COURSE DESCRIPTION
Courses in selected works from British or American literary tradition.

COURSE OBJECTIVE
English 3386 equips students for critical encounters with the texts, images, sounds, and situations that constitute American life, politics, history, and culture. This section is organized around the theme of “Versioning Digital Humanities.” Many texts go through various “versions” as they are revised for republications, corrected for new editions, altered to suit audience responses, and so forth. To respond to the plural states of such texts, readers may draw on various tools, including digitizing, collating, versioning, and visualizing texts individually and in combination. Through a series of essays and formal assignments, students will also improve their understanding of persuasive and correct communication while acquiring the digital humanities skill sets that assist in responding to texts in multiple witnesses.

COURSE FORMAT
The graded essays must be submitted through SafeAssign in WebCampus by midnight of the due date, as per the class schedule. Late assignments will not be accepted unless the instructor has been notified before the deadline, in which case a late penalty of up to a third of a letter grade per day will be applied, unless an extension is given. Papers more than a week late cannot be accepted, and all assignments must be completed in order to pass the course. Extensions will be granted in cases of illness or according to unique circumstances. You are expected to come to each class having completely read the assigned readings, and you are strongly encouraged to read ahead on the major texts, which will require greater reading time.

REQUIRED TEXTS


ASSIGNMENT GUIDELINES
1. All essays should follow the MLA style manual. All formal essays must be double-spaced and typed in the format we outline in class and as per the template on the course website. If you do
not have access to a computer or typewriter and are unable to use the equipment on campus, please see the instructor to make alternate arrangements.

2. All essays must be submitted through SafeAssign in WebCampus by midnight on the due date. Any essay submitted through any other process (email or print) will be deemed late and will receive a late penalty until it is submitted through SafeAssign.

3. Students will best serve their interests by regular attendance, participation, and completion of assignments.

GRADING POLICIES
1. All essays must be submitted through SafeAssign in WebCampus by midnight on the due date. All other assignments are due at the start of class on the due date. Late assignments will be penalized by one third of a grade per day (ie: B to B-), unless the instructor has been suitably notified prior to the due date or in the case of extenuating circumstances. Extensions may be granted based on illness or according to unique circumstance, but the instructor must be consulted in advance.

2. In order to pass the course, you must hand in all essays and complete the final exam. This includes all drafts and revisions. This means that you might have “A”s on all the papers you have handed in and still fail the course because you have not handed in all major assignments.

3. All students must consult and abide by the University’s policy on attendance: <http://fduinfo.com/studentlife/handbook/>. Click on the Metropolitan Campus logo then on Academic Regulations. Meaningful class participation is considered an important component of your grade for this course.

4. A grading rubric will be provided for essay assignments.

ASSIGNMENTS

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<th>Grade</th>
<th>Pages</th>
<th>Due Date</th>
<th>Percentage</th>
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<td>Essay #1</td>
<td>(5 pages)</td>
<td>9 October</td>
<td>15%</td>
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<tr>
<td>Essay #2</td>
<td>(7 pages)</td>
<td>11 December</td>
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<tr>
<td>Group Presentation</td>
<td>(20 minutes)</td>
<td>TBA</td>
<td>10%</td>
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<tr>
<td>Participation</td>
<td>daily</td>
<td></td>
<td>10%</td>
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<tr>
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<td>16 October</td>
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<td>Final Examination</td>
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GRADING SYSTEM

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<td>C+</td>
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<tr>
<td>C</td>
<td>73 – 76.9</td>
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<tr>
<td>C-</td>
<td>70 – 72.9</td>
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<td>D</td>
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Incomplete (I) only in special cases. University policy must be followed.
**Group Presentations:** In your group, prepare a 20 minute presentation on a course text to discuss how you see its different states as important. While your own reading of the material will likely play a large role in your presentation, you should aim for your presentation to inform your peers of the critical trends or theoretical issues that relate to the text and to argue for a particular approach based on the different witnesses of the work—a simple explication of the text or critique of scholarship is not sufficient on its own. A good presentation promotes discussion and dialogue. You should consider one of the versioning tools discussed in class, although other approaches are also possible.

A guideline for 20 minutes of speaking is 9 pages of double-spaced writing if you intend to simply read your presentation aloud. You may use appropriate technology to present your findings as you see fit, but this is not required. You should, however, present clear evidence for your claims. Whether you are reading your presentation or speaking from notes, bear in mind the nature of your audience and aural reception. A sentence or phrase easily understood while reading may be difficult to understand when presented orally. Effective writing and communication should always take into account the restrictions of a particular medium and audience, in this instance primarily spoken communication.

**Essay #1** – Choose from the following essay prompts. You may create your own topic if you consult me before 2 October. I recommend you consult critical sources when planning your paper.

- Many of the works we have studied this term derive from a cultural context where social imbalances are reflected in the texts (ie: class, race, gender, etcetera). Consider one or more texts from the first half of the course by taking into account how they respond to their cultural and historical circumstances and how the changes across the versions of the text reflect this social context.
- In relation to either (or both) H. D. and Lowell, consider how their approach to Imagism focuses on locations, objects, and gender. Both poets, as women, had a different experience of Imagism than did their male peers. Likewise, the quintessentially urban images from other poets in the movement contrast against their quasi-rural and parkland settings, which you may consider as related to or contrasting against their gendered differences. You might also/instead choose to consider how their Imagist poems imply a “subject position” from which these visions occur: that is, a position from which the poem may be read or a position from which its images are observed. What does such a position imply, and how could you present evidence for your answer?
- Both Lowell and H. D. write poetry in relation to other works, such as Lowell responding to other imagist poems or H. D. responding to Classical/Ancient literature. How is this “responding” another form of “versioning” for which comparisons might be made? How would you compare either set of poems to these other works and what evidence would you accumulate for your findings?

**Essay #2** – Choose from the following essay prompts. You may create your own topic, with approval, if you consult me before 4 December. You must use secondary sources appropriate to your topic in both focus and quantity. Your paper should demonstrate a grasp of both the primary text(s) you choose to write on and the critical materials available. This means that you must show an understanding of the reliability of critical materials, how to find scholarly criticism, and an ability to judge whether a work is dated or current. While some topics will have more or less critical materials available than others, I advise a 3–4 sources minimum. You may wish to consider biographical materials, letters, print history, journals, or other such sources as well.

- Several of the authors we have studied seem to be inspired by or interested in each other’s work. Consider two or more authors’ relationships (personal or purely literary) and how they can inform their writings. Is it a mutual influence? Does a later author alter the way we read an earlier one? Try to consider as many levels in the texts as possible, such as allusions, style, setting, themes,
argumentative purposes, or even related texts and biographical information.

- Hemingway’s *In Our Time* is both deceptively simply in language yet shows significant interest in form and style. How is style a part of the content of the collection? Does style relate to the content, or does style prevent the reader from noticing the ‘deep’ structural and political interests of the book? How does the style change across the different versions of the work?

- Several texts we have read are described by critics as artistic reactions to major conflicts among the social forces that arose from “modernity” in America, and many of the works we have studied reflect these social imbalances (ie: class, gender, race, war, colonialism, economics, etcetera). Consider one or more text(s) by taking into account how they respond to their cultural and historical circumstances.

- Douglass’s *Narrative of the Life* went through revisions for the Dublin edition, and this is the only version of the text over which he had direct editorial control. Yet, when he quotes from *Narrative of the Life* in his later works, he invariably uses the earlier Boston edition rather than the Dublin edition. What does this mean for his revisions? Were they unimportant, or could there be other reasons for his return to the Boston edition? Consider the differences between the two editions and their importance in this light.

**Mid-term Examination:** The Mid-term examination will test your recall and comprehension of the reading materials from the first 5 weeks of the course. You will have a combination of multiple choice and short answer oriented toward demonstrating comprehension and completion of the coursework to date.

**Final Examination:** The Final Examination will test your recall and comprehension of the complete reading materials across the course as a whole, although it will emphasize Weeks 7 through 11. You will answer a combination of short answer questions as well as two short essays.

**CLASSROOM AND EMAIL ETIQUETTE**

Classroom etiquette is to be upheld at all times throughout the duration of this course. This means you should be on time and turn off your mobile phones or place them on silent. Respect your fellow students while they are speaking or asking questions, and be attentive during class time. With regard email, take as much care as you do with written assignments. Be sure to write clearly and to proofread your messages. Avoid abbreviations and other texting shortcuts. Never send an email in anger. When you compose an email to your instructor, ask yourself these questions:

- is the answer in my textbook?
- is this question a result of not paying attention in class? If so, have I endeavored to discuss this with a classmate first?
- have I checked the course website for the detailed schedule?
- have I re-read my composition for error-free writing?
- did I address my instructor appropriately?
- did I sign my composition?
- did I include any attachments (where applicable)?

**WITHDRAWALS**

In the event you choose to withdraw from our course, the burden of following through with the withdrawal process is your responsibility. You may or may not be dropped for excessive absences. However, failure to attend does not guarantee being dropped. Please understand that if you do not officially withdraw before the end of 9 November, you will be assigned a grade based upon what you have earned. Please refer to the College Catalogue for more detail. If you believe you must withdraw for any reason, consult me first.
ATTENDANCE
Students are required to attend class, arrive on time and participate in all courses for which they are enrolled. Class attendance and participation are essential to academic progress. You are permitted three absences without deductions per term, after which the attendance grade is decreased by 1% for each unexcused absence.

STUDENTS WITH DISABILITIES
FDU has a tradition of providing access to education for students with disabilities. Students with disabilities should inform the instructor especially if there are medical problems or learning disabilities. Accommodations may be provided as recommended by the Special Resource Center.

ACADEMIC INTEGRITY
I prosecute all violations of academic integrity, including plagiarism, in accord with the Calendar and regardless of personal circumstances. Using secondary sources is a benefit to academic writing and will help you in this course, but please ensure you cite appropriately. If you are in doubt, consult the instructor. If you are still uncertain if your citations are adequate, please discuss this with me before I mark your paper. Intellectual honesty is accepted as the cornerstone of the development and acquisition of knowledge. Since knowledge is cumulative, further advances are predicated on the contributions of others. To claim contributions and ideas of another as one’s own is to deprive oneself of the opportunity to participate in the scholarly process. Therefore, students enrolled at FDU are expected to maintain the highest standards of academic honesty. Academic dishonesty includes

• cheating (giving and/or receiving unauthorized assistance in any exercise or examination)
• plagiarism (representing the ideas or words of others as one’s own)
• falsification (inventing or falsifying information, citation or data in any exercise)
• multiple submission (submitting substantial portions of any academic exercise more than once for credit without the prior approval of the instructor)
• complicity (facilitating any of the above actions or performing work that another student presents as his/hers)
• interference (hampering another student from performing his/her assignments).

According to the FDU student handbook, students who engage in acts of academic dishonesty may, at the discretion of the instructor, be failed for the course, receive a reduced grade in the course, receive no credit for the assignment, and/or be recommended to the Dean for academic probation. Other penalties can include permanent expulsion from the University with an indication of academic dishonesty on a student's transcripts.

IMPORTANT DATES
Classes Begin September 8
Last Day for New Registrations September 28
Thanksgiving Holiday October 12
Mid-Term Grades Due November 2
Last Day for Withdrawal from Classes November 9
Remembrance Day November 11
Registration for Summer Term 2014 Begins November 12
Last Day of Classes, Fall Term December 11
Final Examinations (Monday-Friday) December 14-18
   NB: exams run to 7:00 pm or later on each day.
Trimester Ends, 11:00 PM December 18
COURSE SCHEDULE (subject to change)

September
9 Week 1 Introduction & Key Concepts
11 FDU Online Library (How to Access the Textbooks)
14 Week 2 Versioning
16 Digital Humanities
18 Digitization
21 Week 3 H. D. Sea Garden
23 H. D. Sea Garden (cont’d)
25 H. D. Sea Garden (cont’d)
28 Week 4 H. D. Sea Garden (cont’d)
30 H. D. Sea Garden (cont’d)
October
2 H. D. Sea Garden (cont’d)
5 Week 5 Lowell “In A Garden”
  Lowell “Preface”
  Lowell “The Pond”
  Essay #1: DUE
12 Week 6 Thanksgiving: CAMPUS CLOSED
  Review of Versioning: Voyeur / Voyant
  Mid-term Examination
19 Week 7 Textual Versioning: Using “Juxta”
  Textual Encoding Initiative: Understanding TEI
  Close and Distant Reading
26 Week 8 Hemingway “In Our Time” & “They All Made Peace—What Is Peace?”
  Hemingway “In Our Time” & “They All Made Peace—What Is Peace?” (cont’d)
30 Hemingway “In Our Time” & “They All Made Peace—What Is Peace?” (cont’d)
November
2 Week 9 Hemingway in our time: The 1924 Text
  Hemingway in our time: The 1924 Text (cont’d)
  Hemingway in our time: The 1924 Text (cont’d)
9 Week 10 Remembrance Day: CAMPUS CLOSED
  Hemingway in our time: The 1924 Text (cont’d)
16 Week 11 Review: Versioning and Digital Cultures
  Douglass Narrative of the Life
  Douglass Narrative of the Life (cont’d)
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<tr>
<td>25</td>
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<td>27</td>
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<td>Cullen “Yet Do I Marvel”</td>
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<td>9</td>
<td>Week 14</td>
<td>McKay “Harlem Shadows”</td>
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