



**School of Humanities
Faculty of Arts
Semester 1, 2001**

HUM3019 American Literature

Subject Code:	HUM3019
Subject title:	American Literature
Faculty:	Arts
School:	Humanities
Course for which subject is designed:	Bachelor of Arts
Status of subject within course:	Elective
Credit point value:	10cp
Prerequisites:	None
Year and semester:	Semester 2, Year 3
Subject convenor:	Dr Belinda McKay Email: B.McKay@mailbox.gu.edu.au Tel: (07) 3875 7161; Fax: (07) 3875 7730 Office: 2.32HUM Office hours: Wednesday 11:00-12:00
Teaching team members:	Dr Belinda McKay

OBJECTIVES

This subject introduces you to some key writers and movements in American literature in the twentieth century and makes connections to important trends in American culture and history. It will develop your awareness of comparative perspectives, drawing out similarities and contrasts in the concerns and themes of this literature with European modernism and Australian literary nationalism.

BRIEF DESCRIPTION

This subject examines important features of American literature in the twentieth century, emphasising its connections with the formation of cultural and political identities, institutions and histories. Case studies of expatriatism, regionalism and the representation of the city focus the analysis of significant examples of twentieth century American literature.

CONTENT

The subject is organised into three major blocks of work:

1. Expatriatism: Americans in Europe
2. Regionalism: The Southwest
3. The City

Block 1: Many major American writers lived and wrote in Europe in the early decades of the twentieth century. This block will investigate American fascination with European culture and consider expatriation as a means of defining national identity. Through its particular focus on Europe, especially Paris, in the 1920s and 1930s, it will explore the literary works and life experience of American expatriate writers, including H.D. and F. Scott Fitzgerald. Set texts for this block are: H.D., *HERmione*; F. Scott Fitzgerald, *Tender is the Night*, and extracts from the work of Djuna Barnes, Frances Gregg, Ezra Pound and Gertrude Stein.

Block 2: Regional writing has been regarded as a distinctive feature of American culture, with borders, both geographic and imaginary, being drawn and crossed repeatedly. The North and South, New England and the West are regions marked out historically by the impact of European settlers in the New World. Current cultural and political tensions are evident at the national borders with Canada and Mexico. This block will explore marginalised identities and ethnic politics of the Southwest, where Native American, Hispanic and Anglo histories meet. Set texts for this block are: Leslie Marmon Silko, *Ceremony*; Barbara Kingsolver, *Animal Dreams*; and extracts from the work of other leading Southwest writers.

Block 3: The city has figured very strongly in the American literary imagination in the twentieth century, and has been represented in a variety of genres, including social realism, detective fiction and the poetry of the Beats. Alongside those literary genres another strand of sociological writing has also developed: analysing the 'problem' of the city, often exemplified by Los Angeles. Set texts for this block are: Toni Morrison's *Jazz*, Nathanael West's *The Day of the Locust*, and James Ellroy's *American Tabloid*.

ORGANISATION AND TEACHING METHODS

The subject will be taught through one 1-hour lecture and one 2-hour seminar each week. You will be expected to read the designated texts in advance of each class, and to participate in discussion during the seminars.

Lecture: Wednesday, 08:00-09:00, ASN0.14

Seminars: Wednesday, 09:00-11:00, ASN0.14

You must have a SNAP (Student Network Access Protocol) account. Lecture notes for this subject are available on the Lecture Notes web site at the Library (go to Electronic Resources). Other useful web resources for this subject are listed below in the section, Texts and Supporting Materials. SNAP accounts will also allow you to contact members of the teaching team by email.

Please note that **email is the preferred means of contact with the teaching team**: it enables you to formulate a precise written question and receive a precise written response, and it eliminates the need for someone to be available to answer a phone call. Just as students have lectures to attend and research to undertake in the library or the field, so do lecturers! We are not always in our offices, except during student consultation hours. You can of course leave a phone message, but the response time is likely to be slower and you may not be at home to take the call. By the way, phone calls will only be returned if you leave a message indicating what you wish to speak about: we will not respond if you simply leave a name and/or number.

Week	Topic	Activities	Readings
INTRODUCTION			
1 16-20 July	Introduction to American Literature	Lecture No seminar	Subject Outline
2 23-27 July	Themes in American literature: overview	Lecture and seminar	Dossier readings: American poets
BLOCK 1: EXPATRIATISM: AMERICANS IN EUROPE			
3 30 July-3 August	Women of the Left Bank: Artists and Lovers	Lecture and seminar	H.D., <i>HERmione</i> Dossier readings: Djuna Barnes, Gertrude Stein, H.D.
4 6-10 August	H.D., Ezra Pound and Frances Gregg	Lecture and seminar	H.D., <i>HERmione</i> Dossier readings: H.D., Ezra Pound and Frances Gregg
5 13-17 August	PAUSE WEEK: NO CLASSES	Independent reading and study	Preparation: read ahead!
6 20-24 August	F. Scott Fitzgerald	Lecture and seminar	F. Scott Fitzgerald, <i>Tender is the Night</i>
BLOCK 2: REGIONALISM: THE SOUTHWEST			
7 27-31 August	Discussing regionalism: the idea of the Southwest	Lecture and seminar	Dossier readings: Leslie Marmon Silko, N. Scott Momaday, Alfredo Véa, Ofelia Zepeda, Luci Tapahonso, Joy Harjo
8 3-7 September	Leslie Marmon Silko	Lecture and seminar	Leslie Marmon Silko, <i>Ceremony</i>
9 10-14 September	Barbara Kingsolver	Lecture and seminar	Barbara Kingsolver, <i>Animal Dreams</i>
BLOCK 3: THE CITY			
10 17-21 September	The 'problem' of the city Toni Morrison	Lecture and seminar	Toni Morrison, <i>Jazz</i>
MID-SEMESTER VACATION: 24-28 SEPTEMBER			
11 1-5 October	Nathanael West	Lecture and seminar	Nathanael West, <i>The Day of the Locust</i>
12 8-12 October	James Ellroy	Lecture and seminar	James Ellroy, <i>American Tabloid</i>
CONCLUSION			
13			

15-19 October	Exam revision and instructions	Lecture only	Item 2 (Take Home Exam) due Monday, 22 October
------------------	-----------------------------------	--------------	---

ASSESSMENT

There will be three assessment items:

Item 1	Group presentation and written paper (50%)	Due date to be agreed
Item 2	Seminar participation (10%)	
Item 3	Take home examination (40%)	Due: 22 October 2001

IMPORTANT NOTICE:

It is your responsibility to understand what constitutes plagiarism, and to avoid it. It is therefore essential that you be familiar with the University's **Policy on Academic Misconduct**, which you can access at http://www.gu.edu.au/ua/aa/sta/f5s3_miscon.html.

LATE SUBMISSIONS: PARTICULAR REQUIREMENTS FOR HUM3019

Assessment Item 1 (Group Presentation in Class):

Students who are unable, for compelling medical or other legitimate reasons, to participate in the group presentation on the agreed date **must** contact the convenor as soon as possible, preferably **before** the date of the presentation. Documentary evidence outlining the reason for inability to participate will be required. Alternative assessment **may** be approved in such cases.

Assessment Item 2 (Seminar Participation):

Students who are unable, for compelling medical or other reasons, to attend and participate in at least eight of the 10 seminars held between Weeks 2 and 12 (inclusive) must contact the convenor as soon as possible. Documentary evidence outlining the reason for inability to participate will be required. Alternative assessment **may** be set in such cases.

Assessment Item 1 (Written Paper) and Assessment Item 3 (Take Home Exam):

Students who require an extension of **up to five days** for medical and other legitimate reasons involving family or work problems do not need to apply to the convenor before the due date. However, the assignment must be accompanied by **documentary evidence** explaining the reasons for lateness. The evidence might take the form of a medical or other professional certificate, or a letter from employer regarding last-minute emergency work.

Students who require an extension of longer than five days should make application for deferred assessment on the official form, supplying a clear explanation and documentary evidence.

Any late assessment item that is not accompanied by acceptable documentary evidence explaining reasons for lateness will lose 5% of the mark for each day that it is late.

Assessment items submitted after the due date will not receive written comments.

Please refer to Humanities Assessment Guidelines for further information.

MARKING OF ASSESSMENT ITEMS

You must read the **Humanities Assessment Guidelines** (attached below). You should also read the University's Assessment Explorer, which you can access at http://www.gu.edu.au/ua/aa/sta/f5_assess.html.

Each assessment item will be awarded a mark out of 100, which will be recorded by the School computer. Your overall grade for the semester will be calculated by the computer, using the appropriate weighting for each item.

All assignments which receive marks below 50 will be double marked and the higher of the two marks will be recorded as the mark awarded for that item. An assignment which receives a mark of zero may not be submitted or resubmitted.

ITEM 1: GROUP PRESENTATION AND WRITTEN PAPER

Weighting: 50% (class presentation 20%; written paper 30%)

Due: Class presentation to be delivered on the date agreed by Week 2; written paper due one week later.

Description: This item consists of two parts: a group presentation in class (worth 20%) and an individual written response of 1500 words (worth 30%).

Purpose: The purpose of this item is to provide you with the opportunity to work in detail on one of the weekly topics through (1) participation in a group presentation in class and (2) writing an individual response to the relevant set text/s.

The aim of the class presentation is to work with a group to achieve an understanding of a text and debates or issues surrounding it, and to work out ways to stimulate class discussion. The aim of the written paper is to elaborate and extend points made in class, and/or to introduce new points.

Instructions: By Week 2, after consultation with the Convenor and class members, you will choose a class presentation date and form a working group. This date can only be changed with the approval of the Convenor. The written part of the item must be handed in one week after the date of the class presentation.

For the class presentation, you should work with your group to (1) achieve an understanding of the relevant text/s, and the debates or issues surrounding it, and (2) devise ways of stimulating class discussion. This is a group enterprise with a shared mark. Each group will be expected to present material and manage discussion for about 30 minutes.

The written paper (1500 words) is your own individual work, for which you will receive an individual mark. It can elaborate and extend points made in class, and may also introduce new points and perspectives. This paper need not be a comprehensive treatment of a debate or text, but it should develop your own argument about an aspect of the text you are addressing. It should be succinct but not superficial.

Assessment criteria for Item 1:

A mark out of 100 will be awarded for each of the two parts of this assignment. The specific criteria for evaluation of this assignment are as follows:

Group Presentation (20%):

N.B. This is a group enterprise for which you will receive a shared mark.

For a mark in the **Pass** range (50-64) or better, your group presentation must demonstrate a satisfactory comprehension of the relevant set text/s and of the themes of the subject, and show evidence of a close reading of

the text/s. You must identify questions for class discussion, use illustrations to elicit class response, and develop strategies for engaging the wider group with the issues. The group presentation should concern itself with detailed literary analysis of the set text/s and avoid presenting biographical or other general information about the text/s. Class discussion must be facilitated through strategies such as interpreting responses, summarising arguments and redirecting discussion. **It follows from these criteria for a Pass, that if group members read or recite an essay to the class, the group mark will be a Fail.**

For a mark in the **Credit** range (65-74) or better, your group will, in addition to the above, demonstrate a clear understanding of the set text/s and identify ways in which they intersect with wider debates or issues. You will demonstrate good skills in the facilitation of class discussion.

For a mark in the **Distinction** range (75-85) or better, your group will, in addition to the above, show critical judgement in your engagement with the themes of the text and the subject and generate a lively class discussion through skilful facilitation of discussion.

For a mark in the **High Distinction** range (85-100) or better, your group will demonstrate, in addition to the above, an unusual independence of judgement in the identification of questions for discussion, use of exemplary illustrations, and facilitation of discussion. Your presentation will stimulate a lively and incisive class discussion.

Written Paper (30%):

N.B. This is an individual activity for which you will receive an individual mark.

For a mark in the **Pass** range (50-64) or better, you must advance an argument about the text, make informed use of secondary materials to frame your discussion, use appropriate illustrations from the set text/s, and make a clear statement of conclusions. You will reference correctly all sources, come within 100 words of the required length, and present the item in clear English prose with relatively few mechanical errors. Your paper must show evidence of close reading of the text; you will be rewarded for analysing the text in a detailed and specific way; any use of biographical or contextual material should be part of a literary analysis, not presented as an end in itself.

For a mark in the **Credit** range (65-74) or better, you will, in addition to the above, clearly identify ways in which the themes of the text/s intersect with wider debates or issues.

For a mark in the **Distinction** range (75-85) or better, you will, in addition to the above, show critical judgement in your construction of an argument about the set text/s.

For a mark in the **High Distinction** range (85-100) or better, you will demonstrate, in addition an unusual independence of judgement in your engagement with the set text/s.

ITEM 2: SEMINAR PARTICIPATION

Weighting: 10%

Purpose: The purpose of the mark for seminar participation is to encourage you to work consistently throughout the semester and to participate actively in the discussion during seminar presentations.

Description: You must attend at least eight of the ten seminars held between Weeks 2 and 12 (inclusive), and demonstrate that you have read the relevant set texts by taking part in class discussion.

Assessment criteria for Item 2:

For a mark in the **Pass** range (50-64) or better, you must attend at least eight of the ten seminars held between Weeks 2 and 12 (inclusive), and through your contribution to class discussion you must demonstrate that you have read the relevant set texts. You must respond to questions posed by the seminar leaders and participate actively in

plenary and group discussions. **It follows from these criteria for a Pass, that if you attend classes but do not participate actively in discussion you will receive a mark in the Fail range.**

For a mark in the **Credit** range (65-74) or better, you will, in addition to the above, demonstrate good comprehension of the set texts and ways in which they intersect with wider debates or issues.

For a mark in the **Distinction** range (75-85) or better, you will, in addition to the above, show critical judgement in your engagement with the themes of the texts and the subject.

For a mark in the **High Distinction** range (85-100) or better, you will demonstrate, in addition to the above, an unusual independence of judgement in your contributions to class discussion. You will make a significant contribution to promoting lively and incisive class discussion throughout the semester.

ITEM 3: TAKE HOME EXAMINATION

Weighting: 40%

Due: 5 pm Monday, 22 October (Week 14).

Purpose: The purpose of this item is to provide you with an opportunity to compare and contrast the works studied throughout the semester, and to demonstrate your ability to construct arguments based on literary analysis of particular texts in relation to key themes and features of twentieth century American literature.

Description: Take-home examination. ***Detailed instructions and assessment criteria will be distributed with the take-home examination paper in class in Week 13.***

GENERAL INSTRUCTIONS FOR ASSESSMENT ITEMS:

- Assignments should be word processed or typed, using 1.5 or double line spacing.
- Assignments should be printed or written on one side of the paper only, and have a left-hand margin of at least 4cm.
- There should be adequate referencing of quotations or ideas taken from other authors. Refer to the School of Humanities *Guide to Referencing*, available on the World Wide Web at <http://www.gu.edu.au/school/hum/> for assistance with assignments, study skills information and advice on how to avoid plagiarism. Copies are also held in the Reserve section of the library.
- Penalties will apply for assignments that do not observe the length requirements.
- Illegible or inadequately presented assignments will be returned for resubmission.

TEXTS AND SUPPORTING MATERIALS

Prescribed Texts

H.D. *HERmione*, New York: New Directions, 1981.

James Ellroy, *American Tabloid*, London: Arrow, 1995.

F. Scott Fitzgerald, *Tender is the Night*, Harmondsworth: Penguin, 1986 [1934].

Barbara Kingsolver, *Animal Dreams*, New York: HarperCollins, 1990 [1991].

Toni Morrison, *Jazz*.

Leslie Marmon Silko, *Ceremony*, New York: Penguin, 1986 [1977].

Nathanael West, *The Day of the Locust and The Dream Life of Balso Snell*, Harmondsworth: Penguin, 1991.

Dossier of readings for HUM 3109.

Books on Reserve

- Alexander, Michael. *The Poetic Achievement of Ezra Pound*. London: Faber and Faber, 1979. PS3531.O82 Z539
- Anzaldúa, Gloria, ed. *Making Face, Making Soul: Hacienda Caras: Creative and Critical Perspectives by Feminists of Color*. San Francisco: Aunt Lute Foundation Press, 1976. PS509 .F44 M35 1990
- Baraka, Amiri and Amina Baraka. *Confirmation: An Anthology of African American Women*. New York: Quill, 1983. PS508 .N3 C66 1983b
- Baym, Nina, ed. *The Norton Anthology of American Literature*. New York: Norton, 1985.
- Beidler, Philip D. *American Literature and the Experience of Vietnam*. Athens, Ga: U of Georgia P, 1982. PS228 .V5 B4 1982
- Benstock, Shari. *Women of the Left Bank: Paris, 1900-1940*. Austin: University of Texas Press, 1986.
- Bernd, Peyer, ed. *The Elders Wrote: An Anthology of Early Prose by North American Indians 1768-1931*. Berlin: Reimer, 1982. PS647 .I5 E4
- Bradbury, Malcolm and James W. McFarlane. *Modernism: 1890-1930*. Harmondsworth: Penguin, 1976. PN56 .M54 M6
- Braxton, Joanne M. and Andree N. McLaughlin. *Wild Women in the Whirlwind: Afro-American Culture and the Contemporary Literary Renaissance*. New Brunswick, NJ: Rutgers UP, 1990. PS153 .N5 W47 1990
- Brooks, Cleanth. *The Hidden God*. New Haven: Yale UP, 1963. PS228 .C5 B7
- Callaghan, Morley. *That Summer in Paris*. New York: Coward-McCann, 1963. PS3505 .A4342 Z52
- Campbell, James. *Exiled in Paris*. New York: Scribner, 1995. PS3545 .R815 Z613 1995
- Cohen, Hennig. *The American Experience*. Boston: Houghton Mifflin, [1968]. E169 .I.C618
- Collecott, Diana. *H.D. and Sapphic Modernism, 1910-1950*. Cambridge, U.K. and New York: Cambridge University Press, 1999. PS3507.O726 Z615 1999
- Cowley, Malcolm. *A Second Flowering: Works and Days of the Lost Generation*. New York: Viking Press, 1973. PS379 .C7
- Crosbie, Lynn, ed. *The Girl Wants To*. Toronto: Coach House Press, 1993. PR9194 .52 .E75 G57 1993
- Crosby, Caresse. *The Passionate Years*. 1953; New York: Ecco Press, 1979. PS3505 .R865 Z52 1979
- Curry, Renée R. *White Women Writing White: H.D., Elizabeth Bishop, Sylvia Plath, and Whiteness*. Westport, Conn.: Greenwood Press, 1999. [On order]
- Daniel, Aaron. *Writers on the Left*. New York: Oxford University Press, 1977. PS228 .C6 A2
- Faulkner, Peter. *Modernism*. London and New York: Methuen, 1977. PR468 .M6 P3
- Felski, Rita. *The Gender of Modernity*. Cambridge, Mass.: Harvard UP, 1995. HQ1190 . F417 1995

- Fitzgerald, F. Scott. *Tender is the Night*. Harmondsworth: Penguin, 1955. PS3511 .I9T4
- Fitzgerald, F. Scott. *Three Novels*. New York: Scribner, 1953. PS3511 .I9 A15 1953
- Friedman, Susan Stanford. *Penelope's Web: Gender, Modernity, H.D.'s Fiction*. Cambridge and Melbourne: Cambridge University Press, 1990.
- Friedman, Susan S. *Psyche Reborn: The Emergence of H.D.* Bloomington: Indiana UP, 1981. PS3502 .O726 Z66 1981
- Friedman, Susan Stanford, and Rachel Blau DuPlessis, eds. *Signets: Reading H.D.* Madison: University of Wisconsin Press, 1991.
- Gilbert, Sandra and Susan Gubar, eds. *The Norton Anthology of Literature by Women: The Tradition in English*. New York: Norton, 1985. PS508 .W7 N67 1985
- Gregory, Eileen. *H.D. and Hellenism: Classic Lines*. Cambridge, U.K. and New York: Cambridge University Press, 1997.
- H.D. *Bid Me to Live: A Madrigal*. Redding Ridge, Ct: Black Swan, 1983. PS3507 .O726 B5
- H.D. *Helen in Egypt*. Manchester: Carcanet, 1985. PS3507 .O726 H37 1985
- H.D. *HERmione*. New York, NY: New Directions, 1981. PS3507.O726 H47 1981.
- H.D. *Palimpsest*. Boston: Houghton Mifflin, 1926. PS3507 .O726 P34 1926
- Jacobson, Angeline, ed. *Contemporary Native American Literature: A Selected and Partially Annotated Bibliography*. Metuchen, NJ: Scarecrow Press, 1977. Ref PM181 .J3
- Kazin, Alfred. *On Nature Grounds: An Interpretation of Modern American Prose Literature*. New York: Brace and World, 1942. PS379 .K3 1942
- Laity, Cassandra. *H.D. and the Victorian Fin de Siècle: Gender, Modernism, Decadence*. Cambridge, U.K. and New York: Cambridge University Press, 1996. PS3507.O726 Z77 1996
- Langford, Richard E. *Essays in Modern American Literature*. DeLang, Fa: Stetson UP, 1963. PS121 .L27
- Leavis, F.R. *Anna Karenina and Other Essays*. London: Chatto and Windus, 1967. PR67.L38
- Leavis, F.R. *A Selection from Scrutiny*. Cambridge: Cambridge University Press, 1968. PR83 .L4 v. 1 and v. 2
- Longstreet, Stephen. *We All Went to Paris*. New York: Macmillan, 1972. DC715 .L62 1972
- Margolies, Edward. *Native Sons: A Critical Study of Twentieth Century Negro American Authors*. Philadelphia: Lippincott, [1968]. PS153 .N5 M26
- McClintock, Anne, et al, eds. *Dangerous Liaisons: Gender, Nation and Postcolonial Perspectives*. Minneapolis, MN and London: U of Minnesota Press, 1997. JC312 .D36 1997
- Meserole, Harrison T. et al., eds. *American Literature: Tradition and Innovation*. Lexington, Mass.: Heath, [1969]. PS507 .M44 v. 1 and v. 2
- Nicholls, Peter. *Modernisms: A Literary Guide*. Houndmills, Basingstoke: Macmillan, 1995. PN56.M54 N53 1995b
- Palmer, Pauline. *Contemporary Lesbian Writing*. Buckingham, Pa: Open U P, 1993. PS153 .L46 P35 1993

Picano, Felice. *A True Likeness: Lesbian and Gay Writing Today*. New York: Sea Horse Press, 1990. PS509 .H57 T7

Powell, Lawrence Clark. *Southwestern Classics: The Creative Literature of the Arid Lands: Essays on the Books and their Writers*. Los Angeles: W. Ritchie Press, 1974. PS277 .P63

Schwarz, Sanford. *The Matrix of Modernism*. Princeton, NJ: Princeton UP, 1988. PS324 .S38 1985

Scott, Bonnie Kime. *Refiguring Modernism: Women of 1928*. Bloomington: Indiana University Press, 1995. PR888.M63 S43 1995

Scott, Bonnie Kime, ed. *Refiguring Modernism: Postmodern Feminist Readings of Woolf, West, and Barnes*. Bloomington: Indiana University Press, 1995.

Sculley, Bradley *et al*, eds. *The American Tradition in Literature*. 3rd ed. New York: Norton, 1967. PS507 .B74 1967 v.1 and v. 2

Simpson, Lewis P. *The Dispossessed Garden: Pastorals and History in Southern Literature*. Athens, Ga: U of Georgia P, [1975]. PS261 .S467

Spiller, Robert E. *The Oblique Light*. New York: Macmillan, [1968]. PS121 .S58 1968

Squier, Susan Merrill, ed. *Women Writers and the City: Essays in Feminist Literary Criticism*. Knoxville: University of Tennessee Press, 1984. PR830 .C53 W66 1984

Stein, Gertrude. *Look at Me Now and Here I Am*. Harmondsworth: Penguin, 1971. PS3537 .T323 A6 1971b

Tabbi, Joseph. *Postmodern Sublime: Technology and American Writing from Mailer to Cyberpunk*. Ithaca: Cornell UP, 1995. PS228 .T42 T33 1995

Turoff, Randy, ed. *Lesbian Words: State of the Art*. New York: Masquerade, 1995. PS648 .L47 L4751995

Van Doren, Carl and Mark Van Doren. *American and British Literature since 1890*. Rev. ed. New York, NY: Appleton-Century-Crofts, 1967. PR471 .V3 1967

Weiss, Andrea. *Paris was a Woman: Portraits from the Left Bank*. London: HarperCollins, 1995. DC715 .W45 1995

Wickes, George. *Americans in Paris*. Garden City, NY: Doubleday, 1969. DC715 .W48 1969

Wilson, Edmund. *The Shock of Recognition*. New York: Farrar, Straus and Cudahy, [1955]. PS55 .W5 1955

Winterson, Jeanette. 'Testimony against Gertrude Stein.' In *Art Objects: Essays on Ecstasy and Effrontery*, London: Vintage, 1996. Pp 45-60.

Web Sites

The URLs listed below have been checked recently, but, as you will be aware, web sites are not permanent and some of these may not be current. You may also find it useful to try surfing for useful sites yourself. There is a wealth of information on American literature on the Web, but be sensible: assess the reliability of the source before using any material from it.

General resources:

The English Server at Carnegie Mellon University:
<http://english-server.hss.cmu.edu/>

A Celebration of Women Writers, at Carnegie Mellon University:
<http://almond.srv.cs.cmu.edu/afs/cs.cmu.edu/user/mmbt/www/women/writers.html>

American Studies Web:
<http://www.georgetown.edu/crossroads/asw/gen.html>

The Voice of the Shuttle: Contemporary American Literature:
<http://humanitas.ucsb.edu/shuttle/eng-mod.html#american>

American Literature: Twentieth Century Texts and Resources
<http://xroads.virginia.edu/~YP/litlink.html>

A Multimedia Companion to *Anthology of Modern American Poetry* <http://www.english.uiuc.edu/maps/index.htm>

The American Century: Art and Culture 1900-2000:
<http://whitney.artmuseum.net/>

Americans in Europe:

An Index of Web Sites on Modernism maintained by the Malcolm S. Forbes Center at Brown University:
<http://www.modcult.brown.edu/people/Scholes/modlist/Title.html>

F. Scott Fitzgerald:
<http://www.sc.edu/fitzgerald/>
<http://www.netins.net/showcase/tldlarsen/fsfindex.html>

Djuna Barnes:
<http://www.sirius.com/~aohair/litr/Djuna.html>
<http://www.suba.com/~outlines/february96/djuna.html>
http://home.earthlink.net/~willging/Djuna_Barnes.html

H.D:
<http://www.well.com/user/heddy/>
<http://www.well.com/user/heddy/hdbio.html>
http://www.english.uiuc.edu/maps/poets/g_l/hd/hd.htm
<http://www.poets.org/LIT/poet/hdoolitt.htm>
<http://www.poets.org/LIT/poem/hdooli05.htm> (hear HD read from *Helen in Egypt*)
<http://www.cichone.com/jlc/hd/hd.html>
<http://www.idiom.com/~didogart/hilda/>
http://www.cwrl.utexas.edu/~slatin/20c_poetry/projects/relatproject/hd&ep.html (HD and Ezra Pound)

Ezra Pound:
<http://www.hwwilson.com/pound.htm>
<http://miyamizu.lit.kobe-u.ac.jp/~hishika/pound.htm>
<http://easyweb.easynet.co.uk/~flux/ezra.htm>
http://www.english.uiuc.edu/maps/poets/m_r/pound/pound.htm
<http://www.poets.org/lit/POET/epounfst.htm>
<http://www.lit.kobe-u.ac.jp/~hishika/pound.htm>

Gertrude Stein:
<http://dept.english.upenn.edu:80/~afilreis/88/stein-bio.html>
http://www.sappho.com/poetry/g_stein.htm
<http://www.magibox.net/~stein/>
<http://www.columbia.edu/acis/bartleby/stein/> (Stein's 'Tender Buttons')
http://www.english.uiuc.edu/maps/poets/s_z/stein/stein.htm

<http://www.tenderbuttons.com/>

Modernism:

<http://faculty.washington.edu/eckman/timeline.html>

<http://www.poets.org/LIT/exh/ex001fst.htm>

<http://home.sprynet.com/~ditallop/homepage.htm> (Literary Women of the Left Bank)

Regionalism:

Center for the Study of the Southwest, Southwest Texas State University:

<http://www.english.swt.edu/CSS/bib.HTML>

Contemporary Arizona poetry:

<http://www.uapress.arizona.edu/samples/sam1017.htm>

Joy Harjo:

<http://hanksville.phast.umass.edu/poems/poets/joy/> (including list of works available online, and a bibliography)

<http://nativeauthors.com/search/bio/bioharjo.html>

<http://www.ipl.org/cgi/ref/native/browse.pl/A67>

<http://hanksville.phast.umass.edu/defs/independent/PoeticJustice/Bios/Joy.html>

<http://hanksville.phast.umass.edu/defs/independent/PoeticJustice/index.html>

Barbara Kingsolver:

<http://www.kingsolver.com/>

<http://www.salon1999.com/16dec1995/departments/litchat.html>

N. Scott Momaday:

<http://users.mwci.net/~lapoz/Momaday.html>

http://www.english.uiuc.edu/maps/poets/m_r/momaday/momaday.htm

Leslie Marmon Silko:

<http://www.altx.com/interviews/silko.html> and [silko2.html](http://www.altx.com/interviews/silko2.html)

<http://www.ipl.org/cgi/ref/native/browse.pl/A75>

<http://serviette.unm.edu/people/ketchelx/silko/silko-home.html>

<http://www.csustan.edu/english/reuben/pal/chap10/silko.html>

Luci Tapahonso:

<http://www.ipl.org/cgi/ref/native/browse.pl/A116>

<http://hanksville.phast.umass.edu/poems/poets/luci/> (including list of works available online, and a bibliography)

<http://wings.buffalo.edu/epc/linebreak/programs/tapahonso/> (Luci Tapahonso performing her song-poems)

Ofelia Zepeda:

<http://www.ipl.org/cgi/ref/native/browse.pl/A182>

<http://hanksville.phast.umass.edu/poems/poets/zepeda/>

<http://www.uapress.arizona.edu/samples/sam1017.htm> ('Waila Music')

<http://hanksville.phast.umass.edu/rain/rain1.html> ('Rain')

<http://hanksville.phast.umass.edu/rain/rain2.html> ('We are Papago')

<http://hanksville.phast.umass.edu/rain/rain9.html> ('From the Papago Ceremony for Bringing Rain')

Tohono O'odham:

<http://dizzy.library.arizona.edu/images/swf/odham.html>

<http://dizzy.library.arizona.edu/images/swf/mission.shtml#odham>

<http://www.bconnex.net/~mbuchana/realms/page6/naindian/papago.html>

Navajo:

<http://www.media.utah.edu/medsol/UCME/n/NAVAJOINDIANS.html> (Navajo History)

<http://www.media.utah.edu/medsol/UCME/n/NAVAJOINDIANS.html> (Navajo Myths, Legends and Folklore)

The City:

Toni Morrison:

<http://www.luminarium.org/contemporary/tonimorrison/jazz.htm>
<http://www.luminarium.org/contemporary/tonimorrison/toni.htm>
<http://www.vanderbilt.edu/AnS/english/Clayton/234jazz.htm>
<http://www.viconet.com/~ejb/jazz.htm>
<http://www.az.com/~andrade/morrison/jazz.html>
<http://www.cwrl.utexas.edu/~mmaynard/Morrison/home.html>
<http://www.cwrl.utexas.edu/~mmaynard/Morrison/biograph.html>
<http://www.oll.temple.edu/ih/IH52/Novels/Morrison/MorrisonSet.html>
<http://weber.u.washington.edu/%7Esunstar/ws200/slavery.htm>

The Harlem Renaissance:

<http://www.usc.edu/isd/archives/ethnicstudies/harlem.html>
http://www.usc.edu/isd/archives/ethnicstudies/harlem_references.html
http://georgetown.edu/tamlit/collab_bib/harlem_bib.html

James Ellroy:

<http://www.iol.ie/hotpress/sub/iss23951/jamesell.htm>
<http://www.demon.co.uk/review/features/ellint01.html>

Nathanael West:

<http://www.kirjasto.sci.fi/nwest.htm>

The Beats:

<http://www.levity.com/corduroy/beat.htm>

Dr Belinda McKay

CONVENOR

Humanities Assessment Guidelines

IT IS YOUR RESPONSIBILITY TO ENSURE THAT YOU ARE FAMILIAR WITH THE ASSESSMENT GUIDELINES FOR HUMANITIES SUBJECTS. PLEASE READ BOTH PAGES THOROUGHLY.

Assessment Submission

You must return all assessment items via GFLS (Griffith Flexible Learning Service) unless instructed to do otherwise by the Subject Convenor. **All assessment items must be presented on or before the due date.** You should staple your assignment and securely attach a *GFLS Assignment Cover Sheet* to the item. Do not submit assessment items in plastic folders, as we cannot guarantee that the folder will be returned to you. You should also keep a copy of your assessment item in case the original is lost and you are requested to resubmit the item. Assessment Items **will not be accepted if submitted via the following:** the School of Humanities office; the slots at the front of the Humanities Building; under Office doors; Staff Mailboxes; or if received via facsimile.

There are two ways you may submit your assessment items:

1) Delivered in Person at the GFLS Office

- GFLS is located in the Willett Centre, Level 0 (at the rear of the Library, opposite the Café Enternet).
- There is an after-hours slot box located at GFLS for submission by 5pm on the due date.

2) Posted to GFLS by the Due Date

- The postal address for GFLS is as follows:
*GFLS, Division of Information Services
Nathan Campus, Griffith University Qld
4111*
- Assessment items posted to GFLS must be postmarked on or prior to the due date.

Special Consideration:

You may apply for special consideration in respect of an individual exam or assessment item if you feel that your work standard has been impeded due to medical or other personal circumstances. To be eligible for this application you must have submitted the assessment item on or prior to the due date, or in the case of examinations, you must have sat for the examination at the correct time and date. The ***Application for Special Consideration*** (orange form) can be obtained from all Student Administration Centres. As with other applications you must provide appropriate documentary evidence (see over). If Special Consideration is granted, the Convenor or Tutor will take the impediment into account when grading your assessment item.

THERE MAY BE INSTANCES WHERE YOU CANNOT SUBMIT AN ASSESSMENT ITEM ON THE DUE DATE. THE FOLLOWING GUIDELINES APPLY TO SUBMISSION OF AN ITEM AFTER THE DUE DATE.

Submission 1-5 Days After the Due Date:

- If you require an extension of up to five days for medical and other legitimate reasons involving family or work problems you *do not need to apply to the Convenor* before the due date.

- Your assignment MUST be accompanied by documentary evidence explaining the reasons for lateness. The evidence might take the form of a medical or other professional certificate, or a letter from an employer regarding last-minute emergency work.
- Any late assignments that are not accompanied by documentary evidence explaining reasons for lateness will be penalised. You may lose 5% of your final mark for each day* that the item is late. *A *weekend equates to one day*.

Extensions of more than one week are only granted in instances where you have been disadvantaged by circumstances outside your control and where you can provide documentation to support your case.

Submission 5 or More Days After the Due Date:

- If you find yourself unable to submit an assessment item within one week of the due date, please be aware that there are several ways in which the School of Humanities can assist you in successfully completing the assessment item(s) if we are informed of your circumstances *as close as possible to the original due date*.
- If you wish to submit an assessment item more than 5 days after the due date you must contact the Convenor of the subject (or the School of Humanities) no later than one week following the due date of the assessment item.
- Your assignment MUST be accompanied by documentary evidence explaining the reasons for lateness. The evidence might take the form of a medical or other professional certificate, or a letter from an employer regarding last-minute emergency work.
- If your application for an extension is approved you must ensure that the Convenor has signed the *GFLS Assignment Cover Sheet* in the *Extension Requests* section of the cover sheet.

TRAVEL & STUDY

If you are planning to travel during the semester, it is your responsibility to contact the Subject Convenor(s) at the start of the semester to arrange for early assessment submission. Deferment of assessment items may not be approved if your application is not supported by evidence. If you are required to travel for compassionate reasons (such as the death of a relative, medical treatment or employment) a copy of your flight ticket is not sufficient. You must also attach documentary evidence such as a letter from an employer, a medical certificate, or a copy of the death certificate/notice to support your application on compassionate grounds. If you are planning to travel for an extended period of time during the study semester, you may like to consider applying for Leave of Absence for one semester. You can apply for Leave of Absence using the *Cancellation of Enrolment/Leave of Absence* form (yellow) available from Student Administration Centres.

ESSENTIALS FOR ASSESSMENTS

Bibliography & Referencing

All assessment items (including oral seminar presentations) must be fully and correctly referenced throughout and accompanied by a bibliography. All Humanities students should purchase a copy of the Faculty of Arts Guide to Referencing from the Co-op Bookshop. This guide will be an essential resource for you when writing essays and compiling bibliographies throughout your academic career. Plagiarism is a serious matter and may result in failure

of a unit or other disciplinary action. Copies of the guide are also available from the Reserve section of the Library, and the Humanities website at www.gu.edu.au/school/home.html.

Non-discriminatory Language

You should avoid the use of sexist, racist and other discriminatory language in classwork and assessment items. The university produces a pamphlet on the use of non-discriminatory language for first-year students. If you are unsure you can obtain the guidelines from the griffith website: www.gu.edu.au

Checklist

You should always attach a Cover Sheet to the front of your essay listing the following:

- subject code
- subject name
- your Tutor's name
- your name
- your student number
- the assessment item number
- the title of the assessment item/the question you have answered

MANAGING YOUR STUDY

If you are having difficulties in managing your study you may contact Student Services for free assistance. Student Services organises several seminars throughout the semester providing instruction on issues such as time management, note taking, and public speaking. Alternatively you can see a Student Counsellor to receive one-on-one advice on these and other personal matters affecting your study. We strongly encourage you to seek assistance at the earliest sign of difficulty. Student Services are located on Level 1 of the Bray Centre, Nathan Campus.

APPEALING A MARK

If you believe that an error has been made or an injustice done in respect of an individual assessment item, you may request that another marker assess the item. You must write a letter to the Subject Convenor stating your reasons for appealing the mark. If your request is approved the assessment item will be forwarded to another tutor for marking. Your final mark for the item will be the higher of the two marks awarded for the assessment item.

APPEALING A GRADE

You may appeal the grade you have received for a subject at the end of the semester. You have until 2 weeks after you have received official notification of the result for that semester to appeal. An *Application for Review of Grade* (purple form) can be obtained from Student Administration Centres. You must write a letter to the Chair of the Assessment Board stating the grounds for the appeal, and attach this letter to the *Application for Review of Grade* form. A separate application form must be submitted for each subject.

Examinations

- It is your responsibility to ensure that you are aware of the correct time, room and date for an examination - this information can be found at the Griffith University web site (www.gu.edu.au), and is also posted on the Reading Pit noticeboards (The Undercroft, Nathan Campus). Any misconduct during an examination is noted by the Invigilator and reported to the Subject Convenor for action that can result in a grade of Fail for the subject.

- If you are unable to undertake your examination you must complete an *Application for Deferred Examination* (green form) available from the Student Administration Centres. This application can be submitted up to 3 working days after the date of the examination. You **must attach documentary evidence** to this application. In situations where you have been ill, we strongly recommend that you ask your Doctor to complete the Student Medical Certificate (pink form) available from Student Administration to ensure efficient processing of your application. If your application is approved you will be contacted by the School of Humanities or Student Administration to organise a new date for the examination.

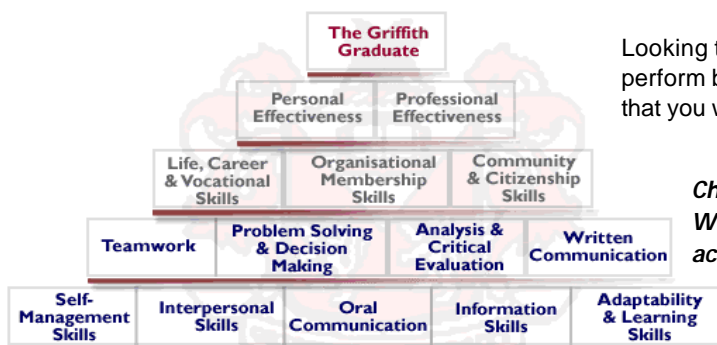
Information about Grades

The School of Humanities uses the following scale to determine students' grades:

85-100	High Distinction
75-84	Distinction
65-74	Credit
50-64	Pass
48-49	Pass Conceded
0-47	Fail

To be awarded a grade of Pass Conceded or higher, you must have completed 85% or more of the weighted items with marks above zero. It is expected that you will attempt all assessment items. If you do not attempt all items you may not be guaranteed a grade of Pass Conceded or higher.

The Griffith Graduate Resource Directory for Generic Skills Development



Looking to develop skills that will help you perform better at university and get the job that you want?

Check out the Griffith Graduate Web site for a list of resources, activities and workshops

"The Building Blocks of Personal and Professional Success"

http://www.gu.edu.au/ins/griffith_graduate/resources/