

ENGL 2130-03
M/W 2:00-3:15, PAFF 308
Fall 2017



Professor: Pam Murphy

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Office: TLC 2241

Office Hours: M/W 5:-6:30 p.m., T/Th 11 a.m.-12:30 p.m., and by appointment

Writing Center: T/TH 12:30-2:00 p.m., by appointment

Course Description

This course serves as a survey of literary and historical importance in readings from point of contact to present day through the study of themes relevant to American culture, including those central to the development of a national identity, to negotiations of self-identity, to the prevalence of "othering" as a way of understanding and compartmentalizing self and other, and to the romantic impulse to reject culture as a way to understand and re-engage with nature, and, theoretically, with "purer" ideologies concerning self, other, and community. Rather than follow a linear trajectory with concern to American literature and narrative, this course will trace the circular and oftentimes contradictory nature of our culture as it manifests in word and in movements, both literary and literal. Through the themes of nature, nationhood, food, law, gender, race, and class, this course will foray the American narrative and sub-narratives that attempt, through various genres and perspectives, to order, re-order, examine, critique, satirize, and portray, our culture.

Course Goals

- Students will develop the ability to recognize and identify significant achievements in American literature.
- Students will understand the relevant social, historical, and aesthetic contexts of these literary works.
- Students will appreciate the implications of theoretical and critical approaches to such literature.
- Students will develop enhanced cultural awareness and analytical skills.
- Students will demonstrate their command of academic English and of the tenets of sound composition by means of thesis-driven analytical prose.

Program Goals

- Oral and written communication will be characterized by clarity, critical analysis, logic, coherence, persuasion, precision, and rhetorical awareness (Core Curriculum learning outcomes I)
- Cultural and Social Perspectives: Cultural and social perspective will be characterized by cultural awareness and an understanding of the complexity and dynamic nature of social/political/economic systems; human and institutional behavior, values, and belief systems; historical and spatial relationship; and, flexibility, open-mindedness, and tolerance. (Core Curriculum learning outcomes III)
- Aesthetic Perspective: Aesthetic perspective will be characterized by critical appreciation of and ability to make informed aesthetic judgments about the arts of various cultures as media for human expression (Core Curriculum learning outcomes V)
- This course fulfills the Area C.2 requirement in the core for all students.
- Area C (Humanities/Arts) Learning Outcomes:
 1. To develop the ability to recognize and identify achievements in literary, fine and performing arts;
 2. To have an appreciation of the nature and achievements of the arts and humanities; and
 3. To develop the ability to apply, understand, and appreciate the application of aesthetics criteria to "real world" circumstances.
- This course fulfills an Area F requirement for English majors (all tracks) in the core.
- This course fulfills one of the core-level language arts requirements for Middle Grades Education majors.
- This course contributes to the program goal of equipping students with a foundation in literary history and the issues surrounding literary study in contemporary culture.

- This course broadens students' desire and ability to take pleasure in their encounter with literature.

Section Objectives

- To examine American literature in the context of American culture and society
- To develop the habits of reading a variety of literary forms with concentration and interest
- To understand the coherence and contradiction inherent in the story of American literature
- To sharpen and strengthen skills in critical thinking, writing, and speaking through class discussion, presentations, and writing assignments in various modes
- To develop and encourage independent thinking
- To experience pleasure in the act of examining texts and exchanging ideas and information with other members of a literary community

****Note: A grade of C or higher is required to pass this course.****

Course Materials:

1. Vonnegut, Kurt. *Slaughterhouse-Five*. Dell. ISBN: 978-0440180296
2. Fitzgerald, F. Scott. *The Great Gatsby*. Scribner. ISBN: 978-0743273565
3. Hansberry, Lorraine. *A Raisin in the Sun*. Vintage. 1994. ISBN: 978-0679755333
4. Access to various free readings linked on my website
5. Access to a computer, printer and Microsoft Word (or compatible alternative)
6. Access to Sean Penn's film *Into the Wild*
7. Access to Jean-Marc Vallée's film *Wild*
8. Access to Robert Mulligan's film *To Kill a Mockingbird*

Expectations

I expect you to:

- Display a working knowledge of the syllabus
- Attend all classes, arriving on time with relevant materials in hand
- Participate fully and respectfully in class discussions
- Remain attentive and engaged throughout the class period
- Invest in your work, both in your engagement with the material and in your writing
- Avoid repeating mistakes addressed in feedback

- Submit quality work, complete and on time
- Communicate promptly with me about any concerns

A Note Regarding Personal and Academic Responsibility

Being part of an academic culture (and "real life" in general) necessitates that you accept responsibility, not only for your actions, but for the work that you do; this means that it is ultimately up to you to meet deadlines, complete assignments, and accept the consequences when you do not comply with course policies. You are not entitled to a passing grade simply because you are enrolled in the course and/or present in the classroom; likewise, in a university setting such as this one, grades are not assigned on the basis of effort, but rather, on the basis of *academic performance*. Your final grade will be the result of the grades that you *earn*; I cannot ethically give you additional points because you need to pass the course in order to avoid academic suspension or losing a scholarship. You know what the stakes are for you if you do not do well in the course, so take responsibility for your performance.

Major Assignments and Grade Breakdown:

1. Quizzes, Class Engagement, and Writing Responses 15%: This grade includes class participation, reading quizzes, in-class and out-of-class writing responses, and peer review workshops, all of which are based on class discussions and prepare you for the major assignments.
2. Thematic Presentation 15%: You will choose one text from the course reading list and perform a thematic analysis (see calendar for options and use signupgenius to sign up for your preferred presentation.) Considering one of the themes addressed in this course (nature, nationhood, food, law, gender, race, or class), trace the theme through your chosen text, and present a five-minute oral presentation based on the nature of your particular assignment. Consider your own questions, as well as the ones posited below:
 - a. How has our cultural response to and engagement with the theme (as revealed or presented in the text) changed or not changed?
 - b. In what ways do the responses to and/or negotiations with the theme reflect the literary and historical era?
 - c. In what ways do they negate or challenge the era? What does the text reveal about shifts or stagnation in negotiations of identity--of self, other, and community?
3. Formal Out-of-Class Essays 40%: Two 2.5-3 page essays, worth 20% each, will deal with analyses of chosen literary works and will be based on a range of topics from class discussion.
 - a. Note: Failure to submit an essay will result in a failing grade for the course.

- b. You will have the option to revise your first paper, in accordance with revision guidelines provided on my website.
 - c. Your basic task for each paper is to produce a well-written, coherent essay which includes a central argument that is both interesting and significant. Your essays will be thesis-driven, argumentative papers, and your grade will be determined by the complexity of your central argument, the structure of your paragraphs, the logic of your organization, and the strength of your prose (i.e. your writing).
4. Midterm Exam 15%: This take-home exam includes identifications, explication, and concise analyses of passages from texts we have read and discussed in class up until the date of the exam. Expect a long essay question, as well.
 5. Final Exam 15%: This in-class exam includes identifications, explication, and concise analyses of passages from texts we have read and discussed in class since the midterm exam.

******Note:* Failure to submit one or more out-of-class essay(s) or exams will result in a **failing grade for the course.** *****

Note: Access out-of-class essay rubrics via my website: <http://westga.edu/~pamm/>

Readings

Consult the online calendar at the end of the syllabus for the schedule of reading and presentation assignments. Some of the readings will be links, which can be found on my website (<http://www.westga.edu/~pamm/>). Either print out readings assigned through links or bring a laptop to class so that you can fully participate in class discussions.

Discussion of Work

I will not discuss an individual's grade during a class session or in front of other students. Please visit me during my office hours or make an appointment to discuss your work. For several reasons, I will not discuss any work until the day after I have handed back the assignment. This interval gives you the opportunity to look at my comments and to generate specific questions about improving your essay. On your graded essays, you will see my notes in the margins to help you—make sure you read what I've written before you come to see me!

Office Consultations

Students who seek help outside of class, either from me or the Writing Center, are usually the most successful. An office consultation, whether conducted during scheduled office hours or during a scheduled appointment, is a time for you to meet with me to discuss very specific issues, (i.e., a specific essay, a specific in-class or out-of-class assignment, a specific grade, a specific concern as it relates to your writing, etc.). When you schedule an office consultation, you should come in prepared. Please do not come in, for example, with an essay and say you just want to "go over it." In order for me to be able to give you the help you need, you need to be specific. For example, if you have an essay you are concerned

about, write down exactly what concerns you, (i.e., thesis statement, paragraph development, comma splices, proper MLA format, etc.). This list will give us some guidelines during our consultation and will help to generate discussion.

Other Important Consultation Points:

- I will not proofread an essay for you; that step is part of your writing process.
- I will not review entire drafts that are emailed to me; instead, you must schedule an appointment during office hours to discuss specific issues with your draft.
- You are also not allowed to meet with me about an essay on the day it is due; thus all office consultations must occur prior to the essay due date.

Essay Format: ALL papers must be in accordance with MLA guidelines, typed and double-spaced.

Late and/or Make-Up Work Policy

- All late essays will be penalized 1/3 of a letter grade per day late (not per class period) and **are no longer accepted for a grade past one week of the deadline** (unless you make arrangements with me in advance *and* you have a legitimate medical reason for submitting the work after the deadline). Essays are late when they are not submitted to CourseDen prior to the *beginning* of class on the due date. Additionally, I will NOT grade your out-of-class work until you submit it in **HARD COPY**.
- If you arrive to class late and miss an in-class quiz or assignment, or if you miss an in-class quiz or assignment due to an absence, you may not make it up.
- I do not accept assignments sent to me via email.

Extra Credit and Previous Work

With all of the above in mind, your best method for getting the best grade should be dependent upon your doing all of the essays and work assigned to the best of your ability.

Accordingly, remember the following:

- Do not ask for extra credit. There will be none.
- Any work completed for another course **will not be accepted** in this course.

Course Requirements & Policies:

Attendance and Participation Requirements: This is a writing- and reading-intensive course. Consequently, careful preparation and active participation are crucial to your success in this course. I expect you to be present and on time for all class meetings. Readings and homework exercises should be completed in advance of each class. You should be prepared to participate actively by volunteering to share ideas related to class discussions OR by simply asking questions. Remember: if you do not understand something

presented in class, ask!

If you find it unavoidable to miss class, be aware of the following guidelines: Your regular participation in this class is a vital part of its success. **Each student is allotted up to four absences--no more. After your fourth absence, your final grade will be reduced by 1/3 letter grade per additional absence.** Therefore, if you suspect that outside responsibilities might cause you to miss more than four classes, then you should consider taking the course at another time. Note: The English Department draws no distinction between excused and unexcused absences. **September 29, 2017, is the last day to withdraw from class with a "W" (without incurring a WF).**

Other Important Attendance Points:

1. Tardies and EARLY DEPARTURES will also be counted as part of the attendance requirement. A student is considered tardy if he/she arrives to class after I do. Note: two tardies or early departures will equal one absence.
2. Sleeping or disruptive behavior at any time during the class period will be treated as an absence.
3. I do not make lecture notes etc. available to students who missed class (so please get in touch with a fellow student).
4. Bring ALL required materials to class every day. It is the instructor's prerogative to dismiss students who come to class without the required materials. ****The attendance policy also applies with these kinds of dismissals.****

Disruptive Behavior

Students will be dismissed from any class meeting during which they exhibit behavior that disrupts the learning environment of others. Such behavior includes—but is not limited to—arriving late for class, allowing cell phones to ring, rude actions or behavior, speaking disrespectfully to the instructor and/or to other students, texting, checking email or surfing the web, and using personal audio or video devices. Each dismissal of this kind will count as an absence and will be applied toward the attendance requirements policy above. Repeated instances of disruptive behavior will result in judicial processing. For more information, refer to UWG's disruptive behavior policy.

Email Policy:

I welcome any email correspondence you wish to have with me; however, this type of correspondence is best used only when you have a *very specific* question that doesn't require discussion.

Please Note: The official email communication method will be through campus e-mail (MyUWG). I do not regularly check CourseDen mail, so any correspondence sent through that medium will likely result in delayed response time.

Disability Pledge:

- I pledge to do my best to work with the University to provide all students with equal access to my classes and materials, regardless of special needs, temporary or permanent disability, special needs related to pregnancy, etc.
- If you have any special learning needs, particularly (but not limited to) needs defined under the Americans with Disabilities Act, and require specific accommodations, please do not hesitate to make these known to me, either yourself or through Accessibility Services in 272 Parker Hall at (678) 839-6428.
- Students with documented special needs may expect accommodation in relation to classroom accessibility, modification of testing, special test administration, etc. This is not only my personal commitment: it is your right, and it is the law!
- For more information, please contact Accessibility Services at the University of West Georgia.

Resources for Writing Instruction

- 1) I will gladly assist you in the writing process and with any concerns you may have in the course;
- 2) my website (see Literacy Tools, sample essays, etc.);
- 3) the University Writing Center (UWC), located in the Parkman Room, TLC 1201. The UWC is a student support center designed to offer writing-related consultation that will help you engage with and improve your own writing. Tutors are specifically trained to avoid appropriating the student's work, and will instead help you identify areas for improvement and will encourage effective revision. For more information on appointments, hours, and policies, visit the Writing Center online at <http://www.westga.edu/~writing>.

Plagiarism and Academic Dishonesty

The Department of English and Philosophy defines plagiarism as taking personal credit for the words and ideas of others as they are presented in electronic, print, and verbal sources. The Department expects that students will accurately credit sources in all assignments. An equally dishonest practice is fabricating sources or facts; it is another form of misrepresenting the truth. Plagiarism is grounds for failing the course. See also: excessive collaboration.

The University policies for handling Academic Dishonesty are found in the following documents:

The Faculty Handbook, sections 207 and 208.0401:

http://www.west_ga.edu/~vpaa/handrev/

Student Uncatalog: "Rights and Responsibilities"; Appendix E:
<http://www.westga.edu/handbook/1576.php>

Student Uncatalog: "Rights and Responsibilities"; Honor Code:
<http://www.westga.edu/handbook/59.php>

Reporting Procedures for Plagiarism

Each incidence of plagiarism is subject to review and consideration by the instructor, and is subject to a range of penalties including but not limited to failing the assignment, failing the course, and referral to the [disciplinary review board](#) (which may ultimately result in the expulsion, suspension, or disciplinary removal of the student from the university). In order to facilitate the prevention and detection of plagiarism, the Department of English and the University of West Georgia will maintain records of plagiarized assignments and those who prepare and/or submit them.

Excessive Collaboration

Students should demonstrate the ability to produce *independent writing* (writing without collaborative assistance of peers, writing tutors, or professionals in the field) that shows an acceptable level of competence. Although classroom activities and out-of-class assignments may highlight collaborative learning and collaborative research, *excessive collaboration* (collaboration that results in the loss of a student's voice/style and original claims to course-related work) is considered another form of academic dishonesty and therefore will not be permitted.

Plagiarism always results in an automatic F for the course, and I will report the case to the Office of the Vice President for Academic Affairs.

Work Submitted in Previous/Other Classes

All work submitted in this course should be original to this class. Submitting work completed for other classes is a violation of academic integrity and will result in a failing grade for the assignment.

Assessment & Guidelines:

- See my website to check the English Department's guidelines for out-of-class writing assessment (rubrics). The following chart will be used when calculating your numerical grade at the end of the semester with regard to letter grades received on out-of-class essays:

A+=98 A=95 A-=92

B+=88 B=85 B-=82

C+=78 C=75 C-=72

D+=68 D=65 D-=62

F=50

(***At times, I will "split" grades to indicate work that falls between two standard grading categories. For example, a student might receive an A-/B+, which translates mathematically to a 90.)

Note: In order to complete all English 2130 requirements, students must pass with a final letter grade of a C or higher. The last day to withdraw with a W is September 29. Make this decision wisely.

Questions or Concerns:

If ever you have a question, comment, or concern regarding your success in my class, please feel free to:

- Call or visit during my office hours: TLC 2241; 678-839-4885
- Send me an email: pamm@westga.edu

Please understand that the life of a professor can sometimes be hectic. Therefore, allow me at least 24 hours to return your email or voicemail. If you do not get a response, please do not give up. Feel free to try again. I want to help you succeed in this course.

Students should review the following information each semester, because these statements are updated as federal, state, university, and accreditation standards change:

https://www.westga.edu/administration/vpaa/assets/docs/faculty-resources/common_language_for_course_syllabi_v2.pdf

ENGL 2130-03
M/W 2:00-3:15, PAFF 308
Fall 2017 Readings and Assignments

Note: Readings and assignments are due on the day they are listed on the syllabus. Changes or additions to the readings may occur throughout the semester. These will be announced in class.

August

- W 8/9 Introductions, explanations, expectations. Discussion of American narrative, historical and literary timeline, and the discourse of the American dream. Discussion of the frontier in terms of utopian expectations both geographically and in the imagination. Introduction of course thematics. Discussion of active reading and notetaking.
- Section One: Making, Interrogating, and Renegotiating National Identity
- F 8/11 **Open drop ends at 11:59 p.m. No dropping classes with a refund after this date and time.**
- M 8/14 **Open add ends at 11:59 p.m.**
- W 8/16 Colonialism/Puritanism: Read chapters one and four of William Bradford's "History of Plymouth Plantation"; read Anne Bradstreet's "On the Burning of My House" and "The Prologue." Read notes from "Puritan Origins of the American Self." (All linked on my website.) Syllabus & Policies. Reading response. Journaling: Free writing concerning today's readings in context of colonialism and puritanism discussion. Reading discussion.
- **Murphy's presentation: The Frontier and the Utopian Impulse**
- M 8/21 Enlightenment: Read *Autobiography of Benjamin Franklin, Part One*. **Class held via CourseDen on this day.** Submit a reading response per the instructions in today's dropbox assignment. This will count as your attendance and class participation for today.
- W 8/23 Read *Autobiography of Benjamin Franklin, Part Two*. Reading quiz. Journaling: reading response. Reading discussion. Plagiarism discussion.
- **Presentation One: Choose a course theme (nature, nationhood, food, law, gender, race, class) that presents itself in part one and clarify its significance in terms of the development of America's national identity (particularly in regard to Franklin's role/influence).**
 - **Presentation Two: Interrogate the idea of constructing a perfected self (from Franklin's text, part two)**
- M 8/28 American Romanticism. Read short excerpts from James Fenimore Cooper's *The Pioneers* (available as a link on my website).
- **Presentation Three: Considering Natty Bumppo's role in the reading, comment on the role of land and nature in Cooper's brand of American Romanticism.**
 - **Presentation Four: Considering the role of "law" in the selected reading, how does the text satirize or complicate attempts at order?**

- W 8/30 Read Walt Whitman's excerpts linked on my website: "Song of Myself" (sections 1, 51, and 52); Read "When I Heard the Learn'd Astronomer." Read Emily Dickinson poems linked on my website.
- Presentation Five: Section One: Considering Whitman and/or Dickinson: How do the "I" and "self" relate to community? What might the text be positing here with regard to nationhood and/or selfhood?
 - Presentation Six: Section 51/52: On contradiction: consider the implications of the final two sections.

September

M 9/4 **No Class: Labor Day!**

W 9/6 Harlem Renaissance. Read Langston Hughes (linked on my website): "I, Too" and "Harlem."

- Presentation Seven: Consider Hughes's commentary on the self and the challenges of self-construction and expression in a racially-charged America.

Postmodern. Read Allen Ginsberg's "America" and Heather McHugh's "Language Lesson, 1976" (both linked on my website).

- Presentation Eight: How is Ginsberg postmodern? How does he complicate the role of self in community and vice versa?
- Presentation Nine: Considering McHugh's language play, what is she suggesting about the plausibility of an overarching American narrative? How does she negate, for example, a Franklinian brand of patriotism or national identity?

Constructing and Re-constructing Self

M 9/11 Essay one due in CourseDen prior to class AND in hard copy at the beginning of class. Transcendentalism. Read Ralph Waldo Emerson's "Self-Reliance" (linked on my website).

- Presentation Ten: Take us through transcendentalism. What are the tenets of the movement that make it discernable and are they recognizable anywhere in contemporary culture?
- Presentation Eleven: Comment on Emerson's take on conformity and selfhood. How is this connected to nationhood? Or is it?

W 9/13 Modernism. Read *The Great Gatsby*, chapters one through five.

- Presentation Twelve: What makes this classic jazz era text "modern"? Do you recognize a nostalgia for the past (innocence, order, etc), for example? Themes of violence or alienation?

M 9/18 Finish *The Great Gatsby*.

- Presentation Thirteen: In a novel saturated with decadence yet littered with decay, how do the characters deal with the incongruities within and without the self and what does this reveal about the sense of fragmented identity and community the novel interrogates?

W 9/20 Late Jim Crow Era: Read *A Raisin in the Sun*, Introduction and Act One.

- Presentation Fourteen: Identify the applicability of one of this class's themes to Hansberry's play. For example, comment on whether ideas about food, nationhood, gender, or class have become fixed or stigmatized where race is concerned. How so or how not? What are the implications?

- M 9/25 **Finish *A Raisin in the Sun*.**
- Presentation Fifteen: Consider the epigraph from Langston Hughes’s “Harlem”: theorize about the applicability of his 1951 poem to the Younger family’s experience. Hansberry chose it on purpose and built a play around the concept. What does this play suggest about the difficulty of changing culture and shifting cultural boundaries and ideologies, particularly in regard to race and/or gender?
- W 9/27 **Postmodern: Read *Slaughterhouse-Five* through chapter five.**
- Presentation Sixteen: TBA
- F 9/29 **Last day to withdraw with a W. Courses dropped after this date will result in a grade of WF.**

October

- M 10/2 **Finish *Slaughterhouse-Five*.**
- Presentation Seventeen: TBA
- Midterm: Take-home exam, including short answer questions and one longer essay section. This exam will cover terms and themes discussed so far, and will ask you to expand on one theme by responding to one of the two provided prompts. **Work individually.** Essay one assigned.
- W 10/4 No class.
- Othering: Compartmentalizing Self and Other; Responses to “Othering”
- M 10/9 **Captivity Narratives: Colonialism/Puritanism: Read selections from Rowlandson.**
- Realism/Regionalism: Read Kate Chopin’s “*The Story of an Hour*” (linked on my website).**
- Presentation Eighteen: What’s the problem with “performing” gender roles?
 - Presentation Nineteen: What’s with Mrs. Mallard’s mutterings? “Free, free, free,” she says. Later, she thinks “she will live for herself” now. Theorize about why she might lock herself in her room to ponder such things; what is the text suggesting about authenticity and/or the inability to express the self in earnest? Relate your findings to the literary era.
- W 10/11 **Slave Narratives. Read selections from Douglass (TBA). Read Phyllis Wheatley’s “On Being Brought from Africa to America” (linked on my website).**
- Presentation Twenty: TBA
- M 10/16 **Watch *To Kill a Mockingbird* over the weekend. Take notes. Class discussion.**
- Presentation Twenty-One: TBA
- W 10/18 Continue film discussion.
- M 10/23 **Contemporary. Read Sherman Alexie’s “How to Write the Great American Indian Novel” and “This Is What It Means to Say Phoenix, Arizona”**

- Presentation Twenty-Two: TBA

Nature Impulse: The Recurring Call of the Frontier

W 10/25

Watch *Wild* and make notes over the weekend. Discussion of film.

- Presentation Twenty-Three: TBA

M 10/30

Read Hawthorne through chapter fifteen.

- Presentation Twenty-Four: What's the fascination with nature in this text? Why the need to reconnect to nature? What does this signify?
- Presentation Twenty-Five: Consider the recurring theme of the frontier, the idea that geography and land and nature are potentially the answer to cultural alienation or repression, to loneliness or social rejection, to disenchantment with a fragmented and violent society. Where do you see the frontier (either literally or metaphorically or imaginatively) making appearances in this course's readings? In what ways does it manifest? Why does it matter?

November

W 11/1

Overview and review of themes, literary eras, and final essay options. Introduction of Sean Penn's film *Into the Wild*. Neo-transcendental? Essay two assigned. **Finish Hawthorne.**

- Presentation Twenty-Six: Comment on the experimental nature of the community living project in this novel. What does the text suggest about the juxtaposition of nature and culture? Is one simply a reprieve from the other? Is there a lost connection with nature that prevents the "civilized" American from reconnecting fully with it? Have we moved so far from the source (of sustenance, for example) that long-term escape from "civilized" living is impossible?

M 11/6

Watch *Into the Wild* and make notes over the weekend. Discussion of the film.

- Presentation Twenty-Seven: Compare Chris McCandless to the transcendentalists we've studied and consider the significance of his trek westward. He, after all, quotes the transcendentalists throughout the film, so consider what about his quest reflects and/or converses with their own returns to nature. Why is nature so important to him? Why is isolation important, or is it? What is this impulse about, both in terms of the film specifically and in terms of its recurrent appearance throughout American literature?
- Presentation Twenty-Eight: Like Emerson and Thoreau, Chris McCandless juxtaposes nature with culture. Comment on where you see this happening in the film and theorize about the significance of this. Consider, too, McCandless's desire to return to society after his two years in the wild. What is the role of nature, then, in preparing Chris to re-enter the "sick society" he rejected earlier in the film. What has changed?

W 11/8

Class discussion held in CourseDen.

M 11/13

Review of texts covered since first exam. Detailed conversation about essay two.

W 11/15

In-Class Final Exam (over material covered since the midterm exam).

M 11/20 Thanksgiving Break. No class.
W 11/22 Thanksgiving Break: No class.
M 11/27 Course Evals. Bring draft of essay two.
 ○ Presentation Twenty-Nine: TBA
 ○ Presentation Thirty: TBA
W 11/29 Study Day: No Class.

December

M 12/4 Final paper due in CourseDen and delivered in hard copy to my office between 2 and 4 p.m.
W 12/6 NO CLASS.

Note well: Grades will be posted to BanWeb by noon on December 11. No grades will be distributed via phone or email.

IMPORTANT: Red font indicates an assignment or prep work to be completed and/or submitted prior to class.