

**ENGLISH 2313**  
**American Literature II**  
TTH 8:00-9:15  
310 Irby Hall  
Course Number: 15323

Dr. Lori Leavell  
Office: 428 Irby Hall  
Office Hours: MWF 10-11:45; TTH 9:30-11:00; and by appointment  
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**COURSE OVERVIEW**

The *Undergraduate Bulletin* describes English 2313 as a “basic course requirement for majors and minors and, in series with American Literature I, a charting of the major forms and styles of American literature. The course traces the development of major figures in post-Civil War American Literature (such as Twain, James, and Crane) to major American writers between the first and second world war (such as Hemingway, Stevens, Frost, and Faulkner). Lecture, discussion, writing.”

This course provides a survey of American literature spanning 1865 to present. As we examine some of the literature produced during this time frame, we will consider the relationships of the texts to some of the prominent literary movements with which they coincide, among them Realism, Naturalism, Modernism, and Post-Modernism.

**AIMS AND OBJECTIVES**

Not only will this course examine a body of literature that developed during this period, but also it will attend to some of the conflict within and outside the country surrounding its development. It will provide instruction in the techniques and methods of literary studies—tools important to the study of all literature—as well as focus on the variety of purposes that literary writing has served in the United States. Three broad goals will guide our study:

- To become familiar with and adept at implementing the principles of literary analysis.
- To trace a history of literature in the United States following the Civil War to the present.
- To recognize some of the historical, political, and cultural forces relevant to literary production in the United States following the Civil War to the present.

**TEXTS**

*The Norton Anthology of American Literature*, seventh edition, volumes C, D, and E; electronic texts available on Blackboard—to be printed and brought to class.

**REQUIREMENTS**

*Three papers (each one 4-5 pages):* Before each paper is due, students will receive an assignment sheet, outlining prompts from which to choose along with specific requirements. On their Friday due dates (September 30, November 7, and December 9), papers must be submitted to my office (Irby 428) during the time frame of 10:00 – 11:30 a.m. Late papers, which must be submitted in hard copy, are marked down half of a letter grade for each day they are late.

*Two exams:* Exams will be comprised of some combination of quotation identification, short answer, and brief essays. The mid-term exam can be made up only at my discretion and with a deduction of ten percentage points.

*Participation:* On Mondays and Wednesdays by 7:00 p.m. students will submit to Blackboard two questions provoked by the readings assigned for the following day's class. (On two occasions, this assignment can be skipped without penalty.) Late submissions will not be accepted. I will use these questions to inform the lecture and discussion. Posting questions constitutes the minimal form of participation. Indeed, throughout the semester students should take an active role in sharing with the class their insights and concerns about the readings. Students are required to bring to class the texts to be discussed. While most texts can be found in the *Norton*, a few have been made available via Blackboard (indicated with "BB" on the day-by-day schedule) and must be printed and brought to class. Two absences (for whatever reason) will not alter one's grade; however, each subsequent absence will result in the deduction of five points from the fifty total participation points. Please be aware that seven absences will result in a grade of WF for the course.

### POINT DISTRIBUTION

Exams: Two @ 75 points each	=	150
Papers: Three @ 50 points each	=	150
Participation: Twenty-five sets of questions @ 2 points each	=	50
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Total Points	=	350

Points will be converted to percentages to yield final grades according to the following scale:

90% - 100%	=	A
80% - 89%	=	B
70% - 79%	=	C
60% - 69%	=	D
Below 60%	=	F

### ACADEMIC INTEGRITY

The University of Central Arkansas affirms its commitment to academic integrity and expects all members of the university community to accept shared responsibility for maintaining academic integrity. Students in this course are subject to the provisions of the university's Academic Integrity Policy, approved by the Board of Trustees as Board Policy No. 709 on February 10, 2010, and published in the Student Handbook. Penalties for academic misconduct in this course may include a failing grade on an assignment, a failing grade in the course, or any other course-related sanction that the instructor determines to be appropriate. Continued enrollment in this course affirms a student's acceptance of this university policy.

### UNIVERSITY POLICIES

If you have questions about the university's academic policies, guidelines regarding sexual harassment, or any other matters, please consult the relevant sections of the UCA Student Handbook. UCA 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.

## DAY-BY-DAY SCHEDULE

Thursday, August 25

- Introduction to course
- Constructing literary histories

### AMERICAN LITERATURE, 1865-1914

\*The following *Norton* texts to be found in volume C.

#### Week One

- 8/30 Whitman, "Song of Myself" (30-74)  
 9/1 Dickinson, "Some keep the Sabbath going to Church" (81), "I like a look of Agony" (82), "I felt a Funeral, in my Brain" (84), "After great pain, a formal feeling comes" (85), "I heard a Fly buzz—when I died—" (87), "I'm Nobody! Who are you?" (**BB**), and "Publication—is the Auction" (**BB**)

#### Week Two

- 9/6 Twain, "A True Story" (**BB**) and "Fenimore Cooper's Literary Offences" (294-302)  
 9/8 Howells, from "Novel-Writing and Novel-Reading: An Impersonal Explanation" (915-17)  
 James, "The Beast in the Jungle" (447-76)

#### Week Three

- 9/13 Wharton, "Roman Fever" (843-52)  
 9/15 Chesnut, "The Goophered Grapevine" (689-96) and "Po' Sandy" (**BB**)

#### Week Four

- 9/20 Chopin, *The Awakening* (535-95)  
 9/22 *The Awakening* (595-625)

#### Week Five

- 9/27 Crane, "The Open Boat" (1000-16); Gilman "The Yellow Wall-paper" (808-19)  
 9/29 Norris, "Zola as a Romantic Writer" (921-23) and "A Plea for Romantic Fiction" (923-26)  
**Friday, 9/30 PAPER #1 DUE BY 11:30 A.M.; submit to Irby 428**

#### Week Six

- 10/4 Du Bois, from *The Souls of Black Folk* (894-910)  
 10/6 Cather, "Neighbour Rosicky" (**BB**)

### AMERICAN LITERATURE, 1914-1945

\*The following *Norton* texts to be found in Volume D.

#### Week Seven

- 10/11 Frost, "Mending Wall" (1390), "The Wood-Pile" (1399), "Stopping by Woods on a Snowy Evening" (1403), "Desert Places" (1405), and "The Figure a Poem Makes" (1409-10)  
 10/13 Moore, "Poetry" (1532), "To a Snail" (1535), and "What Are Years?" (1535)  
 Stevens, "Sunday Morning" (1443), "The Snow Man" (1441), "A High-Toned Old Christian Woman" (1441-42)

#### Week Eight

- 10/18 **MID-TERM EXAM**  
 10/20 FALL BREAK

Week Nine

- 10/25 Williams, “The Young Housewife” (1464), “Spring and All” (1466), “The Red Wheelbarrow” (1469), “This Is Just to Say” (1472), “A Sort of Song” (1473)  
 10/27 Eliot, “The Love Song of J. Alfred Prufrock” (1577-80) and from “Tradition and the Individual Talent” (1581-84)

Week Ten

- 11/1 Faulkner, “Barn Burning” (1955-67)  
 11/3 Wright, “The Ethics of Living Jim Crow” (BB)

Week Eleven

- 11/8 Hurston, “The Gilded Six-Bits” (1713-21)  
 Toomer, “Georgia Dusk” (1817-18) and “Fern” (1818-22)  
 11/10 Hughes, “The Negro Speaks of Rivers” (2027), “I, Too” (2028), “Song for a Dark Girl” (2031)  
 Brown, “Bitter Fruit of the Tree” (2025), “Remembering Nat Turner” (BB), and “Strong Men” (BB)  
**Friday, 11/11 PAPER #2 DUE BY 11:30 A.M.; submit to Irby 428**

**AMERICAN LITERATURE SINCE 1945**

\*The following *Norton* texts to be found in volume E.

Week Twelve

- 11/15 Ellison, from *Invisible Man*—Prologue and “Battle Royal” (2298-2314)  
 11/17 O’Connor, “Good Country People” (2529-43)

Week Thirteen

- 11/22 Walker, “Everyday Use” (3010-16)  
 Brooks, “a song in the front yard” (2412), “We Real Cool” (2413-14), “The Bean Eaters” (2414)  
 23-27—Thanksgiving break

Week Fourteen

- 11/29 Lowell, “Skunk Hour” (2405-6), “Night Sweat” (2407), “For the Union Dead” (2407-9)  
 Bishop, “The Fish” (2167-7), “In the Waiting Room” (2177-79) “One Art” (2183-84), and from “Letter to Robert Lowell” (2497-98)  
 12/1 Levine, “Animals Are Passing from Our Lives” (2637), “Detroit Grease Shop Poem” (2638)  
 Lee, “Persimmons” (3199), “Eating Alone” (3201), and “Eating Together” (3201)

Week Fifteen

- 12/6 Barth, “Lost in the Funhouse” (BB) and from “The Literature of Exhaustion” (BB)  
 12/8 Lahiri, “Sexy” (3249-64)  
**Friday, 12/9 PAPER #3 DUE BY 11:30 A.M.; submit to Irby 428**

**FINAL EXAM**—Tuesday, December 13 (8:00-10:00 a.m.)