

SYLLABUS
ENG 222:02/03 Survey of American Literature II
02: T/R, 8:00-9:20 A.M. – HUM 204
03: T/R, 2:00-3:20 P.M. – HUM 204
Fall 2008

Professor: Gabriel Scala
Email: scala@lvc.edu
Office: 208-D Humanities
Office Phone: 867-6158
Office Hours: MWF 12-2 p.m., TR 10:00-11:00 & 1:00-2:00, and by appointment
Mailbox: Humanities
Writing Center: Bishop Library – Lower Level

ENG 222 is the second half in a year-long survey of American literature. This course meets the Liberal Studies Area 5 (L5) requirement which states: "Courses acquaint students with significant works of artistic expression and with their historical and cultural contexts. They help them analyze and broaden their understanding of works of art, music, and literature and seek both to extend their aesthetic experience and enhance the quality of their critical judgment." In ENG 222, students will examine literature by American authors throughout the 20th Century. By the end of the course, students should be able to 1) identify significant writers and texts from the American literary tradition; 2) develop critical analyses with appropriate use of primary and secondary sources; 3) understand the basic tenets of multiple genres to include playwriting, short fiction, poetry, and the novel; and 4) understand the basic tenets of Realism, Modernism, Noir Fiction, African-American Fiction, and Postmodernism as they are expressed in the American literary tradition. Additionally, as members of a course in the English department, students are expected to 1) gain a broader understanding and appreciation of intellectual and cultural activity; 2) learn to analyze and critically evaluate ideas, arguments, and points of view; 3) learn how to find and use resources for answering questions or solving problems; and 4) develop skill in expressing oneself orally or in writing.

REQUIRED COURSE TEXTS AND MATERIALS

Cather, Willa. *O Pioneers!* New York: W.W. Norton & Company, 2008.
Faulkner, William. *As I Lay Dying*. New York: The Modern Library, 2000.
Highsmith, Patricia. *The Talented Mr. Ripley*. New York: W.W. Norton & Company, 2008.
Morrison, Toni. *The Bluest Eye*. New York: Vintage Books, 2007.
McCarthy, Cormac. *The Road*. New York: Vintage Books, 2006.
Oxford Book of American Short Stories. Joyce Carol Oates, ed. Oxford: Oxford University Press, 1992.
Hansberry, Lorraine. *A Raisin in the Sun*. New York: The Modern Library, 1995.
Albee, Edward. *Who's Afraid of Virginia Woolf?* New York: New American Library, 2006.
Poems will be provided on Blackboard.

COURSE REQUIREMENTS

Annotated Bibliography Assignment

This course also meets the Writing Process requirement which states: "In writing-process courses, students learn to write according to the conventions and expectations of a particular discipline or field (e.g., biology, history, philosophy). These conventions and expectations will, of course, vary somewhat from course to course. However, all faculty in writing-process courses will teach writing as a process that begins with thinking about (and perhaps conducting research on) a topic, then articulating a tentative thesis or hypothesis, drafting an outline, and working through successive drafts of an essay before arriving at the finished product. Faculty will offer instruction in writing and will provide substantive written or oral feedback on students' written performance during the writing process. Evaluation of writing quality shall be an important factor in determining the course grade. Students in writing-process courses will write a minimum of 3,000 words in formal, out-of-class essays. In-class examinations and quizzes, laboratory notebooks, journals, diaries, and essays of fewer than 500 words may count toward the final course grade, but shall not count toward the 3,000-word minimum requirement." The major project for this course will be an annotated bibliography of the critical work surrounding the literary works we are reading. For each major literary work we read, you will be asked to locate one critical article in a scholarly journal, to read the article, and to annotate its major argument and your response to the article's argument in a minimum of 500 words. This project will account for thirty-five percent of your final grade.

Attendance

Daily attendance is required for this course. If you are excessively absent, for any reason, you will not pass the course. Students are allowed a maximum of two (2) absences during the semester. If you miss more than two (2) classes, your final grade will be dropped a full letter grade. More than four (4) absences is cause for failing the course. Students who miss a class are responsible for any assignment due at the next class meeting. There is no such thing as an "excused" absence.

Conferences

You are required to meet with me outside of class at least twice during the course of the semester. It is your responsibility to schedule these meetings and to bring with you whatever you are currently working on or relevant questions pertaining to our class.

Late Work

All work must be turned in on time. I will not accept late work unless you have made a personal arrangement with me; essays turned in to my mailbox will not be accepted. If you are unable to turn in an assignment for emergency reasons, please inform me personally and as soon as possible. Please make use of my email if you are unable to contact me by phone. The decision of whether or not I accept late work, regardless of excuse, is solely mine.

Turnitin

In this course you may be asked to submit some or all of your assignments for review by an on-line plagiarism service. This service will compare the content of your work to content found on the internet and several proprietary databases. Any work submitted to this service may become part of the service's permanent collection of submitted papers. After your work is submitted, the service will generate an originality report which will be sent to your instructor. Any student who submits plagiarized work will be subject to the penalties outlined in LVC's Academic Honesty Policy found in the Student Handbook.

Plagiarism

Please consult the college's academic honesty policy in the *Student Handbook* for policies concerning plagiarism and academic honesty. All policies and penalties for violations stated in these materials apply to our class.

Disabilities Services

If you have a physical, medical, psychological, or learning disability that is going to impact your attendance or require accommodation, please let me know. In order to ensure that your learning needs are appropriately met, you will need to provide documentation of your disability or medical condition to the Director of Disability Services in Humanities 206-D, 867-6071. The Office of Disability Services will then provide a letter of verification of disability that describes the accommodations needed for this class.

THE GRADING SYSTEM

Letter Grade/Point Scale for English 222

Your final grade in English 222 will be based on the following point scale. Each assignment will be worth a varied amount of points as is noted below:

Assignment	Points Possible
Reading Quizzes	15 (Add all quiz totals together and divide by the number of quizzes)
Mid-Term Exam	20
Annotated Bibliography	35
Final Exam	20
Participation/Attendance	10

Once all points have been awarded, add the total together and use the following scale to determine your final grade for the course:

100-94 points = A
90-93 points = A-
87-89 points = B+
84-86 points = B

80-83 points = B-
77-79 points = C+
74-76 points = C
70-73 points = C-

67-69 points = D+
64-66 points = D
60-63 points = D-
59 and below = F

Week 1

THE AMERICAN NOVEL & REALISM

Tuesday, August 26

Assignment: Purchase the required texts at the campus bookstore. Read the essay on Blackboard titled "Interpreting Fiction" and the sample short story essay.

Thursday, August 28

Assignment: Begin reading Cather's *O Pioneers!* – Read Part I (The Wild Land), Part II (Neighboring Fields), and Part III (Winter Memories) – pp 9-87.

Week 2

Tuesday, September 2

Assignment: Complete Willa Cather's *O'Pioneers!* – Part IV and V (The White Mulberry Tree & Alexandra), pp 88-125

Thursday, September 4

Assignment: We will meet in the library on Tuesday, September 9th.

Week 3

Tuesday, September 9

Class Meeting in the Library

Assignment: Locate one critical article on JSTOR dealing with Cather's novel. Read the article and create the first entry in your annotated bibliography project. Due 9/11.

Thursday, September 11

MODERNISM AND FAULKNER – 1st Annotation DUE

Assignment: Begin reading Faulkner's *As I Lay Dying* (pp 3-155).

Week 4

Tuesday, September 16

Assignment: Finish reading Faulkner's *As I Lay Dying*. Locate one critical article on JSTOR dealing with Faulkner's novel. Read the article and create the second entry in your annotated bibliography project. Due 9/23

Thursday, September 18

CRIME FICTION AND AMERICAN NOIR

Assignment: Begin reading Highsmith's *The Talented Mr. Ripley* – chapters 1-12 (pp 10-106).

Week 5

Tuesday, September 23

2nd Annotation DUE

Assignment: Continue reading Patricia Highsmith's *The Talented Mr. Ripley* – chapters 13-18 (pp 106-169).

Thursday, September 25

Assignment: Finish reading Patricia Highsmith's *The Talented Mr. Ripley* – chapters 19-30 (pp 169-273). Locate one critical article on JSTOR dealing with Highsmith's novel. Read the article and create the third entry in your annotated bibliography project. Due 9/30

Week 6

Tuesday, September 30

3rd Annotation DUE

Assignment: Read the essay on Blackboard titled "Responding to Essay Tests."

Thursday, October 2

Assignment: Take home midterm examination – Due Tuesday, October 7th.

Week 7

Tuesday, October 7

MIDTERM EXAMINATION DUE

African American Fiction and the Postmodern

Assignment: Begin reading Morrison's *The Bluest Eye* – pp 3-58.

Thursday, October 9

Assignment: Finish reading Morrison's *The Bluest Eye* – due when we return from break. Locate one critical article on JSTOR dealing with Morrison's novel. Read the article and create the fourth entry in your annotated bibliography project. Due 10/16

Week 8

Tuesday, October 14

No Class – Fall Break

Thursday, October 16

4th Annotation DUE

Assignment: Begin reading McCarthy's *The Road* – pp 3-113.

Week 9

Tuesday, October 21

Assignment: Continue reading McCarthy's novel – pp 114-175.

Thursday, October 23

Assignment: Finish reading McCarthy's *The Road* – pp 176-287. Locate one critical article on JSTOR dealing with McCarthy's novel. Read the article and create the fifth entry in your annotated bibliography project. Due 10/30

Week 10

Tuesday, October 28

THE AMERICAN SHORT STORY

Assignment: Read the essay on Blackboard titled "Interpreting Short Stories."

Thursday, October 30

5th Annotation DUE

Assignment: Read F. Scott Fitzgerald's "An Alcoholic Case" and Katherine Anne Porter's "HE" (pp 302-309, 324-333).

Week 11

Tuesday, November 4

Assignment: Read Zora Neale Hurston's "Sweat" and Richard Wright's "The Man Who Was Almost a Man" (pp 353-364, 372-383).

Thursday, November 6

Assignment: Read Raymond Carver's "Are These Actual Miles?" and Amy Tan's "Two Kinds" (pp 583-590, 715-726). Locate one critical article for one of the short stories we've read by Fitzgerald, Porter, Hurston, Wright, Carver or Tan. Read the article and create the sixth entry in your annotated bibliography project – due 11/11. Also read the essay on Blackboard titled "Interpreting Drama" and the sample essay.

Week 12

Tuesday, November 11

HANSBERRY AND ALBEE – AMERICAN DRAMA

6th Annotation DUE

Assignment: Read Langston Hughes's 1951 poem, "Harlem" (on Blackboard). Locate the article by Lloyd W. Brown titled "Lorraine Hansberry as Ironist: A Reappraisal of *A Raisin in the Sun*." Begin reading this article. Read Act I, Scene I (pp 7-37) of *A Raisin in the Sun*.

Thursday, November 13

Assignment: Finish reading the article on *A Raisin in the Sun*. Finish reading *A Raisin in the Sun*. Using Brown's article, create the seventh entry in your annotated bibliography project. Due 11/18

Week 13

Tuesday, November 18

7th Annotation DUE

Assignment: Locate the article by Leonard J. Leff titled “Play into Film: Warner Brothers’ “Who’s Afraid of Virginia Woolf?”” Begin reading this article. Read Act I (pp 3-95) of *Who’s Afraid of Virginia Woolf?*

Thursday, November 20

Assignment: Finish reading the article on *Who’s Afraid of Virginia Woolf?* Finish reading *Who’s Afraid of Virginia Woolf?*

Week 14

POETRY IN AMERICA

Tuesday, November 25

Assignment: Locate and read the article by Joseph Harrington titled “Why American Poetry is Not American Literature.” Also read the essay on Blackboard titled “Interpreting Poetry” and the sample essay. Come to class prepared to discuss. Using Harrington’s article, create the eighth and final entry in your annotated bibliography. Annotated bibliography projects will be due on our final class meeting – Thursday, December 4th.

Thursday, November 27

NO CLASSES – THANKSGIVING BREAK

Week 15

Tuesday, December 2

Assignment: Complete your annotated bibliography project.

Thursday, December 4

ANNOTATED BIBLIOGRAPHY PROJECT DUE

Grading Rubric for Critical Essays

Most A papers will:

- Offer thoughtful analysis and thorough evidence; avoid using summary as evidence; focus instead on using specific quotes and scenes;
- Develop a thesis that is clear, specific, interesting, and supportable;
- Have a clear aim, a strong introduction that clearly states the thesis to be defended, and a thoughtful conclusion;
- Not ignore those aspects of a text that do not fit the thesis; instead, the author tries to account for them, and does account for them in a convincing manner;
- Offer a thesis, evidence, and main points that are not taken from class discussion;
- Effectively recognize the complexities of the topic, thoughtfully addressing more than one of them;
- Be logically developed and very well organized;
- Show stylistic maturity through sentence variety and paragraph development;
- Use MLA citation and bibliography style responsibly;
- Be virtually free of surface and usage errors.

Most B papers will:

- Offer thorough analysis and evidence, *though this may not be as developed as an A paper*; avoid, generally, using summary as evidence; focus instead on using specific quotes and scenes;
- Develop a thesis that is clear and supportable, *though it will not be as interesting or as specific as an A paper*;
- Have a clear aim, a strong introduction that clearly states the thesis to be defended, and a thoughtful conclusion;
- Not ignore those aspects of a text that do not fit the thesis; instead, the author tries to account for them, and does account for them *in some way*;
- Offer a thesis, evidence, and main points that are not taken from class discussion;
- Effectively recognize the complexities of the topic, thoughtfully addressing more than one of them;
- Be logically developed and very well organized, though slight organizational problems may be present;
- Show stylistic maturity through sentence variety and paragraph development;
- Use MLA citation and bibliography style responsibly;
- Be *largely* free of surface and usage errors—*those that are present are not distracting*.

Most C papers will:

- Offer analysis and evidence, though they may not be very specific; avoid only using summary as evidence; may show some confusion between summary and analysis;
- Develop a thesis that is clear, but may not be specific, interesting, or very supportable;
- Have a clear aim, a strong introduction that clearly states the thesis to be defended, and a thoughtful conclusion;
- Attempt to account for those aspects of a text that do not fit the thesis, but the author's discussion here may be vague or unconvincing;
- Offer a thesis, evidence, and main points that have more significant material taken from class discussion;

- Contain supporting details and a sense of evidence, though these may not be specific, appropriate, or may merely be summary;
- Be developed and organized, though that organization may show occasional flaws and may be slightly confusing;
- Show some stylistic difficulties with sentence variety and paragraph development;
- Use citations and bibliography entries, but may not clearly be MLA or may be sloppy;
- Contain more surface errors, which may be distracting.

Most D papers will:

- Show some confusion between summary and analysis;
- Offer little analysis and evidence, use inappropriate analysis or evidence, or generally avoid the use of specific scenes and examples;
- Develop a thesis that is unclear or uninteresting;
- Rely more heavily on class discussion;
- Contain more stylistic and grammatical errors, to a distracting degree, which may impede the author's point coming across clearly.

Most F papers will:

- Either not contain a thesis or offer one that is derivative or unclear;
- Offer very little analysis or evidence; there may be general confusion between summary and analysis;
- Contain many more surface errors and stylistic problems.

ENG 222: Survey of American Literature II
Mid-Term Examination
Due: Tuesday, October 7th

Directions: Chose two of the following essay topics and write a response. You may use the novels and your class notes to construct the body of your essay. You may NOT use any other source – including the internet, other classmates’ notes, etc. All prewriting and drafting should be included with the final essay. There is no minimum or maximum page length for the mid-term exam. However, your essays will be graded on the thoroughness with which they address the prompt. All written work should be submitted in MLA format.

- 1.) As the United States grew rapidly after the Civil War, the increasing rates of democracy and literacy, the rapid growth in industrialism and urbanization, an expanding population base due to immigration, and a relative rise in middle-class affluence provided a fertile literary environment for readers interested in understanding these rapid shifts in culture. In drawing attention to this connection, Amy Kaplan has called realism a "strategy for imagining and managing the threats of social change" (*Social Construction of American Realism*). Discuss how Kaplan’s statement applies to Willa Cather’s *O Pioneers!*

- 2.) Brian Appleyard said that “Modernism may be seen as an attempt to reconstruct the world in the absence of God” (*The Culture Club: Crisis in the Arts*). Discuss how Appleyard’s statement can be applied to William Faulkner’s *As I Lay Dying*.

- 3.) Terry Teachout writes: “It was precisely because they did not play the blame game that the noir novelists made a far more telling critique of American individualism: rarely has the corrosive loneliness of urban life been more memorably portrayed than in their best work” (*Crime Novels: American Noir of the 1930s and '40s*). Discuss how Teachout’s statement applies or does not apply to Patricia Highsmith’s *The Talented Mr. Ripley*.

- 4.) Outline the progression of the American novel since 1900 using the three novels we’ve read so far this semester. Revisit the questions from the beginning of the term: What are the novel’s defining characteristics? What are its central concerns? Discuss the recurring tropes and tenets of the novels we’ve read and explore how these patterns make the novels distinctly “American.”

ENG 222: Survey of American Literature II
Fall 2008
FINAL EXAM

After reviewing the following writing prompts, please choose two and respond. Your responses are to be typed and in correct MLA format. You may use your class notes and any of the texts we've used in class, including journal articles. You may not, however, use any other outside source nor may you discuss the exam with any person. Please correctly cite and incorporate all quotes. Remember: I am interested in what YOU have to say about these topics. Be original, creative and thoughtful in your responses. Final exams are due on Thursday, December 4th during class. Good luck!

1. Discuss the idea of hope as it's portrayed in nature in Cormac McCarthy's *The Road*. Consider the religious and material implications in McCarthy's apocalyptic landscape.
2. Using a Marxist approach, discuss economic tensions in Toni Morrison's *The Bluest Eye*.
3. Compare and contrast Mrs. Tull from *As I Lay Dying* and Mrs. Whipple from Katherine Anne Porter's "He" in reference to their religious convictions, awareness of a social eye, and how those two ideologies impact their families and their neighbors. Also note how each of their husbands is portrayed.
4. Discuss the idea of the American Dream in both Hansberry's *A Raisin in the Sun* and Albee's *Who's Afraid of Virginia Woolf?* According to the literature, how does the American Dream differ for white, upper-middle class members and black, lower class members of society?
5. Considering Faulkner's speech, what does the final portrait of the Bundrens look like? Are they as rotten as Addie's corpse, full of despair and dissolution? Or are they a tribute to the vigor and resolve of a Southern family who successfully complete an overwhelming task? Does Faulkner truly resolve this issue? Is the sense of hope more evident in his Nobel Prize speech than in *As I Lay Dying*?
6. Thinking back on the literature we've read this semester, make a case for the study of American literature. Why should we study American literature? What is to be gained by reading American literature?