts and their surrounding contexts. The students not only share ideas and insights and questions (and thereby help one another to formulate and express opinions in both discussions and writing), but the instructor also models—through lectures and the Socratic method—a variety of critical approaches and methodologies (supplemented by a series of connected handouts, samples of student writing, and in-class exercises on “close reading” and other bedrock interpretative and writing strategies).</th>
</tr>
</thead>
<tbody>
<tr>
<td>Compose written documents that are appropriate for a given audience, purpose and context</td>
<td>Students receive instruction on the “academic voice,” and are given samples of student writing to consider.</td>
</tr>
<tr>
<td>Revise written work based on constructive comments from the instructor</td>
<td>Formal writing assignments are written for a professorial audience and have a persuasive purpose.</td>
</tr>
<tr>
<td>Find, evaluate, and use information effectively and ethically (see <a href="http://www.lib.unt.edu/informationliteracy/">http://www.lib.unt.edu/informationliteracy/</a>)</td>
<td>Students are expected to use sources beyond the assigned texts for the course.</td>
</tr>
<tr>
<td>Begin to use discipline-specific writing conventions</td>
<td>Students are instructed in the conventions of written literary analysis and are expected to follow those conventions.</td>
</tr>
<tr>
<td>Demonstrate appropriate English language usage</td>
<td>Students are graded on their use of standard, formal English as well as on the content of their written work.</td>
</tr>
</tbody>
</table>

### VI. Writing Course Requirements

<table>
<thead>
<tr>
<th>Enrollment is capped at 25 students. If not, list maximum course enrollment. Explain how outcomes will be adequately met for this number of students. Justify the request for variance.</th>
<th>Yes</th>
</tr>
</thead>
<tbody>
<tr>
<td>What instructional methods will be used to teach students to write for specific audiences, purposes, and genres?</td>
<td>Direct instruction in writing.</td>
</tr>
<tr>
<td>Which written assignments will include revision in response to instructor’s feedback?</td>
<td>The term paper will require a draft of the first several papers, to be reviewed by the instructor, and subsequently revised by the student.</td>
</tr>
</tbody>
</table>

### VII. Writing Assignments

Please describe course assignments. Students should be required to individually compose at least 16 pages of writing for assessment. At least 50% of the course grade should be based on students’ performance on writing assignments. Clear expression, quality, and accuracy of content are considered an integral part of the grade on any writing assignment.

| Formal Graded Assignments | The grade will be based upon the following: a term paper (30%), a midterm essay exam (25%), and a final essay examination (25%). |
and attendance and participation (quiz grades included; also participation in one or more group presentation[s]) (20%). Regarding attendance, you are permitted three absences without penalty; each subsequent absence will result in a subtraction of five points from the twenty points allocated to the participation and attendance portion of your grade (e.g., 20% to 15% for the fourth absence, 15% to 10% for the fifth absence and so forth).

Informal Ungraded Assignments

The major ungraded assignment will be the draft of the term paper. The instructor will comment upon the draft and suggest ways in which it, as introducing the larger term paper, might well be revised.

**VIII. Syllabus:** Paste syllabus below or attach and send digital copy with form.

For assistance on syllabus preparation see: [http://teaching.berkeley.edu/bgd/syllabus.html](http://teaching.berkeley.edu/bgd/syllabus.html)

The syllabus must include the following:

1. Writing outcomes
2. Information literacy expectations
3. Detailed requirements for all writing assignments or append writing assignment instructions

Paste syllabus here.

Prof. Christopher Knight  
Department of English  
Office: LA 115  
Tel.: 243-2878  
Email: Christopher.knight@mso.umt.edu  
Office Hours: Wednesday 9:30-11:30; and by appointment

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**LIT 211L: American Literature Survey II**

**Texts:**


Hemingway, Ernest. *The Sun Also Rises* (New York: Scribners)


Plan:

The aim of the course is to offer an historical survey of some of the key texts that have helped shape our sense of both an American literature and culture. As this is a one-semester course, our time is necessarily compressed, yet the plan is to introduce the student to a significant number of the major authors of the period, especially that of the late nineteenth century through the mid-twentieth century. At the heart of this period is the movement known as modernism, a movement characterized by a new internationalism, wherein the city becomes the crucial locus for thinking about art, and the violence consequent upon world war threatens to undo longstanding cultural and aesthetic values. These conditions, reflecting a time of upheaval, provoked some of the most important literary achievements in our cultural. In this respect, it was akin to earlier upheavals, such as the time of the Revolution and that leading up to the Civil War, times that also saw remarkable contributions to our literature, as the latter found inspiration in what was transpiring in the larger culture.

Tentative Schedule:

1/25  Introduction; Henry James, "The Art of Fiction"
1/27  Henry James, The Aspern Papers
2/1   Henry James, The Aspern Papers
2/3   Henry Adams, Democracy, 3-100
2/8   Henry Adams, Democracy, 101-202
2/10  Edith Wharton, The House of Mirth, 3-85
2/15  Edith Wharton, The House of Mirth, 85-209
2/17  Edith Wharton, The House of Mirth, 209-329
2/22  Robert Frost, in American Poetry, 103-120
2/24  Robert Frost, 120-162
3/1   Ezra Pound, in American Poetry, 505-545
3/3   Ezra Pound, 505-545 & William Carlos Williams, in American Poetry, 426-486
3/8   William Carlos Williams, 426-486
3/10  Marianne Moore, in American Poetry, 679-721
3/15  T. S. Eliot, in American Poetry, 728-736
3/17  T. S. Eliot, 736-743
3/22  T. S. Eliot, 744-771
3/24  F. Scott Fitzgerald, The Great Gatsby, 5-102
3/29  F. Scott Fitzgerald, The Great Gatsby, 103-189
3/31  Mid-Term Examination
4/4 - 4/8 Spring Break
4/12  Wallace Stevens, in American Poetry, 293-306
4/14 Wallace Stevens, 307-367
4/19 Ernest Hemingway, The Sun Also Rises, 11-130
4/21 Ernest Hemingway, The Sun Also Rises, 131-251
4/26 Ira Gershwin, Selected Lyrics
4/28 Ira Gershwin, Selected Lyrics
5/3 Woody Allen, Manhattan
5/5 Woody Allen, Manhattan
5/9 8am – 10 am: Final Examination

Requirements:

Participation in class discussions is expected and attendance is mandatory. You can anticipate numerous quizzes upon the readings, including readings that may be named at a later date. Missed quizzes cannot be made up. Your grade, meanwhile, will be based upon the following: a term paper (30%), a midterm exam (25%), final examination (25%), and attendance and participation (quiz grades included; also your participation in one or more group presentation[s]) (20%). Regarding attendance, you are permitted three absences without penalty; each subsequent absence will result in a subtraction of five points from the twenty points allocated to the participation and attendance portion of your grade (e.g., 20% to 15% for the fourth absence, 15% to 10% for the fifth absence and so forth). Late arrivals are frowned upon, and if you need, for some good reason, to leave class early, you are required to notify me ahead of time; otherwise, an early departure will count as an absence from class.

University Policy on Academic Honesty:

All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or a disciplinary sanction by the University.

All students need to be familiar with the Student Conduct Code. The Code is available for review online at http://www.umn.edu/SA/VPSA/index.cfm/age/1321.

University Plagiarism Warning:

"Plagiarism is the representing of another's work as one's own. It is a particularly intolerable offense in the academic community and is strictly forbidden. Students who plagiarize may fail the course and may be remanded to Academic Court for possible suspension or expulsion. (See Student Code section of the University catalogue.)

"Students must always be very careful to acknowledge any kind of borrowing that is included in their work. This means not only borrowed wording but also ideas. Acknowledgment of whatever is not one's own original work is the proper and honest use of sources. Failure to acknowledge whatever is not one's own original work is plagiarism."

Standard University Grading Criteria
A Paper: Perhaps the principle characteristic of the A paper is its rich content. Some people describe that content as "meaty," others as "dense," still others as "packed." Whatever, the information delivered is such that one feels significantly taught by the author, sentence after sentence, paragraph after paragraph. The A paper is also marked by stylistic finesse; the title and opening paragraph are engaging; the transitions are artful; the phrasing is tight, fresh, and highly specific; the sentence structure is varied; the tone enhances the purpose of the paper. Finally, the A paper, because of its careful organization and development, imparts a feeling of wholeness and unusual clarity. Not surprisingly, then, it leaves the reader feeling bright, thoroughly satisfied, and eager to reread the piece.

B Paper: It is significantly more than competent. Besides being almost free of mechanical errors, the B paper delivers substantial information—that is, substantial in both quantity and interest-value. Its specific points are logically ordered, well developed, and unified around a clear organizing principle that is apparent early in the paper. The opening paragraph draws the reader in; the closing paragraph is both conclusive and thematically related to the opening. The transitions between paragraphs are for the most part smooth, the sentence structures pleasingly varied. The direction of the B paper is typically much more concise and precise than that found in the C paper. Occasionally, it even shows distinctiveness—i.e., finesse and memorability. On the whole, then, a B paper makes the reading experience a pleasurable one, for it offers substantial information with few distractions.

C Paper: It is generally competent—it meets the assignment, has few mechanical errors, and is reasonably well organized and developed. The actual information it delivers, however, seems thin and commonplace. One reason for that impression is that the ideas are typically cast in the form of vague generalities—generalities that prompt the confused reader to ask marginally: "In every case?" "Exactly how large?" "Why?" "But how many?" Stylistically, the C paper has other shortcomings as well: the opening paragraph does little to draw the reader in; the final paragraph offers only a perfunctory wrap-up; the transitions between the paragraphs are bumpy; the sentences, besides being a bit choppy, tend to follow a predictable (hence monotonous) subject-verb-object; and the diction is occasionally marred by unconscious repetitions, redundancy, and imprecision. The C paper, then, while it gets the job done, lacks both imagination and intellectual rigor, and hence does not invite a rereading.

D Paper: Its treatment and development of the subject are as yet only rudimentary. While organization is present, it is neither clear nor effective. Sentences are frequently awkward, ambiguous, and marred by serious mechanical errors. Evidence of careful proofreading is scanty, if nonexistent. The whole piece, in fact, often gives the impression of having been conceived and written in haste.

F Paper: Its treatment of the subject is superficial; its theme lacks discernible organization; its prose is garbled or stylistically primitive. Mechanical errors are frequent. In short, the ideas, organization, and style fall far below what is acceptable in college writing.

Prof. Knight
LIT 211L: American Literature 1865-Present
Spring 2011
Term/Research Paper Assignment

Cosmopolitan values generally imply a certain ironic relation to one’s surroundings, a relation that has its advantages and disadvantages. The advantages
would include an ability to see an object from various angles, following from the daily instruction in the relativity of perception that a large city or country, with a diverse population, is bound to inculcate in its citizens. The disadvantages would include a quality of divorce that takes place between the person and 1) the community; and 2) oneself. Or as the Scottish philosopher Alasdair MacIntyre, in *Dependent Rational Animals*, writes:

In a typed, double-spaced, ten-page essay, write about two or three of the texts that we will discuss this term in light of the MacIntyre quotation, keeping in mind the relation of the historical and cultural environment to the formation of self-irony. If you find yourself unconvinced by MacIntyre’s claim, you are welcome to argue otherwise, contesting the relation of cosmopolitan experience to self-irony.

The typed, double-spaced draft of your first three pages is due Tuesday, March 22nd. I will comment on this draft but will not assign it a grade. However, if the draft is not turned in, or if it does not meet the assignment (e.g., is less than three pages or does not appear to take the assignment seriously), you will be penalized a full letter grade (e.g., A to B) on the final draft. The final draft is due Thursday, April 21st. (Late papers will also be penalized a full letter grade.) As with the draft, the paper should be typed and double-spaced; and documentation, in line with the recommendations of the *MLA Handbook* (available at “The Purdue Online Writing Lab website [http://owl.english.purdue.edu/]”), should be provided for your source material.