UVU UTAH VALLEY UNIVERSITY™

Syllabus for English 2870—Literary History II

Semester: Spring 2025
Course Prefix: Engl 2870
Course Title: Literary History II

Year: 2025
Course and Section #: Engl 2870 001
Credits: 3

Course Description

ENGL 2870
Literary History II
3 Credit Hours
Prerequisite(s) or Corequisite(s): ENGL 2800
Surveys Anglophone literature from approximately 1700 to the present. Provides a critical introduction to literary periods and the relationship between literary artifacts and their historical, geographical, and cultural contexts. Develops and applies critical reading and analytical skills through discussion and interpretive projects.

Course Attributes

This course has the following attributes:
☒ General Education Requirements
☐ Global/Intercultural Graduation Requirements
☐ Writing Enriched Graduation Requirements
☐ Discipline Core Requirements in Program
☐ Elective Core Requirements in Program
☐ Open Elective
Other: *Click here to enter text.*

Instructor Information
Instructor Name: Dr. Charles Vogel

Student Learning Outcomes
Learning Outcomes
Upon successful completion of this English 2870 Literary History II class, students should be able to gain both **literal** and **literary** understandings of texts in English literature.
The readings, discussions, and learning activities in and out of class will lead students to--
- Understand basic literary and critical vocabulary
- Account for the defining characteristics and concepts related to the constructs of "literary periods" and "literary movements" such as modernism and postmodernism
- Discuss their own assessments of literary style, narrative points of view, and tone in evaluating specific authors
- Evaluate the significance of literary genres and the expectations associated with genres

- By applying "close reading strategies," analyze authors' syntax, diction, punctuation, grammar/usage choices as they relate to an authors' rhetorical and artistic purposes
- Create accurate summaries and paraphrases of the plot or content of readings (e.g. identify thesis plus the main points of essays; summarize key plot elements in a narrative poem) as part of an informed and direct representation and discussion of an authors' work
- Form supportable opinions or judgments on literary readings, assessments that can be supported with text, critical ideas, and arguments from the text or contexts of the work being studied

Students will also explore and come to appreciate higher level understandings of literary works by

- Exploring a range of vocabulary words to better describe and assess the tone, voice, and narrative point of view of authors
- Understanding genre categories and literary formalist and artistic choices
- Evaluating an authors' use of symbols, allusions, and mythological references
- Evaluating themes/motifs and other continuities in a literary work achieved by repetition
- Assessing the presence and effectiveness of tropes, figurative language, and "memes"
- Understanding the **historical and cultural and social contexts** behind literary works and how they contribute to textual meanings
- Discovering literary influences among and between authors
- Exploring various characterization techniques authors use to represent characters (e.g. flat and round characters)
- Applying a range of critical strategies and perspectives to assigned readings (e.g. psychological, feminist, Marxist, structuralist, post-structuralist/postmodernist, reader response, and others)

Course Materials and Texts

Texts
Required:

- *The Norton Anthology World Literature,* **Vol. F, Fifth Edition**. ISBN: 978-1-324-06315-5   An e-book version of this text will be used in class to project texts we are studying throughout the semester to facilitate our in-class discussions and to do "close readings" of texts we are studying.
- If there is a delay in getting the textbook from the UVU Bookstore, you can gain access to it through the folliowing link: : https://digital.wwnorton.com/worldlit5Links to an external site. Just sign up for "trial access" to the e-book and that should give you access to the first several weeks of readings for this class.
- **One selected 20th Century Anglophone literary novel** as approved by your instructor (a list of possible books will be provided in class); the book you select must be one that you have not previously read.
- **Access to Canvas** and the Internet (ALL assignment submissions in this class will be through the Canvas LMS (Learning Management System), so you will need regular access to the Internet and Canvas in order to successfully participate in and complete this course.)

Course Requirements

Course Assignments, Assessments, and Grading Policy
Writing and Reading Assignments
Daily Reading Responses—Discussions on Canvas

- In response to each day of assigned readings, write a discussion response on Canvas, including a posting of 1-2 substantive questions you have regarding the assigned reading/s for any given class day.
- Respond briefly to several of your classmates and their posted ideas and discussions.

Short Essay Portfolio:
- Consisting of two literary analysis essay (3 pages each in length). The two essays will go through a proposal, drafting, and peer review process, eventually leading to instructor input and a revision as part of a portfolio resubmission, editing, and revision process. The essays you write should focus on a specific theme related to the literary period and literary movements we are studying (i.e. modernism and postmodernism). In addition to interpreting/analyzing the work, your essay should show how the literary work fits the criteria used to describe and define the literary period or movement it is found in. A more detailed Assignment description on Canvas explains the specifics of this major writing assignment. Also, due dates for the proposal, drafts, the peer review process, and submission of the final revised portfolio submissions willl be posted on Canvas. Check the Assignment tab in Canvas for more details concerning the essay assignments.

Book Review
- After reading an approved novel in the period we are studying (i.e. Anglophone literature from the 20th & 21st centuries), write a critical review of the book you have read. In the review, briefly summarize the book, analyze it by reviewing its strengths and weaknesses, and then offer a recommendation to other readers about the book's overall success and readability.

All due dates for the above discussions, essay, and book review assignments are specified on Canvas.

Grading Breakdown for Engl 2870
25%--Major Writing Assignments (two 3 pg. essays, including proposal, drafts, peer reviews, and a final portfolio revision)
30%--Daily Reading Assignments and In-class Discussions + min. one substantive question per reading assignment
20%--Participation: You earn points for in-class participation and in-class participation in discussions, including working on any in-class learning activities and group work, pop quizzes, and literary period overview quizzes
15%--Book review (Anglophone literary book from 1900 to the present, as approved by instructor; see accompanying lists on Canvas for ideas of what to read)
10%--Final Exam
5%-- Extra credit online reading quizzes and other events and learning activities as specified by instructor

Grading Scheme for This Course on Canvas

A   100 %   to 94.0%
A- < 94.0 % to 90.0%
B+ < 90.0 % to 87.0%
B   < 87.0 % to 82.0%
B- < 82.0 % to 80.0%
C+ < 80.0 % to 77.0%
C   < 77.0 % to 72.0%
C- < 72.0 % to 70.0%

D+ < 70.0 % to 67.0%

D < 67.0 % to 62.0%

D- < 62.0 % to 60.0%

E < 60.0 % to 0.0%

Required or Recommended Reading Assignments

Reading Assignments and Discussions
- **30% of Total**

Add Assignment to Reading Assignments and Discussions

Manage Reading Assignments and Discussions
- **Discussion Topic**

Discussion 1: Student Introductions: (1) getting to know each other and (2) exploring the thought question "why we should read and study great literature?"

Week One: Jan 6-13 (20th & 21st Centuries--Modernism/Postmodernism) Module

Due Jan 6 at 11:59pm Jan 6 at 11:59pm

20 Points Possible20 pts

 Can't unpublish Discussion 1: Student Introductions: (1) getting to know each other and (2) exploring the thought question "why we should read and study great literature?" if there are student submissions

Settings for Assignment Discussion 1: Student Introductions: (1) getting to know each other and (2) exploring the thought question "why we should read and study great literature?"
- **Discussion Topic**

Discussion 2: Read and Discuss "Modernities and Modernisms, 1900-1945" (from pgs 37-47 in our textbook)

Week One: Jan 6-13 (20th & 21st Centuries--Modernism/Postmodernism) Module

Due Jan 6 at 11:59pm Jan 6 at 11:59pm

20 Points Possible20 pts

 Can't unpublish Discussion 2: Read and Discuss "Modernities and Modernisms, 1900-1945" (from pgs 37-47 in our textbook) if there are student submissions

Settings for Assignment Discussion 2: Read and Discuss "Modernities and Modernisms, 1900-1945" (from pgs 37-47 in our textbook)
- **Discussion Topic**

Discussion 3: T.S. Eliot

Week One: Jan 6-13 (20th & 21st Centuries--Modernism/Postmodernism) Module

Due Jan 8 at 1pm Jan 8 at 1pm

50 Points Possible50 pts

 Can't unpublish Discussion 3: T.S. Eliot if there are student submissions

Settings for Assignment Discussion 3: T.S. Eliot
- **Discussion Topic**

Discussion 4: Joseph Conrad's novella "Heart of Darkness"

Week Two--13th-20th January (Conrad and Eliot--2 Modernists) Module

Due Jan 13 at 1pm Jan 13 at 1pm

100 Points Possible100 pts

Can't unpublish Discussion 4: Joseph Conrad's novella "Heart of Darkness" if there are student submissions

Settings for Assignment Discussion 4: Joseph Conrad's novella "Heart of Darkness"

- o **Discussion Topic**

[Discussion 5b: Virginia Woolf (p. 276--)](#)

Due Jan 20 at 11:59pm Jan 20 at 11:59pm

20 Points Possible20 pts

Unpublished. Click to publish Discussion 5: Virginia Woolf (p. 276--).

Settings for Assignment Discussion 5b: Virginia Woolf (p. 276--)

- o **Discussion Topic**

[Discussion 6: James Joyce's "Araby" and "Eveline" [see links] from the book "Dubliners"](#)

Week Three: 20th-27th January Module

Due Jan 22 at 1pm Jan 22 at 1pm

20 Points Possible20 pts

Published. Click to unpublish Discussion 6: James Joyce's "Araby" and "Eveline" [see links] from the book "Dubliners".

Settings for Assignment Discussion 6: James Joyce's "Araby" and "Eveline" [see links] from the book "Dubliners"

- o **Discussion Topic**

[Discussion 6b: Katherine Mansfield story (pgs. 542- or 555-) and Stevie Smith poems (pgs. 584-90)](#)

Due Jan 23 at 11:59am Jan 23 at 11:59am

20 Points Possible20 pts

Unpublished. Click to publish Discussion 6: Katherine Mansfield story (pgs. 542- or 555-) and Stevie Smith poems (pgs. 584-90).

Settings for Assignment Discussion 6b: Katherine Mansfield story (pgs. 542- or 555-) and Stevie Smith poems (pgs. 584-90)

- o **Discussion Topic**

[Discussion 7: Zitkala Sa OR Kawabata Yasunari and Anna Adams (poet)](#)

Week Four: 27th January to 3rd February Module

Due Jan 27 at 1pm Jan 27 at 1pm

50 Points Possible50 pts

Published. Click to unpublish Discussion 7: Zitkala Sa OR Kawabata Yasunari and Anna Adams (poet).

Settings for Assignment Discussion 7: Zitkala Sa OR Kawabata Yasunari and Anna Adams (poet)

- o **Discussion Topic**

[Discussion 8: "Waiting for Godot" by Samuel Beckett (view the play or read for an hour)](#)

Week Four: 27th January to 3rd February Module

Due Jan 29 at 1pm Jan 29 at 1pm

20 Points Possible20 pts

Published. Click to unpublish Discussion 8: "Waiting for Godot" by Samuel Beckett (view the play or read for an hour).

Settings for Assignment Discussion 8: "Waiting for Godot" by Samuel Beckett (view the play or read for an hour)

- o **Discussion Topic**

[Discussion 9: Poetry Presentations](#)

40 Points Possible40 pts

Published. Click to unpublish Discussion 9: Poetry Presentations .

Settings for Assignment Discussion 9: Poetry Presentations

     ○ **Discussion Topic**

[**Discussion 9: Dylan OR Doris**](#)

Due Nov 27, 2024 at 12pm Nov 27, 2024 at 12pm

20 Points Possible20 pts

 Unpublished. Click to publish Discussion 9: Dylan OR Doris .

Settings for Assignment Discussion 9: Dylan OR Doris

     ○ **Discussion Topic**

[**Discussion 9: Virginia Woolf "A Room of One's Own" (413-35) OR Premchand " The Road to Salvation" (381-91) and Thomas Hardy poems**](#)

Week Five--February 3-10 Module

Due Feb 3 at 1pm Feb 3 at 1pm

60 Points Possible60 pts

 Unpublished. Click to publish Discussion 9: Virginia Woolf "A Room of One's Own" (413-35) OR Premchand " The Road to Salvation" (381-91) and Thomas Hardy poems.

Settings for Assignment Discussion 9: Virginia Woolf "A Room of One's Own" (413-35) OR Premchand " The Road to Salvation" (381-91) and Thomas Hardy poems

     ○ **Discussion Topic**

[**Discussion 10: Seamus Heaney poems (1093--) and Salman Rushdie (1142-53, one story)**](#)

Due Nov 27, 2024 at 12pm Nov 27, 2024 at 12pm

20 Points Possible20 pts

 Unpublished. Click to publish Discussion 10: Seamus Heaney poems (1093--) and Salman Rushdie (1142-53, one story).

Settings for Assignment Discussion 10: Seamus Heaney poems (1093--) and Salman Rushdie (1142-53, one story)

     ○ **Discussion Topic**

[**Discussion/Presentation 1: Poetry Presentations**](#)

Week Six: 10th to 17th February Module

Due Feb 10 at 1pm Feb 10 at 1pm

40 Points Possible40 pts

 Unpublished. Click to publish Discussion/Presentation 1: Poetry Presentations .

Settings for Assignment Discussion/Presentation 1: Poetry Presentations

     ○ **Discussion Topic**

[**Discussion/ Presentation 2: Poetry Presentations**](#)

Week Six: 10th to 17th February Module

Due Feb 12 at 1pm Feb 12 at 1pm

40 Points Possible40 pts

 Unpublished. Click to publish Discussion/ Presentation 2: Poetry Presentations .

Settings for Assignment Discussion/ Presentation 2: Poetry Presentations

     ○ **Discussion Topic**

[**Discussion 12: Poetry Presentations**](#)

Week Seven: 17th-24th February Module

Available until Feb 13 at 11:59pm Feb 13 at 11:59pm

Due Feb 13 at 2:30pm Feb 13 at 2:30pm

40 Points Possible40 pts

 Unpublished. Click to publish Discussion 12: Poetry Presentations .

Settings for Assignment Discussion 12: Poetry Presentations

     ○ **Discussion Topic**

Discussion 12: George Orwell (Shooting an Elephant and Politics and the English Language, pgs, 735-49) and W.H. Auden (read 4 poems--pgs. 807-27)

Due Nov 29, 2024 at 12pm Nov 29, 2024 at 12pm

20 Points Possible20 pts

Unpublished. Click to publish Discussion 12: George Orwell (Shooting an Elephant and Politics and the English Language, pgs, 735-49) and W.H. Auden (read 4 poems--pgs. 807-27).

Settings for Assignment Discussion 12: George Orwell (Shooting an Elephant and Politics and the English Language, pgs, 735-49) and W.H. Auden (read 4 poems--pgs. 807-27)

- o **Discussion Topic**

Discussion 13: Doris Lessing "The Old Chief Mshlanga" (753-62) and Julio Cortazar "House Taken Over" (730-36)

Week Eight: 24th February to 3rd March Module

Due Feb 24 at 1pm Feb 24 at 1pm

40 Points Possible40 pts

Unpublished. Click to publish Discussion 13: Doris Lessing "The Old Chief Mshlanga" (753-62) and Julio Cortazar "House Taken Over" (730-36).

Settings for Assignment Discussion 13: Doris Lessing "The Old Chief Mshlanga" (753-62) and Julio Cortazar "House Taken Over" (730-36)

- o **Discussion Topic**

Discussion 14: James Baldwin "Notes of a Native Son" (762-78) and Ralph Ellison "Battle Royal" (see link below)

Week Eight: 24th February to 3rd March Module

Due Feb 26 at 1pm Feb 26 at 1pm

40 Points Possible40 pts

Unpublished. Click to publish Discussion 14: James Baldwin "Notes of a Native Son" (762-78) and Ralph Ellison "Battle Royal" (see link below).

Settings for Assignment Discussion 14: James Baldwin "Notes of a Native Son" (762-78) and Ralph Ellison "Battle Royal" (see link below)

- o **Discussion Topic**

Discussion 10: Brecht (445-58) OR Borges (531-36) AND AE Housman poems

Week Five--February 3-10 Module

Due Feb 5 at 1pm Feb 5 at 1pm

40 Points Possible40 pts

Unpublished. Click to publish Discussion 10: Brecht (445-58) OR Borges (531-36) AND AE Housman poems.

Settings for Assignment Discussion 10: Brecht (445-58) OR Borges (531-36) AND AE Housman poems

- o **Discussion Topic**

Discussion 14: Derek Walcott, Stevie Smith, Thom Gunn

20 Points Possible20 pts

Unpublished. Click to publish Discussion 14: Derek Walcott, Stevie Smith, Thom Gunn.

Settings for Assignment Discussion 14: Derek Walcott, Stevie Smith, Thom Gunn

- o **Discussion Topic**

Discussion 15: Seamus Heaney and Les Murray

20 Points Possible20 pts

Unpublished. Click to publish Discussion 15: Seamus Heaney and Les Murray.

Settings for Assignment Discussion 15: Seamus Heaney and Les Murray

- o **Discussion Topic**

Discussion 15:Albert Camus "The Guest" (781-90) + pages you can choose to read from Tadeusz Borowski "This Way for the Gas" (738-51), a holocaust narrative

Week Nine: 3-10 March Module

Due Mar 3 at 1pm Mar 3 at 1pm

50 Points Possible50 pts

 Unpublished. Click to publish Discussion 15:Albert Camus "The Guest" (781-90) + pages you can choose to read from Tadeusz Borowski "This Way for the Gas" (738-51), a holocaust narrative.

Settings for Assignment Discussion 15:Albert Camus "The Guest" (781-90) + pages you can choose to read from Tadeusz Borowski "This Way for the Gas" (738-51), a holocaust narrative

- o **Discussion Topic**

Discussion 16: Tayib Salih "The Doum Tree of Wad Hamid" (798-807) and Naguib Mahfouz, "Zabalawi" (829-39)

Week Nine: 3-10 March Module

Due Mar 5 at 1pm Mar 5 at 1pm

50 Points Possible50 pts

 Unpublished. Click to publish Discussion 16: Tayib Salih "The Doum Tree of Wad Hamid" (798-807) and Naguib Mahfouz, "Zabalawi" (829-39).

Settings for Assignment Discussion 16: Tayib Salih "The Doum Tree of Wad Hamid" (798-807) and Naguib Mahfouz, "Zabalawi" (829-39)

- o **Discussion Topic**

Discussion 16: Margaret Atwood, Eavan Boland

20 Points Possible20 pts

 Unpublished. Click to publish Discussion 16: Margaret Atwood, Eavan Boland.

Settings for Assignment Discussion 16: Margaret Atwood, Eavan Boland

- o **Discussion Topic**

Discussion 17: V.S. Naipaul and Claude McKay

20 Points Possible20 pts

 Unpublished. Click to publish Discussion 17: V.S. Naipaul and Claude McKay.

Settings for Assignment Discussion 17: V.S. Naipaul and Claude McKay

- o **Discussion Topic**

Discussion 17: Gabriel Garcia Marquez, "Death Constant Beyond Love" (839-46) and Ama Ata Aidoo "Two Sisters" (859-66)

Week Eleven: 17th-24th March Module

Due Mar 17 at 1pm Mar 17 at 1pm

50 Points Possible50 pts

 Unpublished. Click to publish Discussion 17: Gabriel Garcia Marquez, "Death Constant Beyond Love" (839-46) and Ama Ata Aidoo "Two Sisters" (859-66).

Settings for Assignment Discussion 17: Gabriel Garcia Marquez, "Death Constant Beyond Love" (839-46) and Ama Ata Aidoo "Two Sisters" (859-66)

- o **Discussion Topic**

Discussion 18: Leslie Marmon Silko, "Yellow Woman" (859-66) and Bessie Head, "The Deep River" (929-33)

Week Eleven: 17th-24th March Module

Due Mar 19 at 1pm Mar 19 at 1pm

50 Points Possible50 pts

 Unpublished. Click to publish Discussion 18: Leslie Marmon Silko, "Yellow Woman" (859-66) and Bessie Head, "The Deep River" (929-33).

Settings for Assignment Discussion 18: Leslie Marmon Silko, "Yellow Woman" (859-66) and Bessie Head, "The Deep River" (929-33)

- o **Discussion Topic**

[**Discussion 19: Hanif Kureishi ("My Son the Fanatic", p. 1143) OR Kazuo Ishiguro ("A Village after Dark", p. 1135)**](#)

20 Points Possible20 pts

Unpublished. Click to publish Discussion 19: Hanif Kureishi ("My Son the Fanatic", p. 1143) OR Kazuo Ishiguro ("A Village after Dark", p. 1135).

Settings for Assignment Discussion 19: Hanif Kureishi ("My Son the Fanatic", p. 1143) OR Kazuo Ishiguro ("A Village after Dark", p. 1135)

- o **Discussion Topic**

[**Discussion 18: JM Coetzee**](#)

20 Points Possible20 pts

Unpublished. Click to publish Discussion 18: JM Coetzee .

Settings for Assignment Discussion 18: JM Coetzee

- o **Discussion Topic**

[**Discussion 19: Ngugi Wa Thiongo, "Wedding at the Cross" (866-78) and Wole Soyinka, "Death and the King's Horseman" (watch an hour of the play from the link below)**](#)

Week Twelve: 24th -31st March Module

Due Mar 24 at 1pm Mar 24 at 1pm

50 Points Possible50 pts

Unpublished. Click to publish Discussion 19: Ngugi Wa Thiongo, "Wedding at the Cross" (866-78) and Wole Soyinka, "Death and the King's Horseman" (watch an hour of the play from the link below).

Settings for Assignment Discussion 19: Ngugi Wa Thiongo, "Wedding at the Cross" (866-78) and Wole Soyinka, "Death and the King's Horseman" (watch an hour of the play from the link below)

- o **Discussion Topic**

[**Discussion 20: Salman Rushdie, "The Perforated Sheet" (958-73) and Jamaica Kincaid "Girl" (973-76)**](#)

Week Twelve: 24th -31st March Module

Due Mar 26 at 1pm Mar 26 at 1pm

50 Points Possible50 pts

Unpublished. Click to publish Discussion 20: Salman Rushdie, "The Perforated Sheet" (958-73) and Jamaica Kincaid "Girl" (973-76).

Settings for Assignment Discussion 20: Salman Rushdie, "The Perforated Sheet" (958-73) and Jamaica Kincaid "Girl" (973-76)

- o **Discussion Topic**

[**Discussion 20: Kiran Desai**](#)

40 Points Possible40 pts

Unpublished. Click to publish Discussion 20: Kiran Desai.

Settings for Assignment Discussion 20: Kiran Desai

- o **Discussion Topic**

[**Discussion 21: Louise Erdrich, "The World's Greatest Fisherman" (1008-30) and Hanan Al-Shaykh "The Women's Swimming Pool" (1031-38)**](#)

Week Thirteen: 31st March to 7th April Module

Due Mar 31 at 1pm Mar 31 at 1pm

50 Points Possible50 pts

Unpublished. Click to publish Discussion 21: Louise Erdrich, "The World's Greatest Fisherman" (1008-30) and Hanan Al-Shaykh "The Women's Swimming Pool" (1031-38).

Settings for Assignment Discussion 21: Louise Erdrich, "The World's Greatest Fisherman" (1008-30) and Hanan Al-Shaykh "The Women's Swimming Pool" (1031-38)

- o **Discussion Topic**

Discussion 21: Paul Muldoon

Due Dec 23, 2024 at 11:59pm Dec 23, 2024 at 11:59pm

20 Points Possible20 pts

Unpublished. Click to publish Discussion 21: Paul Muldoon.

Settings for Assignment Discussion 21: Paul Muldoon

- o **Discussion Topic**

Discussion 22: Margaret Atwood, from the Handmaid's Tale (1038-59) and Yu Hua "On the Road at Eighteen" (1070-77)

Week Thirteen: 31st March to 7th April Module

Due Apr 2 at 1pm Apr 2 at 1pm

50 Points Possible50 pts

Unpublished. Click to publish Discussion 22: Margaret Atwood, from the Handmaid's Tale (1038-59) and Yu Hua "On the Road at Eighteen" (1070-77).

Settings for Assignment Discussion 22: Margaret Atwood, from the Handmaid's Tale (1038-59) and Yu Hua "On the Road at Eighteen" (1070-77)

- o **Discussion Topic**

Discussion 22: Zadie Smith (pgs. 1203-20)

40 Points Possible40 pts

Unpublished. Click to publish Discussion 22: Zadie Smith (pgs. 1203-20).

Settings for Assignment Discussion 22: Zadie Smith (pgs. 1203-20)

- o **Discussion Topic**

Discussion 23: Chimimanda Ngozi Adichie, " The Headstrong Historian" (1149-60) and Roberto Bolano, "Sensini" (1118-28)

Week Fourteen: 7th-14th April Module

Due Apr 7 at 1pm Apr 7 at 1pm

50 Points Possible50 pts

Unpublished. Click to publish Discussion 23: Chimimanda Ngozi Adichie, " The Headstrong Historian" (1149-60) and Roberto Bolano, "Sensini" (1118-28).

Settings for Assignment Discussion 23: Chimimanda Ngozi Adichie, " The Headstrong Historian" (1149-60) and Roberto Bolano, "Sensini" (1118-28)

- o **Discussion Topic**

Discussion 23: Salman Rushdie

20 Points Possible20 pts

Unpublished. Click to publish Discussion 23: Salman Rushdie.

Settings for Assignment Discussion 23: Salman Rushdie

- o **Discussion Topic**

Discussion 24: Toni Morrison, "Sweetness" (1229-34) and William Faulkner "A Rose for Emily"

Week Fourteen: 7th-14th April Module

Due Apr 9 at 1pm Apr 9 at 1pm

50 Points Possible50 pts

Unpublished. Click to publish Discussion 24: Toni Morrison, "Sweetness" (1229-34) and William Faulkner "A Rose for Emily".

Settings for Assignment Discussion 24: Toni Morrison, "Sweetness" (1229-34) and William Faulkner "A Rose for Emily"
- o **Discussion Topic**

Discussion 25: Mariana Enriquez, "Spiderweb" and Natalie Diaz, poems (1248-51)
Week Fifteen: 16th-21st April Module
Due Apr 14 at 1pm Apr 14 at 1pm
50 Points Possible50 pts
 Unpublished. Click to publish Discussion 25: Mariana Enriquez, "Spiderweb" and Natalie Diaz, poems (1248-51).
Settings for Assignment Discussion 25: Mariana Enriquez, "Spiderweb" and Natalie Diaz, poems (1248-51)

Click here to enter text.

General Description of the Subject Matter of Each Lecture or Discussion
Same as above

Required Course Syllabus Statements

Generative AI
Academic Honesty/Plagiarism
As explained in UVU's Student Rights and AccountabilitiesLinks to an external site. page, all students are expected "to maintain absolute integrity and high standards of individual honesty in academic work, and to observe a high standard of conduct for the academic environment." Under such expectations, the UVU English department views plagiarism as a serious offense that does not align with the university's mission and values. Our expectation is that every student's work will be their own and use outside sources in a manner that consistently gives proper credit to those sources through established academic conventions.
Plagiarism has occurred if you:
- Use the exact wording of another author or source in such a manner that it appears to be your own, regardless of the form in which those words originally appeared (e.g., a book, article, lecture, web site, speech, graphic, or any other form such as an AI text generator); of course direct quotation with citations to credit sources is acceptable
- Paraphrase (put into your own words) or summarize another author's wording in a manner where the language and/or syntax is too similar to the original passage. Paraphrase and summary, however, are acceptable if proper attributions and citations are given to credit your sources.
- Fail to clearly acknowledge the partial or full authorship of someone else when submitting work; be sure to always acknowledge other's contributions as you write
- Fail to cite or quote textual resources properly, despite the instructor's attempts at educational intervention (in this class, the use of the Sandwich Principle and APA citations are required)
- Fabricate false information that is not corroborated by the actual research used on a writing project
- Have someone else, paid or otherwise, write your paper or use a paper mill site that contains ready-to-use papers written by other people
- Generate and submit a paper using artificial intelligence, such at ChatGPT

All the major writing assignments in this class will be evaluated electronically in Canvas by the "Copyleaks Plagiarism Checker" to help you avoid submitting plagiarized writing.
While the above methods of committing plagiarism can happen with intentionality to deceive, plagiarism can also happen accidentally (due to careless resource use, not using proper citation methods,

and not understanding the conventions of our chosen style guide). Though intentional vs accidental is often a judgment call for an instructor, it's important to note that accidental plagiarism is still plagiarism—a serious need to address the incident arises regardless. Though the resulting consequences may vary based on the degree of intentionality, any form of plagiarism will be addressed with equal seriousness.

The UVU English Department is also keeping up with artificial intelligence chat bots such as ChatGPT so your writing submissions will be checked for such usage. Believing the technology is here to stay, and will only grow, we feel it's important to understand both its strengths and limitations. AI is already proving its usefulness in brainstorming writing ideas, simplifying complex topics, and performing rudimentary research. We believe AI is a tool with potential usefulness for writers. However, AI is also fraught with serious issues. It possesses accuracy problems while simultaneously sounding very confident about its incorrectness. It also frequently generates fake citations and quotations. It cannot understand the complexities and contexts of human communication. Finally, the way AI is trained on other texts poses several ethical questions about copyright and intellectual theft of property (along with uncritically inheriting the biases of the texts it's trained on).

To be clear, **copying the exact wording of an AI chatbot is considered plagiarism** and means that a student will be held accountable for violating academic integrity. Although many citation guides are already presenting ways to properly use and cite AI, we do not currently believe that citing AI in your work is in line with the standards of academic writing that value knowing the exact author(s) or sources that informed your writing.

If you are suspected of plagiarism, the first step will be a conversation with your instructor (in-person or via Teams). If the infraction is very minor or clearly unintentional, there may be no sanctions at all. A lowered grade and/or the chance to revise the paper may be initial repercussions for unintentional plagiarism. In more serious cases, the assignment may receive an automatic zero.

The most serious infractions may lead to your instructor filing an incident report with the Student Conduct office. In this scenario, you have the right to appeal the report with the English department chair. Regardless of the chair's decision, the incident report remains a part of your permanent record. If you are unhappy with the chair's ruling, you then have the right to file an appeal with the Dean. The Dean's decision on the matter will be final.

Using Remote Testing Software

☒ This course does not use remote testing software.

☐ This course uses remote testing software. Remote test-takers may choose their remote testing locations. Please note, however, that the testing software used for this may conduct a brief scan of remote test-takers' immediate surroundings, may require use of a webcam while taking an exam, may require the microphone be on while taking an exam, or may require other practices to confirm academic honesty. Test-takers therefore shall have no expectation of privacy in their test-taking location during, or immediately preceding, remote testing. If a student strongly objects to using test-taking software, the student should contact the instructor at the beginning of the semester to determine whether alternative testing arrangements are feasible. Alternatives are not guaranteed.

Required University Syllabus Statements

Accommodations/Students with Disabilities

Students needing accommodations due to a permanent or temporary disability, pregnancy or pregnancy-related conditions may contact UVU [Accessibility Services](#) at [accessibilityservices@uvu.edu](#) or 801-863-8747.

Accessibility Services is located on the Orem Campus in BA 110.

Deaf/Hard of Hearing students requesting ASL interpreters or transcribers can contact Accessibility Services to set up accommodations. Deaf/Hard of Hearing services can be contacted at [DHHservices@uvu.edu](#)

DHH is located on the Orem Campus in BA 112.

Academic Integrity

At Utah Valley University, faculty and students operate in an atmosphere of mutual trust. Maintaining an atmosphere of academic integrity allows for free exchange of ideas and enables all members of the community to achieve their highest potential. Our goal is to foster an intellectual atmosphere that produces scholars of integrity and imaginative thought. In all academic work, the ideas and contributions of others must be appropriately acknowledged and UVU students are expected to produce their own original academic work.

Faculty and students share the responsibility of ensuring the honesty and fairness of the intellectual environment at UVU. Students have a responsibility to promote academic integrity at the university by not participating in or facilitating others' participation in any act of academic dishonesty. As members of the academic community, students must become familiar with their [rights and responsibilities](#). In each course, they are responsible for knowing the requirements and restrictions regarding research and writing, assessments, collaborative work, the use of study aids, the appropriateness of assistance, and other issues. Likewise, instructors are responsible to clearly state expectations and model best practices.

Further information on what constitutes academic dishonesty is detailed in [UVU Policy 541: *Student Code of Conduct*](#).

Equity and Title IX

Utah Valley University does not discriminate on the basis of race, color, religion, national origin, sex, sexual orientation, gender identity, gender expression, age (40 and over), disability, veteran status, pregnancy, childbirth, or pregnancy-related conditions, citizenship, genetic information, or other basis protected by applicable law, including Title IX and 34 C.F.R. Part 106, in employment, treatment, admission, access to educational programs and activities, or other University benefits or services. Inquiries about nondiscrimination at UVU may be directed to the U.S. Department of Education's Office for Civil Rights or UVU's Title IX Coordinator at 801-863-7999 – [TitleIX@uvu.edu](#) – 800 W University Pkwy, Orem, 84058, Suite BA 203.

Religious Accommodation

UVU values and acknowledges the array of worldviews, faiths, and religions represented in our student body, and as such provides supportive accommodations for students. Religious belief or conscience broadly includes religious, non-religious, theistic, or non-theistic moral or ethical beliefs as well as participation in religious holidays, observances, or activities. Accommodations may include scheduling or due-date modifications or make-up assignments for missed class work.

To seek a religious accommodation, a student must provide written notice to the instructor and the Director of Accessibility Services at accessibilityservices@uvu.edu. If the accommodation relates to a scheduling conflict, the notice should include the date, time, and brief description of the difficulty posed by the conflict. Such requests should be made as soon as the student is aware of the prospective scheduling conflict.

While religious expression is welcome throughout campus, UVU also has a specially dedicated space for meditation, prayer, reflection, or other forms of religious expression.