

ENGL 5310-110: American Modernist Literature (Of the 1920s and 1930s)

Texas A&M University–Central Texas, Spring 2022

Course Information

Dates: Jan. 18–May 13, 2022

Building: Canvas

Room: WebEx

Type: Synchronous Online

Meeting Day/Time: R 6:00-9:00 pm

Instructor and Contact Information

Instructor: Dr. Stephanie Tavera

Email: stavera@tamuct.edu

Office Phone: (254) 519-5773

Office: Heritage Hall 204M

Office Hours Via WebEx: By appt only. Please make an appointment using Appointlet:

<https://dr-tavera-office-hours.appointlet.com/b/stephanie-tavera>

Course Overview and Description. This course will cover American Modernist literature from the 1920s and 1930s by adopting a New Historicist perspective that examines how the literature shaped and was shaped by the period. Our course will explore three main locales significant to the development of this literary production: Small town America, expat Paris, and Harlem. We will examine multiple genres including drama, novels, and short story collections, as well as multiple authors such as Zelda Fitzgerald, F. Scott Fitzgerald, William Faulkner, Ernest Hemingway, Gertrud Stein, Djuna Barnes, Nella Larson, Jessie Redmon Fauset, Annie Nathan Meyer, and Thornton Wilder, among others. The course may be repeated for credit when topics vary.

Student Learning Outcomes. Students will gain advanced skills in the analysis and interpretation of American modernist fiction through an attention to historical, socio-cultural trends that frame their readings. Additionally, students will learn how to engage scholarship written for academic audiences and public (humanities) audiences in their writing about American modernist literature, with the end result being the possibility of publication. By the end of the semester, students who have successfully completed the assignments should be able to:

1. Analyze and interpret texts by employing close reading skills with an eye towards historical production and the genre conventions of American modernist literature.
2. Engage in a conversation with scholarly texts from the field of American studies by responding to the ideas presented therein with one's own critical perspective using the literary text as a foundation for response.
3. Express their ideas and readings of a literary text in clear, logical, organized, concise, and persuasive ways, in both written and oral forms, and using audience-appropriate rhetorical choices.
4. Perform independent research, using the MLA bibliography and other methods.
5. Use web-based scholarly sources in an effective manner.

Means of Achieving Course Goals. Students will achieve the above learning outcomes by:

1. Attending lectures and participating in seminar-style class discussions.
2. Reflecting on learned material through class discussion and at least **one** oral presentation.



3. Submitting writing projects to assess knowledge and mastery of the material including: **one proposal** for a digital archive contribution, **one headnote** that contextualizes a “found” text for digital archive inclusion, **one literature review** in preparation for a research project, and **one seminar paper** written in the form of a position paper for a public humanities venue and audience.

The goal of these assessments is to gain skills in close reading and textual analysis; to explore, examine, and engage with primary and secondary texts that socially and culturally contextualize the production of modernist fiction as a genre; and to understand writing and meaning-making of literature as a process by which knowledge is gained through trial-and-error.

Required Texts.

- Anderson, Sherwood. *Winesburg, Ohio* (1919). Norton Critical Edition: <https://www.norton.com/books/9780393967951>. ISBN: 978-0-393-96795-1
- Barnes, Djuna. *Nightwood* (1936). New Directions: <https://www.ndbooks.com/book/nightwood/>.
- Faulkner, William. *The Sound and the Fury* (1929). Norton Critical Edition: <https://www.norton.com/books/9780393912692>. ISBN: 978-0-393-91269-2
- Fauset, Jessie Redmon. *Plum Bun* (1928). Beacon Press: <http://www.beacon.org/Plum-Bun-P136.aspx>. ISBN: 978-080700919-2
- Fitzgerald, F. Scott. *The Great Gatsby* (1925). Norton Critical Edition: <https://www.norton.com/books/9780393656596>. ISBN: 978-0-393-54016-1
- Fitzgerald, Zelda. *Save Me the Waltz* (1932). University of Alabama Press: <http://www.uapress.ua.edu/product/Collected-Writings-of-Zelda-Fitzgerald,881.aspx>. ISBN: 978-0-8173-0884-1
- Larson, Nella. *Passing* (1929). Norton Critical Edition: <https://www.norton.com/books/9780393979169>. ISBN: 978-0-393-97916-9
- Meyer, Annie Nathan. *Black Souls* (1924/1932). In *Strange Fruit: Plays on Anti-Lynching*, ed. Kathy Perkins and Judith L. Stephens. Indiana University Press: <https://www.amazon.com/Strange-Fruit-Plays-Lynching-American/dp/0253211638>. ISBN: 978-0253211637

Additional Texts. Other course materials for this class can be found on **Canvas**. These include:

- Berry, Lorraine. “I Really Want to Find It Before I Die: Why Are We So Fascinated By Lost Books?": <https://www.theguardian.com/books/2018/feb/05/i-really-want-to-find-it-before-i-die-why-are-we-so-fascinated-by-lost-books>
- Jones, Jonathan. “Midnight in Paris: A Beginner’s Guide to Modernism”: <https://www.theguardian.com/global/2011/oct/11/midnight-in-paris-guide-modernism>.
- Kaplan, Carla. “Before There Was Karen, There Was Miss Anne”: <https://biographersinternational.org/before-there-was-karen-there-was-miss-anne/>.
- Kaplan, Carla. “How Netflix’s *Passing* Differs from the Classic Book”: <https://slate.com/culture/2021/11/passing-netflix-movie-vs-nella-larsen-book.html>.
- McParland, Robert. Introduction to *Beyond Gatsby: How Fitzgerald, Hemingway, and the Writers of the 1920s Shaped American Culture*.
- Onion, Rebecca. “People Really Want a Roaring 20s Party Decade After the Pandemic: Could We Get One?": <https://slate.com/human-interest/2021/04/roaring-1920s-post-pandemic-history-covid.html>
- Ortnor, Johanna. “Lost No More: Recovering Frances Ellen Watkins Harper’s *Forest Leaves*”: <http://commonplace.online/article/lost-no-more-recovering-frances-ellen-watkins-harpers-forest-leaves/>.
- Stephan, Megan. “Why the Kids (and I) Still Love *Gatsby*”: <https://avidly.lareviewofbooks.org/2013/05/09/why-the-kids-and-i-still-love-gatsby/>.

Course Schedule. Assignments are due on the day they are listed. *As the instructor for this course, I reserve the right to adjust this schedule in any way that serves the educational needs of the students enrolled in this course. – Dr. Tavera*

Week	Date	Class Topic	Assignments Due
1	THU 1/20	<i>Syllabus. Introductions. What to expect in graduate studies. What a professor does and does not do. Introduction to 20s and 30s Modernism.</i>	Readings: Hanlon, “What is an English Professor?”; McParland’s Introduction to <i>Beyond Gatsby</i> ; and Onion’s article “People Really Want a Roaring 20s Party Decade After the Pandemic.”
2	THU 1/27	<i>Transatlantic Texts: American Modernism Goes Abroad</i> [Sarah Ruffing Robbins and Sophia Prado Huggins visit to discuss the importance of recovery work, choosing a text to recover, and writing a proposal.]	Watch: <i>Midnight in Paris</i> (2011, IMDb TV and Amazon Prime; dir. Woody Allen, starring Owen Wilson, Rachel McAdams) Readings: Jones’ article “Midnight in Paris: A Beginner’s Guide to Modernism”; Berry’s article “I Really Want to Find It Before I Die” (on lost books); and Ortnier’s “Lost No More.” Review and be familiar with the Teaching Transcendentalism Digital Anthology: https://teachingtransatlanticism.tcu.edu/sample-page/books/digital-anthology/ .
3	THU 2/3	<i>Why Is Gatsby So Great?: Examining the “Great Books” and their Adaptations</i>	Readings: F. Scott Fitzgerald, <i>The Great Gatsby</i> (1925); Stephan’s article “Why the Kids (and I) Still Love <i>Gatsby</i> .” Watch: <i>Gatsby</i> (2013, HBO Max; dir. Baz Luhrmann, starring Leonardo DiCaprio) Due: Proposal for Digital Anthology
4	THU 2/10	<i>(New) Historicizing Gatsby in the 21st Century: Is Gatsby Still “Great”?</i>	Readings: F. Scott Fitzgerald, <i>The Great Gatsby</i> (1925), plus Introduction by David J. Alworth (xv-xxxv); and Vogel’s “Civilization’s Going Pieces: The Great Gatsby, Identity, and Race, from the Jazz Age to the Obama Era” (p. 474-498)
5	THU 2/17	<i>Saving Zelda: The Fitzgerald Affair(s) and the Politics of Lost Books</i>	Readings: Zelda Fitzgerald, <i>Save Me the Waltz</i> (1932), plus Preface by Matthew J. Bruccoli and Introduction by Mary Gordon.
6	THU 2/24	<i>Queer Folk: Forgotten Writers and the Politics of Remembering</i>	Readings: Djuna Barnes, <i>Nightwood</i> (1936), plus Preface by Jeannette Winterson and Introduction by T.S. Eliot. Due: Headnote Draft (with Link to Recovered Text) for Digital Anthology
7	THU 3/3	<i>When Harlem and Paris Collide...</i> [Margaret Dawson visits to discuss library research and finding secondary sources.]	Readings: Jessie Redmon Fauset, <i>Plum Bun</i> (1928), plus Introduction by Deborah McDowell (ix-xxxiii)

8	THU 3/10	<i>"Black Paris": Fantasy, Reality,...Freedom?</i>	Readings: Jessie Redmon Fauset, <i>Plum Bun</i> (1928)
9	THU 3/17	<i>Spring Break. No Class.</i>	Readings: None.
10	THU 3/24	<i>The Trouble with White Women...and the Politics of the Harlem Renaissance</i> *Summer and Fall 2022 Course Schedule Live on Mon, March 21st. Registration Begins on Mon, April 4th	Readings: Annie Nathan Meyer's <i>Black Souls</i> (1924/1932); Kaplan's article "Before There Was Karen, There Was Miss Anne."
11	THU 3/31	No Class. Dr. Tavera presenting at the C19 Conference. Discussion Board in lieu of class (due Thursday, 3/31 at 11:59 pm): Reflect on Kaplan's comparison of the book and film, <i>Passing</i> . Why do you think director Rebecca Hall made the decisions that Kaplan highlights? What is Hall seeking to highlight about race, gender, sexuality, etc. and the act of belonging to a community?	Readings: Nella Larson, <i>Passing</i> (1929), plus Kaplan's "How Netflix's <i>Passing</i> Differs from the Classic Book." Watch: <i>Passing</i> (2021, Netflix; dir. Rebecca Hall, starring Tessa Thompson, Ruth Negga)
12	THU 4/7	<i>Passing for Whom?: The Politics of Community Belonging</i> *Course Drop Deadline is Fri, April 8th.	Readings: Nella Larson, <i>Passing</i> (1929); McDowell's "Black Female Sexuality in <i>Passing</i> " (363-379), and Introduction by Carla Kaplan (ix-xxvii) Due: Literature Review
13	THU 4/14	<i>The New South, the Deep South, the Lost South</i>	Readings: William Faulkner, <i>The Sound and the Fury</i> (1929); In class: Excerpts from the "Appendix: Compson" (258-271), from Faulkner's Introduction to <i>TSATF</i> (252-257), and from Sundquist's "The Myth of <i>The Sound and the Fury</i> " (390-391)
14	THU 4/21	<i>Small Town Living: Oxford, MS and Winesburg, OH</i>	Readings: Sherwood Anderson, <i>Winesburg, Ohio</i> (1919); In class: Excerpts from Rascoe's book review for <i>Chicago Tribune</i> (161), Faulkner's book review for <i>Dallas Morning News</i> (166), and Updike's "Twisted Apples" (189)
15	THU 4/28	<i>Review material from prior weeks</i>	Due: Final version of Headnote (with clean, edited Recovered Text)
16	THU 5/5	<i>Presentation of Projects.</i>	Position Paper Due on May 12th by 11:59 PM.

DESCRIPTION OF MAJOR ASSIGNMENTS

Proposal (500+/- words) Students will write a proposal that states which text they have chosen to recover this semester and then concisely argues for the value of that recovery: Is this a well-known or lesser-known author? What is the significance of the text, historically, biographically, and/or culturally? In order to successfully argue your position, you will need to conduct some preliminary research on the author, the text, or the period in which the text was produced. Please include a works cited page and a link to the public domain version of the recovered text.

Headnote (250-400 words) Students will submit a draft and a final, revised version of the headnote for their recovered text in the public domain. The headnote should be dense, but concise. Strive to write an introduction that properly contextualizes the recovered text in terms of historical, biographical, and/or cultural knowledge that guides the reading of the recovered text. In other words, ask yourself: What does the reader need to know in order to fully appreciate the value of this recovered work? The answer to that question is precisely the material that should be presented in the headnote. Although the published version does not require a works cited page, please submit one with your draft and final version in Canvas for full credit.

Literature Review (3500+/- words) In preparation for the Seminar Paper, students will write a literature review that presents the findings from their readings and research thus far in the project. Literature reviews are a common writing exercise in graduate school and professional scholarship. They provide a kind of overview of the state of the academic field so that the reader has a sense on what came before the current author intervened. In other words, a literature review is an outline of the conversation. It is *not* an annotated bibliography. Instead of providing summaries of sources, the literature review should seek to explain how the arguments that each scholar makes are connected to one another. A literature review is a map that orients the reader (and the writer). Your literature review should give an overview of the conversation that influences your perspective on the modernist author and their work(s) that you are studying. Literature reviews are formulaic. They contain an introduction that establishes the issue, problem, or gap in the conversation; a body that reviews the voices in the conversation; and a conclusion that articulates why the conversation matters. The body of a literature review may be organized chronologically (the development of the field across periods) or thematically (the talking points in the field). Please use in-text citations and include a works cited page.

Position Paper (2000-2500 words) Students will write a seminar paper that presents their research for a public interest venue and to an audience of intellectual non-academics. Although publications in the public humanities are concise, they still present an argument that interprets the work of literature for a twenty-first century audience of non-experts. Therefore, your paper should make a subjective claim and present a dense body of knowledge to support that claim. Since you are writing for a public audience, your voice may adopt a conversational tone. However, please use proper mechanics and grammar. You may bend the rules of grammar, but do so conscientiously and with purpose. Although published work in the public humanities does not often include a works cited page, please submit one with your seminar paper in Canvas for full credit.

Presentation (8-10 minutes) Presentations will be held during the final class meeting of the semester. However, please note that the position paper will be due after the final class period, during finals week. Presentations should be short, around 8-10 minutes, and should discuss the choices you made for both of your projects the semester: the recovery project and the public humanities project. Due to time limitations, handouts or individual visual items will be permitted but full PowerPoints or Prezis will not be allowed.

Participation Policy and Attendance. Your active, informed participation is crucial to the success of the course and your individual success in this class. Carefully prepare for each class by reading in a rigorous, inquisitive manner—even if you are productively baffled. Every day you come to class, you

should have something valuable to say and you should be prepared to participate in any activities I assign. All students are permitted two absences—excused or unexcused—during the semester. However, I do request advance communication from students alerting me to your absence. If you acquire more than two absences, I will lower your course grade by one letter. However, if you miss more than three absences, you will fail the course.

Grade Distribution. Final overall grades for this course are A, B, C, D, and F. Final overall grades will be calculated as follows: A=90-100%, B=80-89%, C=70-79%, D=60-69%, F=59%-and below. Your final grade for this course will consist of the following assignments based upon weight:

Proposal	15%
Headnote Draft	10%
Headnote Final	20%
Discussion Board	5%
Literature Review	20%
Position Paper	25%
Presentation	5%

INSTRUCTOR POLICIES

Posting of Grades. Scholarship in the humanities is always revising itself. It participates in fluid, ongoing evolution and conversation with other academic fields and theoretical sub-fields. Therefore, to encourage an evolutionary, revisionist, and conversational mindset in this course, I will not be awarding grades to individual work this semester unless it earns a grade of C+ or lower. Students will receive written feedback only, and are encouraged to apply that written feedback in future papers throughout the semester. Students will receive a letter grade [A, B, C, D, and F, inclusive of pluses and minuses] on the final paper for this course (the Position Paper), and a final overall grade in the course. If you are unfamiliar with this practice, I encourage you to [read this article](#), which explains why a no-grading policy or alternative grading system is more equitable (and, by the way, is a long-standing tradition at liberal arts colleges like the seven sisters, e.g. Vassar, Barnard, etc.).

Incompletes. Students who are struggling to complete the course due to extenuating circumstances may qualify for a grade of incomplete. However, per departmental policy, a grade of incomplete may only be awarded (1) if the course drop date has already passed and (2) the student can provide documented evidence of extenuating circumstances such as an unplanned and unexpected medical condition or health emergency, etc. Please be advised that students awarded an incomplete must submit all unfinished work prior to the end of the next long semester in order to receive a grade for the course.

Plagiarism and Paper Reuse Policy. Please note that plagiarism is a serious offense and will be punished to the full extent. In my course, you are not allowed, under any circumstances, to reuse papers from prior classes in this course or any other course that you have taken at any institution. Reusing papers does not demonstrate any advance in knowledge or skill, and so would not be helpful for you either in terms of your learning this semester, or for me in terms of assessing this learning. If you feel your situation constitutes a clear or significant exception to this rule, you must discuss this with me prior to the due date. Otherwise, paper reuse will be reported as a collusion offense and will also be punished to the full extent per university policy. Similarly, students who plagiarize on an assignment will receive a zero for the assignment for the first offense and be reported to the Behavioral Intervention Team (BIT) for remedial instruction on avoiding plagiarism. A second plagiarism offense may result in failure of the course.

Turning in Assignments to Canvas. All major writing projects will be submitted to Canvas. *I will not accept any assignments via e-mail or paper unless accommodation arrangements were made in*

conversation with me prior to the assignment deadline. All assignments submitted to Canvas must be saved as a .doc, .docx, or .pdf file to ensure that I am able to open them on my computer (please no Google docs). It is your responsibility to ensure that all of your work is saved in this way and submitted in the correct format. If you submit work in the wrong format, then you may receive a zero for the assignment.

Late Submissions. Students who contact me *in advance for an extension* and provide legitimate rationale detailing extenuating circumstances may be granted an extension within a reasonable and negotiated deadline. **Do not make the assumption that I will grant you an extension—contact me first!** Students who do not contact me in advance will receive ten points off per day late until a failing grade has been reached.

Student-Instructor Interaction. The best way to contact me is via email, as I check it regularly both on- and off-campus. Do allow for a 24- to 48-hour turn-around time for emails as I check emails during specific times once or twice per day. If your situation is an emergency, I advise contacting the Chair of the Humanities Department, Dr. Allen Redmon: allen.redmon@tamuct.edu or (254) 519-5750.

Communication Etiquette. Students should use a professional and respectful tone with fellow learners and myself (the instructor) in all forms of communication including, but not limited to, in-class discussions and email communication. I expect the use of Standard English rather than popular online abbreviations and regional colloquialisms in all forms of written communication. In emails, please use a salutation (e.g. “Dear Dr. Tavera”) at the opening of your email and a signature (e.g. “Best” or “Sincerely”) at the close of your email.

Technology Requirements. This course will use the A&M-Central Texas Instructure Canvas learning management system (aka Canvas). OIT strongly recommends the latest version of Chrome or Firefox browsers. Canvas no longer supports any version of Internet Explorer. Logon to A&M-Central Texas Canvas [<https://tamuct.instructure.com/>] or access Canvas through the TAMUCT Online link in myCT [<https://tamuct.onecampus.com/>]. You will log in through our Microsoft portal. Username: Your MyCT email address. Password: Your MyCT password (same password as used for MyCT email and MyCT Warrior Web).

Canvas Support. Use the Canvas Help link, located at the bottom of the left-hand menu, for issues with Canvas. You can select “Chat with Canvas Support,” submit a support request through “Report a Problem,” or call the Canvas support line: 1-844-757-0953. For issues related to course content and requirements, contact your instructor.

Other Technology Support. For log-in problems, students should contact Help Desk Central. They are available 24 hours a day, 7 days a week. Email: helpdesk@tamu.edu Phone: (254) 519-5466 **Web Chat:** [<http://hdc.tamu.edu>]

UNIVERSITY PROCEDURES AND GUIDELINES

Drop Policy. If you discover that you need to drop this class, you must complete the [Drop Request](#) Dynamic Form through Warrior Web:

[<https://dynamicforms.ngwebsolutions.com/casAuthentication.ashx?InstID=eaed95b9-f2be-45f3-a37d-46928168bc10&targetUrl=https%3A%2F%2Fdynamicforms.ngwebsolutions.com%2FSubmit%2FForm%2FStart%2F53b8369e-0502-4f36-be43-f02a4202f612>].

Faculty cannot drop students; this is always the responsibility of the student. The Registrar’s Office will provide a deadline on the Academic Calendar for which the form must be completed, signed and returned. Once you return the signed form to the Registrar’s Office, you must go into Warrior Web and

confirm that you are no longer enrolled. If you still show as enrolled, FOLLOW-UP with the Registrar's Office immediately. You are to attend class until the procedure is complete to avoid penalty for absence. Should you miss the drop deadline or fail to follow the procedure, you will receive an F in the course, which may affect your financial aid and/or VA educational benefits. *Please note: Oftentimes, students feel the need to drop a course because they are overwhelmed by personal or professional responsibilities. As your instructor, I humbly request that you make an appointment or drop by during office hours to speak with me about your concerns before dropping my course.*

Academic Integrity. Texas A&M University-Central Texas values the integrity of the academic enterprise and strives for the highest standards of academic conduct. A&M-Central Texas expects its students, faculty, and staff to support the adherence to high standards of personal and scholarly conduct to preserve the honor and integrity of the creative community. Academic integrity is defined as a commitment to honesty, trust, fairness, respect, and responsibility. Any deviation by students from this expectation may result in a failing grade for the assignment and potentially a failing grade for the course. Academic misconduct is any act that improperly affects a true and honest evaluation of a student's academic performance and includes, but is not limited to, cheating on an examination or other academic work, plagiarism and improper citation of sources, using another student's work, collusion, and the abuse of resource materials. All academic misconduct concerns will be reported to the university's Office of Student Conduct. Ignorance of the university's standards and expectations is never an excuse to act with a lack of integrity. When in doubt on collaboration, citation, or any issue, please contact your instructor before taking a course of action. For more [information regarding the Student Conduct process](https://www.tamuct.edu/student-affairs/student-conduct.html), [https://www.tamuct.edu/student-affairs/student-conduct.html]. If you know of potential honor violations by other students, you may [submit a report](https://cm.maxient.com/reportingform.php?TAMUCentralTexas&layout_id=0), [https://cm.maxient.com/reportingform.php?TAMUCentralTexas&layout_id=0].

Academic Accommodations. At Texas A&M University-Central Texas, we value an inclusive learning environment where every student has an equal chance to succeed and has the right to a barrier-free education. The Office of Access and Inclusion is responsible for ensuring that students with a disability receive equal access to the university's programs, services and activities. If you believe you have a disability requiring reasonable accommodations please contact the Office of Access and Inclusion, WH-212; or call (254) 501-5836. Any information you provide is private and confidential and will be treated as such. For more information please visit our [Access & Inclusion](https://tamuct.instructure.com/courses/717) Canvas page (log-in required) [https://tamuct.instructure.com/courses/717].

Important information for Pregnant and/or Parenting Students. Texas A&M University-Central Texas supports students who are pregnant and/or parenting. In accordance with requirements of Title IX and related guidance from US Department of Education's Office of Civil Rights, the Dean of Student Affairs' Office can assist students who are pregnant and/or parenting in seeking accommodations related to pregnancy and/or parenting. Students should seek out assistance as early in the pregnancy as possible. For more information, please visit [Student Affairs](https://www.tamuct.edu/student-affairs/index.html) [https://www.tamuct.edu/student-affairs/index.html]. Students may also contact the institution's Title IX Coordinator. If you would like to read more about these [requirements and guidelines](http://www2.ed.gov/about/offices/list/ocr/docs/pregnancy.pdf) online, please visit the website [http://www2.ed.gov/about/offices/list/ocr/docs/pregnancy.pdf]. Title IX of the Education Amendments Act of 1972 prohibits discrimination on the basis of sex and gender—including pregnancy, parenting, and all related conditions. A&M-Central Texas is able to provide flexible and individualized reasonable accommodation to pregnant and parenting students. All pregnant and parenting students should contact the Associate Dean in the Division of Student Affairs at (254) 501-5909 to seek out assistance. Students may also contact the University's Title IX Coordinator.

A Note about Sexual Violence at A&M-Central Texas. Sexual violence is a serious safety, social justice, and public health issue. The university offers support for anyone struggling with these issues. University faculty are **mandated reporters**, so if someone discloses that they were sexually assaulted (or a victim of Domestic/Dating Violence or Stalking) while a student at TAMUCT, faculty members

are required to inform the Title IX Office. If you want to discuss any of these issues confidentially, you can do so through Student Counseling (254-501-5955) located on the second floor of Warrior Hall (207L). Sexual violence can occur on our campus because predators often feel emboldened, and victims often feel silenced or shamed. It is incumbent on ALL of us to find ways to actively create environments that tell predators we don't agree with their behaviors and tell survivors we will support them. Your actions matter. Don't be a bystander; be an agent of change. For additional information on campus policy and resources visit the [Title IX webpage \[https://www.tamuct.edu/compliance/titleix.html\]](https://www.tamuct.edu/compliance/titleix.html).

Behavioral Intervention. Texas A&M University-Central Texas cares about the safety, health, and well-being of its students, faculty, staff, and community. If you are aware of individuals for whom you have a concern, please make a referral to the Behavioral Intervention Team. Referring your concern shows you care. You can complete the [referral](https://cm.maxient.com/reportingform.php?TAMUCentralTexas&layout_id=2) online: [https://cm.maxient.com/reportingform.php?TAMUCentralTexas&layout_id=2].

Anonymous referrals are accepted. Please see the [Behavioral Intervention Team](https://www.tamuct.edu/bit) website for more information [https://www.tamuct.edu/bit]. If a person's behavior poses an imminent threat to you or another, contact 911 or A&M-Central Texas University Police at 254-501-5805.

SAFEZONE: Emergency Warning System for Texas A&M University-Central Texas. SafeZone provides a public safety application that gives you the ability to call for help with the push of a button. It also provides Texas A&M University-Central Texas the ability to communicate emergency information quickly via push notifications, email, and text messages. All students automatically receive email and text messages via their myCT accounts. Downloading SafeZone allows access to push notifications and enables you to connect directly for help through the app. You can download SafeZone from the app store and use your myCT credentials to log in. If you would like more information, you can visit the [SafeZone](http://www.safezoneapp.com) website [www.safezoneapp.com].

To register SafeZone on your phone, please follow these 3 easy steps:

1. Download the SafeZone App from your phone store using the link below:
 - o [iPhone/iPad](https://apps.apple.com/app/safezone/id533054756): [https://apps.apple.com/app/safezone/id533054756]
 - o [Android Phone / Tablet](https://play.google.com/store/apps/details?id=com.criticalarc.safezoneapp): [https://play.google.com/store/apps/details?id=com.criticalarc.safezoneapp]
2. Launch the app and enter your myCT email address (e.g. {name}@tamuct.edu)
3. Complete your profile and accept the terms of service

COVID-19 SAFETY MEASURES. For the most recent campus information regarding COVID-19 see the Texas A&M University-Central Texas [Return to Campus Plan](https://www.tamuct.edu/covid19/) [https://www.tamuct.edu/covid19/]. To promote public safety and protect students, faculty, and staff during the coronavirus pandemic, Texas A&M University-Central Texas has adopted policies and practices to minimize virus transmission. All members of the university community are expected to adhere to these measures to ensure their own safety and the safety of others. Students must observe the following practices while participating in face-to-face courses, course-related activities (office hours, help sessions, transitioning to and between classes, study spaces, academic services, etc.) and co-curricular programs:

- Self-monitoring—Students should follow CDC recommendations for self-monitoring. Students who have a fever or exhibit symptoms of COVID-19 should participate in class remotely and should not participate in face-to-face instruction. However, students are expected to participate in courses and course-related activities remotely during quarantine. Students should notify their instructors of the quarantine requirement.
- Face Coverings— Face coverings are recommended to be worn inside of buildings, especially in shared spaces such as lobbies, restrooms, hallways, elevators, classrooms, laboratories, conference rooms, break rooms, non-private office spaces, and other shared spaces.

- Physical Distancing—When possible, please maintain physical distancing between students, instructors, and others in the course and course-related activities.

Campus Carry. Effective August 1, 2016, the Campus Carry law (Senate Bill 11) allows those licensed individuals to carry a concealed handgun in buildings on public university campuses, except in locations the University establishes as prohibited. Under the new law, openly carrying handguns is not allowed on college campuses. For more information, visit <https://www.tamuct.edu/police/campus-carry.html>. Per university policy, concealed handguns should not be visible during class and are prohibited in the A&M-Central Texas Counseling Center, including the co-located Community Counseling and Family Therapy Center.

UNIVERSITY RESOURCES

Tutoring. Tutoring is available to all A&M-Central Texas students, both virtually and in-person. Student success coaching is available online upon request. If you have a question, are interested in becoming a tutor, or in need of success coaching contact the Warrior Center for Student Success, Equity and Inclusion at (254) 501-5836, visit the Warrior Center at 212 Warrior Hall, or by emailing WarriorCenter@tamuct.edu.

To schedule tutoring sessions and view tutor availability, please visit [Tutor Matching Services](https://tutormatchingservice.com/TAMUCT) [https://tutormatchingservice.com/TAMUCT] or visit the Tutoring Center in 111 Warrior Hall. Chat live with a remote tutor 24/7 for almost any subject from on your computer! Tutor.com is an online tutoring platform that enables A&M-Central Texas students to log in and receive online tutoring support at no additional cost. This tool provides tutoring in over 40 subject areas except writing support. Access Tutor.com through Canvas.

University Writing Center. University Writing Center: Located in Warrior Hall 416, the University Writing Center (UWC) at Texas A&M University—Central Texas (A&M—Central Texas) is a free service open to all A&M—Central Texas students. For the Spring 2022 semester, the hours of operation are from 10:00 a.m.-5:00 p.m. Monday thru Thursday in Warrior Hall 416 (with online tutoring available every hour as well) with satellite hours available online only Monday thru Thursday from 6:00-9:00 p.m. and Saturday 12:00-3:00 p.m.

Tutors are prepared to help writers of all levels and abilities at any stage of the writing process. While tutors will not write, edit, or grade papers, they will assist students in developing more effective composing practices. By providing a practice audience for students' ideas and writing, our tutors highlight the ways in which they read and interpret students' texts, offering guidance and support throughout the various stages of the writing process. In addition, students may work independently in the UWC by checking out a laptop that runs the Microsoft Office suite and connects to WIFI, or by consulting our resources on writing, including all of the relevant style guides. Whether you need help brainstorming ideas, organizing an essay, proofreading, understanding proper citation practices, or just want a quiet place to work, the UWC is here to help!

Students may arrange a one-to-one session with a trained and experienced writing tutor by making an appointment via WOnline at <https://tamuct.mywconline.com/>. In addition, you can email Dr. Bruce Bowles Jr. at bruce.bowles@tamuct.edu if you have any questions about the UWC, need any assistance with scheduling, or would like to schedule a recurring appointment with your favorite tutor by making an appointment via [WOnline](https://tamuct.mywconline.com/) at <https://tamuct.mywconline.com/>.

University Library. The University Library provides many services in support of research across campus and at a distance. We offer over 200 electronic databases containing approximately 400,000 eBooks and 82,000 journals, in addition to the 96,000 items in our print collection, which can be mailed to students who live more than 50 miles from campus. Research guides for each subject taught at

A&M-Central Texas are available through our website to help students navigate these resources. On campus, the library offers technology including cameras, laptops, microphones, webcams, and digital sound recorders.

Research assistance from a librarian is also available 24 hours a day through our online chat service, and at the reference desk when the library is open. Research sessions can be scheduled for more comprehensive assistance, and may take place virtually through WebEx, Microsoft Teams or in-person at the library. Assistance may cover many topics, including how to find articles in peer-reviewed journals, how to cite resources, and how to piece together research for written assignments.

Our 27,000-square-foot facility on the A&M-Central Texas main campus includes student lounges, private study rooms, group work spaces, computer labs, family areas suitable for all ages, and many other features. Services such as interlibrary loan, TexShare, binding, and laminating are available. The library frequently offers workshops, tours, readings, and other events. For more information, please visit our [Library website](http://tamuct.libguides.com/index) [http://tamuct.libguides.com/index].

Accessibility Statement. TAMUCT is committed to web accessibility as part of their Universal Design Initiative. Please visit their university's accessibility statement concerning online courses and web pages here: <https://www.tamuct.edu/about/accessibility.html>. As part of this initiative, TAMUCT is partnered with Instructure to provide a quality learning content management system. The following language contains Instructure's Accessibility Statement:

Instructure is committed to ensuring its products are accessible to users with disabilities. The Canvas LMS strives for WCAG 2.1 Level A/AA and Section 508 conformance. Regular testing (both internal and by a third party) is conducted to identify conformance issues, with processes in place for timely remediation of accessibility issues that are identified. Canvas is a complex and broad system. The statements below are accurate as of the date indicated. Canvas has been evaluated by Instructure and WebAIM according to WCAG 2.1 standards. Testing is regularly conducted using automated tools, assistive technology (such as screen readers, keyboard testing, etc.), and coding best practices. Third party accessibility evaluation occurs semi-annually with internal audits conducted with each release. Mechanisms are in place for logging and fixing accessibility defects.

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