



**ENG 442.01—A Survey of American Literature II
“The Expansion of American Literature”**

**Spring 2013
MWF—12:00 pm-12:50 pm
Room: HL 201**

Instructor: (Christopher Gonzalez, PhD – Assistant Professor)
Office Location: Hall of Languages (HL) 225
Office Hours: MWF 1:00 pm-2:30 pm and by appointment
Office Phone: 903.886.5277
Office Fax: 903.886.5980
University Email Address: Chris.Gonzalez@tamuc.edu

NOTE: I reserve the right to revise the contents of this syllabus as I deem necessary.

COURSE INFORMATION

Materials – Textbooks, Readings, Supplementary Readings:

Textbooks Required:

The Norton Anthology of American Literature: Shorter Seventh Edition, Vol. 2, Nina Baym,
General Editor. ISBN-13: 978-0-393-93055-9

Salvage the Bones, by Jesmyn Ward. ISBN-13: 978-1-60819-626-5

Train Dreams, by Denis Johnson. ISBN-13: 978-1-250-00765-0

(ENG 442 catalogue description): The development of American literature from the Civil War to the present. Prerequisite Eng 1302.

Course Description

ENG 442, the second of two courses surveying American literature, is designed to take students through an overview of literary production in the United States from roughly around 1865 to the present. We will examine a range of literary texts, diverse in both content and form, in order that we might better conceive of the formation and evolution of an American literature (or whether such a monolithic understanding of the nation’s literature is even possible or productive). Thus, while we will study the various reading selections with an aim to recognize the development of American literature, we will always keep an eye on questioning our conception of what American literature has been, is now, and will be in the future.

The selected readings are representatives of the idea of an American canon of literature, though they do not represent American literature in any definitive way. That is to say, in order to survey nearly 150 years of literary production in such a diverse nation as the United States, choices were made that undoubtedly left out important texts from our reading selections. **Our reading selections are by no means definitive in terms of conceiving of American literature.** At best, our readings form a kind of incomplete jigsaw puzzle. Necessarily, there will be gaps. But we will use the selections as well as the gaps in order to better understand American literature. In order to do this sort of evaluation effectively, we must attend to the formal elements, thematic contents, historical meaningfulness, philosophical contributions, and cultural identities. Students should plan to engage regularly and productively in discussions; demonstrate knowledge and mastery of materials via class participation, three short papers; an annotated bibliography, and two exams (midterm and final).

Course Objectives:

- Students will become familiar with the development and major trends of American literature from the immediate post-Civil War era to the present.
- Students will demonstrate the skill of critical analysis of literature.
- Students will demonstrate the skill of bibliographic research.

Student Learning Outcomes:

- Students will demonstrate their mastery of the development and major trends of American literature from the immediate post-Civil War era to the present as measured by two exams.
- Students will demonstrate the skill of bibliographic research as measured by the creation of an annotated bibliography.

COURSE REQUIREMENTS

Instructional / Methods / Activities Assessments

This course consists of a series of activities and assessments to assist you in achieving the outcomes and objectives of this course and instructional units/modules. By the end of this course the class will read and discuss two novels, one novella, one play, and multiple short stories and poems. It is your responsibility to read closely and carefully the selections, and to prepare to engage with the material in the form of class discussion for every class meeting.

During the semester you will complete several major assignments designed to complement each other intellectually and conceptually. These assignments are:

Participation

10%

You are expected to participate in class on a regular basis. This portion of your grade is holistic, meaning that you must appear to be an engaged member of class throughout the semester. You can demonstrate engagement to the professor by asking relevant questions and productively commenting on any given day's topics/readings. Absences, distracting behavior, and other forms of disengagement will lead to a reduction in this aspect of your course grade.

Three Critical Response Essays

30%

You will draft and compose three short essays (3-4 pages) in which you will produce a critical response to *one* short reading selection. For example, you may respond to one short story, one chapter from a novel,

one act from a play, or two poems. The goal here is analysis rather than summary. Moreover, you will not use any outside sources for the assignment, with the possible exception of a dictionary. Completion of the assignment involves the selected text, a dictionary, and you. The objective is to hone your skills of literary analysis and interpretation.

Annotated Bibliography

20%

Unlike the Critical Response Papers where you are directly engaged with the selected texts (primary sources), the Annotated Bibliography challenges you to research and discover what *others* have said about a given text. The goal here is to locate and annotate ten peer-reviewed, critical essays on a selected text. The primary activity of this assignment, beyond locating the ten sources, is to read and evaluate each source, producing an “annotation” of each source. Since this assignment can take some time to complete, you are encouraged to begin sooner rather than later.

Midterm Exam

20%

The midterm exam will contain definition questions, identification of key terms and concepts, and short response questions designed to test your ability to bring together theoretical concepts and class readings. The exam consists of multiple-choice questions and is worth 100 points.

Final Exam

20%

The final exam will **not** be comprehensive and will consist of the material covered since the midterm exam. It will follow the same format as the Midterm Exam

Grading

Students’ assignment and course grades will be determined by the following:

Participation	10%
Critical Response Papers x 3	30%
Midterm Exam	20%
Annotated Bibliography	20%
Final Exam	20%
Total:	100%

Scale used to compute final letter grades:

Percentage

- A: 100-90
- B: 89-80
- C: 79-70
- D: 69-60
- F: 59-0

Technology

This course meets face to face (f2f). However, certain aspects of the course (e.g., grades, dropbox, doc sharing) are accessed via eCollege, the Learning Management System used by TAMUC. The majority of your assignments will be submitted through eCollege, so it is essential to your success that you be able to access eCollege in a relatively convenient manner. Because the university provides students access to computers and other technologies, please make use of these items if you do not have a computer of your own. If you have technical questions, please contact Technology Services at 902-468-6000 or at

helpdesk@tamuc.edu. Do not allow a technological problem or question keep you from a successful outcome in this course. Technology is designed to *facilitate* your learning experience in this class, not to hinder it.

*There **may** be the opportunity for extra credit. As a rule, I do not accept late work.*

COURSE AND UNIVERSITY PROCEDURES/POLICIES

Course Specific Procedures:

Academic Honesty Policy

Texas A&M University-Commerce and the Department of Literature and Languages do not tolerate **plagiarism** and other forms of **academic dishonesty**. Conduct that violates generally-accepted standards of academic honesty is defined as academic dishonesty. “Academic dishonesty” includes, but is not limited to, plagiarism (the appropriation or stealing of the ideas or words of another person and passing them off as one’s own), cheating on exams or other course assignments, collusion (the unauthorized collaboration with others in preparing course assignments), and abuse (destruction, defacing, or removal) of resource material. Instructors uphold and support the highest academic standards, and students are expected to do likewise. Penalties for students guilty of academic dishonesty include disciplinary probation, suspension and expulsion (Texas A&M University-Commerce Code of Student Conduct 5.b[1, 2, 3]). Cheating, including plagiarizing papers in whole or part, will result in a grade of zero (0) on the assignment for the first offense and failure of the course for any subsequent offenses.

Attendance Policy

Attendance in this online class equates to participation in the discussions and is important to the success of this class and to your development as a writer. Therefore, it is of utmost importance that you notify me of potential conflicts with course expectations. The expectation is that you will do more than simply log on to the course site. Your active participation, in the form of discussion responses and questions, is vital for success in this course. You must begin engaging in course discussions by Tuesday evening in order to stay current with the material. Deadline extensions and other allowances can often be accommodated before they are required, but this requires advance notice. Related to this, SEE ASSIGNMENT POLICY

Assignment Policy

Student work must be completed and submitted on time. All assignments should be turned in during the class period when they are due. Students who know they will miss class when an assignment is due must contact the instructor as soon as possible in advance of class to arrange for submission of the assignment.

All papers should conform to the MLA style guidelines.

Late Work

I will not accept any assignment after its due date. Assignments submitted after the due date may receive a score of zero (0).

Drop a Course

A student may drop a course by logging into his/her myLEO account and clicking on the hyperlink labeled “Drop a class” from among the choices found under the myLeo section of the Web page.

Incompletes

Incompletes (grade of “X”) are granted only under rare and extraordinary circumstances.

Administrative Withdrawal

I reserve the right to drop a student from the course administratively for excessive absences or violations of student conduct codes.

University Specific Procedures:

ADA Statement

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, please contact:

Office of Student Disability Resources and Services
Texas A&M University-Commerce
Gee Library 132
Phone (903) 886-5150 or (903) 886-5835
Fax (903) 468-8148
StudentDisabilityServices@tamu-commerce.edu
[Student Disability Resources & Services](#)

Student Conduct

All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment. It is next to impossible to explore ideas in a classroom setting if students and instructors do not feel safe or otherwise supported. I will not tolerate discrimination in all its forms. Likewise, rudeness has no place in any classroom, and I will ensure that my classroom remains a rudeness-free environment. (See *Code of Student Conduct from Student Guide Handbook*).

Responsibility

You are responsible for understanding all of the material contained in this syllabus, as well as any announced changes to this syllabus. You are also responsible for understanding instructions and directives related to assignments, exams, and grades. This means visiting your professor during office hours if instructions and/or directives remain unclear. Unless you state otherwise, I will assume that you have understood what is expected of you in this class.

COURSE OUTLINE / CALENDAR

The following course schedule is subject to revisions and other modifications as the instructor deems necessary for the course. Any changes to the course schedule will be announced on the course website in advance of the week in which the change will occur.

Spring 2013

N.B. Whenever a new author is introduced in class, it is the students' obligation to read the biographical headnote for that author in the *Norton Anthology*.

Date	Agenda
Week 1	1/14 <ul style="list-style-type: none">• Introductions and syllabus overview
	1/16 <ul style="list-style-type: none">• “American Literature 1865-1914” (pp. 1-13)• “Realism and Naturalism” (pp. 569-70)• Howells, “from <i>Novel Writing and Novel Reading</i>” (pp. 571-74)• James, “from <i>The Art of Fiction</i>” (pp. 574-76)• Howells, “Editha” (pp. 287-99)• James “The Real Thing” (pp. 356-74)
	1/18 <ul style="list-style-type: none">• Norris, “A Plea from Romantic Fiction” (pp. 576-80)• Dreiser, “True Art Speaks Plainly” (pp. 581-82)• London, “from <i>What Life Means to Me</i>” (pp. 582-85)• London, “To Build a Fire” (pp. 650-60)
Week 2	1/21 <ul style="list-style-type: none">• No class meeting (MLK Holiday)
	1/23 <ul style="list-style-type: none">• Bierce, “An Occurrence at Owl Creek Bridge” (pp. 300-06)• Harte, “The Luck of Roaring Camp” (pp. 308-15)• Crane, “The Blue Hotel” (pp. 619-38)•
	1/25 <ul style="list-style-type: none">• Jewett, “A White Heron” (pp. 415-22)• Crane, “The Open Boat” (pp. 603-19)
Week 3	1/28 <ul style="list-style-type: none">• James, “Daisy Miller: A Study” (pp. 319-56)• Dreiser, “Sister Carrie” (pp. 587-601)
	1/30 <ul style="list-style-type: none">• Freeman, “A New England Nun” (pp. 444-52)• Chopin, “Désirée’s Baby” (pp. 439-43)• Gilman, “The Yellow Wall-paper” (pp. 508-19)
	2/1 <ul style="list-style-type: none">• Far, “In the Land of the Free” (pp. 545-51)• Lazarus, “1492” (p. 425)• Lazarus, “The New Colossus” (p. 426)• Cahan, “A Sweat-Shop Romance” (pp. 485-94)• Paper One Due
Week 4	2/4 <ul style="list-style-type: none">• Jackson, “from <i>A Century of Dishonor</i>” (pp. 687-92)• Martí, “from <i>Our America</i>” (pp. 692-94)• Turner, “from <i>The Significance of the Frontier in American History</i>” (pp. 676-81)
	2/6 <ul style="list-style-type: none">• Chesnutt, “A Defamer of his Race” (pp. 695-97)

		<ul style="list-style-type: none"> • Chesnutt, “The Passing of Grandison” (pp. 472-83) • Ša, “Impressions of an Indian Childhood” (pp. 662-74)
	2/8	
Week 5	2/11	<ul style="list-style-type: none"> • Twain, <i>Adventures of Huckleberry Finn</i>, Ch. I-VIII (pp. 101-30)
	2/13	<ul style="list-style-type: none"> • Twain, <i>Adventures of Huckleberry Finn</i>, Ch. IX-XV (pp. 130-53)
	2/15	<ul style="list-style-type: none"> • Twain, <i>Adventures of Huckleberry Finn</i>, Ch. XVI-XVIII (pp. 153-80)
Week 6	2/18	<ul style="list-style-type: none"> • Twain, <i>Adventures of Huckleberry Finn</i>, Ch. XIX-XXIV (pp. 180-208)
	2/20	<ul style="list-style-type: none"> • Twain, <i>Adventures of Huckleberry Finn</i>, Ch. XXV-XXX (pp. 208-36)
	2/22	<ul style="list-style-type: none"> • Twain, <i>Adventures of Huckleberry Finn</i>, Ch. XXXI-XXXVI (pp. 236-62)
Week 7	2/25	<ul style="list-style-type: none"> • Twain, <i>Adventures of Huckleberry Finn</i>, Ch. XXXVII-Chapter the Last (pp. 262-87)
	2/27	<ul style="list-style-type: none"> • MIDTERM EXAM
	3/1	<ul style="list-style-type: none"> • Washington, “Up from Slavery” (pp. 454-62) • Du Bois, “The Souls of Black Folk” (pp. 553-68) • Dunbar, “When Malindy Sings”; “An Ante-Bellum Sermon”; “Sympathy”; “We Wear the Mask”; “Frederick Douglass”; “Harriet Beecher Stowe” (pp. 642-49)
	3/4	<ul style="list-style-type: none"> • Robinson, “Luke Havergal”; “Richard Cory”; “Miniver Cheevy”; “Mr. Flood’s Party” (pp. 721-25) • Lowell, “The Captured Goddess”; “Venus Transiens”; “Madonna of the Evening Flowers”; “St. Louis” (pp. 758-62)
Week 8	3/6	<ul style="list-style-type: none"> • Frost, “The Pasture”; “Mowing”; “Mending Wall”; “After Apple-Picking”; “The Road Not Taken”; “Birches”; “Stopping by Woods on a Snowy Evening” (pp. 776-87) • Stevens, “The Snow Man”; “The Emperor of Ice-Cream”; “Sunday Morning”; “Anecdote of the Jar”; “Thirteen Ways of Looking at a Blackbird” (pp. 816-23)
	3/8	<ul style="list-style-type: none"> • Anderson, “Winesburg, Ohio” (pp. 802-11) • Sandburg, “Chicago”; “Fog”; “Grass” (pp. 812-14)
	3/18	<ul style="list-style-type: none"> • Williams, “The Young Housewife”; “The Widow’s Lament in Springtime”; “Spring and All”; “To Elsie”; “The Red Wheelbarrow”; “This is Just to Say”; “Landscape with the Fall of Icarus” (pp. 833-40) • Pound, “To Whistler, American”; “A Pact”; “In the Station of the Metro”; “The Cantos” (pp. 844-48) • HD, “Mid-day”; “Oread”; “Leda”; “Fragment”; “Helen” (pp. 850-54) • Paper Two Due
Week 9	3/20	<ul style="list-style-type: none"> • Moore, “Poetry”; “To a Snail”; “The Mind Is an Enchanting Thing”; “In Distrust of Merits” (pp. 855-61) • Eliot, “The Love Song of J. Alfred Prufrock”; “Gerontion”; “The Hollow Men” (pp. 863-84)
	3/20	

		<ul style="list-style-type: none"> • O'Neill, <i>Long Day's Journey into Night</i>, Acts 1 & 2 (pp. 892-929)
	3/22	
Week 10	3/25	<ul style="list-style-type: none"> • O'Neill, <i>Long Day's Journey into Night</i>, Acts 3 & 4 (pp. 929-967) • McKay, "The Harlem Dancer"; "Harlem Shadows"; "The Lynching"; "If We Must Die"; "Africa"; "America" (pp. 969-71) • Hurston, "How It Feels to Be Colored Me"; "The Gilded Six-Bits" (pp. 982-93) • Toomer, "Cane" (pp. 1004-1008)
	3/27	<ul style="list-style-type: none"> • Faulkner, "Barn Burning" (pp. 1048-1060) • Fitzgerald, "Babylon Revisited" (pp. 1025-1039) • Hemingway, "The Snows of Kilimanjaro" (pp. 1067-1083)
	3/29	<ul style="list-style-type: none"> • Hughes, "The Negro Speaks of Rivers"; "Mother to Son"; "I, Too"; "The Weary Blues"; "Mulatto"; "Song for a Dark Girl"; "Visitors to the Black Belt"; "Democracy"; "Theme for English B" (pp. 1089-1095)
Week 11	4/1	<ul style="list-style-type: none"> • Cheever, "The Swimmer" (pp. 1233-41) • Ellison, "Invisible Man" (pp. 1254-64)
	4/3	<ul style="list-style-type: none"> • Baldwin, "Going to Meet the Man" (pp. 1381-92) • O' Connor, "Good Country People" (pp. 1393-1407)
	4/5	<ul style="list-style-type: none"> • Ashbery, "Illustration"; "Soonest Mended"; "Myrtle" (pp. 1431-35) • Sexton, "The Starry Night"; "Sylvia's Death"; "Little Girl, My String Bean, My Lovely Woman" (pp. 1439-43)
Week 12	4/8	<ul style="list-style-type: none"> • Paper Three Due • Morrison, "Recitatif" (pp. 1462-75) • Roth, "Defender of the Faith" (pp. 1495-1515)
	4/10	<ul style="list-style-type: none"> • Pynchon, "Entropy" (pp. 1543-52) • Carver, "Cathedral" (pp. 1557-67)
	4/12	<ul style="list-style-type: none"> • Walker, "Everyday Use" (pp. 1595-1602) • Alvarez, "¡Yo!" (pp. 1616-24) • Cisneros, "Woman Hollering Creek" (pp. 1644-51)
Week 13	4/15	<ul style="list-style-type: none"> • Ward, <i>Salvage the Bones</i> (pp. 1-36)
	4/17	<ul style="list-style-type: none"> • Ward, <i>Salvage the Bones</i> (pp. 37-82)
	4/19	<ul style="list-style-type: none"> • Ward, <i>Salvage the Bones</i> (pp. 83-130)
Week 14	4/22	<ul style="list-style-type: none"> • Ward, <i>Salvage the Bones</i> (pp. 131-76)
	4/24	<ul style="list-style-type: none"> • Ward, <i>Salvage the Bones</i> (pp. 177-214)
	4/26	<ul style="list-style-type: none"> • Ward, <i>Salvage the Bones</i> (pp. 215-58)
Week 15	4/29	<ul style="list-style-type: none"> • Johnson, <i>Train Dreams</i> (pp. 3-57)

5/1

- Johnson, *Train Dreams* (pp. 58-116)

5/3

- Wrap up
 - **Annotated Bibliography Due**
-