



## English 2328: American Literature II

<p><b>Course Information</b> CRN: 15056 Credit: 3 SCH Contact Hours: 48 Course Length / Type of Instruction: 5 weeks / Online Summer 2017</p>
<p><b>Instructor Information</b> <u>Name</u>: Dr. Lydia French  <u>Email</u>: <a href="mailto:lydia.french@hccs.edu">lydia.french@hccs.edu</a> <u>Learning Web</u>: <a href="https://learning.hccs.edu/faculty/lydia.french">https://learning.hccs.edu/faculty/lydia.french</a> <u>Conference Hours</u>: By appointment **all conference hours held via Canvas conference**</p>

**Course Description:** A survey of American literature from the Civil War to the present. Students will study works of prose, poetry, drama, and fiction in relation to their historical and cultural contexts. Texts will be selected from a diverse group of authors for what they reflect and reveal about the evolving American experience and character. Core curriculum course. 3 Credit Hours. Prerequisite: ENGL 1301.

**Student Learning Outcomes:** Upon successful completion of this course, students will:

- Identify key ideas, representative authors and works, significant historical or cultural events, and characteristic perspectives or attitudes expressed in the literature of different periods or regions.
- Analyze literary works as expressions of individual or communal values within the social, political, cultural, or religious contexts of different literary periods.
- Demonstrate knowledge of the development of characteristic forms or styles of expression during different historical periods or in different regions.
- Articulate the aesthetic principles that guide the scope and variety of works in the arts and humanities.
- Write research-based critical papers about the assigned readings in clear and grammatically correct prose, using various critical approaches to literature.

## English Program Learning Outcomes

1. Write in appropriate genres using varied rhetorical strategies.
2. Write in appropriate genres to explain and evaluate rhetorical and/or literary strategies employed in argument, persuasion, and various genres.
3. Analyze various genres of writing for form, method, meaning, and interpretation.
4. Employ research in academic writing styles and use appropriate documentation style.
5. Communicate ideas effectively through discussion.

**Core Objectives:** Given the rapid evolution of necessary knowledge and skills and the need to take into account global, national, state, and local cultures, the core curriculum must ensure that students will develop the essential knowledge and skills they need to be successful in college, in a career, in their communities, and in life. Through the Texas Core Curriculum, students will gain a foundation of knowledge of human cultures and the physical and natural world, develop principles of personal and social responsibility for living in a diverse world, and advance intellectual and practical skills that are essential for all learning.

Students enrolled in this core curriculum course will complete assignments designed to cultivate the following core objectives:

- **Critical Thinking Skills**—to include creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information.
- **Communication Skills**—to include effective development, interpretation and expression of ideas through written, oral and visual communication.
- **Personal Responsibility**—to include the ability to connect choices, actions, and consequences to ethical decision-making.
- **Social Responsibility**—to include intercultural competency, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities.

**Writing as a Process:** As these learning goals indicate, this course will introduce writing and reading as reflexive processes, in which each influences the other. I teach writing with the philosophy that there is no such thing as “good” and “bad” writers, only practiced and unpracticed ones. This course is designed to give you the practice you will need to develop as a writer. This means that you will be going through the full writing process for at least one essay each week.

The writing process we will use in this class involves at least four steps:

1. **Invention**, or pre-writing: During this stage of the writing process, you as the author blend the writing and critical thinking processes as you go through a process of discovery to answer the question, “What do I have to say on this topic and how should I say it?” This is the stage of generating ideas, where you ask questions, identify relationships, and begin to consider your audience and purpose for writing. Invention can and should be messy—it should look like your thought process, which is not usually in neat and tidy paragraphs or even complete sentences.
2. **Drafting**: This is the stage that you are probably most familiar with. When you sit down to write down your ideas with some paragraph and/or sentence structure, you’re drafting. If you turn in your first draft, particularly without rereading it to edit or for clarity, your essay will be considered incomplete.
3. **Peer Review/Feedback**: Because writing is a creative and very personal form of expression, it can be difficult to receive criticism of your work. But precisely because it is so personal and creative, you need to get outside feedback from your classmates and instructor in order for your writing to

improve. While reviewing a classmate's work, take the role seriously, offering examples of strong lines and posing critical questions that can help guide the revisions. When receiving feedback on your own writing, take your peer reviewers' comments seriously and use their suggestions to guide your revision of your paper.

4. **Revision:** Revising a paper from its draft versions is one of the most important steps in the writing process. In fact, revision itself is a process. It begins with a reassessment of your ideas and a re-evaluation of your organization and ends with editing for grammar, mechanics, and typos. The point is to begin with the big picture: ask yourself many of the same questions you asked in the invention stage but this time with the added benefit of feedback from others. Only once you have completed this re-writing will you want to turn your attention to grammatical issues, which means you need to be able to identify them in your own writing.

**Course Materials:** All course materials, including one novel and one literary theory textbook, will be accessible via Eagle Online, but if you prefer print texts to online/digital reading you may certainly purchase much of the literature we are reading at online or local retailers such as Half Price Books at discounted rates. The following are also useful websites that I recommend you bookmark for use throughout the semester:

Culler, Jonathan. [Literary Theory: A Very Brief Introduction](#). Oxford UP. ISBN: 9780199691340. (Abbreviated in syllabus as *LT*)

[Purdue Online Writing Lab](#): This website, hosted by Purdue University, offers a wealth of resources about writing and research.

[Paradigm Online Writing Assistant](#): This site provides tools for thinking through the writing process as well as common problem areas practicing writers face in grammar and style.

[Grammar Bytes](#): This site offers fun (ok, in the nerdy way that grammar is fun to English profs) videos, exercises, and even daily Twitter discussions of grammar and usage in edited American English.

[Outline of American Literature](#): We will be using this open source textbook as a guide to some of the periods of American literature we will be discussing throughout the semester.

### **Course Requirements:**

Discussion Forum Participation.....	40%
2 Critical Analysis Essays.....	40%
Video Final Exam.....	20%

### **Assignment Descriptions:**

Discussion forums will occur weekly and will give you a low-stakes space to reflect analytically and think critically about the literature and literary theory for that specific unit.

The critical analysis essays will include one formal (non-researched) analysis of a text of your choosing as well as one comparative analysis of two texts that you will argue reflect the same or a similar literary tradition.

The video final exam will consist of a video of you answering questions regarding your attainment of the outcomes from the course with specific examples from texts, assignments, and analysis from the term.

**Grading:**

A (90-100%) Excellent work that demonstrates a clear understanding of the assignment, has few errors of any kind, and shows exceptional ability to communicate to a specific audience.

B (80-89%) Above average work that shows understanding of the writing topic, has few serious errors, and provides good communication with a specific audience.

C (70-79%) Average work that shows understanding of the writing topic, contains few errors that interfere with adequate communication.

D (60-69%) Below average work that fails to follow the assignment and/or fails to respond adequately to the writing topic, contains a number of serious errors, and demonstrates only marginal communication with a specific audience.

F (0-59%) Incomplete work, work that fails to follow the assignment, and/or work that fails to respond to the writing topic, contains a number of serious errors, and provides little communication with a specific audience

**HCC Online Policies and Student Support Services:**

The HCC Online Student Handbook contains policies and procedures unique to the HCC Online student. Students should have reviewed the handbook as part of the mandatory orientation. It is the student's responsibility to be familiar with the handbook's contents. The handbook contains valuable information, answers, and resources, such as HCC Online contacts, policies and procedures (how to drop, attendance requirements, etc.), student services (ADA, financial aid, degree planning, etc.), course information, testing procedures, technical support, and academic calendars.

Refer to the HCC Online Student Handbook by visiting this link:

**[Online Student Handbook](#)**

Attendance and Participation: As explained in the above handbook, attendance will be determined by "active participation" in the course. In order to avoid being withdrawn before the official date of record (**July 13, 2017**) students must post to the first introductory online discussion at a minimum. Thereafter, regular participation in the course will be defined by your completion of successive weeks of assignments, including discussion forums, essays—including each stage of the writing process from invention through revision—and exams.

Late Work: This course relies on a cumulative structure in which you will move developmentally through each unit (or module), continually building on prior knowledge. The following are late penalties for each assignment type throughout the course.

Assignment	Late Penalty	Last Date of Acceptance (Date Assignment Closes)
Discussion Forums	10% per day late.	1 day after due date.

Critical Analysis Essays	10% per day late.	1 day after due date. May be revised within 1 week after returned graded and with feedback.
Video Final Exam	No late submissions accepted.	

Academic Honesty/Plagiarism: If you have not done so already, please familiarize yourself with the [HCC Student Handbook](#), which includes the definition and scope of scholastic dishonesty, including cheating, collusion, and plagiarism. For the purposes of this course, plagiarism includes using another person's words *or ideas* as your own and/or incorporating them into work you claim as your own without quotation marks if using exact phrasing, or without appropriate acknowledgement. Collusion includes any "unauthorized collaboration" with your classmates or any other students—present or past—in the composition of work that you claim as your own. **Plagiarism, collusion, or cheating will result, at a minimum, in a grade of 0 for the assignment.** Please note also that "accidental" plagiarism or collusion will be subject to the same penalties.

Title IX Discrimination: Title IX of the Education Amendments of 1972 requires that institutions have policies and procedures that protect students' rights with regard to sex/gender discrimination. Information regarding these rights is on the HCC website under Students-Anti-discrimination. Students who are pregnant and require accommodations should contact any of the ADA Counselors for assistance.

It is important that every student understands and conforms to respectful behavior while at HCC. Sexual misconduct is not condoned and will be addressed promptly. Know your rights and how to avoid these difficult situations by logging in from your HCC student email account, go to [www.edurisksolutions.org](http://www.edurisksolutions.org) Go to the button at the top right that says **Login** and click. Enter your student number.

Student Professionalism: The classes you take at HCC are not only beginning points for your academic career; they also prepare you for your professional life, whatever path that may be. As such, your HCC classes are spaces in which you can and should hone a professional persona. Because this is a course in critical thinking and argument, many of the readings and writing assignments cover sensitive topics that demand respectful and thoughtful treatment rather than simplistic reduction to a singular viewpoint. Since much of the class will be engaged in openly discussing these topics (through writing), you must remember to treat your colleagues and myself with the same respect the texts and ideas demand.

Behavior of successful college students includes:

- Reading critically and taking notes
- Completing work on time
- Actively participating in discussion
- Responding collegially and reflectively to classmates' writing, discussion posts, and emails
- Asking questions, respectfully, of your colleagues and/or the instructor when an idea or assignment is unclear

Communication: **The most successful college students make it a point to stay in regular communication with their professors.** Eagle Online allows for several modes of communication, including the inbox, announcements, messaging, chatting, conferencing, and leaving feedback on grades. You can set up notifications on Canvas so that any time someone emails or messages you,

someone posts to a forum you're subscribed to, or an assignment is graded, you will receive a notification through email or even Twitter. For more on setting up notifications, see ["How do I set my Notification Preferences?"](#)

Online Writing Guidelines: When writing online, follow these rules of thumb to avoid miscommunications and misunderstandings and to advance a community of learning.

- Discussion posts, emails, and messages should exhibit careful thought and logical reasoning, providing evidence for your position.
- Discussion posts and emails should be written in well-developed sentences and paragraphs, using correct spelling, punctuation, and grammar.
- Discussion posts and emails should include a descriptive subject line. For instance, if you are emailing me about your grade for essay 3, you may write "Essay 3 Grade" in the subject line.
- All emails should include an address, such as "Dear Dr. French" or "Hi Dr. French" as well as a closing signature that includes your full name.
- Replies to other students' discussion posts should address the student by name and offer recognition of at least one strength of the original post.
- Replies to other students' discussion posts should offer new substantive ideas and/or thoughtful questions.
- All online writing should be as specific as possible. For example, avoid referring to "the essay" or "my essay"; instead, identify each assignment by number, such as Essay 3, Quiz 2, etc.
- Finally, I encourage you to incorporate your own position and background into your writing. Often, our experiences and prior knowledge guide our own opinions and incorporating the reasons for our perspective can help others see where we are coming from.

Above all, stay focused and determined, and you will be successful in this and all of your college endeavors.

## Schedule of Readings, Lessons, and Assignments

Disclaimer: This schedule is subject to change. The instructor reserves the right to add, remove, or amend readings and/or change due dates as needed throughout the term.

Module	Assigned Reading	Lectures/Lessons	Assignments	Due Dates (All Times = 11:59pm)
Start Here and Introductions	Ralph Waldo Emerson, " <a href="#">The American Scholar</a> "  " <a href="#">American Lit: Quick &amp; Dirty, Part I &amp; II</a> " (Video)  Jonathan Culler, <i>LT</i> , "What is Theory?" (pages 1-5) and "What Is Literature and Does It Matter?" (pages 19-42)	Orientation and Syllabus  Note Taking with the 5Rs  Critical Reading Strategies	Online Discussion 1: Introductions	Tuesday, July 11 <sup>th</sup>
	Charles Chesnutt, " <a href="#">Po' Sandy</a> "  Kate Chopin, " <a href="#">Desiree's Baby</a> "  William Dean Howells, " <a href="#">Editha</a> "  Jonathan Culler, <i>LT</i> , "Narrative" (pages 83-94)	Close Reading Packet  Introduction to Critical Analysis Essay 1  " <a href="#">The Rise of Realism</a> "	Online Discussion 2: Comparing and Contrasting Realisms in Short Fiction	Thursday, July 13 <sup>th</sup>
Regionalism and/as American Realism				

<p>Mark Twain's Realism</p>	<p>Mark Twain, <a href="#"><i>The Tragedy of Pudd'nhead Wilson</i></a>, Chapters 1-11</p>	<p><a href="#">"Regionalism and Local Color Fiction"</a></p> <p><a href="#">"Satire"</a></p>	<p>Online Discussion 3: Satire in <i>Pudd'nhead Wilson</i></p> <p>Submit Critical Analysis Essay 1 Proposal</p>	<p>Tuesday, July 18<sup>th</sup></p>
<p>Mark Twain's Realism and Parody</p>	<p>Mark Twain, <a href="#"><i>The Tragedy of Pudd'nhead Wilson</i></a>, Chapters 12- Conclusion</p>	<p>"Close Reading Literary Criticism"</p>	<p>Online Discussion 4: Researching Critical Resources on <i>Pudd'nhead Wilson</i></p>	<p>Thursday, July 20<sup>th</sup></p>
	<p>Jonathan Culler, <i>LT</i>, "Identity, Identification, and the Subject" (pages 109-120)</p>	<p>"Invention Strategies for Literary Analysis"</p>	<p>Submit Critical Analysis Essay 1 Draft/Peer Review</p>	<p>Sunday, July 23<sup>rd</sup></p>
<p>Racial "Uplift"— A Divided Discourse</p>	<p>Booker T. Washington, <a href="#">"The Atlanta Compromise Speech"</a></p>			
	<p>W.E.B. DuBois, <a href="#">"Of Our Spiritual Strivings"</a></p> <p>Langston Hughes, <a href="#">"I, Too"</a></p> <p>Countee Cullen, <a href="#">"Heritage"</a></p> <p>Alice Dunbar Nelson, <a href="#">"I Sit and Sew"</a></p> <p>Jonathan Culler, <i>LT</i>, "Ethics and Aesthetics" (pages 121-134)</p>	<p><a href="#">"Atlanta Exposition Speech of 1895"</a></p> <p>Introduction to Critical Analysis Essay 2</p>	<p>Online Discussion 5: Comparison/Contrast of Washington and DuBois' Views on Black Progress</p> <p>Submit Critical Analysis Essay 1 Revision</p>	<p>Tuesday, July 25<sup>th</sup></p>



<p>Beyond Black and White, North and South—Modernization in the West</p>	<p>Américo Paredes, "The Hammon and the Beans"</p> <p>Zitkala-Sa, "<a href="#">Impressions of an Indian Childhood</a>" and "<a href="#">The School Days of an Indian Girl</a>"</p> <p>Jonathan Culler, <i>LT</i>, "Literature and Cultural Studies" (pages 43-55)</p>	<p>Modernity, Modernization, and Modernism</p>	<p>Online Discussion 6: Analyzing Modernism in Mexican American and American Indian Writing</p> <p>Submit Critical Analysis Essay 2 Proposal</p>	<p>Thursday, July 27<sup>th</sup></p> <p>Sunday, July 30<sup>th</sup></p>
<p>Self-Referentiality in Modernist Poetry</p>	<p>Wallace Stevens, "<a href="#">Thirteen Ways of Looking at a Blackbird</a>"</p> <p>Marianne Moore, "<a href="#">Poetry</a>"</p> <p>William Carlos Williams, "<a href="#">The Red Wheelbarrow</a>"</p> <p>Jonathan Culler, <i>LT</i>, "Language, Meaning and Interpretation" (pages 56-69)</p>	<p>Understanding Self-Referentiality in Modernist Poetry</p> <p>"Marianne Moore's Five-Decade Struggle with 'Poetry'" by Robert Pinsky</p>	<p>Online Discussion 7: Locating Meaning in Modernist Poetry</p> <p>Submit Critical Analysis Essay 2 Draft/Peer Review</p>	<p>Tuesday, August 1<sup>st</sup></p>

<p>Post-War Economies of Desire</p>	<p>Ernest Hemingway <a href="#"><i>In Our Time</i></a></p> <p>Allen Tate, "A Southern Mode of Imagination"</p> <p>William Faulkner, "<a href="#">Barn Burning</a>"</p> <p>Katherine Anne Porter, "The Jilting of Granny Weatherall"</p> <p>Jonathan Culler, <i>LT</i>, "Performative Language" (pages 95-108)</p>	<p><a href="#">"Modernism and Experimentation"</a></p>	<p>Online Discussion 9: Modernist Desire and Loss</p> <p>Submit Critical Analysis Essay 2 Revision</p>	<p>Thursday, August 3rd</p> <p>Sunday, August 6th</p>
<p>Civil Rights and Its Literary Legacies</p>	<p>Martin Luther King, Jr. "<a href="#">Letter from Birmingham Jail</a>"</p> <p>Alice Walker, "<a href="#">Everyday Use</a>"</p> <p><a href="#">"Indians of All Tribes Proclamation from Alcatraz"</a></p> <p>Leslie Marmon Silko, "<a href="#">Lullaby</a>"</p> <p><a href="#">"El Plan Espiritual de Aztlán"</a></p> <p>Rodolfo "Corky" Gonzalez, "<a href="#">I Am Joaquin</a>"</p>	<p>"The Rise of the Individual, Part II"</p> <p>Final Exam Review (Conference)</p>	<p>Online Discussion 10: Contextualizing Civil Rights-Era Literature</p>	<p>Tuesday, August 8th</p>
<p>Video Final Exam</p>			<p>Video Final Exam</p>	<p>Thursday, August 10th</p>