

# SOUTHERN POLYTECHNIC STATE UNIVERSITY

## Course Syllabus For ENGL 2132

### American Literature: Mid 1800's to Present

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#### Instructor

Nancy Reichert, Ph.D.

#### Office

D103

#### Office Hours

MW: 10:30 – 11 a.m.

TR: 7:30 – 8:45 and 10:30 - noon

Please make appointments when possible—it will ensure we have plenty of time to meet.

#### Writing Center Hours (Student Center, Suite 184)

Monday, Wednesday, Thursday: 1 – 3 p.m.

To book an appointment with me at the Writing Center, go to <http://www.spsu.edu/writingcenter/>.

#### Phone

Work: 678-915-3722

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#### Class Location and Time

Fall2014, ENGL 2132/002

Bldg. J, Room 132, 11 – 12:15, MW

#### Course Description

A survey of American literature from the mid-nineteenth century to the present. The course deals with a variety of literary forms such as poetry, drama, nonfiction, short stories, and novels.

#### Prerequisites

ENGL 1102

#### Credits

3 hours

#### Purpose

I want you to think of the literature in your anthologies as stories that form a web, informing you about the human condition in the United States. Each story is a strand that on its own has a tale to tell, but when interwoven with the others forms a complex web, strengthened and enriched by all of the other stories.

Our readings will help us to understand the beliefs, values, language, and ideas of culture(s) in a certain time and place. They will help to answer questions such as who are we? Why are we here, and how do we live a worthy life? As time impacts culture we will examine the changing landscape and ideas in various parts of the country among people with conflicting social and individual values.

#### Course Outcomes

After completing ENGL 2132, American Literature II, the students should be able to:

- Demonstrate the ability to compare and contrast diverse literary texts, authors, and/or genres within American literature.
- Analyze themes and ideas pertinent to American literature from the 1860's to the present;
- Comprehend how historical time and literary movements shape our understanding of literature.

#### Required Materials

- *The Norton Anthology American Literature*, volumes C, D, E, 8<sup>th</sup> ed.

## Topics

The historical time periods from 1865 - present

Realism and naturalism

Modern and postmodern literature

Individualism and cultural unity

## Theme: Self and Family in the Literature of the United States

As soon as the first explorers and settlers set foot on American soil, the United States has found itself in a cultural clash between individual freedoms and cultural unity. Americans have both wanted the freedom to be their own persons and to dictate their own actions as well as the security of cultural laws, regulations, and taboos that indicate right and wrong behavior for American citizens. Since the family is the basic unit of a culture that translates cultural rules to children growing up within it, as a class we will explore the literature to see what it tells us about self (individualism) and family (cultural community). For immigrants (and most family trees in the United States have immigrants within them at some point in time), a second culture impacts the understanding of culture as well.

### Self

1. The total, essential, or particular being of a person; the individual.
2. The essential qualities distinguishing one person from another; individuality.
3. One's consciousness of one's own being or identity; the ego.
4. One's own interests, welfare, or advantage. (*Yahoo*)

### Family

1. a. a basic social unit consisting of parents and their children, considered as a group, whether dwelling together or not: *the traditional family*.  
b. a social unit consisting of one or more adults together with the children they care for: *a single-parent family*.
2. the children of one person or one couple collectively: *We want a large family*.
3. the spouse and children of one person: *We're taking the family on vacation next week*.
4. any group of persons closely related by blood, as parents, children, uncles, aunts, and cousins: *to marry into a socially prominent family*.
5. all those persons considered as descendants of a common progenitor. (*dictionary.com*)

**Important Web Addresses:** If you feel that you simply must look up information for journal entries please use one of the following sites and then *cite* it in your journal entry by simply saying the name of the author and text. Example: You would first give a quote from the story and then interpret it: I found it interesting that the rapist in the story was hiding in plain view as part of a traveling circus. Since he was disguised as a "petrified man," no one considered him as a possibility. It's Mrs. Pike's ability to see beyond his "mask" that allows her to recognize him as the rapist. Peter Schmidt in "Misogyny and the Medusa's Gaze: Welty's Tragic Stories" thinks the story concerns "unmasking the cultural connections between the marketing of idealized images of female beauty (makes sense since the story takes place in a beauty parlor loaded with magazines full of images of ideal women) and the hidden rage and violence against women that underlie those supposedly pure images" (makes sense since the petrified man masks his ability to harm women).

**Desire to Learn:** [www.spsu.edu/d2l/](http://www.spsu.edu/d2l/)

Materials for the course as well as journal discussions are located at this site.

**Library:** <http://www.spsu.edu/library/>

**Hornet Connect:** <https://connect.spsu.edu/>

This site will allow you to connect to important resources off-campus. It will connect you to numerous databases associated with the Library. You simply need to put in your SPSU email address and your password. When you're signed in, click on "Library Resources" and then on "Literature Resource Center" under "Databases." This database is a solid resource for literary texts.

### **The Norton Anthology's Study Space:**

<http://wwnorton.com/college/english/naal8/section/volC/studyplan.aspx>.

This site has a good deal of information for students that concern material for each book, and it concerns the authors, timelines, maps, and literary places. The link at the bottom of the page to "American Passages" supplies even more materials concerning the authors, the units and so on. This site also has videos on certain units and has a search engine that will help you find different media types concerning the literature.

### **Disabilities**

Students with disabilities who believe that they may need accommodations in this class are encouraged to contact the ATTIC at 678-915-7244 or at 678-915-7361 as soon as possible to ensure that such accommodations are implemented in a timely fashion.

### **STUDENT HONOR CODE**

SPSU has created the following honor code for students to follow. It is written in first person so each student reads it as a pledge.

As a member of the Southern Polytechnic State University community of scholars, I understand that my actions are not only a reflection on myself, but also a reflection on the University and the larger body of scholars of which it is a part. Acting unethically, no matter how minor the offense, will be detrimental to my academic progress and self-image. It will also adversely affect all students, faculty, staff, the reputation of this University, and the value of the degrees it awards. I promise that I will not participate in any form of academic misconduct. I also understand that it is my responsibility to hold others to these same standards by addressing actions that deviate from the University-wide commitment to working, living, and learning in an environment conducive to a quality education.

I recognize that the following actions will result in a charge of academic misconduct:

- Plagiarism, fabrication, or other academic misconduct may result in a grade of zero, a reduction in the course grade, and possibly other penalties, including failure of the course, and dismissal from the University.
- Any work submitted for credit must be completely the work of the individual student unless it's part of a group grade.

The above statements are pulled from and are based on the SPSU Honor Code: <http://spsu.edu/honorcode/>. Please go to this site to learn more about your rights and penalty actions.

For the purposes of this class, plagiarism is defined as the intentional or unintentional representation of someone else's ideas or materials (a book, an article, an essay, your classmate's paper, a paper written for you by a good friend, material from the Internet) or the use of work you have already written for another class) without citing the source or the use of that work.

### **EMERGENCY PLAN**

If I am unable to make it to class, I will email all of you using your **SPSU email addresses**. If for some reason I will be gone for a number of days, I will direct you to use the Desire2Learn site and will ensure that you can complete work using it.

## **Writing Center Services: Building A, the Student Center, Suite 184**

The Writing Center provides opportunities for you to work one-on-one with an English consultant on a piece of writing. The consultant can help you generate ideas for a paper, organize it, write it, revise it and edit it. The Writing Center is not a proofreading service. Instead it provides a collaborative opportunity as you work to improve your paper. To make an appointment to see a writing consultant, go to [www.spsu.edu/writingcenter/](http://www.spsu.edu/writingcenter/).

## **General Use Computer Lab: The Knowledge Commons, Library**

The IT General Use Computer Lab known as the Knowledge Commons is located in the library and is available for students who need access to computers.

## **Attendance Expectations**

- As this course emphasizes the development of discussion skills, the ability to work responsibly in a group, and the honing of critical and creative thinking skills, participation in class discussions and activities is crucial.
- **Excellent or perfect attendance/participation will be rewarded. For more information see the Journal Portfolio Evaluation section of this syllabus.**
- The professor reserves the right to fail students on their **seventh** absence.

## **Late Work**

**Late work will be penalized in this class.** I expect you to turn in assignments when they are due. There are at least two good reasons for this policy.

- This class operates under the assumption that knowledge making is a social, communal act. Therefore, we will share our interpretations of the literature and we will build knowledge as a community of learners.
- It's unfair to students who consistently turn work in on time to extend deadlines for other students. In many ways we could all benefit from extended time to complete work; however, courses are inherently limited by time since we only have a semester in which to work. Therefore, it's necessary to hold students to the established deadlines.

**If you can't attend class because of illness, but work is due, I expect you to e-mail the work to me in time for class or to turn it in on time to D2L.** Otherwise, please bring work to class.

Exceptional problems will be considered when I take up reflection papers. Exceptional problems should be accompanied by doctor notes that indicate problems large enough to make it impossible to get the work to class on time. **Address your problems in your reflection paper.**

Computer problems will rarely work as an excuse for late work. Therefore, save frequently when you are working on your writing. Use the "save as" command and make sure you are saving to your thumb drive when using the computers at school. Don't wait to print before class. Computers and printers do not always work. I understand that problems occur, but my understanding gets tested when work is continually late.

**No research papers will be accepted after the due date. I may give clearance for exceptional cases, but don't count on it.**

**You must take quizzes on the dates and times set in the schedule.**

## EVALUATION

### 3 Quizzes (30%)

Quiz One: 1865 – 1914 (10%)

Quiz Two: 1914 – 1945 (10%)

Quiz Three 1945 – the present (10%)

### Writings

#### Reader-Response Journal Entries (D2L) and reflection paper (50%)

For 50% of your grade you will want to take part in a D2L Forum for the individual entries and you will complete a reflection paper to be turned in for class.

Your work will be graded based on timeliness, thoughtfulness, and completeness of the individual entries, of your responses to your classmates, and of your reflection paper.

#### 1. Individual Entries: Complete in D2L Discussions

On most Mondays you need to turn in a journal entry to the forum named “Journal Entries.” Find the Journal Discussion with the Correct Readings and enter it there. **Title** your journal entry using your last name along with a creative name for the entry. You’re using the creative name to help draw readers to your entry.

You need to respond to the readings due for that very day (Monday) and for the following day (Wednesday). Post your entry **before** class begins on Monday.

**Example:** Say you are supposed to read one short story for Monday and that you are supposed to read another for Wednesday. Your entry should have a section for the first short story—three quotes and responses to each quote—and it should have an entry for the second short story—three quotes and responses to each quote.

A reader-response journal is a **personal** response to the literature we read. Your aim is to attempt to understand the readings for yourself; don’t worry about whether you are in agreement with your peers, literary critics, or myself. See if you can connect the literature to pertinent issues or themes (especially the family and self theme) we discuss in class or to other pieces of literature we have read during the semester. See if you can connect the literature to your own life experiences or to issues in the US culture.

The following format may get a bit redundant over the course of the semester, but it should help you to come to a personal understanding of the text. For responses to the **short stories, dramas, essays, and introductory readings**, I would like you to select at least **three** quotes that you see as important to your understanding of the text itself. One of these quotes should be near the **beginning** of the text, another from the **middle**, and the last one from the **end** of the text.

Turn in only **ONE journal entry** with all of the responses in it. We will otherwise need to plow through way too many responses ☺ (I suggest you type your response first into Microsoft Word document and save it, and then copy and paste your submission into D2L so that you have a personal copy if any problems occur in D2L):

Type each quote into your journal entry. Place quotation marks around the quote and place the page number in parentheses after the quote.

Consider beginning your responses to the quotes in one of the following ways:

- I picked this quote because...
- I thought this quote was interesting/important because...
- This quote gives us important information about the time period because...
- I can see elements of realism/naturalism/modernism/post modernism because...
- This quote brings information to the text because...
- This quote impacts my understanding of the text because...
- This quote relates to our theme of self and family because...
- This quote reminds me of (pick a prior reading) because...
- I can relate to this quote because something similar happened to me. (Explain)
- This quote reminds me of our current culture because...

You will want to write at least one thoughtful response for each quote. **Do not simply sum up what the quote says**, by saying something like “this quote is saying blah, blah, blah.” You cannot earn an A on the journal portfolio doing so.

**Poetry:** Write a summary and short analysis exploring what you think the poem concerns. In the summary explain how the words chosen by the writer have helped you to determine the meaning. Consider that some images are used in symbolic ways. For example, water can be seen as cleansing, as baptismal, and rebirth.

### **Responses to Your Classmates:**

By **Wednesday at 9 a.m.** you want to read through your classmate’s entries and you want to respond to at least **three** of them for an A. **Important:** There is no need to have the entire journal entry from your classmate as part of your response. Instead, leave only the section you are responding to in the response window, and respond to it.

Pick entries to respond to for any of the following reasons:

You liked the title of the entry and found the entry to be worthy of response

You agree with the response,

You disagree with the response,

No one else has responded yet,

The journal writer has said something you hadn’t considered, but makes sense.

Write a paragraph of at least three sentences ensuring that you respond in a meaningful way: no “I agree.” “Really?” “LOL” and so on. Explain why you are responding so that someone else will understand your reasoning.

## **2. Reflection Paper**

There is no set page length; however, you want to answer the questions thoughtfully and completely. I’ve never seen this done well in one single-spaced page. Write your entry in Microsoft Word or another word processing program. You will bring your paper to class on the day it is due. **Do title** your work in a creative way that fits the content of your paper. In other words, I don’t want “Reflection Paper” as your title. It’s too general and could be anyone’s title. Your reflection paper will be graded on thoughtfulness/insight, spelling, and punctuation.

Answer the following questions—they don’t have to be answered in the order given and you should not repeat yourself if you have already answered a question.

1. What strengths and weaknesses can I observe in my journal entries? What did I do well? What could I have developed more? Do note that the original entries aren't graded for spelling and punctuation so you should answer these questions in terms of content issues.
2. Which responses are my most thoughtful? Why? Share the quotes and responses and explain why they are thoughtful.
3. When I reread my journal entries, what do I learn about myself from reading them? Are there certain issues that I seem drawn to? If so, why?
4. When I reread my journal entries, what do I learn about the literature we studied? What do the entries tell me about the United States? What do they tell me about the historical time period in which they were written? What do they tell me about the self and the family in the United States?
5. What connections can I make between pieces of literature? What writers seem to have similar ideas? Are their universal themes that all humans face that are discussed in the literature? What are these themes and how are they discussed?
6. Which writers see things very differently? The United States has pulled its citizens from countries all over the world. The United States itself has numerous cultural ideas depending on the regions in the country. How do these differences show up in the readings?
7. Review the historical time periods and literary movements we studied. Discuss some of the literature we discussed in terms of either their historical period or literary movement.
8. Did any of my classmates respond to any of my entries? If so, which ones? What did they have to say? What is my response to what was said?
9. Using the criteria set up in the contract, what grade should I get for my journal portfolio? Why?

### **Participation**

You can address participation, but it is not a part of the grade for the journal entries and reflection paper. Participation is a bonus in this class. If you meet the following conditions, you may argue that your journal portfolio grade be raised a half letter grade.

- You have no more than three absences for the semester;
- You have been late no more than four times for the semester;
- You have been prepared for class. You have journal entries and papers completed on time and you have read your materials ahead of time for class;
- You participate well in classroom activities such as small-group and full-class discussions. Participating well means entering the dialogue among students and professor. Good participants listen well and add their ideas to the dialogue.

### **Research Paper (20%)**

Because you have already done quite a bit of writing for the journal, this research paper relies as much on your own thoughts and ideas as it does on outside sources. You have a number of options for the research paper and its format as well. They are as follows:

#### **Choice One**

For this paper you will examine a text in Volume C from the 1865-1914 period which deals with family issues and compare and contrast it to a text in Volume E from the 1945 – the present period. You can use the Internet and other library materials to research the literature itself, family issues during the time periods in order to examine the ways in which literary depictions of family intersect families during the time period. You can explore how specific issues of region, race, gender, class, and religion apply to the type of family presented in the literature. You may also want to consider what the family identity seems to be and how individuals in the family relate to that larger identity.

Consider the following questions as you read and write:

- Do family identity issues in the earlier writing differ significantly from the family in the later writing?
- How do historical issues such as the end of the Civil War, the end of World War II, or a diverse culture affect families as depicted in the texts?
- How do issues of race, region, gender, class, and religion affect both the way the authors present the texts and the way the families in the texts live their fictional lives?

### **Choice Two**

For this choice you want to examine a text (or more than one text) in Volume E, 1945 – the present and to compare and contrast it with your own family. You will need to use traditional research tools as well as the Internet, interviews with your family members, as well as popular culture sources such as television shows, the stores you shop at, social networking media, and so on to research family issues during the 1945- the present time period in order to examine the ways in which culture influences families.

Consider the following questions as you read and write:

- What historical issues shape the ways in which families during the Post Modern time period live their lives? For example, how do economic issues such as the double income family determine how families live today?
- How have the families in your text(s) and your own family been shaped by historical, economical, race, gender, regional, and religious issues?
- How is your family like the families presented in literature during this time period? How is your family different from those in the literature during this time period?

### **Choice Three**

Write a letter to an author or a character from any of the time periods we studied. This is a good choice if you responded strongly to a text or a character, whether in sympathy or anger. Follow MLA format and give your letter a title, but then address your letter directly to the author or to a character in a business letter format. Discuss your reaction to the poem, story, or essay with the author or the character. Research literary criticism, read letters from the authors (if any have been published) concerning this story, poem, or essay and explain how your reaction is different from or similar to the reactions of the critics. You may critique the author or the character, but explain in detail why this critique is accurate.

Consider the following questions as you read and write:

- How does the time and place of the author or character impact choice made by the author or character?
- Is this author or character an outsider or insider in his or her culture?
- What impacts the author or character the most: his or her family and culture or his individual needs and choices?
- How do you think issues of class, race, gender, regional, and religion impacted the author or character?

### **Choice Four**

Create a dialogue between an author from 1914 to the present and you. Many researchers would kill (not literally, of course) for the chance to interview a favorite author. Select an author and one of his/her works and create an interview concerning your selection. You will want to read up on the author to see what he or she might have already said about the selection in which you are interested. Many authors have already been interviewed or have corresponded with a friend about a text. Use this information to help create a realistic dialogue.



Consider these questions as you read and write:

- What do I want to know about the author?
- What do I want to know about the text?
- What do I want to know about the choices the author made in writing this text?
- In the dialogue do I want to share my reading of the text with the author? Much theory asserts the "author is dead." In your dialogue will it matter if the author's reading doesn't completely jive with your own reading?

Your conversation can take the form of a question-and-answer interview, an argument exploring your view vs. the author's view, or it can be a more informal exploratory conversation between the two of you in some fictional location at some fictional time.

For all choices you will want to do the following:

Write three and a half pages, double-spaced as the **minimum** for the paper. The works-cited page is a **fourth** page.

- Use MLA style should for margins, headers, spacing, and citing research.
- Use important quotes from the text(s) you are analyzing and incorporate them in your paper. Your chosen text(s) are considered the primary source(s) and it's important to quote from them and to list them on your Works Cited page.
- Cite from at least two secondary sources for the paper and ensure that all sources are listed on your Works Cited page.
- One of your sources must come from a journal article, a book, or reference materials that can be found in libraries or through databases. Print sources such as these are more critically evaluated than any sources found at .COM's and even .EDU's on the web.
- Carefully evaluate web resources before using them. Do not use Sparks Notes, Cliff Notes and other similar sources.

## **PROPOSED CALENDAR**

Note: While I have not listed the authors' biographies as part of the readings, I do suggest that you read them. They will give you insight into the author and the story.

### **Week One, August 13 - 15**

**Wednesday:** Survey students concerning American literature, do brief introductions, and go over the syllabus (which can be found at Desire2Learn) especially the theme of the self and the family.

*Homework:* Read the syllabus closely. You are responsible for its content. Read the introduction to "American Literature, 1865 – 1914, volume C, pp. 1 – 19. Skim this section paying attention to immigration and native populations, social change, realism, naturalism, local color, and regionalism.

### **Week Two, August 18 – 22 (August 18—the last day to pay and drop/add)**

**Monday:** Quiz over Syllabus. Discuss the Introduction as well as the terms above.

*Homework:* Read Samuel Clemens's *The Adventures of Huckleberry Finn*, Chapters XVII and XVIII pp. 188– 202. Clemens's use of the word "nigger" has created quite a bit of controversy concerning the worthiness of his book. Here is a current examination concerning the use of the word by Julian Curry in his Def Poem "Niggers Niggas Niggaz": <http://www.youtube.com/watch?v=P7JMmR1hnFA>.

**Wednesday:** Discuss the chapters from *Huckleberry Finn* and look a bit at the criticism published in the book concerning the novel.

*Homework:* Read Kate Chopin's "The Story of an Hour," pp. 555-557 and Edith Wharton's "Roman Fever," pp. 828-836. Pick three quotes from each story and be prepared to discuss them in class. Read the information in D2L concerning the journal contract and the sample journal entries.

### **Week Three, August 25 - 29**

**Monday:** Discuss the journal contract and samples. We'll share the quotes you have selected from "The Story of an Hour" and discuss them in class.

**Wednesday:** Discuss Edith Wharton's "Roman Fever." Again, we will examine the quotes and discuss them.

**Homework:** **Write Journal 1** concerning the following readings: Laurence Dunbar's "We Wear the Mask," p. 1033 (poem: write a summary for the journal) and Charles W. Chesnutt's "The Goophered Grapevine," pp. 699 – 706 (short story: write three quotes and three responses. Turn in Journal 1 to D2L by Tuesday at 9 a.m. Respond to your classmates by Wednesday at 9 a.m.

### **Week Four, September 1 – 5 (No classes on Monday—Labor Day; Sept. 3rd-engagement reports due)**

**Monday: No Class.**

**Wednesday:** Discuss the journal entries and Dunbar's poem and Chesnutt's story.

**Homework:** Write **Journal 2** concerning the following readings: Frank Norris's "Fantaisie Printanière," pp. 921-927 (short story: write three quotes and three responses) and the excerpts from Zitkala Sa's *Impressions of an Indian Childhood*, pp. 1087 – 1093 and *The School Days in an Indian Girl*, pp. 1093 – 1099 (autobiographical writings: write three quotes and three responses).

### **Week Five, September 8 - 12**

**Monday:** Turn in **Journal 2**. Discuss Norris's "Fantaisie Printanière."

**Wednesday:** Discuss Zitkala Sa's autobiographical writings.

**Homework:** Study for the quiz over literature from 1865 – 1914.

### **Week Six, September 15 - 19**

**Monday:** Quiz over literature from 1865 – 1914.

**Homework:** In volume D, read the introduction to "Between the Wars," 1914 – 1945, pp. 3 – 22.

**Wednesday:** Discuss the introduction.

**Homework:** Write **Journal 3** on the following poems by Robert Frost: "Death of the Hired Man," pp. 233-237 (write a summary of the poem); "Home Burial," pp. 237 – 240 (write a summary of the poem), "Nothing Gold Can Stay," p. 245 (write a summary of the poem) and "The Oven Bird," p. 242 (write a summary of the poem) and you should also cover the following poems by Edgar Lee Masters: "Trainor the Druggist," pp. 37 - 38 (write a summary of the poem); "Margaret Fuller," p. 38 (write a summary of the poem), and "Lucinda Matlock," p. 39 (write a summary of the poem).

### **Week Seven, September 22 - 26**

**Monday:** Journal 3 is due. Discuss the poetry of Robert Frost.

**Wednesday:** Discuss the poetry of Edgar Lee Masters.

**Homework:** Write Journal 4 on the following selections from Sherwood Anderson's *Winesburg, Ohio*. Please pick one quote and one response from each of the selections: "Hands," pp. 265 – 268, "Mother," pp. 269 – 274, and "Adventure," pp. 274 – 278, and read Edna St. Vincent Millay's poems "[I, being born a woman]" (one summary) and "Apostrophe to Man," (one summary), pp. 634 – 635.

### **Week Eight, September 29 – October 3 (Midterm Reports due on 29<sup>th</sup>; last day to withdraw Oct. 2<sup>nd</sup>)**

**Monday:** Journal 4 is due. Discuss the stories of Sherwood Anderson.

**Wednesday:** Discuss the poems of Edna St. Vincent Millay.

**Homework:** On Wednesday, October 10<sup>th</sup>, your research topics are due. Make sure you are prepared. **Write Journal 5** on the following: Gertrude Stein's excerpt from *The Making of Americans*, pp. 200 – 203 (one quote and one response) and the excerpt from the work *The Autobiography of Alice B. Toklas*, pp. 227 –

229, (one quote and one response); and Zora Neale Hurston's "How It Feels to Be Colored Me," (three quotes and three responses), pp. 538 –541.

### **Week Nine, October 6 - 10**

**Monday:** Journal 5 is due. We will discuss the work of Gertrude Stein.

**Wednesday:** Research Topics are due--have author and title ready. We will discuss Hurston's essay.

*Homework:* Write Journal 6: three quotes and three responses for Ernest Hemingway's "Hills like White Elephants" (online at <http://www.massey.ac.nz/massey/fms/Colleges/College%20of%20Humanities%20and%20Social%20Sciences/EMS/Readings/139.105/Additional/Hills%20Like%20White%20Elephants%20-%20Ernest%20Hemingway.pdf>. and three quotes and three responses for William Faulkner's "Barn Burning," pp. 800 – 812.

### **Week Ten, October 13 - 17**

**Monday:** Journal 6 is due. Discuss Hemingway's short story.

**Wednesday:** Discuss William Faulkner's short story.

*Homework:* Write Journal 7 on Langston Hughes's "Mother to Son," (one summary) p. 871, "Mulatto," (one summary) pp. 873 – 875, and "When the Negro Was in Vogue" (online at <http://www.npenn.org/cms/lib/PA09000087/Centricity/Domain/210/ch%2013/sec%204%20PS%20Hughes.pdf>). Three quotes and three responses). Richard Wright's "The Man Who Was Almost a Man," pp. 899 – 907 (three quotes and three responses).

### **Week Eleven, October 20 – 24**

**Monday:** Journal 7 is due. Discuss the work by Langston Hughes.

**Wednesday:** Discuss Wright's short story.

*Homework:* Study for Quiz over the literature between the wars.

### **Week Twelve, October 27 – 31**

**Monday:** Take Quiz 2.

*Homework:* Read the Introduction to American Literature since 1945, pp. 3 – 19 of volume E.

**Wednesday:** Introduction to American Literature since 1945, pp. 3 – 19 of volume E.

*Homework:* For **Journal 8** write three quotes and three responses for Eudora Welty's "Petrified Man," pp. 52 – 61. Write three quotes and three responses from the excerpt of Dorothy Allison's *Stubborn Girls and Mean Stories* pp. 1183 – 1187, and write one quote and one response from Jamaica Kincaid's "Girl," pp. 1181 – 1182.

### **Week Thirteen, November 3 – 7**

**Monday:** Turn in Journal 8. We will discuss the "Petrified Man."

**Wednesday:** We will discuss Allison's and Kincaid's creative nonfiction.

*Homework:* Finish your paper—remember to collect your research notes and any drafts you did. Read Art Spiegelman's excerpt from *Maus*, pp. 1058 – 1074 and Sherman Alexie's poem "Crow Testament," pp. 1212 – 1213 as well as his story "This is What it means to Say Phoenix, Arizona," pp. 1213 – 1222.

### **Week Fourteen, November 10 - 14**

**Monday:** Turn in Research Paper, Research Notes and Research Drafts. No journal is due. Discuss your papers and Speigelmann's graphic novel.

**Wednesday:** Discuss Alexie's writings.

*Homework:* Write **Journal 9**. Write three quotes and responses for Ralph Ellison's first chapter of *The*

*Invisible Man*, pp. 214 – 224. Write three quotes and responses for Julia Alvarez’s chapter “The Mother” from *Yo!* pp. 1076 – 1983.

**Week Fifteen, November 17 - 21**

**Monday:** Turn in Journal 9. Discuss Ellison’s chapter in relationship to Booker T. Washington. E. B. DuBois, and Laurence Dunbar.

**Wednesday:** Discuss Alvarez’s novel.

*Homework:* Write the reflection paper for Monday. Read “Two Kinds” from Amy Tan’s novel *The Joy Luck Club*, pp. 1121 – 1130.

**Week Sixteen, November 24 – 28 (No class on Wednesday—Thanksgiving holiday)**

**Monday:** The reflection paper is due. We will discuss Amy Tan’s novel and watch part of the movie.

**Wednesday:** No class—Thanksgiving holiday.

*Homework:* Study for Quiz 3.

**Final Exams: Exams begin on December 3<sup>rd</sup>**

Quiz 3 on Final Exam Date (TBA).

We may not stick with this calendar exactly if we find that we need time to discuss or explore issues and ideas that come up in more detail.

**Final Statement**

I know that I am asking you to do a lot of reading and writing; therefore, I want to let you know that most of my students pass this course and with a bit of effort, they actually do quite well in it. If you put the time and effort into being prepared for class, I will try to ensure that the class is interesting and worth your time. Good luck.