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ENG 352 – American Novel after World War I Summer I 2007 Course Syllabus

Required Texts

- *The Great Gatsby*, F. Scott Fitzgerald (Scribner)
- *The Sun Also Rises*, Ernest Hemingway (Scribner)
- *The Sound and the Fury*, William Faulkner (Vintage)
- *Wise Blood*, Flannery O'Connor (FSG)
- *The Crying of Lot 48*, Thomas Pynchon (Harper Perennial)
- *Portnoy's Complaint*, Philip Roth (Vintage)
- *Beloved*, Toni Morrison (Vintage)

Prerequisites

ENG 101, 102

Catalog Description

A study of significant American novels written after World War I. Authors to be studied may include Bellow, Cather, Faulkner, Fitzgerald, Hemingway, Porter, Steinbeck, Walker, Warren, Welty, Wright, Updike, and others.

Course Objectives

By the first part of the twentieth century, American had found its own literary voice. What is more, the tumultuous events and discoveries that had vastly changed the cultural landscape—the late nineteenth-century rise of science, the accelerated growth of technological advances, the large influx of immigrants into urban environments, the unrestrained growth of industrialization, and of course, the devastating realities of the first world war—were having an impact that would resonate within the American novel. These events would lead to an adoption of a new form, a more modernist approach to writing that could be characterized by the following: a breaking away from established rules, traditions, and conventions, emphasizing an aesthetic independence; a fresh ways of looking at the human position and function in the universe; a turning inward to explore consciousness; and an emphasis on experimentation in form and style to “get to” this consciousness. The goals of this course are as follows: to introduce a variety of American novelistic approaches from the post-World War I years to the present; to become familiar with basic critical approaches to the novel; to develop skills in the construction of clear literary arguments through both written assignments and classroom discussions; and to employ advanced critical skills in the development of sustained written analyses. By the end of the course, students will not only

have a solid introduction to the American novel after 1914; they will also develop the skills to become thorough readers and literary critics in their own rights.

Attendance

Be here! Much of your work will be done in class. Therefore, except in the most extraordinary cases, **you will be required to attend all class sessions**. If you know you have/will have an excused absence from class, please see me about this as soon as you can. You still need to make up the work you may have missed in class. And do arrive to class on time; tardiness can count as an absence. Attendance and class participation will help determine your overall course grade. **More than two unexcused absences can lower your course grade by at least one letter. Also, if you miss more than 15% of the scheduled classes (that's 3 classes in Summer I) you cannot pass the course.**

Evaluation

The course grade is largely determined by performance on major exams and a final paper. Class participation will also be graded.

Grading Scale

A+=99, A=95, A-=90 B+=89, B=85, B-=80 C+=79, C=75, C-=70
D+=69, D=65, D-=60 F=59-0

The portions are weighted as follows:

5 Exams	75%
Critical Paper	15%
Class Participation	10%

Except for legitimate excused absences, **any paper turned in after the due date will result in a zero for the assignment**. Furthermore, unless there is an excellent excuse, the exams cannot be made up, so please make sure you do the readings and don't miss class.

American Disabilities Act (ADA) Statement

Students requesting accommodations for disabilities must go through the Academic Support Committee. For more information, please contact the Director of Disability Resources & Services, Halladay Student Services Building, Room 303D, 303-886-5835.

Plagiarism and Cheating

- **Department policy:** The Department of Literature and Languages adheres to the university definition of "plagiarism" by the Council of Writing Program Administrators that can be found at <http://www.ilstu.edu/~ddhesse/wpa/positions/WPAplagiarism.pdf>:

Plagiarism occurs when a writer deliberately uses someone else's language, ideas, or other original (not common-knowledge) material without acknowledging its source. [...] Ethical writers make every effort to acknowledge sources fully and appropriately in accordance with the contexts and genres of their writing. A student who attempts (even if clumsily) to identify and credit his or her source, but who misuses a specific citation format or incorrectly uses quotation marks or other forms of identifying material taken from other sources, has not plagiarized. Instead, such a

student should be considered to have failed to cite and document sources appropriately.

- Royal's addendum: To intentionally plagiarize is to steal another's words or ideas as if they were your own. **Any student who blatantly plagiarizes (i.e., intentionally and directly lifting whole or partial material from any electric or printed material) will automatically fail the course and should expect disciplinary action by the college.**

Student Conduct and Responsibilities

- University policy: All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment.

- Royal's addendum: In order for everyone to get the most out of this course, classroom conduct is of the utmost importance. Therefore, you will be required to create and maintain a productive classroom environment with little in the way of disruption. Your overall grade could be put in jeopardy if you demonstrate inappropriate classroom behaviors. This includes the habitual disruption of the class through chit-chatting and talking out of turn, doing outside work during our classroom time, and bringing in active electronic devices (such as cell phones and pagers). Every day you enter the class, please turn off your cell phones and pagers.

Schedule

Most of our time will be devoted to discussing the primary works, but there may be occasion where we will read some of the criticism accompanying our editions. Please note the weeks where assignments are due.

Week 1: June 4 – 7

The Great Gatsby and *The Sun Also Rises*

Exam 1

Week 2: June 11 – 14

The Sun Also Rises (cont.) and *The Sound and the Fury*

Exam 2

Week 3: June 18 – 21

The Sound and the Fury (cont.) and *Wise Blood*

Exam 3

Proposal for Critical Paper due

Week 4: June 25 – 28

The Crying of Lot 49 and *Portnoy's Complaint*

Exam 4

Week 5: July 2 – 5

Portnoy's Complaint (cont.) and *Beloved*

Exam 5

Critical Paper due