

Course Syllabus

Course Information

<i>Course Number/Section</i>	HUMA 3300
<i>Course Title</i>	Reading & Writing Texts: What is Modernism?
<i>Term</i>	fall 2012
<i>Days & Times</i>	M, W 10-11:15 AM

Professor Contact Information

<i>Professor</i>	Milton Cohen
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<i>Office Hours</i>	M, 6-7 PM; W, 12-1 PM

Course Pre-requisites

HUMA 1301

Course Description

This introductory course to the School of Arts and Humanities devotes a semester to answering the question “What is Modernism?” Not simply a style, a period, or a movement, modernism was a revolutionary upheaval that swept through all the Western arts in the late 19th and early 20th centuries, subverting centuries-old traditions regarding form, content, and the artist’s relation to society.

Although we don’t have time to encompass all the arts, we will study modernist painting (extensively), music, poetry, and samples of drama, and fiction. Following some classes on historical and philosophical context, we will begin with formalist revolutions, asking “What is a modernist painting/poem/drama/novel?” The course then considers revolutions in theme and content and ends by studying the confrontational relationship between the artist and society.

Texts

Christopher Butler, *Early Modernism: Literature, Music and Painting in Europe 1900-1916* (Oxford U. Press)

Milton A. Cohen, *Movement, Manifesto, Melee: the Modernist Group, 1910-1914* (Lexington Books)

Virginia Woolf, *Mrs. Dalloway* (Mariner Books)
packet of readings

Assigned art can be found in ArtStor data base (through McDermott Library) or on a Google website, or in the assigned texts. See list following syllabus for specific art works. Music selections can be found in Naxos data base (McDermott Library) or on YouTube.

Requirements

Students will write two 5-6 page papers. The first will be an analysis of a modernist painting, poem, or musical composition from the syllabus. The second, a mini-research paper, will discuss a modernist work in a particular context: biographical, historical, philosophical, avant-gardist (a group or movement), etc. Prior to the first paper, an outline or plan for the paper is required. Guidelines for each paper will be distributed in class. (60% of final grade)

Students will also write five 1-2 pp. reaction papers on major works. Reaction papers will include:

- one on a modernist painting at the DMA; due by 9/17
- one on a modernist musical composition; due by 10/10
- one on a modernist poem from the syllabus; due by 11/12
- one on *The Great God Brown* (in packet); due: 10/24
- one on *Mrs. Dalloway* (Mariner Books); due: 10/29

The reaction papers count for 65% of the “class participation composite” grade. The other 35% is oral participation, modified by attendance. The composite grade itself counts for 40% of the final grade. (See “Course Information and Policies” for details.)

Syllabus

Date Topic / Reading

For specific visual works, see “Assigned Paintings and Sculptures” list below.
For assigned music, use either the Naxos data base or YouTube

8/27 Introduction to course

I. Overview

Modernism: historical parameters

8/29 Historical parameters (continued)

Modernism: two approaches; cultural & philosophical influences

Early Modernism, 1-14

other readings tba

9/03 Labor Day

II. Formalist approaches

9/05 **What is a modernist painting?**

Visual traditions: verisimilitude, 3-D illusionism, one-point perspective, appropriate subjects, “beauty”

Early Modernism, 14-24

paintings by Bourguereau, Gerome, Da Vinci, Manet

9/10 Modernist revolutions: Impressionism & Post-Impressionism

Wikipedia: Impressionism, Post-Impressionism, Neo-Impressionism, Cézanne
paintings by Monet, Renoir, Gauguin, Seurat, Van Gogh, Cézanne

9/12 Matisse and Fauvism, Picasso and Cubism

Early Modernism, 25-37; 56-69

Wikipedia: Fauvism, Cubism

paintings by Matisse, Vlaminck, Derain, Picasso, Braque, Gris, Duchamp

Popularity and appeal of modernist groups

Movement, Manifesto, Melee, ch. 1, appendix 2

9/17

DMA reaction paper due

Isms and groups all over the place! Structural vs. Expressionistic

Wikipedia: Orphism, Vorticism, Rayonism, Suprematism

paintings by Delaunay, Léger, Lewis, Bomberg, Gaudier-Brzeska, Goncharova, Larionov, Malevich

Wikipedia: Expressionism (art), Die Brücke, The Blue Rider, Nolde, Kokoschka, Schiele

paintings by Kirchner, Heckel, Schmidt-Rottluff, Pechstein, Nolde, Kandinsky, Marc, Macke, Kokoschka, Schiele

9/19 **What is a modernist composition?**

Outline for Paper#1

Aural traditions: melody: diatonic vs. chromatic scales, harmony: consonance vs. dissonance

Mozart, Piano sonata #16 in C (K. 545), 1st movement

Beethoven, Symphony #3, 1st movement

Wagner and chromaticism

Wagner, Prelude to *Tristan and Isolde*

9/24 Debussy, impressionism, and new scales

Debussy: Nocturnes: Clouds (*Nuages*)

Debussy, Prelude to the Afternoon of a Faun (Nureyev version on YouTube)

9/26 Stravinsky, polytonality and polyrhythms

(video in class): Leonard Bernstein, “The Poetry of the Earth” (from “The Unanswered Question” c. 30 minutes)

Stravinsky, *Le Sacre du Printemps*

10/01 (video in class): Stravinsky, *Le Sacre du Printemps* (ballet)

10/03 Schoenberg, pantonality, and “pieces”

Early Modernism, 46-56

(video in class): Leonard Bernstein, “The 20th Century Crisis” (from *The Unanswered Question*—Harvard lectures, c. 18 minutes)

Schoenberg, 5 Pieces for Orchestra, Op. 16

Webern, 5 Pieces for Orchestra, Op. 10

- 10/08 Varèse, Bartok, Prokofiev
Wikipedia: Varèse, Bartok, Prokofiev
Varèse, Ionisation (YouTube)
Bartok, Music for Strings, Percussion and Celeste, 2nd mvt.
Bartok, String Quarter # 4 (5th mvt., “allegro molto”) (Carducci Quartet, YouTube)
Prokofiev, Piano Concerto #3, 3rd mvt.(Yuja Wang, YouTube)

10/10 **What is a modernist poem?** **music reaction paper due**

Poetic traditions: rhyme, meter, theme
Herrick, “To the Virgins to Make Much of Time” (packet)
Shelley, “Ode to the West Wind” (packet)
Tennyson, sections 54-55 from “In Memorium” (packet)

Imagism and Ezra Pound
Early Modernism, ch. 5, pp. 209-214
Flint/Pound, “Imagisme” (packet)
Pound, “A Few Don’t by an Imagiste” (packet)
Pound, “In a Station of the Metro” (packet: “Imagist Poems”)
Lowell, “A Decade” (packet: “Imagist Poems”)

10/15 Allusive difficulty: early T. S. Eliot **1st analytical paper due**
Eliot, “The Love Song of J. Alfred Prufrock,” (packet)

- 10/17 Modes of abstraction & concretion:
“Modernist Literature: three paths towards abstraction” (packet)
Stein, from *Tender Buttons* (packet)
Cummings, “the / sky /was” (packet: “Three Visual Poems”)
Apollinaire, calligramme (packet: “Three Visual Poems”)
Cummings, “the sky” (earlier draft--packet)
Stramm, “Melancholy”

10/22 **What is a modernist play?**
O’Neill, *The Great God Brown* (packet)

10/24 *The Great God Brown* **GGB reaction paper due**

What is a modernist novel?
Woolf, *Mrs. Dalloway*

10/29 *Mrs. Dalloway*

MD reaction paper due

III. Revolution in theme and content

10/31 *Early Modernism*, chs. 3-4, 261-68

Anti-beauty

Eliot's "Preludes" (packet, following "Prufrock")
paintings by Matisse, Jawlensky, Stella

11/05 Primitivism

Prokofiev, Scythian Suite

paintings by Grandma Moses, Gauguin, Picasso, Nolde, Henri, Bellows, Motley, Hayden

Hemingway, chapters from *In Our Time* (packet)

11/07 Sexuality

paintings by Manet, Munch, Klimt, Kirchner, Schiele
Cummings, "her flesh came" (packet)

---, "the dirty colours of her kiss have just" (packet)

11/12 Symbolism and Dream States

poetry reaction paper due

Wikipedia: Symbolism

Mallarmé, "Sigh" (packet)

paintings by Klimt, Munch, Puvis de Chavannes, Moreau, Redon

11/14 Surrealism

Wikipedia: Surrealism

paintings by Tanguy, Magritte, Dali, Miro

Discoveries of Freud and Jung

Early Modernism 92-96

Kafka, "The Judgment" (packet)

11/19-21 Fall Break & Thanksgiving

11/26 Psychological dislocation: angst, the city, the self

paintings by Munch, Schiele, Boccioni, Meidner, Kirchner, Grosz
Jakob van Hoddis, "End of the World" (packet)

Georg Heym, "Umbra Vitae" (packet)
Schoenberg, Erwartung (**text in packet**)
Self-portraits: a sampling

IV. The artist and society

11/28 The arts and modernity **2nd analytical paper due**
New inventions and a new sense of time and space
Stephen Kern, *The Culture of Time and Space*: chs. 5-6 (on reserve)
Early Modernism 137-153

Futurism and Dynamism

Movement, Manifesto, Melee, prologue
Marinetti, "The Futurist Foundation Manifesto" (packet)
Boccioni, et al. "Technical Manifesto of Painting" (packet)
Marinetti, "Destruction of Syntax ..." (packet)
---, "Parole in Libert : Montagne+Vallate+Strade x Joffre" (packet)
paintings by Russolo, Carr , Balla, Boccioni, L ger, Sevirini, Duchamp

Simultaneism and the fourth dimension

paintings by Delaunay, Kupka

12/03 Modernist groups, leaders, and manifestos:
Movement, Manifesto, Melee, chs. 2-3
Pound, letters to Harriet Monroe, editor of *Poetry* (packet)
Boccioni et al., "The Exhibitors to the Public 1912" (packet)
Vorticist manifestos from *BLAST!* (packet)
Lewis, from *Blasting and Bombadiering* (packet)
Marc, from *Der Blaue Reiter Almanac*: "The Savages of Germany" (packet)
Cubo-Futurist manifestos: "Slap in the Face of Public Taste," (packet)
---, "Declaration of the Word as Such" (packet)

Modernist groups and leaders: a visual survey

12/05 Confrontations w/ the bourgeoisie; the artist as rebel
Movement, Manifesto, Melee, chapter 4

Riot at the premiere of *Le Sacre du Printemps*
film excerpt from *Igor Stravinsky and Coco Chanel*

the Schoenberg School in Vienna: "Skandalkonzert": 1913
Movement, Manifesto, Melee, Movement, Manifesto, Melee, cover illustration,
Webern, "Six Pieces for Large Orchestra"

Kandinsky in Munich; 1910
painting by Kandinsky

Cubists in France: 1911
Gleizes, *Souvenirs, le Cubism* in Edward Fry, *Cubism* (reserve)
paintings by Le Fauconnier, Léger, Delaunay, Gleizes, Metzinger

Rayists and Cubo-Futurists in Russia: 1914
Parton, from *Larionov* (reserve)
Malevich, stage design for “Victory Over the Sun” (ArtStor)

Futurists everywhere
Tisdall, *Futurism*, ch. 1 (reserve)
drawing: Boccioni, “Caricature of a Futurist Evening” (ArtStor)

The Armory Show in America: 1913
Wikipedia summary

12/10 American Modernists
The Stieglitz group (1910-20)
photos of and paintings by Stieglitz, Marin, Dove, Weber, Hartley, Walkowitz,
O’Keefe

Precisionism
paintings by Sheeler, Demuth, Crawford

other major painters: 1910s-1920s
paintings by the Synchronists (Russell and Macdonald-Wright), Bruce, Schamberg,
Joseph Stella, Davis, Hopper

modernist literature in the 20s: samples
Williams, “The Rose is Obsolete” (packet)
Stevens, “Six Significant Landscapes” (packet)
Hemingway, “A Very Short Story” (packet)

modernist music: samples
Ives, *Three Places in New England*
Gershwin, *Concerto in F*

12/12 The impact of WWI
Movement, Manifesto, Melee, Epilogue, Appendix 3
Early Modernism 264-79

Before

paintings by Villon, Kandinsky, Marc, Meidner, Hartley

During

Pound, from “Hugh Selwyn Mauberley” Parts 4 and 5 (packet)

Owen, “Dulce et Decorum Est” (packet)

paintings by Grosz, Dix, Lewis, Nash, Nevinson

After

Wikipedia: Dada

paintings Dix, Grosz, Duchamp, Picabia, Hausmann, Hoch

Assigned Paintings and Sculptures (from ArtStor unless noted otherwise)

To view paintings on ArtStor

- Make sure you have an active UTD ID number
- Click on McDermott Library from UTD home page
- Click on “Find articles & Databases”
- Click on “ArtStor” database
- Log in w/ your last name (all lower case) and UTD ID #
- Click on “GO”
- Under “SEARCH” type in artist’s last or full name
- Choose “SORT BY” title (or date—whatever works)

9/05 Academic tradition & subversion
Bouguereau, “The Nut Gatherers” 1882
---, “The Birth of Venus” 1879
Gerome, “Pygmalion and Galatea” c. 1890
---, “The Roman Slave Market” c. 1884
Manet, “Le Dejeuner sur l’Herbe” 1863
Manet, “Olympia” 1863

9/10 Impressionism and Post-Impressionists
Monet, “La Grenouillère” 1868
Renoir, “Le Grenouillère” 1868
Gauguin, “The Vision after the Sermon” 1888
---, “The Day of the Gods” 1894
---, “Van Gogh Painting Sunflowers” 1888
Van Gogh, “Portrait of Patience Escalier” 1888
---, “Drawbridge at Arles” 1888
Seurat, “Le Chahut” 1890 + detail
---, “Tress and Boats” 1890
Cézanne, “La Gardanne” 1885

- , "Mount Saint Victoire" 1885
- , "Mount Saint Victoire" 1905
- , "Still Life with Basket of Apples" 1890-95

9/12 Fauvism and Cubism

- Matisse, "Woman in Japanese Robe" 1905 (Butler, after 158)
- Vlaminck, "Restaurant de la Machine" 1905
- Derain, "Charing Cross Bridge" 1906
- Picasso, photo of Cadaques
- , "The Reservoir at Horta de Ebro" 1909 (Butler 61)
- , "Portrait of Vollard" 1909-10 (Google)
- , "Girl with Mandolin" 1910 (Butler 62)
- , "Ma Jolie" (Butler 66)
- Braque, "Road near L'Estaque" 1908
- Braque, "Céret Roofs" 1911
- Picasso, "Still Life with Chair Caning" 1912 (Google)
- Braque, "Glass, Carafe, Newspaper" 1913
- Gris, "Jar, Bottle, & Glass" 1911
- Delaunay, "[Red] Eiffel Tower" 1910-11
- Metzinger, "Cubist Landscape" 1911
- Gleizes, "Landscape with figure" 1911
- Duchamp, "Nude Descending a Staircase, No.2" 1912

9/17 Orphism

- Delaunay, "Window with Orange Curtain" 1912
- , "Windows Opened Simultaneously" 1912
- Léger, "Contrast of Forms" 1913

Rayonism or Rayism

- Goncharova, "Rayonism: Blue-Green Forest" 1913
- Larionov, "Domination of Red" 1912-1913

Suprematism

- Malevich, "Knife Grinder" 1912
- , "Scarlet Square" 1913
- , "Suprematism #18: Construction" 1915

Vorticism

- Lewis, "Crowd," 1914-15
- Bomberg, "In the Hold" 1914
- Gaudier-Brzeska, "Hieratic Head [Ezra Pound]" 1913-14

Expressionism

- Kirchner, "Self-Portrait with Model" 1910
- Heckel, "Straslund" c. 1913
- Schmidt-Rottluff, "Self-Portrait" 1095

- Pechstein, "The Black and Yellow Bathing Suit" 1909
 Kandinsky, "Bavarian Mountains with Village" 1909
 ---, "Composition II (Study)" 1910
 ---, "Composition VII" 1913 (Butler, after 158)
 Marc, "Yellow Cow" 1911
 ---, "Tiger" 1912
 ---, "Doe in Cloister Garden" 1912
 Macke, "Zoological Gardens I" 1912
 ---, "Large Lighted Window" 1914
 Kokoschka, "Bride of the Wind" 1914
- 10/31 Anti-beauty
 Matisse, "Portrait of Madame Matisse (the Green Line)," 1905 (Butler, after 158)
 Jawlensky, "Girl with Green Face" 1910
- 11/05 Primitivism
 Grandma Moses, "Sugaring Off in Maple Orchard"
 Gauguin, "Tahitian Idyll" 1892
 Picasso, "Le Demoiselles d'Avignon" (detail) + African sculpture source
 Nolde, "Christ and the Children" 1910
 ---, "Wildly Dancing Children" 1909
 Henri, "Snow in New York" 1902
 Bellows, "Dempsy and Firpo" 1924
 Motley, "Saturday Night Scene" 1936
 Bellows, "Cliff Dwellers" 1913
 Palmer Hayden, "Midsummer Night in Harlem"
- 11/07 Sexuality
 Manet, "Olympia" 1863
 Munch, "Ashes" 1894
 ---, "Puberty" 1893
 ---, "The Day After," 1893
 ---, "Madonna" 1895
 Klimt, "Judith I" 1901
 ---, "Danae" 1907-08
 Schiele, "Standing Girl with Raised Skirt" 1911
 ---, "Two Women Embracing" 1911
 ---, "Reclining Woman" 1917
- 11/12 Symbolism
 Klimt, "Death and Life" 1910-15
 Munch, "Dance of Life" 1899-1900
 Puvis de Chavannes, "Girls on the Beach," 1874
 ---, "Between Art and Nature" 1888-91
 Moreau, "Salome Dancing Before Herod" 1876
 Redon, "Dans le Reve: Gnome," 1879

---, "Head with Flowers," 1895
---, "Evocation of Butterflies" 1911

11/14 Surrealism

Tanguy, "The Furniture of Time," 1939
Magritte, "False Mirror," 1928
---, "Light of Coincidence," 1933
---, "Rights of Man," 1947-48
Dali, "Persistence of Memory" (Google)
---, "Giraffe Aflame" 1937
---, "Soft Construction with Cooked Beans" 1936
---, "Stereoscopic Painting," 1976
Miro, "Painting (Fratellini)" 1927

11/26 Angst, the City, the Self

Munch, "The Scream"
Schiele, "Mother and Child" 1912
Munch, "Evening in Karl Johann Street" 1892
Boccioni, "The City Rises" 1910
Meidner, "Apocalyptic Town" 1913
---, "The House on the Corner," 1913
Kirchner, "Street, Berlin," 1913
---, "Potsdamplatz," 1914
Grosz, "Suicide" 1916
---, Untitled, 1920

11/28 Dynamism

Russolo, "Dynamism of an Automobile," 1911
Carrá, "Funeral of the Anarchist Galli" 1911
Boccioni, "The Street Enters the House," 1911 (Butler, after 158)
---, "Dynamism of a Soccer Player" 1913
Balla, "Speeding Automobile," 1912
Carrá, "Free Word Composition" 1914
Duchamp, "King and Queen Traversed by Swift Nudes" 1912
---, "Nude Descending a Staircase, No. 2," 1912
Léger, "Contrast of Forms," 1913
---, "Exit the Ballets Russes," 1914
Goncharova, "Airplane Above the Train," 1913

Simultanism

Boccioni, "Simultaneous Visions" 1912
Delaunay, "Simultaneous Contrasts" 1912

12/05 Confrontations

Kandinsky, "Composition No. 2" (study)
Le Fauconnier, "Abundance"

Léger, “Nudes in a Forest” (Google)
Delaunay, “Eiffel Tower” 1910-11
Gleizes, “Woman with Phlox” 1911
Metzinger, “Tea Time” 1911
Boccioni, “Caricature of a Futurist Evening” 1911
Malevich, “Victory Over the Sun” (set design) 1913

12/10 American Modernism

Stieglitz group

Marin, “Brooklyn Bridge” 1912
Dove, “Yachting” 1911
Max Weber, “Chinese Restaurant” 1915
Hartley, “Portrait of a German Officer” 1914
O’Keefe, “Pink and Blue II” 1919
---, “Radiator Building—Night” 1927

Precisionism

Sheeler, “Church Street El,” 1920
Demuth, “Buildings Abstraction—Lancaster” 1931
Crawford, “Buffalo Grain Elevators” 1931

Other major painters: 1910s and 1920s

Morgan Russell, “Synchrony No. 5” 1913-14
Stanton Macdonald-Wright, “Abstraction on Spectrum” 1914
Patrick Bruce, “Peinture” 1917-18
Morton Schamberg, “Telephone” 1916
Joseph Stella, “Brooklyn Bridge” 1917-18
---, “New York Interpreted: the Bridge” 1920-22
Stuart Davis, “Eggbeaters #1” 1927
---, “Eggbeater #3” 1927-28
Edward Hopper, “House by the Railroad” 1925
---, “Eleven A.M.” 1926
---, “Automat” 1927

12/12 World War I

Before

Villon, “Marching Soldiers,” 1913
Kandinsky, “Improvisation No. 30: Warlike Theme,” 1913
Marc, “Fate of the Animals” 1913
---, “Fighting Forms,” 1913
Meidner, “Apocalyptic Town,” 1913
Hartley, “Portrait of a German Officer,” 1914

During

Grosz, “Fit for Active Service,” 1916-17
Otto Dix, “Self-Portrait,” 1917

---, "The Wounded: War," 1916
Wyndham Lewis, "Battery Getting Shelled," 1919
Paul Nash, "We Are Making a New World," 1918
C. W. Nevinson, "After a Push"

After

Dix, "Match Seller," 1919
Grosz, "Street Scene (Kufürstendamm)," 1925

Dada

Duchamp, "L.H.O.O.Q." 1919
---, "Fountain"
Picabia, "Portrait of Cézanne . . ." 1920
---, "Amorous Procession" 1917
Hausmann, First International Dada Fair, 1920
---, "Art Critic," 1919
Grosz, "Pillars of Society" 1925
Hoch, "Da-Dandy" 1919

Listening to musical selections

- FYI: McDemott Library has nearly all of these works on c.d.
- If you use **Naxos Data base**, follow same procedures as for ArtStor.
 - Under "Keyword Search" type in composer's last name and the work.
 - Click on specified work; try to choose a recent recording.
- Or: listen to and watch the work performed on YouTube.

General Course Information and Policies

Syllabus

Items on the syllabus (due dates, readings, etc.) are subject to change at the instructor's discretion. I will try to notify you of changes in advance via UTD email. It's your responsibility to ensure your UTD email is working so as to receive these messages.

Computers or other devices with screens should be off during class. Likewise, cell phones.

Reaction Papers

R.P. encourage you to express your views of the assigned work or a particular element of it (character, theme, style, etc.). R.P. are evaluated with a $\sqrt{+}$ (effort above expectations), $\sqrt{}$ (meets expectations), or $\sqrt{-}$ (below expectations). A missing r.p. counts as a two $\sqrt{-}$. These marks are averaged at the end the semester. Straight $\sqrt{+}$'s over the semester = B.

Class Participation

C.P. is part of your final grade, though the exact percentage varies from course to course. It represents your active contribution to class discussion. Quality, not quantity, of contributions is what matters.

C.P. is computed as follows. At the end of the semester, I assign a participation grade using a "C" base. I.e., if you came to class, but said nothing, you would receive a "C" for c.p. I then adjust that grade based on your attendance. Excellent attendance (0-1 absences in a twice-a-week course) can raise c.p. by 1/3 of a grade; 2-3 absences don't change it; more than 3 absences lower it progressively by the number of absences.

Those students who would sooner face a firing squad than speak in class should contact me after the first class about doing extra written work to improve their participation grade.

Attendance

I do take attendance, and your cumulative absences affect your class participation grade (see above). Absences are excused for medical reasons or family emergencies only and require documentation (e.g., doctor's note, Rx, severed hand, etc.). Grandparents, I've found, have a disturbing tendency to die when major assignments are due (anxiety e.s.p., no doubt); in such cases, bring a signed and dated card from the hospital or funeral home.

Leaving class while it's in session is more disruptive and distracting than coming in late. Except in an emergency, it has no justification in a 75 minute class. **Repeated early exits may affect your participation grade.** If you know you must leave early, let me know at the beginning of class and sit near the door. Leaving after the break in a long class may result in an absence recorded for that class.

Tardiness

Since class typically starts on time, if you come in late, you disturb not only the instructor and your classmates, but the "flow" of the lesson. Coming in late while a student is presenting an oral report is even more disturbing. **Cumulatively, two tardies = one absence.**

Late Papers

Graded papers turned in late will be marked down as follows: 1-2 days late = 1/3 of a grade lower; 3-4 days late = 2/3 of grade lower; 5-7 days late = full grade lower; beyond 1 week, paper not accepted. **Late reaction papers are normally not accepted.**

Slide late papers under my door (JO 5.518), but be aware that it's when I receive it, not when you submit it, that determines the paper's lateness.

Secondary Research

Check to see if s.r. is required, optional, or forbidden for the assigned paper. (In reaction papers, for example, s.r. is not allowed.). When used, it should never dominate your paper or control the discussion; your ideas should. Use s.r. to amplify your arguments, to provide contrasting views you will argue against, or (in your introduction) to suggest the range of critical opinion on your topic.

Consider the source's potential validity (and respectability): scholarly books and journal articles have been peer-reviewed and are therefore more reliable (and usually more sophisticated) than personal website material found on the internet. Going into the library stacks also shows more effort than relying on the internet or on material in omnibus collections (e.g., *Poetry [or Short Story] Criticism*). High school-level notes such as *Cliff's Notes* or *Monarch Notes* are never acceptable.

Use quotation marks for all material taken directly from a secondary source. For quoted material and for paraphrased material, **cite your source** parenthetically immediately after the quoted or paraphrased material, using author's last name (or abbreviated book title) and page number: "xxxxx" (Smith 40). At the end of your paper add a "Works Cited" page with complete bibliographical data. See the *MLA Handbook* for correct form.

Using the internet

Scholarly articles derived from the internet (e.g., those on JSTOR) are fine; Wikipedia is generally reliable for facts. Personal website material, however, probably did not pass a quality-control test of peer-review and may therefore contain misinformation or highly dubious claims. Let the user beware!

Plagiarism

Passing off someone else's ideas as your own constitutes plagiarism, whether it was done intentionally or inadvertently. Likewise, having someone else write all or part of your paper. Thus, it's essential to show where your ideas came from, using parenthetical citation (see "Secondary Research" above). Be aware that A&H subscribes to "Turnitin.com," which can trace the source of material taken from the internet. UTD takes all forms of academic dishonesty very seriously, as does your instructor. Plagiarism can result—and in my courses

has resulted—in an "F" for the course and the incident recorded on the student's permanent record.

Grading

As you'll see, I spend a lot of time on each paper, hoping (perhaps Quixotically) that you'll apply corrections and comments to your subsequent papers. When I've finished grading a set of papers, I then distribute them by grade and scan each paper quickly to make sure it conforms (in relative strengths and weaknesses) to others of the exact same grade. This final scanning sometimes results in a grade being raised or lowered slightly. Split grades, e.g., A-/B+ means the grade is on the borderline.

In computing your grades, I assign specific points to each grade:

A+	4.5	B+	3.5	etc.
A	4.25	B	3.25	
A-	4.0	B-	3.0	
A-/B+	3.75	B-/C+	2.75	

I then multiply the grade by its relative weight (30%, 40%, etc.) to determine total points. Likewise, for class participation, which comprises oral participation (typically 35% of CP) and reaction papers (typically 65%).

Normally, total points for the semester determine the final grade as follows:

		340	B+	240	C+	140	D+
407+	A	307	B	207	C	107	D
375	A-	275	B-	175	C-	75	D-

Improvement points

In many courses, I review your work over the entire semester, and add a few points to your semester total if your writing has improved. Hence, save all your written work during the semester as I may collect it at the end of the semester.

For general UTD course policies, click on: <http://go.utdallas.edu/syllabus-policies>

Student Learning Objectives/Outcomes

- Students will be able to write effectively using appropriate organization, mechanics, and style
- Students will construct effective written arguments
- Students will gather, incorporate, and interpret source material in their writing
- Students will write in different ways for different audiences

