

Instructor: Jones, M
Unique #: 83155
Semester: Summer 2010
Cross-lists: NA

Areas: VI
Flags: NA
Restrictions: None
Computer Instruction: N

PREREQUISITES: Completion of at least ninety semester hours of coursework, including twelve semester hours of upper-division coursework in English or rhetoric and writing.

DESCRIPTION: If Walt Whitman is one of the most well known and read poets of the 19th Century, then Langston Hughes is certainly a poet of comparable stature in the 20th Century. Both Whitman and Hughes wrote poetry and prose that captured faithfully the idioms, experiences, and vicissitudes of American life; both poets also wrote with a passionate style and clarity of language uniquely their own. Both Whitman and Hughes were deeply invested in the ability of sound and sight to conjure the dynamic range of a poet's powers. Thus, while the scholar Ed Folsom argues that "no author's life in the nineteenth century was more continuously photographed than Whitman's," the biographer Arnold Rampersad asserts that Hughes "was perhaps the most photographed African American writer of the twentieth century." In addition, although only one extant recording attributed to Whitman reading his own poetry exists, his work has been set to music by noted jazz pianist Fred Hersch; several compilations feature Hughes reading his voice with and without blues and jazz accompaniment. A primary objective of this course will be to read, view and listen to the literary, auditory and visual record of Whitman and Hughes. Reaching this course objective will entail engaging in the substantial archival and critical legacy generated by both authors. Our course will examine the individual and communal expressiveness in Whitman's and Hughes' writing within the context of the ideals—and limitations—of American democracy, history and literature. We will also address the relevance of race, nation, gender, sexuality, class, and age as key critical frames that can enhance our interpretation of each poet's corpus. This is a substantial writing component course, thus students will be required to complete a high volume of writing, revision and peer review in order to further develop skills in critical thinking and composition.

TEXTS:

Course Texts Required:

The Big Sea by Langston Hughes with an Introduction by Arnold Rampersad
The Collected Poems of Langston Hughes, Eds. Arnold Rampersad and David Roessel
The Portable Walt Whitman Ed. Michael Warner

Core Archives Reviewed:

The Walt Whitman Archive
Beinecke Library: Langston Hughes at 100

REQUIREMENTS & GRADING:

Assignments:

Writer's Self-Reflection Essay
20% Active Class Participation
--Includes: Attendance, Free-Writing, Small Group Writing, Quizzes, Peer Review
20% Research Paper Draft
--Includes: Research Paper Proposal, Proposal Revision (350-500 words), Thesis Statement, Draft Research Paper 5-6 pages
20% Research Paper Revision 8-9 pages
--Includes Completed Revised Paper, Graded Copy of Draft Paper with Professor and Peer-Reviewer's Feedback
20% Take Home ID and Essay Examination
20% Group Audio-Visual Presentation
--Includes: Research for Presentation Topic, In Class Presentation (10-15 minutes maximum), 350 Word Critical Response (1 page)

Course Grading Policy - Letter Grade Numerical Equivalents and Plus-Minus Grading:

Students' final course grade will be determined on the basis of the rubric listed below. Please note: to ensure fairness, all numbers are absolute, and will not be rounded up or down at any stage. Also note that the University does not recognize the grade of A+.

A	=	94-100
A-	=	90-93
B+	=	87-89
B	=	84-86
B-	=	80-83
C+	=	77-79
C	=	74-76
C-	=	70-73
D+	=	67-69
D	=	64-66
D-	=	60-63
F	=	0-60

SCHEDULE:

Week One

- Th. June 3** Introduction, Syllabus and Course Overview
F. June 4 Picturing Whitman, Whitman and Image-ination
Warner's Introduction: Portable Walt Whitman (PWW)

Week Two

- M. June 7** Introduction (continued), Song of Myself 1-21(PWW)
T. June 8 Song of Myself 22-52 (PWW)
W. June 9 The Sleepers (PWW) I Sing the Body Electric; I Hear America Singing;
Th. June 10 Documentary Screening: Walt Whitman; Crossing Brooklyn Ferry (PWW)
F. June 11 Discussion Forum Documentary and Manuscripts Whitman Archive
To You; Song of the Open Road; A Woman Waits For Me (PWW)

Week Three

- M. June 14** Prefaces and Afterwards to Leaves of Grass (PWW); Whitman Archive
T. June 15 Calamus, To A Common Prostitute; (PWW) America (Archive Audio)
W. June 16 Drum Taps, & Sequel; The Mystic Trumpeter; To A Locomotive in Winter;
T. June 17 Documentary Screening: Whitman PBS
F. June 18 Discussion Forum Documentary, Gallery of Images Whitman Archive
Slang in America (PWW)

Week Four

- M. June 21** Picturing Hughes, Hughes and Image-ination
The Negro Artist and the Racial Mountain
T. June 22 Poems 1921-1930 (all) (Collected);
W. June 23 Poems 1931-1940 (pp 147-191) (Collected) "My America" (essay)
T. June 24 Discussion Forum Hughes: Beineck Library Archive Hughes @ 100
Poems: 1941-1950 (esp Blues poems and Ballad poems)
F. June 25 Documentary Screening: *Hughes's Dream Harlem*
Poems: 1951-1960, (pp 387-429) (Collected)

Week Five

- M. June 28** The Big Sea, Rampersad Introduction The Big Sea, I. Twenty One
T. June 29 The Big Sea, I (continued) and II.
W. June 30 The Big Sea II (continued) and III.
T. July 1 Documentary Screening *Hughes and Harlem Renaissance*
The Big Sea III (to end)
F. July 2 Discussion Forum: Voice of Hughes, The Weary Blues; Hughes Project

Week Six

M. July 5	Research Presentations; Whitman Archive Review and Assorted
T. July 6	Research Presentations; Hughes Archives /Exhibits Review Assorted
W. July 7	Research Presentations

T. July 8 *TAKE HOME EXAM DUE, Course Review*

POLICIES:

Course Policies:

- Mandatory class attendance. This is a lecture and discussion based class with a strong emphasis on research, critical thinking and writing. Consequently, your regular and engaged participation in class is essential. You are allowed three absences, this allotment includes illnesses, deaths of relatives, or other emergencies. Each additional absence beyond that number will automatically lower your course grade by one letter. Missing more than five unexcused absences for classes may also result in receiving a failing grade (F) for the course, regardless of the work completed for the course. Missing multiple excused absences may also significantly lower your course grade.
- Please note: Your timely presence is important for the class discussion. In addition, coming into class late disrupts the learning process for students already present. More than five minutes tardy equals absent. Consistent tardiness may automatically lower your course grade by one letter and might also result in receiving a failing grade (F) for the course, depending on its severity, regardless of the work completed for the course.
- Failure to sign the attendance sheet will constitute a class absence for that day. If you are more than five minutes tardy you will forfeit your opportunity to sign the attendance sheet.
- You will not be penalized for missing class due to observance of an official religious holiday, provided you follow the appropriate requirements of the University of Texas (see note below).
- In the event of an absence, you are responsible for contacting the professor, **during office hours** or a peer in the class to learn what was discussed in class as well as for getting any missed handouts or assignments before the next class period or the assignment is due. Missed handouts due to absences will not be distributed at the next class session.
- In the event of an absence, if graded papers or assignments are distributed, they will NOT be brought to the next class period. It is your responsibility to make arrangements to pick up graded assignments from the professor (for example, by attending office hours) when you have missed class on the day of assignment distribution.
- In the event of an absence on the date of research presentation: There are no make-ups for missed research presentations, except in the case of documented emergencies. Otherwise, missing your scheduled date for the research presentation means forfeiting your opportunity to present and your letter grade. That assignment also counts for part of the class participation for that scheduled date.
- In the event of an absence on the date of peer review: There are no make-ups for missed peer review. That assignment counts for part of the class participation for that scheduled date.
- In-class writing assignments count as part of your class participation grade. No make-ups for in-class assignments. This includes free-writes, quizzes, and film screening reviews.
- You are responsible for completing the reading before coming to class. Failure to complete the reading, or to bring the appropriate book or readings will substantially lower your class participation grade, and thus, your overall grade in the course.
- Late papers or take home assignments or will be not be accepted except under approved and documented emergencies. Turning in late assignments forfeits your opportunity to receive extended feedback.

- Any incomplete assignments will result in a lower final grade and will jeopardize your ability to pass the course. It is your responsibility to ensure that your work is turned in promptly. It is your responsibility to Keep copies of returned, graded assignments. Be sure to save all written assignments on a backup storage method such as a cd or usb flash drive.
- All papers and take home assignments should be typed, double-spaced with 1 inch margins and a legible font size. Consult the *MLA Handbook for Writers of Research Papers* for guidelines.
- Before earning credit for this course, each student must have submitted electronically, on Blackboard, **both the one-page self-reflection on his or her development as an English major, and the final essay for this course.** A grade of "incomplete" will be assigned until both these documents are received in electronic form. Students who wish their reflective essays to remain anonymous may submit a hard copy of this document stripped of identifying markers.
- Unless otherwise notified, E-mail submission of papers and other written assignments, examinations or projects will be required. Hardcopies will not be accepted.
- Exception: The take home examination should be printed and a hardcopy should be turned in to class unless otherwise informed.

Course Schedule

The course schedule is tentative and may change during the semester due to classroom dialogue, engagement with the readings and scheduling conflicts. Thus, I reserve the right to change items on the syllabus. In the event of any changes, students will be promptly notified.

Accommodations for Students With Disabilities

The University of Texas at Austin provides upon request appropriate academic accommodations for qualified students with disabilities. To determine if you qualify, please contact the Dean of Students at 471-6259 or 471-4641 TTY. If the office certifies your needs, I will work with you to make appropriate arrangements.

Observance of Religious Holidays

A student who misses an examination, work assignment, or other project due to the observance of a religious holy day will be given an opportunity to complete the work missed within a reasonable time after the absence, provided that he or she has properly notified the instructor. It is the policy of the University of Texas at Austin that the student must notify the instructor at least 14 days prior to the classes scheduled on dates he or she will be absent to observe a religious holy day. For religious holy days that fall within the first two weeks of the semester, the notice should be given on the first day of the semester. The student will not be penalized for these excused absences, but the instructor may appropriately respond if the student fails to complete satisfactorily the missed assignment or examination within a reasonable time after the excused absence.

WEB SITE: NA

INSTRUCTORS: Dr. Meta DuEwa Jones
Parlin 128
Office Hours: W 12:00-1:30PM, and by appointment