**American Literature II**

English 2313

Spring 2015

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Office hours M 9-11; W 10-12, T/Th 10:45-12; Fri 8-10

Required Texts: *Norton Anthology of American Lit, Vol 2, Shorter 8th edition*

**American Literature II** is a survey course that covers the periods of Realism, Naturalism, Modernism, and Post-Modernism, encompassing the shifts in political, social, cultural, religious, economic, and scientific realities. Therefore, our readings of fiction, drama, poetry, and criticism will explore American identities and the way those identities are expressed, critiqued, and informed by writing. We will examine the texts not only in their own terms but also in their complex relationships with other texts and their negotiations with America’s cultural and historical contexts. In addition, we will focus throughout on building research, writing, and analysis skills. Through in-class discussions, group work, and exams, we will work to frame our understanding of individual texts in relation to larger concepts. For example, we may analyze a particular writer’s style in terms of a literary movement, or relate a writer‘s theme to a contemporary event. We will be discussing and practicing writing continuously throughout the semester. To be successful in this class, you will need to read carefully, participate actively, and complete all assigned work thoroughly.

**Syllabus**

**January**

Th 8 Introduction to course

T 13 Introduction, p. 3-16; Whitman, “Song of Myself,” (1,2,4,6,7,10,15,16,21,24,32,51,52)

Th 15 “Song of Myself,” continued

T 20 Dickinson, p. 79-83; poems #’s 260, 269, 320, 340

Th 22 Dickinson #’s 409, 479, 591, 620, 788, 1263

T 27 Howells, p. 305-317, “Editha”; James, p. 324-344, “Daisy Miller”

Th 29 James, p. 345-365, “Daisy Miller”

**February**

T 3 Jewett, p. 412-419, “A White Heron”; Chopin, p. 420-433, “Desiree’s Baby”

Th 5 Chopin, p. 424-437, “The Storm”; Freeman, p. 437-446, “A New England Nun”

T 10 Gilman, p. 484-497, “The Yellow Wall-paper”; Wharton, p. 498-512, “The Other Two”

Th 12 DuBois, p. 531-547, “The Souls of Black Folk”; **Paper 1 due**

T 17 Crane, p. 600-619, “The Blue Hotel”; Introduction, p. 653-670

Th 19 Glaspell, p. 742-752, *Trifles*

T 24 Stevens, poems, p. 766-777

Th 26 Eliot, p. 825-838, “The Waste Land”

**March**

T 3 “The Waste Land” continued

Th 5 **Midterm Exam**

T 10 Fitzgerald, p. 980-994, “Babylon Revisited”; Faulkner, p. 1004-1016, “Barn Burning”

Th 12 Wright, p.1060-1069, “The Man Who Was Almost a Man”; Introduction, p.1083

T 17 Williams, p.1113-1177, *A Streetcar Named Desire*

Th 19 *A Streetcar Named Desire*

T 24 Ellison, p. 1209-1221, from *Invisible Man;* O’Connor, p. 1339-1353, “Good Country

People”

Th 26 Plath, poems, “Lady Lazarus”, “Daddy”, p. 1416-1424

T 31 Updike, p.1424-1433, “Separating”

**April**

Th 2 No class—I will be away at a conference

T 7 Peer Review

Th 9 Carver, p. 1494-1505, “Cathedral”; **Paper 2 due**

T 14 Kingston, p.1506-1515, “The Woman Warrior”

Th 16 Lahiri, p.1649-1665, “Sexy”

T 21 Diaz, “Drown”

Th 23 Attend literature symposium

**April 25- May 1st FINAL EXAMS**

**Grade Distribution:**

**Reading Responses: 20%**

**1st Paper: 20%**

**2nd Paper: 20%**

**Midterm Exam: 20%**

**Final Exam: 20%**

**Papers**: I will distribute three or four writing prompts that you may use for your papers. These writing prompts will challenge you to engage with the works that we are covering in the course, how they may or may not coalesce in ideology or theme, how they engage you as a reader, and how they hold up as scholarly works. Your papers should show me that you can both critically and imaginatively engage with the texts and effectively use outside sources to support your ideas. The first paper should be 4-6 pages long, with at least 2 outside sources. The final paper should be 6-8 pages, with at least 4 outside sources.

**Midterm/Final Exams**: This exam will be a combination short answer and essay. Note-taking is essential in this course, as you will be held accountable for what you read, what I say, and how well you are able to synthesize and analyze the texts.

**Reading Responses/Participation**: I will collect reading responses each day at the beginning of class, and your grade will depend upon your thoughtful consideration of the day’s reading. You should respond to these readings by working through any difficulties you might have with either the reading or the genre or both. These responses should avoid personal reflection in the manner of a diary or some such biographical project. Instead, venture into the critical as much as possible. What do you think the author is trying to get across with regard to their work? As the semester progresses, you might want to compare/contrast the various texts you’ve studied. These responses are a very important way to prepare to write your papers, and I treat them very seriously. Participation is rolled into this percentage of your grade. You should aim to be an active contributor to the class discussion. You may be asked on any given day to read part or all of your journal entry for the day. This participation in the learning process is key to our on-going dialogue with regard to each work. By contributing orally in class, you can share and expand your ideas and learn from others. One page typed, double-spaced, 12 pt font will suffice.

**Attendance**: You will be allowed two absences, after which I reserve the right to drop you from the class. The two allowed absences include excused absences; therefore, there is no need to contact me to explain your absence (although you are welcome to do so if you'd prefer). An extended illness would create an exception to these rules: please let me know as soon as possible if you will be missing a significant number of classes due to illness or other long-term problem (i.e. 2 or more).

**Academic Dishonesty**: Plagiarism does not refer only to flagrant copying; it includes also the uncredited use of any phrases, quotations, or ideas. Please be sure to cite any outside sources which you use. That said, I will not tolerate cheating in this class. If you are caught plagiarizing or otherwise cheating, automatically fail the course. **Conferences**: These can be difficult texts. If you are unsure about the reading, want feedback on weekly writing, or would like to talk about a text or idea, please come to my office for a conference. If you can't make it to my office hours, feel free to make an appointment with me.

**University Policy and Disabilities**: If you have any questions about a university policy, including Academic policies and the Sexual Harassment policy, please see the Student Handbook. The University of Central Arkansas adheres to the requirements of the Americans with Disabilities Act. If you need an accommodation under this Act due to a disability, contact the UCA Office of Disability Services at 450-3135.

**Emergency** **Plan**: An Emergency Procedures Summary (EPS) for the building in which this class is held will be discussed during the first week of this course. EPS documents for most buildings on campus are available at http://uca.edu/mysafety/bep/. Every student should be familiar with emergency procedures for any campus building in which he/she spends time for classes or other purposes.

**Title IX disclosure**: If a student discloses an act of sexual harassment, discrimination, assault, or other sexual misconduct to a faculty member (as it relates to “student-on-student” or “employee-on-student”), the faculty member cannot maintain complete confidentiality and is required to report the act and may be required to reveal the names of the parties involved.  Any allegations made by a student may or may not trigger an investigation.  Each situation differs and the obligation to conduct an investigation will depend on those specific set of circumstances.  The determination to conduct an investigation will be made by the Title IX Coordinator.  For further information, please visit:  <https://uca.edu/titleix>.  *\*Disclosure of sexual misconduct by a third party who is not a student and/or employee is also required if the misconduct occurs when the third party is a participant in a university-sponsored program, event, or activity.*