

Carton
E. 377K, Unique # 35040
The Modern American Novel
TT 8:00-9:30 in GAR 1.126

Syllabus and Course Information

Jan.	19	Introduction to the Modern American Novel
	21	Anderson, <i>Winesburg, Ohio</i> (through “Nobody Knows”)
	26	Anderson, <i>Winesburg, Ohio</i> (through “The Teacher”)
	28	Anderson, <i>Winesburg, Ohio</i> (finish novel)
Feb.	2	Faulkner, <i>Light in August</i> (through chapter 5)
	4	Faulkner, <i>Light in August</i> (through chapter 9)
	9	Faulkner, <i>Light in August</i> (through chapter 15)
	11	Faulkner, <i>Light in August</i> (finish novel)
	16	O’Connor, <i>Wise Blood</i> (through chapter 5)
	18	O’Connor, <i>Wise Blood</i> (through chapter 10)
	23	O’Connor, <i>Wise Blood</i> (finish novel)
	25	Heller, <i>Catch-22</i> (chapters 1-8)
Mar.	2	Heller, <i>Catch-22</i> (chapters 9-21)
	4	Heller, <i>Catch-22</i> (chapters 22-26)
	9	Heller, <i>Catch-22</i> (finish novel)
	11	No Reading Assignment: PAPER #1 DUE

SPRING BREAK

	23	Robinson, <i>Housekeeping</i> (chapters 1-5; through p. 94)
	25	Robinson, <i>Housekeeping</i> (chapters 6-8; through p. 175)
	30	Robinson, <i>Housekeeping</i> (finish novel)
Apr.	1	Wideman, <i>Philadelphia Fire</i> (Part One)
	6	Wideman, <i>Philadelphia Fire</i> (Part Two)
	8	Wideman, <i>Philadelphia Fire</i> (finish novel)
	13	Powers, <i>Gain</i> (through p. 77)
	15	Powers, <i>Gain</i> (through p. 205)

20	Powers, <i>Gain</i> (finish novel)
22	No Reading Assignment: PAPER #2 DUE
27	Patchett, <i>The Magician's Assistant</i> (through p. 133)
29	Patchett, <i>The Magician's Assistant</i> (through p. 242)
May 4	Patchett, <i>The Magician's Assistant</i> (finish novel)
6	wrap-up & course evaluations

Office Hours: I will hold office hours in Parlin 223 between 10:00 am and 1:00 pm on Wednesdays. I am also happy to schedule an appointment to meet at another time if a student requests a meeting and my regularly scheduled office hours are not convenient. The best way to reach me between classes for any reason is by email: e.carton@mail.utexas.edu

Graded Work & Grading Policy: Your course grade will be based on attendance (20%), 5 five-minute reading quizzes (20%), two short critical essays (30%), and a final essay exam (30%).

Attendance and participation: If you have no more than three absences, you will receive the full 20 points for the attendance portion of your grade. Each absence over three will lower the attendance portion of your grade by 10 points. Missing more than 5 classes will result in an automatic F for the course. Late arrival after attendance has been taken will count as an absence; early departure will also count as an absence. Regular and thoughtful participation in class discussion may earn you up to 10 extra credit points.

Reading Quizzes: I will give six unannounced reading quizzes over the course of the semester—usually at or near the beginning of the class hour. Each quiz will consist of 4 short answer questions worth one point apiece. Your five best quiz results will make up your 20% quiz grade. No missed quizzes may be made up.

Critical Response Papers: There are two short critical essays, each worth 15 points, due in my office (Parlin 223) by 5:00 pm on March 11 and on April 22, both Thursdays. Each response paper should examine one novel—or compare some aspect of a pair of novels—assigned during the period preceding the paper due date. In other words, the first paper may examine any novel or pair of novels among our first four assigned texts: *Winesburg, Ohio*; *Light in August*; *Wise Blood*; and *Catch-22*. The second paper may examine any one or pair of the next three assigned novels: *Housekeeping*; *Philadelphia Fire*; and *Gain*. Each short critical response paper must be submitted in a word-processed or typed hard copy and should be 3-4 pages (or roughly 1000 words) long. Students are responsible for selecting which novel or novels they wish to write about and what the focus of their paper will be. All short critical essays, however, must take one of the following three approaches:

Approach #1 (formal): A close reading of an individual novel that shows how some formal aspect or element of the text—its style, its structure, a particular metaphor, motif,

passage, or literary device—contributes to its signification (its overall meaning, purpose, or theme).

Approach #2 (comparative): A comparison of two novels that makes an argument about how the two connect and/or where they differ and about why that connection or difference is worth drawing, what it illuminates or reveals about the two works, their authors, or the concerns or circumstances they share.

Approach #3 (historical/contextual): An exploration of the novel's response to or position in some larger historical or social context that is pertinent to its moment in time, its setting, the community or purpose to which it is addressed, or some real world issue with which it deals.

Note: Irrespective of their approach in these response papers, students may not consult any outside critical sources on the authors and novels they write about. Students who take Approach #1 or Approach #2 must develop and support their ideas only by means of their independent and original reading and thinking about the primary text(s) they are discussing. Students who take Approach #3 must use and reference in an attached bibliography no less than three and no more than five outside sources of information on the historical or social context (not on the novel itself) that they are expounding in relation to the work they have chosen to consider.

Final Essay Exam: The final exam will consist of two broadly thematic essay questions. Students must choose six novels from the syllabus to discuss in their final exam essays—three different novels for each question—with the exception that one question will require every student to use *The Magician's Assistant* as one of the three discussion texts.