

English 442.001
Fall 2013 (Independent Study)
Survey of American Literature II

Professor: Dr. Roggenkamp
Phone: 903-886-5251
Email: Karen.Roggenkamp@tamuc.edu
Office: HL 315
Office Hours: Mon, Wed, Fri 9:45-10:45; by email Mon 1:00-3:00

I. Course Description

English 442 is the second of two courses comprising a selected survey of American literature and cultures. In this course we will focus on the literature of American from the mid-nineteenth century to the twenty-first century. We will explore some of the best known—and lesser known—works of literature from this period, examining fundamental ideas, myths, assumptions, intellectual concepts, and popular perceptions that still influence the ways in which Americans think about themselves and their societies.

This course is a survey, and its intention is to sketch only a broad map of literary traditions across a span of 150 years. Obviously, the diversity of American experience and the span of time covered by the survey mean that this type of course will be, by definition, relatively cursory. Your three volume anthology provides a more expansive selection of literary and cultural expression during this period, and I encourage you to peruse these sections on your own as a supplement to the readings we will share in class. For every assigned reading I will also ask you to read the “head notes” or introduction to the author in question since these notes will help contextualize the literary work.

II. Student Learning Outcomes

- Students will demonstrate their familiarity with the different American literary movements and representative authors from 1860 to the present as measured by an ungraded pretest and posttest.
- Students will demonstrate effective written analysis through the use of thesis statements that meet or exceed expectations, as measured by the thesis rubric used for evaluating course papers.

III. Required Texts

The following required texts are available at the university bookstores and online. **Bring the relevant book to class each time we meet**—we will be doing close textual examination in every session, and you can’t do that successfully without your text.

- *The Norton Anthology of American Literature*, Volumes C, D, and E (**Seventh Edition**) (ISBN 9780393913101)
- John Steinbeck, *The Grapes of Wrath* (ISBN 9780142000663)

IV. Grading

Your final grade for this course will be determined by the following factors:

- | | |
|---|------------|
| • Reading Journal/participation | 55% |
| • Three critical response papers (4 pp. each) | <u>45%</u> |
| | Total 100% |

The department of Literature and Languages does not, as a rule, allow an “Incomplete” (X) on the transcript; incompletes are only awarded under extraordinary circumstances, pending Department Head and Dean approval. If personal issues or conflicts arise that lead to your missing a substantial amount of class, you will want to consider withdrawing from the class early on. As a rough guideline for what A-F grades mean, an A is awarded for truly outstanding work, a B denotes work significantly above the level necessary to meet basic requirements, a C is for work that meets basic requirements in every way, a D is given for work that meets only some of the requirements yet is still deserving of minimal credit, and an

F results if work is not completed or if it fails to meet the requirements of the assignment and/or course. I will provide detailed information about paper evaluation at the time of those assignments.

V. Late Papers

You will submit your papers to me using the eCollege Dropboxes set up for that purpose. Papers will be due before midnight on the due dates listed in the “Assignments” section of the syllabus. I grant extensions on papers only under the most exceptional of circumstances. I will only accept late papers if you make explicit prior arrangements with me and provide documented proof of your inability to complete the paper on time due to extenuating circumstances (dire illness, death in the immediate family, etc.). Please note that technology problems are not an excuse for late papers.

VI. Technology Requirements

This course will be administered through eCollege. You will need your CWID and password to log in to the course page. TAMU-Commerce provides students with technical support in the use of eCollege. Technology problems are not an excuse for a late assignment—make sure you submit your work in time to allow for any problems accessing the Dropbox. You may reach the help desk by the following means, 24 hours a day, seven days a week:

- Phone 1-866-656-5511 to speak with eCollege Technical Support Representatives
- Email helpdesk@online.tamuc.org to initiate a support request with an eCollege Technical Support Representative
- Click on the “Help” button on the toolbar for information regarding working with eCollege (e.g. how to submit something to the Dropbox, how to check the grade book, etc).

VII. Additional Statements of Policy

- A. The Department of Literature and Languages and Texas A&M University-Commerce do not tolerate plagiarism and other forms of academic dishonesty. Instructors uphold and support the highest academic standards, and students are expected to do likewise. Penalties for students who are found guilty of academic dishonesty include failure of the assignment and/or course, disciplinary probation, suspension, or expulsion. Refer to the Texas A&M University—Commerce Code of Student Conduct 5.b[1,2,3] for details. Examples of plagiarism include but are not restricted to: turning in an essay written entirely by someone else; copying any portion of someone else’s words and presenting those words as your own (e.g. without quotation or citation); copying paragraphs, sentences, or parts of sentences from another source; using the same ideas that you have found in another writer’s essay and presenting those ideas as your own; using someone else’s basic sentences but changing just a few words (again, without quotation or citation).
- B. 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 the Office of Student Resources and Services, Gee Library, Room 132, (903) 886-5150, (903) 886-5835, StudentDisabilityServices@tamuc.edu.
- C. All students enrolled at the University must follow the tenets of common decency and acceptable behavior conducive to a positive learning environment. Higher education provides the opportunity to explore difficult and controversial material in a safe, supportive, non-destructive locale. Additionally, I enforce standards of inclusiveness in my classes and will not tolerate discrimination and disrespect in regard to race, color, creed, religion, national origin, sex, age, marital status, disability, public assistance status, veteran status, or sexual orientation.
- D. You are responsible for reading and understanding all the items included on this syllabus and on additional materials that you receive from me over the duration of the term. Minor changes to the syllabus may occur during the semester.

- E. The Department of Literature and Languages does not, as a rule, allow an Incomplete for a course except only truly exceptional circumstances, pending Department Head and CHSSA Dean approval. If personal issues of conflicts arise that lead to your missing a substantial amount of class, you will want to consider withdrawing from the class early on.

VIII. Assignments

See the chart below for the complete schedule of assignments. Some changes may occur during the course of the semester. **Unless otherwise specified, page assignments refer to the *Norton Anthology of American Literature*, 7th edition, Volumes C, D, and E.**

English 442: Schedule of Assignments and Readings	
<p><u>UNIT ONE</u></p> <p><i>The Real Thing: Realism in Late Nineteenth- and Early Twentieth-Century American Literature</i></p> <p><i>(Norton Anthology Volume C, 1865-1914)</i></p>	<p><i>Week 1: Realism and Naturalism</i></p>
	<p>8/26-8/30</p> <ul style="list-style-type: none"> ▪ Introductory Readings (all readings in this unit from Norton Anthology Volume C) <ul style="list-style-type: none"> ▪ “American Literature 1865-1914” (pgs. 1-16) ▪ “Realism and Naturalism” (pgs. 911-912) ▪ William Dean Howells <ul style="list-style-type: none"> ▪ Biographical note (pg. 913) ▪ from <i>Novel-Writing and Novel-Reading</i> (pgs. 915-917) ▪ Henry James <ul style="list-style-type: none"> ▪ Biographical note (pg. 918) ▪ from <i>The Art of Fiction</i> (pgs. 918-920) ▪ “Daisy Miller” (pgs. 409-421)
	<p><i>Week 2: Realism and Naturalism</i></p>
	<p>9/2-9/6</p> <ul style="list-style-type: none"> ▪ Rebecca Harding Davis, “Life in the Iron Mills” (Story available for download on eCollege, in DocSharing section) ▪ Frank Norris <ul style="list-style-type: none"> ▪ Biographical note (pgs. 926-927 and 931) ▪ “A Plea for Romantic Fiction” (pgs. 923-926) ▪ “Fantaisie Printaniere” (pgs. 932-938) ▪ Ambrose Bierce <ul style="list-style-type: none"> ▪ Biographical note (pgs. 359-360) ▪ “Chickamauga” (pgs. 366-370) ▪ Stephen Crane <ul style="list-style-type: none"> ▪ Biographical note (pgs. 954-956) ▪ “The Open Boat” (pgs. 1000-1016)
<p><i>Week 3: What’s A Woman to Do?</i></p>	

	9/9-9/13	<ul style="list-style-type: none"> ▪ Mary E. Wilkins Freeman <ul style="list-style-type: none"> ▪ Biographical note (pgs. 625-626) ▪ “A New England Nun” (pgs. 626-634) ▪ “The Revolt of ‘Mother’” (pgs. 635-645) ▪ Kate Chopin (1850-1904) <ul style="list-style-type: none"> ▪ Biographical note (pgs. 550-551) ▪ “The Story of an Hour” (pgs. 555-557) ▪ Charlotte Perkins Gilman (1860-1935) <ul style="list-style-type: none"> ▪ Biographical note (pgs. 806-808) ▪ “The Yellow Wallpaper” (pgs. 808-819) ▪ “Why I Wrote ‘The Yellow Wallpaper’” (pg. 820) ▪ “Turned” (pgs. 822-828) <p style="text-align: center;">PAPER ONE DUE IN eCOLLEGE WEEK 3 DROPBOX BY MIDNIGHT 9/15 (topic TBA)</p>
	<i>Week 4: Reuniting the Nation through The Old South</i>	
	9/16-9/20	<ul style="list-style-type: none"> ▪ Mark Twain <ul style="list-style-type: none"> ▪ Biographical note (pgs. 100-104) ▪ <i>Adventures of Huckleberry Finn</i> (pgs. 108-174; Chapters 1-16)
	<i>Week 5: Reuniting the Nation through The Old South</i>	
	9/23-9/27	<ul style="list-style-type: none"> ▪ <i>Huck Finn</i> (pgs. 174-235; Ch. 17-28)
	<i>Week 6: Reuniting the Nation through The Old South</i>	
9/30-10/4	<ul style="list-style-type: none"> ▪ <i>Huck Finn</i> (pgs. 250-294; Ch. 29-End) 	
<p><u>UNIT TWO</u></p> <p><i>Modernism: The Real Meets The Actual</i></p> <p><i>(Norton Anthology Volume D, 1914-1945)</i></p>	<i>Week 7: High Modernism</i>	
	10/7-10/11	<ul style="list-style-type: none"> ▪ Modernism: Introductory Readings (all readings in this unit from Norton Anthology Volume D) <ul style="list-style-type: none"> ▪ “American Literature 1914-1945” (pgs. 1177-1190) ▪ “Modernist Manifestos” (pgs. 1499-1500) ▪ F. T. Marinetti, from “Manifesto of Futurism” (pgs. 1500-1501) ▪ Read Ezra Pound, from “A Retrospect” (pgs. 1505-1507) ▪ Carl Sandburg <ul style="list-style-type: none"> ▪ Biographical note (pg. 1436-1437) ▪ “Fog” (pg. 1438) ▪ “Grass” (pg. 1439) ▪ Ezra Pound <ul style="list-style-type: none"> ▪ Biographical statement (pgs. 1477-1479) ▪ “In a Station of the Metro” (pg. 1482) ▪ Edna St. Vincent Millay <ul style="list-style-type: none"> ▪ Biographical note (pgs. 1803-1804) ▪ “I Think I Should Have Loved You Presently” (pg. 1805) ▪ “[I, being born a woman]” (pg. 1805) ▪ Robert Frost <ul style="list-style-type: none"> ▪ Biographical note (pgs. 1388-1389) ▪ “‘Out, Out—’” (pg. 1402) ▪ William Carlos Williams <ul style="list-style-type: none"> ▪ Biographical note (pgs. 1462-1464) ▪ “The Red Wheelbarrow” (pg. 1469)

	<ul style="list-style-type: none"> ▪ “The Dead Baby” (pgs. 1469-1470) ▪ William Faulkner <ul style="list-style-type: none"> ▪ Biographical note (pgs. 695-698) ▪ “A Rose for Emily” (pgs. 794-800)
Week 8: When Harlem was in Vogue	
10/14-10/18	<ul style="list-style-type: none"> ▪ Claude McKay <ul style="list-style-type: none"> ▪ Biographical note (pgs. 480-481) ▪ “The Lynching” (pg. 483) ▪ “If We Must Die” (pg. 483) ▪ “Africa” (pg. 483-484) ▪ “America” (pg. 484) ▪ Countee Cullen <ul style="list-style-type: none"> ▪ Biographical note (pgs. 2060-2061) ▪ “Yet Do I Marvel” (pg. 2061) ▪ “Incident” (pgs. 2061) ▪ “From the Dark Tower” (pg. 2065) ▪ Langston Hughes <ul style="list-style-type: none"> ▪ Biographical note (pgs. 869-871) ▪ from “The Negro Artist and the Racial Mountain” (pgs. 348-350) ▪ “The Negro Speaks of Rivers” (pg. 871) ▪ “Mother to Son” (pgs. 871-872) ▪ “I, Too” (pg. 872) ▪ “The Weary Blues” (pgs. 872-873) ▪ “Mulatto” (pgs. 873-874) ▪ “Note on Commercial Theatre” (pg. 876) ▪ “Theme for English B” (pg. 880) <p style="text-align: center;">PAPER TWO DUE IN eCOLLEGE WEEK 8 DROPBOX BY MIDNIGHT 10/20 (topic TBA)</p>
Week 9: Documenting The Real in Modern America	
10/21-10/25	<ul style="list-style-type: none"> ▪ Introduction to <i>The Grapes of Wrath: The American Documentary Movement in the 1930s</i> ▪ Read John Steinbeck, <i>The Grapes of Wrath</i> (Chapters 1-13)
Week 10: Documenting The Real in Modern America	
10/28-11/1	<ul style="list-style-type: none"> ▪ <i>The Grapes of Wrath</i> (Ch. 14-24)
Week 11: Documenting The Real in Modern America	
11/4-11/15	<ul style="list-style-type: none"> ▪ <i>The Grapes of Wrath</i> (Ch. 25-30)
Week 12: Documenting the Real in Modern America	
11/11-11/15	<ul style="list-style-type: none"> ▪ Watch film version of <i>The Grapes of Wrath</i>, dir. John Ford <p style="text-align: center;">PAPER THREE DUE IN eCOLLEGE WEEK 12 DROPBOX BY MIDNIGHT 11/17 (topic TBA)</p>
Week 13: Tell the Truth (but Sometimes Tell it “Slant”)	

<p><u>UNIT</u> <u>THREE</u></p> <p><i>The Reality of Terror</i></p> <p><i>(Norton Anthology Volume E, since 1945)</i></p>	11/18-11/22	<ul style="list-style-type: none"> ▪ Read “American Literature since 1945” (Volume E, pgs. 2083-2096) (all readings in this unit from Norton Anthology, Volume E) ▪ John Cheever <ul style="list-style-type: none"> ▪ Biographical note (pgs. 2248-2249) ▪ “The Swimmer” (pgs. 2250-2257) ▪ Flannery O’Connor <ul style="list-style-type: none"> ▪ Biographical note (pg. 2521) ▪ “Good Country People” (pgs. 2529-2543) ▪ Amy Tan <ul style="list-style-type: none"> ▪ Biographical note (pg. 3154) ▪ from The Joy Luck Club (“Two Kinds”) (pgs. 3155-3163) ▪ Sherman Alexie <ul style="list-style-type: none"> ▪ Biographical note (pgs. 3239-3240) ▪ “At Navajo Monument Valley Tribal School” (pg. 3240) ▪ “Pawn Shop” (pg. 3241) ▪ “Sister Fire, Brother Smoke” (pg. 3241) ▪ “The Exaggeration of Despair” (pgs. 3242-3243)
	<i>Week 14: Imagining Violence, Imagining “War”</i>	
	11/25-11/29	<ul style="list-style-type: none"> ▪ Read Randall Jarrell <ul style="list-style-type: none"> ▪ Biographical notes (pgs. 2266-2267) ▪ “The Death of the Ball Turret Gunner” (pg. 2268) ▪ Read Yosef Komunyakaa <ul style="list-style-type: none"> ▪ Biographical notes (pgs. 3075-3076) ▪ “Facing It” (pg. 3076-3077) ▪ Watch reading of Komunyakaa, “Facing It” (http://www.youtube.com/watch?v=IaeNQC7PWK4) ▪ Gwendolyn Brooks <ul style="list-style-type: none"> ▪ Biographical note (pgs. 2409-2410) ▪ “The White Troops Had Their Orders” (pg. 2413) ▪ “The Last Quatrain of the Ballad of Emmet Till” (pg. 2418)
<i>Week 15: Writing “the Real” in a Time of Terror</i>		
	<p>Read:</p> <ul style="list-style-type: none"> ▪ “Writing in a Time of Terror” (pg. 3205) ▪ Excerpts from the <i>9/11 Commission Report</i> (pgs. 3206-3210) ▪ John Updike essay (pgs. 3210-3212) ▪ Kimiko Hahn, “Her Very Eyes” (pg. 3212) ▪ Brendan Galvin, “Fragments” (pg. 3214) ▪ David Ray, “Six Months After” (pgs. 3215-3216) ▪ D. Nurkse, “The Reunification Center” (pgs. 3218-3219) ▪ Read Joy Harjo, “When the World As We Knew It Ended—” (pg. 3133) <ul style="list-style-type: none"> ▪ Listen to David Foster Wallace, “This is Water” Part One, Part Two (http://www.youtube.com/watch?v=M5THXa_H_N8 and http://www.youtube.com/watch?v=uSAzbSQqals&feature=related) ▪ Read along as you listen to “This is Water”: Kenyon Commencement Speech on WSJ.com (http://online.wsj.com/article/SB122178211966454607.html) 	