

Dr. Roggenkamp

English 442
Survey of American Literature II
(1865-Present)
Spring 2015

Office: 315 HL
Hours: WF 1:00-2:30 and by appointment
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Image: Margaret Bourke-White, *At the Time of the Louisville Flood* (1937)



<p>Course Description</p>	<p>English 442 is the second of two courses comprising a selected survey of American literature and culture. In this class, we will focus on some of the literature of America published between the mid nineteenth century and the early twenty-first century, examining some of the fundamental ideologies, assumptions, and literary conventions that influence the ways in which Americans define their nation and tell their “stories.”</p> <p>This course is a survey, and its intention is to sketch only a broad map of literary terrain across more than 150 years. Obviously, the diversity of American experience during this wide span of time means that our examination must be, in some fundamental sense, cursory. Your anthology provides a much more expansive selection of literary and cultural expression, and I encourage you to peruse these sections on your own as a supplement to the readings we will share in class.</p> <p>By the end of the course, students should have improved in their ability:</p> <ul style="list-style-type: none"> ▪ to understand the literary strategies employed by a select number of American writers from diverse backgrounds and to understand how cultural, technological, and political conditions provoked and impacted what people wrote and how they read; ▪ to understand how an author's use of characterization, setting, point of view, imagery, etc. convey meaning in written texts; ▪ to read thoughtfully and thoroughly and to express their interpretations both orally and through writing; and ▪ to recognize the rough continuum of ideas and ideology stretching between the Civil War and the “War on Terror”
<p>Student Learning Outcomes</p>	<p>For the purpose of measured Student Learning Outcomes Assessment:</p> <p><u>SLO 1</u> Students will demonstrate familiarity with the different American literary movements and terms relevant to American literature between 1865 and the present, as measured by an ungraded pretest and post-test.</p> <p><u>SLO 2</u> Students will demonstrate effective grasp of textual importance, as measured by (a) formulating an argument about the most critical texts, and (b) inclusion of three texts from early, middle, and late portions of class, as measured by the checklist used with final exam.</p>

Required Texts	<p><i>YOU MUST BRING YOUR BOOK TO CLASS EACH DAY!</i></p> <ul style="list-style-type: none"> ▪ <i>The Norton Anthology of American Literature, 8th edition</i>, Volumes C, D, and E, ed. Nina Baym. New York: W. W. Norton, 2012, ISBNs 978-0-393-93478-6, 978-0-393-93479-3, and 978-0-393-93480-9. ▪ John Steinbeck, <i>The Grapes of Wrath</i> (1939). Any complete edition of the novel will be fine; the bookstore has stocked the Penguin edition (2006), ISBN 978-0-143-039433. 												
Grading	<p>Your final grade for this course will be weighted as follows:</p> <table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 80%;">▪ Class participation and preparation (posted every 5 weeks)</td> <td style="text-align: right;">15%</td> </tr> <tr> <td>▪ Paper 1</td> <td style="text-align: right;">21%</td> </tr> <tr> <td>▪ Paper 2</td> <td style="text-align: right;">22%</td> </tr> <tr> <td>▪ Paper 3</td> <td style="text-align: right;">22%</td> </tr> <tr> <td>▪ Final Examination (take home essay)</td> <td style="text-align: right;"><u>20%</u></td> </tr> <tr> <td>TOTAL</td> <td style="text-align: right;">100%</td> </tr> </table> <p>The department of Literature and Languages does not, as a rule, allow an “Incomplete” (X) on the transcript; incompletes are <i>only</i> 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 need to consider withdrawing from the class. As a rough guideline for what A-F grades mean, A is awarded for truly outstanding work, B denotes work significantly above the level necessary to meet basic requirements, C is for work that meets basic requirements in every way, D indicates work that meets only some of the requirements yet is still deserving of minimal credit, and 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.</p>	▪ Class participation and preparation (posted every 5 weeks)	15%	▪ Paper 1	21%	▪ Paper 2	22%	▪ Paper 3	22%	▪ Final Examination (take home essay)	<u>20%</u>	TOTAL	100%
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▪ Paper 3	22%												
▪ Final Examination (take home essay)	<u>20%</u>												
TOTAL	100%												
Late Assignments	<p>I grant extensions on papers and assignments 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.).</p>												
Attendance	<p>Your attendance in class is crucial, and you cannot expect to do well if you do not attend each meeting (and get here on time). According to the TAMU-Commerce student handbook, “students are expected to be present for all class meetings of any course for which they are enrolled.” I will keep attendance, and you can expect your grade to suffer for absences (more than three, for any reason). Students will be permitted to make up work for excused absences, which include, for instance, participation in a required or authorized university activity, a verified severe illness, or a death in the immediate family.</p>												
Communication and Technology Requirements	<p>If I need to contact class members directly, I will use your university email account (myLeo), so please be sure to check this account with frequency.</p> <p>This course will be supplemented using eCollege, the Learning Management System used by TAMU-Commerce. You will need your CWID and password to log in to the course page. If you do not know your CWID or have forgotten your password, contact Technology Services at 902-468-6000 or helpdesk@online.tamuc.org. To complete this course successfully, you will need a computer with internet access (high speed</p>												

	<p>recommended, not dial up) and a word processor equipped with Microsoft Word. Our campus is optimized to work in a Microsoft Windows environment. This means our courses work best if you are using a Windows operating system (XP or newer) and a recent version of a browser like Internet Explorer or Google Chrome. Your course will also work with Macintosh OS x along with a recent version of Safari 2.0 or better. Along with Explorer, Chrome, and Safari, eCollege also supports the Firefox browser (3.0) on both Windows and Mac operating systems. You will primarily use eCollege to obtain handouts, to submit papers, and to view the course grade book.</p> <p>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:</p> <ul style="list-style-type: none"> ▪ 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 <p>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).</p>
<p>Additional Policies</p>	<ul style="list-style-type: none"> ▪ 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 <u>Texas A&M University-Commerce Code of Student Conduct 5.b[1,2,3]</u> 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). ▪ 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. ▪ 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. ▪ You are responsible for reading and understanding all the items included on this syllabus and on additional materials you receive from me over the course of the term.

English 442: Schedule of Assignments and Readings		
Some changes may occur during the course of the semester. Unless otherwise specified, page assignments refer to the <i>Norton Anthology of American Literature</i> , 8 th Edition, Volumes C, D, and E.		
<p><u>UNIT 1</u></p> <p><i>The Real Thing: Realism in Late Nineteenth-Century and Early Twentieth-Century American Literature</i></p> <p><i>(Norton Anthology Volume C, 1865-1914)</i></p>	<i>Week 1: The Real Thing</i>	
	1/19 Mon	<ul style="list-style-type: none"> ▪ No class, Dr. Martin Luther King holiday
	1/20 Wed	<ul style="list-style-type: none"> ▪ Syllabus and introductions
	1/22 Fri	<ul style="list-style-type: none"> ▪ Read syllabus in entirety (please note: syllabus subject to small changes as semester progresses) ▪ Read “American Literature, 1865-1914” (Norton Vol. C, pages 3-19) ▪ Read “Realism and Naturalism” (Norton C, 902-903) ▪ Read William Dean Howells, from <i>Novel-Writing and Novel-Reading: An Impersonal Explanation</i> (Norton C, 905-907) ▪ Read Theodore Dreiser, “True Art Speaks Plainly” (Norton C, 916-917) ▪ Read Henry James, from <i>The Art of Fiction</i> (Norton C, 908-910)
	<i>Week 2: See What It’s Like</i>	
	1/26 Mon	<ul style="list-style-type: none"> ▪ Read Henry James: <ul style="list-style-type: none"> ▪ Biographical note (Norton C, 417-420) ▪ “The Real Thing” (Norton C, 460-477) ▪ Read Stephen Crane: <ul style="list-style-type: none"> ▪ Biographical note (Norton C, 943-946) ▪ Poetry from <i>The Black Riders</i> and <i>War is Kind</i> (Norton C, 1006-1009) ▪ Read Upton Sinclair: <ul style="list-style-type: none"> ▪ Biographical note (Norton C, 1108-1110) ▪ from <i>The Jungle</i> (Norton C, 1110-1116)
	1/28 Wed	<ul style="list-style-type: none"> ▪ Read Ida B. Wells-Barnett: <ul style="list-style-type: none"> ▪ Biographical note (Norton C, 837-838) ▪ from <i>Mob Rule in New Orleans</i> (Norton C, 838-863)
	1/30 Fri	<ul style="list-style-type: none"> ▪ Read selections from “The Ghost Dance and Wounded Knee,” (Norton C, 1117-1131) ▪ Read Zitkala Ša (Gertrude Simmons Bonnin): <ul style="list-style-type: none"> ▪ Biographical note (Norton C, 1085-1087) ▪ “Why I am a Pagan” (Norton C, 1106-1108) ▪ Read Frederick Jackson Turner, from “The Significance of the Frontier in American History” (Norton C, 1133-1137)
	<i>Week 3: What’s a Woman to Do?</i>	
	2/2 Mon	<ul style="list-style-type: none"> ▪ Read Mary E. Wilkins Freeman: <ul style="list-style-type: none"> ▪ Biographical note (Norton C, 652-653) ▪ “A New England Nun” (Norton C, 653-661)
	2/4 Wed	<ul style="list-style-type: none"> ▪ Read Mary E. Wilkins Freeman, “The Revolt of Mother” (Norton C, 662-672) ▪ Read Kate Chopin: <ul style="list-style-type: none"> ▪ Biographical note (Norton C, 550-551) ▪ “The Story of an Hour” (Norton C, 555-557) ▪ Read Charlotte Perkins Gilman: <ul style="list-style-type: none"> ▪ Biographical note (Norton C, 790-791)

		<ul style="list-style-type: none"> ▪ “Turned” (Norton C, 806-812)
2/6 Fri		<ul style="list-style-type: none"> ▪ Read Charlotte Perkins Gilman: <ul style="list-style-type: none"> ▪ “The Yellow Wallpaper” (Norton C, 792-803) ▪ “Why I Wrote ‘The Yellow Wallpaper’”) Norton C, 804) ▪ Paper 1 due by 11:59 p.m., Saturday 2/7, in Week 3 Dropbox, eCollege
Week 4: Romance of the Old South?		
2/9 Mon		<ul style="list-style-type: none"> ▪ Read Mark Twain: <ul style="list-style-type: none"> ▪ Biographical note (Norton C, 118-121) ▪ <i>Adventures of Huckleberry Finn</i> (Norton C, 130-152, Chapters 1-7) NOTE: librivox.org has a decent, free audio version of Huck Finn at https://librivox.org/adventures-of-huckleberry-finn-by-mark-twain/; it’s the version done by reader John Greenman)
2/11 Wed		<ul style="list-style-type: none"> ▪ Read <i>Huck Finn</i>, pages 152-179 (chapters 8-14)
2/13 Fri		<ul style="list-style-type: none"> ▪ Read <i>Huck Finn</i>, pages 179-207 (chapters 15-19)
Week 5: Romance of the Old South?		
2/16 Mon		<ul style="list-style-type: none"> ▪ Read <i>Huck Finn</i>, pages 207-235 (chapters 20-25)
2/18 Wed		<ul style="list-style-type: none"> ▪ Read <i>Huck Finn</i>, pages 235-264 (chapters 26-31)
2/20 Fri		<ul style="list-style-type: none"> ▪ Read <i>Huck Finn</i>, pages 264-288 (chapters 32-37)
Week 6: Romance of the Old South?		
2/23 Mon		<ul style="list-style-type: none"> ▪ Read <i>Huck Finn</i>, pages 288-309 (chapters 38-Chapter the Last)
2/25 Wed		<ul style="list-style-type: none"> ▪ Read selections from “Critical Controversy: Race and the Ending of <i>Adventures of Huckleberry Finn</i>” (Norton C, 310-325)
2/27 Fri		<ul style="list-style-type: none"> ▪ Read Charles Chesnutt: <ul style="list-style-type: none"> ▪ Biographical note (Norton C, 698-699) ▪ “The Passing of Grandison” (Norton C, 714-726)
Week 7: Romance of the Old South?		
3/2 Mon		<ul style="list-style-type: none"> ▪ View documentary film, <i>Born to Trouble: Adventures of Huckleberry Finn</i>
3/4 Wed		<ul style="list-style-type: none"> ▪ View documentary film, <i>Born to Trouble: Adventures of Huckleberry Finn</i>
3/6 Fri		<ul style="list-style-type: none"> ▪ View documentary film, <i>Born to Trouble: Adventures of Huckleberry Finn</i> ▪ Paper 2 due by 11:59 p.m. Saturday, 3/7 in Week 7 Dropbox, eCollege
UNIT 2	Week 8: “A momentary stay against confusion”	
Reality vs. Actuality	3/9 Mon	<ul style="list-style-type: none"> ▪ Read “American Literature, 1914-1945” (Norton Vol. D, pages 3-22) ▪ Read “Modernist Manifestos” (Norton D, 335-343) ▪ Read Carl Sandburg, “Fog” (Norton D, 280) ▪ Read “World War I and Its Aftermath” (Norton D, 214-219) ▪ Read Carl Sandburg, “Grass” (Norton D, 281)
	3/11	<ul style="list-style-type: none"> ▪ Read Wallace Stevens:

<i>(Norton Anthology Volume D, 1914-1945)</i>	Wed and 3/13 Fri	<ul style="list-style-type: none"> ▪ Biographical note (Norton D, 281-283) ▪ “Thirteen Ways of Looking at a Blackbird” (Norton D, 291-292) ▪ Read William Carlos Williams: <ul style="list-style-type: none"> ▪ Biographical note (Norton D, 302-304) ▪ “The Young Housewife” (Norton D, 304) ▪ “Spring and All” (Norton D, 306-307) ▪ “The Red Wheelbarrow” (Norton D, 309) ▪ Read Ezra Pound: <ul style="list-style-type: none"> ▪ Biographical note (Norton D, 314-316) ▪ “In a Station of the Metro” (Norton D, 318) ▪ “A Pact” (Norton D, 318) ▪ Read Edna St. Vincent Millay: <ul style="list-style-type: none"> ▪ Biographical note (Norton D, 633) ▪ “Recuerdo” (Norton D, 633-634) ▪ “I Think I Should Have Loved You Presently” (Norton D, 634) ▪ “I, being born a woman” (Norton D, 634-635) ▪ “I Forgot for a Moment (July 1940)” (Norton D, 636) ▪ Read E. E. Cummings: <ul style="list-style-type: none"> ▪ Biographical note (Norton D, 636-637) ▪ “next to of course god America i” (Norton D, 641)
	Week 9: When Harlem Was in Vogue	
	3/23 Mon and 3/25 Wed	<ul style="list-style-type: none"> ▪ Read “Harlem Renaissance” document, both introductory essay and literary selections (download pdf file from eCollege DocSharing and bring copy to class)
	3/27 Fri	<ul style="list-style-type: none"> ▪ Read Jean Toomer: <ul style="list-style-type: none"> ▪ Biographical note (Norton D, 646-647) ▪ from <i>Cane</i> (Norton D, 647-657)
	Week 10: Documenting America	
	3/30 Mon	<ul style="list-style-type: none"> ▪ Read John Steinbeck, <i>The Harvest Gypsies</i> (1936) (download pdf file from eCollege DocSharing)
	4/1 Wed	<ul style="list-style-type: none"> ▪ Read John Steinbeck, <i>The Grapes of Wrath</i>, chapters 1-7
	4/3 Fri	<ul style="list-style-type: none"> ▪ Read Steinbeck, <i>The Grapes of Wrath</i>, chapters 8-13
	Week 11: Documenting America	
	4/6 Mon	<ul style="list-style-type: none"> ▪ Read Steinbeck, <i>The Grapes of Wrath</i>, chapters 14-17
	4/8 Wed	<ul style="list-style-type: none"> ▪ Read Steinbeck, <i>The Grapes of Wrath</i>, chapters 18-20
	4/10 Fri	<ul style="list-style-type: none"> ▪ Read Steinbeck, <i>The Grapes of Wrath</i>, chapters 21-24
	Week 12: Documenting America	
	4/13 Mon	<ul style="list-style-type: none"> ▪ Read Steinbeck, <i>The Grapes of Wrath</i>, chapters 25-27
	4/15	<ul style="list-style-type: none"> ▪ Read Steinbeck, <i>The Grapes of Wrath</i>, chapters 28-30

	Wed	
	4/17 Fri	<ul style="list-style-type: none"> ▪ TBA ▪ Paper 3 due by 11:59 p.m. Saturday, 4/18 in Week 12 Dropbox, eCollege
<p><u>UNIT 3</u></p> <p><i>What IS “real,” anyway?</i></p> <p><i>(Norton Anthology Volume E, 1945-Present)</i></p>	Week 13: Tell the Truth, But Tell it Slant	
	4/20 Mon	<ul style="list-style-type: none"> ▪ Read “American Literature since 1945” (Norton Vol. E, pages 3-19) ▪ Read “Postmodern Manifestos” (Norton E, 400-418)
	4/22 Wed	<ul style="list-style-type: none"> ▪ Read Robert Lowell: <ul style="list-style-type: none"> ▪ Biographical note (Norton E, 303-306) ▪ “For the Union Dead” (Norton E, 320-322) ▪ Read Jack Kerouac: <ul style="list-style-type: none"> ▪ Biographical note (Norton E, 351-353) ▪ From <i>Big Sur</i> (Norton E, 353-372)
	4/24 Fri	<ul style="list-style-type: none"> ▪ Read John Cheever: <ul style="list-style-type: none"> ▪ Biographical note (Norton E, 156-157) ▪ “The Swimmer” (Norton E, 157-165)
	Week 14: Wounds	
	4/27 Mon	<ul style="list-style-type: none"> ▪ Read Sherman Alexie: <ul style="list-style-type: none"> ▪ Biographical note (Norton E, 1207-1208) ▪ “At Navajo Monument Valley Tribal School” (Norton E, 1208-1209) ▪ “Pawn Shop” (Norton E, 1209) ▪ “Sister Fire, Brother Smoke” (Norton E, 1210) ▪ “The Exaggeration of Despair” (Norton E, 1211-1212) ▪ “This is What it Means to Say Phoenix, Arizona” (Norton E, 1213-1222)
	4/29 Wed	<ul style="list-style-type: none"> ▪ Read Yusef Komunyakaa: <ul style="list-style-type: none"> ▪ Biographical note (Norton E, 1042-1043) ▪ “Facing It” (Norton E, 1044) ▪ “My Father’s Love Letters” (Norton E, 1044-1045) ▪ Read Randall Jarrell: <ul style="list-style-type: none"> ▪ Biographical note (Norton E, 174-175) ▪ “The Death of the Ball Turret Gunner” (Norton E, 177) ▪ “Second Air Force” (Norton E, 177-178) ▪ Read Gwendolyn Brooks: <ul style="list-style-type: none"> ▪ Biographical note (Norton E, 1207-1208) ▪ “The White Troops Had Their Orders” (Norton E, 325) ▪ “The Last Quatrain of the Ballad of Emmet Till” (Norton E, 330)
	5/1 Fri	<ul style="list-style-type: none"> ▪ Read Tim O’Brien, “The Things They Carried” (download pdf from DocSharing in eCollege; bring copy with you to class) ▪ Read John Crawford: <ul style="list-style-type: none"> ▪ Biographical note (Norton E, 1187) ▪ “The Last True Story I’ll Ever Tell” (Norton E, 1188-1194)
	Week 15: Post-Post-Modernism?	
	5/4 Mon	<ul style="list-style-type: none"> ▪ Read selection from the 9/11 Commission Report—download pdf from DocSharing in eCollege; bring copy with you to class ▪ Read journalistic accounts of 9/11—download pdf from DocSharing in eCollege; bring copy with you to class <ul style="list-style-type: none"> ▪ John Updike, comment from <i>The New Yorker</i>, September 24, 2001 ▪ Pete Hamill, “9/11: Pete Hamill Remembers September 11th”

	5/6 Wed and 5/8 Fri	<ul style="list-style-type: none">▪ Read Joy Harjo:<ul style="list-style-type: none">▪ Biographical note (Norton E, 1094-1096)▪ (Norton E, 1101-1102)▪ Read collection of 9/11 literature—download pdf from DocSharing in eCollege; bring copy with you to class<ul style="list-style-type: none">▪ Joy Harjo, “When the World As We Knew It Ended”▪ David Ray, “Six Months After”▪ Kimiko Hahn, “Her Very Eyes”▪ Lawrence Ferlinghetti, “History of the Airplane”▪ Galway Kinnell, “When the Towers Fell”▪ Wislawa Szymborska, “Photograph from September 11”▪ Toni Morrison, “The Dead of September 11 (2001)”▪ D. Nurkse, “The Reunification Center”
Take home exam due in eCollege Week 15 Dropbox by 11:59 p.m. Wednesday, 5/13		