

## Engl 80513: Seminar in American Literature Since 1900: Field Imaginary, Site of Conflicts, Landscape of Inquiry



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### Course Overview:

This offering of ENGL 80513 will address longstanding questions about the formation and evolution of “American Literature” as an academic field of study. We’ll be analyzing complex social forces that have continually reshaped the discipline across the long twentieth century (while also dipping back a bit into its beginnings in the nineteenth and forward into more recent developments in the twenty-first). We’ll identify connections between shifting goals for the field itself (such as making the canon more inclusive) and the objects and methods of study being employed (such as theory-informed work in existing archives as well as archive-building).

We’ll also examine connections between “American Literature” as an ongoing cultural enterprise and related developments within the larger field of the humanities—including interventions through feminist epistemologies, the emergence of the digital humanities in American cultural studies, the rise of cultural rhetoric, and arguments for globalizing American literature. Along the way, a central premise of the course will be to demonstrate how the work of scholarship should not be viewed as simply responding to publication and circulation of particular (high-art and/or popular) literary texts, but rather as interacting in a generative rhetorical relationship with those texts to promote both innovative literary production and new approaches for interpreting authors and their writings, along with trends in aesthetic production and reading practices.

Each student will carry out a historically informed rhetorical analysis of one journal that focuses on American Literature. Working in groups, students will also prepare a substantive team presentation contributing to an informal symposium occasion. Over the course of the semester, each student will develop an individualized inquiry project progressing toward a significant research and writing project.



### Major Projects/Grade Factors and Due Dates:

Scholarly Journal Exploration	20%	February 3
Leading discussion of one term from our <i>KEYWORDS</i> resource book	10%	Sign-up
Two short response papers (See handout.)	20% (10 ea)	Both due by March 2
Pop Lit Engagement: A Representation	10%	March 16
Major Project Prospectus/Plan	10%	April 6
Ongoing in-class participation	10%	All semester
Final project and oral presentation	20%	4:30 Friday, May 6*
<b>Total</b>	<b>100%</b>	End of Term

**\*Class will meet during assigned exam time for oral presentations; projects due May 2.**

## **Books to purchase, spring 2016**

Aimé Césaire, *A Tempest*

*African American Poetry, 1773-1927*, edited by Joan Sherman; Dover anthology

Percival Everett, *Erasure*

Art Spiegelman, *Maus*

Sherman Alexie, *The Absolutely True Diary of a Part-time Indian*

Louise Erdrich, *The Round House*

Moshin Hamid, *The Reluctant Fundamentalist*

Maryse Condé, *I, Tituba, Black Witch of Salem* (translated from French by her partner)

Aimé Césaire, *Discourse on Colonialism*

Bruce Burgett and Glenn Hendler, eds., *Keywords for American Cultural Studies*

Amy Earhart and Andrew Jewell, *The American Literature Scholar in the Digital Age*

### **OPTIONAL PURCHASES (and they are really optional):**

Susan Glaspell, *Alison's House* [PDF provided on course website.]

Susan Glaspell, *Plays* {A supplement for comparing "Trifles" play with a short story version.]

Herman Melville, *Billy Budd* [There are many online copies—but also cheap paperbacks]

Richard Wright, *Uncle Tom's Children* [We will discuss only one section.]

## **Tentative Schedule for Readings and Discussion**

Note: For each date, the items listed indicate what you should have read and prepared to discuss *BEFORE* you come to class on that day.

### **I. National Literature and Disciplinary Identity**

#### **Week One: January 13—Forming a National "American" Literature**

Primary Texts with Framing Questions: Foundations and Course Themes

1. Henry James, "The Jolly Corner": online copy available here:  
<https://ebooks.adelaide.edu.au/j/james/henry/j2j/complete.html>

2. Margaret Atwood's *The Journals of Susanna Moodie: Poems by Margaret Atwood*. Oxford: Oxford U Press, 1970); 5 poems excerpted from the collection plus the back cover blurb, available as PDF on course website and emailed by instructor: bring to class; no need to read ahead)

3. Aimé Césaire—*A Tempest*

Paperback edition with optional introduction, for purchase, available here:

[http://www.amazon.com/dp/1559362103/ref=rdr\\_ext\\_tmb](http://www.amazon.com/dp/1559362103/ref=rdr_ext_tmb)

Césaire, Aimé. *A Tempest: Based on Shakespeare's 'The Tempest': Adaptation for a Black Theatre*. Translated by Richard Miller, 1985. Saint Paul: Consortium Books, 1985.

OR [http://www.ohio.edu/people/hartleyg/docs/Cesaire\\_A\\_Tempest.pdf](http://www.ohio.edu/people/hartleyg/docs/Cesaire_A_Tempest.pdf)

### **Secondary Text for all to read:**

Marx, Leo. "Shakespeare's American Fable" (34-72) from *The Machine in the Garden: Technology and the Pastoral Ideal in American Literature*. Oxford: Oxford U Press, 2000. [reprint of 1964 edition]—PDF on course website and emailed

**Optional/additional critical resources you MAY want to explore later:**

Bilan, R. P. "Margaret Atwood's 'The Journals of Susanna Moodie.'"

<http://www.uwo.ca/english/canadianpoetry/cpjrn/vol02/bilan.htm>

Brooks, Van Wyck. "On Creating a Usable Past." *The Dial* (April 11, 1918): 337-341.

<http://www.archive.org/stream/dialjournallitcrit64chicrich#page/337/mode/1up>

Claggett, Shalyn. "Narcissism and the Conditions of Self-Knowledge in James's 'The Jolly Corner.'" *The Henry James Review* 26.2 (Spring 2005): 189-200.

Lawrence, D. H. "Foreword" (vii-ix) and "The Spirit of Place" (1-12) from *Studies in Classic American Literature*. New York: Thomas Seltzer, Inc., New York, 1923. Available online from the Crossroads project, University of Virginia and also in 41-47 of this online preview of a new edition: [http://www.shearsman.com/ws-public/uploads/223\\_dh\\_lawrence\\_studies\\_in\\_classic\\_american\\_literature.pdf](http://www.shearsman.com/ws-public/uploads/223_dh_lawrence_studies_in_classic_american_literature.pdf)

Smith, Erin. "Gender and Identity in 'The Journals of Susanna Moodie' and 'Tamsen Donner: A Woman's Journey.'" *Frontiers: A Journal of Women Studies* 13.2 (1993): 75-88. [Focus on the discussion of Moodie and skip Tamsen parts.]

**Week Two: January 20—Complicating Visions of "American" Nationalism**

A. Scholarship on American Literature and Nationalism:

Shumway, David R. "American Literature as a Discipline" (123-147) and "F. O. Matthiessen and a New Criticism of American Literature" (236-260) from *Creating American Civilization: A Genealogy of American Literature as an Academic Discipline*. Minneapolis: U of Minnesota Press, 1994.

Corse, Sarah M. "Introduction: cultural fields and literary use" (1-17) and "Chapter 2: Nation-building and the historical timing of a national literature in the United States" (18-33) from *Nationalism and Literature: the Politics of Culture in Canada and the United States*. Cambridge: Cambridge University Press, 1997.

From *Keywords*:

- a) "Nation" by Alys Eve Weinbaum, 164 ff.
- b) "Exceptionalism" by Donald Pease, 108 ff.

B. Reading in Pairs/Small Groups--Each class member will prepare one:

- 1) Tennenhouse, Leonard. "Diaspora and Empire," 1-8, in *The Importance of Feeling English: American Literature and the British Diaspora, 1750-1850*. Princeton: Princeton U Press, 2007. [e-book available through TCU Library]

AND

Boyden, Michael. Excerpt from "The 'Pre-History' of American Literature: Early Prospects (1850-1910)" (25-30) in *Predicting the Past: The Paradoxes of American Literary History*. Leuven, Belgium: Leuven University Press, 2009. [PDF on course website]

- 2) Renker, Elizabeth. "American Literature Emerges" (23-39) from *The Origins of American Literature Studies: An Institutional History*. Cambridge: Cambridge U Press, 2007.
- 3) Patell, Cyrus R. K. "Introduction" (1-18) and "conclusion" (235-239) FROM *Emergent Literatures: From Multiculturalism to Cosmopolitanism in the Late Twentieth Century*. New York: NYU Press, 2014.

**Primary Text:**

Herman Melville—The Sea as New England/American/Global Frontier?

*Billy Budd* by Herman Melville: purchase paperback or use link:

[http://mseffie.com/assignments/billy\\_budd/Billy%20Budd%20Text.pdf](http://mseffie.com/assignments/billy_budd/Billy%20Budd%20Text.pdf)

**You may SKIP these chapters: 4, 5, 11, 13, 15-16, 26-27, 30**

**Week Three: January 27—New England-Centered and Frontier Views**

- A. Imagining the New England Renaissance and the Frontier Myth
  1. All read:
    - a) Henry Nash Smith—"Preface to the Twentieth Anniversary Printing" (vii-x), "Walt Whitman and Manifest Destiny" and "Daniel Boone" (44-58) from *Virgin Land: The American West as Symbol and Myth*. Cambridge: Harvard U Press, 1978.
    - b) Monteiro, George. "Preface" (ix-xii) and "Directives" (1-6) from *Robert Frost and the New England Renaissance*. Lexington: University of Kentucky Press, 1988.
    - c) Nemmers, Adam. "Beyond the Genteel: The Revisionist Ideology of *The Last Puritan*." Excerpt (1-17) of Chapter 1 of a forthcoming dissertation.

From *Keywords*:

- a) "America" by Kirsten Silva Gruesz, 16 ff.
- b) "Colonial" by David Kazanjian, 52 ff.
2. Read one of the following, for small-group informal presentations:
  - a) Brodhead, Richard H. "Preface" (vii-x) and "Hawthorne and Tradition" (3-16) *The School of Hawthorne*. New York: Oxford U Press, 1986. [PDF course website]
  - b) Buell, "The New England Renaissance and American Literary Ethnocentrism." *Prospects: An Annual Journal of American Cultural Studies* 10 (1985): 409-422. [PDF course website OR link below]  
[https://dash.harvard.edu/bitstream/handle/1/3627851/buell\\_nerennaissance.pdf?sequence=2](https://dash.harvard.edu/bitstream/handle/1/3627851/buell_nerennaissance.pdf?sequence=2)
  - c) Shumway, David R. "Emerson and the Shape of American Literature" (99-114) from *Disciplining English: Alternative Histories, Critical Perspectives*. Edited by David R. Shumway and Craig Dionne. Albany: State University of New York Press, 2002. [PDF course website]
  - d) Hart, Henry. "Is Robert Frost a New England Poet?" *The Yale Review* 100.4 (October 2012): 42-69. [TCU library subscription]

**B. Primary Texts**

1. "Young Goodman Brown" by Nathaniel Hawthorne  
<https://web.ics.purdue.edu/~rebeccal/lit/238f11/pdfs/YoungGoodmanBrown.pdf>

2. "The Man in the Black Suit" by Stephen King, originally published in *The New Yorker* (October 31, 1994): 92-103. [available as PDF on course website or through TCU library online subscription]

3. Longfellow's poetry: lyrics to live by? (Bring to class: no need to read ahead.)  
"Village Blacksmith": [http://www.hwlongfellow.org/poems\\_poem.php?pid=38](http://www.hwlongfellow.org/poems_poem.php?pid=38)

"The Tide Rises, Tide Falls": <http://www.poetryfoundation.org/poem/173917>

"The Children's Hour": <http://www.poetryfoundation.org/poem/173894>

"The Day is Done": <http://www.poetryfoundation.org/poem/175166>

4. Robert Frost poetry (Bring to class: no need to read ahead.)

"Stopping by Woods on a Snowy Evening"

<http://www.poetryfoundation.org/poem/171621>

"The Road Not Taken"

<http://www.poetryfoundation.org/poem/173536>

"The Gift Outright"

<http://www.poetryfoundation.org/poem/237942>

5. Sherman Alexie Appropriating the New England Tradition:

"Defending Walt Whitman" (Bring AND read ahead, please.)

[http://www.bpj.org/poems/alexie\\_whitman.html](http://www.bpj.org/poems/alexie_whitman.html)

6. Willa Cather

"On the Divide" from *Overland Monthly* 27 (January 1896): 65-75.

<http://cather.unl.edu/ss026.html>

**Additional Secondary Resource—Optional Reading (a general overview):**

<http://www.saylor.org/site/wp-content/uploads/2012/02/ENGL405-1.1.1-RevisingtheAmericanRenaissance-FINAL.pdf>

**Week Four: February 3—Oral Reports on Journal Explorations**

[See separate assignment handout for directions related to this project.]

**II. The Politics of (Canon) in American Literature:**

1960s' Protest, The Rise of Black Studies, and the Tradition of African American Literature; Feminist Interventions into the Field of American Literature

**Week Five: February 10—African American Lit and the Politics of Canon**

A. Theorizing and Recovering Representations of Black History and Culture

1. Gates, Henry Louis Jr. "Preface" and "Introduction" from *The Signifying Monkey: A Theory of African American Literary Criticism*. New York: Oxford U Press, 1988. SKIM only. [PDF on course website]

2. From *Keywords*:

- a) "African" by Kevin Gaines, 12 ff.
- b) "Race" by Roderick A. Ferguson, 191 ff.

3. Responses to Harriet Beecher Stowe

Poems: <http://utc.iath.virginia.edu/africam/afpoems.html> (SKIM and Bring ONE.)

"The Ethics of Living Jim Crow" from *Uncle Tom's Children* by Richard Wright

<http://xroads.virginia.edu/~ma01/white/anthology/wright.html>

originally published in 1938; reissued in 1940

4. *African American Poetry: An Anthology, 1773-1927*. Edited by Joan R. Sherman. Dover Thrift Edition, 1997. Whole-group and individual assignments will be made before class—See email update.

5. Poetic salutes to Phillis Wheatley In *Ebony*, March 1974

[https://books.google.com/books?id=K94DAAAAMBAJ&pg=PA94&lpg=PA94&dq=poems+celebrating+phillis+wheatley&source=bl&ots=44rlp1BGr&sig=YP70beLuChSeTfzLEz6\\_9y0fqI&hl=en&sa=X&ved=0ahUKEwipnav2zLHJAhUCKiYKHRooBql4ChDoAQhGMAc#v=onepage&q=poems%20celebrating%20phillis%20wheatley&f=false](https://books.google.com/books?id=K94DAAAAMBAJ&pg=PA94&lpg=PA94&dq=poems+celebrating+phillis+wheatley&source=bl&ots=44rlp1BGr&sig=YP70beLuChSeTfzLEz6_9y0fqI&hl=en&sa=X&ved=0ahUKEwipnav2zLHJAhUCKiYKHRooBql4ChDoAQhGMAc#v=onepage&q=poems%20celebrating%20phillis%20wheatley&f=false)

- 6. Ernest, John. "Conclusion: Covenants and Communities" (242-254 and notes on 273-274) from *Chaotic Justice: Rethinking African American Literary History*. Chapel Hill: U of North Carolina Press, 2009. [PDF on course website]

- 7. Warren, Kenneth W. "Does African American Literature Exist?" *The Chronicle of Higher Education*. February 24, 2011. Available through TCU's subscription to the *Chronicle* at <http://chronicle.com.ezproxy.tcu.edu/article/Does-African-American/126483/> or via PDF on the course website. Note: Warren's Chronicle essay was a "plant-the-flag" piece forecasting his then-forthcoming book, *What Was African American Literature?* Cambridge, MA: Harvard University Press, 2011. Thus, you MAY choose, in addition to the *Chronicle* piece, to read the first part of Warren's book introduction (1-21), also available on the course website as a PDF.

- 8. Optional, also: Ross, Marlon. "Kenneth Warren's *What Was African American Literature?*: A Review Essay." *Callaloo* 35.3 (Summer 2012): 604-612. [TCU library subscription]

- 9. Forum on Warren's book in *PMLA* 128.2 (March 2013).

## Week Six: February 17—What is African American Literature Today?

### Primary Text:

Percival Everett, *Erasure: A Novel*

## Week 7: February 24 --Feminist Scholarship in the 1970s and 1980s

A. Feminist Scholars Assault the Canon

- 1. Fetterley, Judith. *The Resisting Reader: A feminist approach to American Fiction*. Bloomington: Indiana U Press, 1978.

"Introduction: On the Politics of Literature" available from TCU Library  
<http://eds.b.ebscohost.com.ezproxy.tcu.edu/ehost/detail/detail?nobj=y&sid=0da2c214-05bb-4900-b83c-303a90fb3185@sessionmgr110&vid=9&hid=127&bdata=JkF1dGhUeXBIPWNvb2tpZSxpcCx1aWQmc2l0ZT1laG9zdC1saXZlJnNb3BIPXNpdGU=#db=nlebk&AN=624&anchor=tocAnchor>

- 2. Baym, Nina. "Melodramas of Beset Manhood: How Theories of American Fiction Exclude Women Authors." *American Quarterly* 22.2 (Summer 1981): 123-139. [TCU library subscription/PDF]

3. Tompkins, Jane. "But Is It Any Good?" The Institutionalization of Literary Value" (186-201) from *Sensational Designs: The Cultural Work of American Fiction, 1790-1860*. New York: Oxford U Press, 1986. [TCU library subscription or PDF, course website]

4. From *Keywords*:

- a) "Gender" by Judith Halerstam, 116 ff.
- b) "Identity" by Carla Kaplan, 123 ff.

B. Applications

1. Glaspell, "A Jury of Her Peers"

<http://web.archive.org/web/20110214100326/http://etext.lib.virginia.edu/etcbin/toccer-new2?id=GlaJury.sgm&images=images/modeng&data=/texts/english/modeng/parsed&tag=public&part=1&division=div1>

2. Glaspell, Susan. *Alison's House* [PDF on course website-- BRING: No need to read ahead

### III. The Rise of Popular Culture within American Literature

#### Week 8: March 2—Graphic Narrative and Other “Popular” Forms

- A. Art Spiegelman, *MAUS*
- B. Hillary Chute, "The Shadow of Past Time": History and Graphic Representation in *MAUS*." Twentieth-Century Literature 52.2 (Summer 2006): 199-230.

From *Keywords*:

- a) "Diaspora" by Brent Hayes Edwards, 81 ff.
- b) "Ethnicity" by Henry Yu, 103 ff.

#### Week 9: March 16—Surveying the Field of Popular Literature and Digitizing American Literature

- A. Readings from *The American Literature Scholar in the Digital Age*. Edited by Amy E. Earhart and Andrew Jewell. Ann Arbor: U of Michigan Press, 2011.
  1. "Introduction" by Amy E. Earhart and Andrew Jewell (1-5)
  2. "Encoding Culture" by Timothy B. Powell and Larry P. Aitken (250-274)
  3. One additional chapter of your choice (to be summarized for class discussion, with a brief written abstract provided to all of us)
- B. Your own reading of "the popular" and/in "American Literature"

Informal presentations from your own engagements with American literature through popular culture texts: film studies; digital and new media texts; "lowbrow" and "middlebrow" genres of American literature (romance, gothic/horror, scifi/speculative); performative culture {Directions to be provided in class week or more before this informal presentation}

## IV. Postcolonialism, Settler Colonialism and Native Literature

### Week 10: March 23--Native/Indigenous Re-framings of “American Literatures”

#### A. Native Voices Claim Scholarly and Pedagogical Authority

Malea Powell, “Rhetorics of Survivance: How American Indians Use Writing.” *College Composition and Communication*. 53.3 (February 2002): 396-434. {TCU subscription}

Lisa King, “Rhetorical Sovereignty and Rhetorical Alliance in the Writing Classroom: Using American Indian Texts. *Pedagogy* 12.1 (2012): 209-233. {TCU subscription}

#### B. Applications/Primary texts

1. Heid E. Erdrich, poems from *National Monuments* (PDF on course website)  
“Grand Portage,” “In Search of Jane’s Grave” and “Butter Maiden and Maize Girl Survive Death Leap” [Bring copies to class; reading ahead not required.]
2. Sherman Alexie, *The Absolutely True Diary of a Part-Time Indian*

### Week 11: March 30 -Claiming High-Art Status for Native Writers Today

Louise Erdrich, *The Round House*

From *Keywords*:

- a) “Indian” by Robert Warrior (132-135)
- b) “Border” by Mary Pat Brady (29-32)
- c) “Citizenship” by Lauren Berlant (32-42)

## V. Expanding Trends in Canon-Building—Routes to Follow

### Week 12: April 6--Individualized Projects: Your Prospectus/Plan Due

We'll have in-class presentations of your work to date. Examples of subjects to explore:

- A. Intersectionality—Race, Class and Feminist Recovery
  1. Black Women and Genre Extensions
  2. Putting gender in dialogue with social class difference
- B. Digital Humanities and American literature
  1. Building new Archives through the Digital Environment—e.g., Whitman and/or Dickinson and/or Twain websites
  2. Envisioning or developing a framework for a digital archive
- C. 21<sup>st</sup>-Century Graphic Narratives and American Literature
  1. Key texts: e.g., Kyle Baker, *Nat Turner* and/or Alison Bechdel, *Fun Home*
  2. Theorizing the graphic form and its specific aesthetics
- D. Young Adult and Children’s Literatures
  1. The rise in scholarly “heft” in treatments of YA literature
  2. YA literature in the curriculum
  3. Genre intersections and YA literature
- E. Sexuality and/or (Dis)ability Studies
  1. Core theoretical texts and distinctions (e.g., and/vs gender; class)
  2. New textual expressions (e.g., Broadway appropriates [dis]ability studies in *The Curious Incident*; television embraces [dis]ability in *Glee*)

F. Asian American literatures (in a global and/or Pacific Rim context)

1. Shifting politics around Asian American identity
2. Internment literatures and immigration narratives

## VI. Re-locating American Literature(s)

### Week 13: April 13 -- Globalizing Arguments and Movements

1. Aimé Césaire, *Discourse on Colonialism* (Read Césaire's section, 31-78. The introduction and the interview are optional reading.)
2. Ngũgĩ Wa Thiong'o, "A Globalectical Imagination" (PDF on course website)

Read and prepare discussion points for ONE of these:

1. Wai Chee Dimock, Table of Contents and "Introduction" (1-6); Global Civil Society" (7-12) from Chapter 1—excerpts from *Through Other Continents: American Literature Across Deep Time*. Princeton: Princeton U Press, 2006. [PDF on course website]
2. Paul Giles, excerpt from the "Introduction: The Deterritorialization of American Literature" (1-middle of 13, at "Speaking"), *The Global Remapping of American Literature*. Princeton: Princeton U Press, 2011. [PDF course website; combined with #3 below]
3. Paul Giles, second excerpt from the "Introduction: The Deterritorialization of American Literature" (13-24 and a look-back at the Table of Contents), *The Global Remapping of American Literature*. Princeton: Princeton U Press, 2011. PDF course website; combined with #2 above]
4. Caren Irr, excerpt (9-22) from the "Introduction," *Toward the Geopolitical Novel*. New York: Columbia U Press, 2014. [PDF on course website]

### Week 14: April 20— Applications through Primary Texts

Moshin Hamid, *The Reluctant Fundamentalist*

From *Keywords*:

- a) "Empire" by Shelley Streeby (95-101)
- b) "Corporation" by Christopher Newfield (66-71)
- c) "Religion" by Janet R. Jakobsen (201-204)

Caren Irr, excerpt from chapter entitled "The Digital Migrant Novel" (section focused on Hamid's novel) in *Toward the Geopolitical Novel* (58-65) and **OPTIONAL reading from the same chapter = 23-29, where Irr defines the sub-genre**  
[These are two separate PDFs on the course website.]

**Note: We'll do an informal check-in on your final projects today too.**

## **Week 15: April 27--Caribbean Hybidity—“American” and Cross-cultural**

*Maryse Condé, I, Tituba, Black Witch of Salem*

From Keywords:

- a) “Slavery” by Walter Johnson (221-224)
- b) “Region” by Sandra Zagarell (199-201)

### **Policy Statements: University-Level and Course-specific**

#### **I. University policies**

##### **A) Disabilities Statement:**

TCU Disability Statement approved Fall 2007; Updated Spring 2011

Texas Christian University complies with the Americans with Disabilities Act and Section 504 of the Rehabilitation Act of 1973 regarding students with disabilities. Eligible students seeking accommodations should contact the Coordinator of Student Disabilities Services in the Center for Academic Services located in Sadler Hall, 1010. Accommodations are not retroactive, therefore, students should contact the Coordinator as soon as possible in the term for which they are seeking accommodations. Further information can be obtained from the Center for Academic Services, TCU Box 297710, Fort Worth, TX 76129, or at (817) 257-6567.

Adequate time must be allowed to arrange accommodations and accommodations are not retroactive; therefore, students should contact the Coordinator as soon as possible in the academic term for which they are seeking accommodations. *Each eligible student is responsible for presenting relevant, verifiable, professional documentation and/or assessment reports to the Coordinator.* Guidelines for documentation may be found at [http://www.acs.tcu.edu/disability\\_documentation.asp](http://www.acs.tcu.edu/disability_documentation.asp).

**Students with emergency medical information or needing special arrangements in case a building must be evacuated should discuss this information with their instructor/professor as soon as possible.**

##### **B) Academic Conduct Policy:**

Refer to the TCU graduate catalog (<http://www.catalog.tcu.edu/graduate/>),

also quoted below:

An academic community requires the highest standards of honor and integrity of all of its participants if it is to fulfill its missions. In such a community faculty, students and staff are expected to maintain high standards of academic conduct. The purpose of this policy is to make all aware of these expectations. Additionally, the policy outlines some, but not all, of the situations that can arise that are in violation of these standards. Further, the policy sets forth a set of procedures, characterized by a sense of fair play, which will be used when these standards are violated. In this spirit, definitions of academic misconduct are listed below. These are not meant to be exhaustive.

##### **I. Academic Misconduct**

Any act that violates the spirit of the academic conduct policy is considered academic misconduct. Specific examples include, but are not limited to:

1. **Cheating.** Includes, but is not limited to:
  - Copying from another student's test paper, laboratory report, other report, or computer files and listings.
  - Using in any academic exercise or academic setting, material and/or devices not authorized by the person in charge of the exercise or setting.
  - Collaborating with or seeking aid from another student during an academic exercise without the permission of the person in charge of the exercise.
  - Knowingly using, buying, selling, stealing, transporting or soliciting in its entirety or in part, the contents of a test or other assignment unauthorized for release.
  - Substituting for another student, or permitting another student to substitute for oneself, in a manner that leads to misrepresentation of either or both students' work.
2. **Plagiarism.** The appropriation, theft, purchase or obtaining by any means another's work, and the unacknowledged submission or incorporation of that work as one's own offered for credit. Appropriation includes the quoting or paraphrasing of another's work without giving proper credit.
3. **Collusion.** The unauthorized collaboration with another in preparing work offered for credit.
4. **Abuse of Resource Materials.** Mutilating, destroying, concealing or stealing such materials.
5. **Computer Misuse.** Unauthorized or illegal use of computer software or hardware through the TCU Computer Center or through any programs, terminals or freestanding computers owned, leased or operated by TCU or any of its academic units for the purpose of affecting the academic standing of a student.

6. **Fabrication and Falsification.** Unauthorized alteration or invention of any information or citation in an academic exercise or academic setting. Falsification involves altering information for use in any academic exercise or academic setting. Fabrication involves inventing or counterfeiting information for use in any academic exercise or academic setting.

7. **Multiple Submission.** The submission by the same individual of substantial portions of the same academic work (including oral reports) for credit more than once in the same or another class without authorization.

8. **Complicity in Academic Misconduct.** Helping another to commit an act of academic misconduct.

9. **Bearing False Witness.** Knowingly and falsely accusing another student of academic misconduct.

**II. Refer to the graduate catalog for information about procedures associated with the investigation, resolution, and appeals processes associated with academic misconduct.**

**III. Sanctions**

**Refer to the graduate catalog for information about sanctions that may be applied by the faculty member, academic dean, or appeals committee in cases of academic misconduct.**

## **II. Additional policies for this class**

### **A) Attendance:**

As a significant element in your participation grade, attendance is central to effective performance in the course. More generally, attending regularly supports your learning in a class where much of the work is collaborative and interactive. These are two major incentives supporting regular attendance. Only official university absences and documented illness are excused absences. Should you need to miss class for other reasons, please alert the instructor (Dr. Robbins) ahead of time.

**Tardies**--Please be on time for class. Students who are tardy are a distraction to the whole class.

### **B) Connecting to eCollege/Pearson e-Learning Studio**

**Class Website:** We have a course website we'll use for various activities throughout the course, including discussion threads; sharing resources; accessing handouts for the course; and sometimes submitting short course assignments to the dropbox. However, **major writing projects should be turned in via paper copy during class on or before the due date, unless special arrangements are made ahead of time.**

Participation in the eCollege writing activities and securing handouts on the website are requirements for enrollment in the course. You are also responsible for checking the eCollege website for updates to the syllabus and adjustments in the assignments for class. In particular, if you are absent, be sure to go to eCollege for any updates that were announced during a class period you missed.

### **C) Late Work**

**Late Work:** Assignments will be due at the beginning of class and will be considered late thereafter. If you know you will be missing a class, you need to submit the assignment ahead of time.

Late papers will be penalized ten points for each class period beyond the due date unless a) the student has an official university absence and b) the instructor (Dr. Robbins) has agreed to late submission *in advance of the due date*. In other words, if you know you will be missing a class, you need to submit the assignment ahead of time or secure special approval ahead of time for a different submission date.

### **D) Grading Scale**

**A+ = 98-100; A = 94-97; A- = 90-93; B+ = 88-89; B = 84-87; B- = 80-83; C+ = 78-79; C = 74-77; C- = 70-73; D+ = 68-69; D = 64-67; D- = 60-63; below 60 = failing grade**

## **Note on "Good Standing" from the English Department graduate student handbook:**

"A graduate student taking coursework is considered in good standing in the program as long as the student [1] accumulates no more than two course grades of "C" or lower; [2] maintains at least a 3.25 GPA; and [3] carries no more than two incompletes at any time."