



SYLLABUS

Course title and number ENG 313, Section 1
Term (e.g., Fall 200X) Spring 2018
Meeting times and location TR 10:50 a.m. – 12:05 p.m., KE 241

INSTRUCTOR INFORMATION

Name Dr. Gabriel Scala
Telephone number 662-846-4060
Email address gscala@deltastate.edu
Office hours MWF 12-2, TR 12:30-2
Office location KE 258

COURSE TEXTS:

Hurston, Zora Neale, Ed. *Mules and Men*. HarperCollins Publishers, 2008. ISBN: 978-1-061-35017-7

Levine, Robert S., Ed. *The Norton Anthology of American Literature*. Shorter 9th Edition. W.W. Norton & Co., 2017. ISBN: 978-0-393-26453-1

Miller, Arthur. *Death of a Salesman*. Penguin Publishing Group, 1998. ISBN: 978-0-141-18097-7

Wilson, August. *Fences*. Penguin Publishing Group, 1986. ISBN: 978-0-452-26401-4

Secondary Materials Provided:

Hochschild, Jennifer L. "What is the American Dream?" *Facing Up to the American Dream: Race, Class and the Soul of the Nation*. Princeton: Princeton University Press, 1997, pp. 15-38.

Hume, Kathryn. "The Failure of the Dream in Fiction" in *American Dream, American Nightmare*. Chicago: University of Illinois Press, 2000, pp. 266-292.

Pratt, Mary Louise. "Arts of the Contact Zone." *Profession*. Modern Language Association, 1991, pp. 33-40.

Walton, J.E. "Death of a Salesman's Willy Loman and Fences's Troy Maxson: Pursuers of the Elusive American Dream." *CLA Journal*, 47:1 (2003), pp. 55-65.

COURSE DESCRIPTION AND PREREQUISITES

ENG 313, American Literature II: Survey of American literature from 1865 to present. **3 CR;**
Prerequisites: None.

GENERAL EDUCATION COMPETENCIES

In this course, students will demonstrate competency in:

GE 1. Critical and Creative Thinking - sound analytical and reasoning skills and the ability to use them to think critically, solve problems, analyze logically and quantitatively, and effectively respond to change

- GE 2. Communication – skills to communicate effectively through reading, writing, speaking, and listening
- GE 5. Self - a fundamental understanding of the intricate nature of humans and the knowledge, interests, and skills to promote well-being and health
- GE 7. Cultural Awareness - understanding and appreciation of the diverse cultures that form the global community
- GE 8. Perspectives - knowledge and appreciation of human endeavors in all aspects of life-including artistic, scientific, historic, economic, psychological, and social
- GE 10. Values - understanding search for moral, social, and ethical values and their roles in making decisions and assuming personal responsibilities

STUDENT LEARNING OUTCOMES

Students will explain and differentiate the historical contexts for Realist and Modern American texts, as measured by midterm and final exams. (SLO's 1, 2)

Students will identify and interpret literary conventions, devices, genres, and themes, as measured by class discussion, essays and informal writing, and exams. (SLO's 1, 2, 3, 4)

Students will demonstrate an understanding of the contributions of major writers and works, as measured by class discussion, essays and informal writing, and exams. (SLO's 1, 2, 3, 4)

Students will write essays that show their ability to construct sound, analytical arguments about texts. (SLO's 1, 2, 3)

SPECIFIC COURSE OBJECTIVES

At the completion of the course students will be able to:

1. Discuss the historical contexts and aesthetic concerns of fiction, poetry, and drama by American writers from 1865 to present;
2. Identify and interpret major works of American Realism and Modernism;
3. Understand the contributions to contemporary thought of work composed after 1945;
4. Communicate that understanding through critical writings.

GRADING POLICIES

MAJOR STUDENT ACTIVITIES:

In addition to weekly online discussions, you will write an annotated bibliography and one fully developed and revised essay this semester; you will also take a mid-term and final exam. The major course assignments will include:

1. An **Annotated Bibliography** enhancing understanding of research sources while emphasizing the ethical citation and documentation of research sources (1,250-2,000 words);
2. A **Researched Critical Analysis** that explores the theme of the American Dream through a minimum of one long work (a novel or play) and three shorter works (short stories or poems) (3,000-4,000 words).

All rough drafts and final copies of essays must be typed or printed from a computer. Please follow this format for all of your essay drafts and final copies:

1. Final drafts should follow the MLA format. An example of a paper in MLA format can be found online at the Purdue OWL website (<https://owl.english.purdue.edu/owl/resource/747/01/>).
2. Essays must be typed, double-spaced, on one side of the paper, and with standard one-inch margins on all sides of the page.

3. The font used for all drafts should be 12-point Times New Roman.
4. Pages must be numbered with your last name and page number in the upper right-hand corner.
5. Your essays must have a title, but please do not make a separate title page.
6. When you submit a final copy of an essay, please include with it a rubric, the assignment sheet, all of your drafts, and your prewriting.

EVALUATION AND GRADING

25%	Online Discussions
15%	Midterm Exam
20%	Annotated Bibliography
25%	Researched Critical Analysis
15%	Final Exam

Essays will be evaluated according to the following departmental guidelines:

A This grade represents excellent to distinguished work for the course.

- The work exceeds what is ordinarily expected in scope and depth.
- The work shows originality and creativity and/or demonstrates sound critical thinking.
- The work may demonstrate application of concepts studied to new situations; there is willingness for risk-taking to tackle challenging problems.
- The work demonstrates mastery of the material; it is organized and complete.
- The argument, analysis, or problem-solving is complex.
- Writing and logic flow smoothly.
- The work contains few, if any, errors.

B This grade represents work that exceeds the basic expectations for the course.

- The work demonstrates insight and critical thinking.
- The work is organized, clear, and generally correct in analysis and/or facts; it is complete and reasonably thorough.
- The work demonstrates a solid understanding of the material covered by the assignment.
- The work demonstrates sound problem-solving skills; there is evidence of some risk-taking.
- The structure is sound and logical but the work may lack depth in some parts of the argument.
- The work contains few errors.

C The work is competent, generally satisfying expectations, but reveals some gaps in student understanding, mastery or presentation for the course.

- The work satisfies the major requirements for the assignment.
- The work demonstrates competent problem-solving skills; it may manage straightforward problems well but have problems making connections and/or applying concepts to new situations.
- The work may leave some questions about understanding of parts of the course material because it is not quite complete or because there are noticeable oversights. It is less thorough and lacks details.
- The work is generally correct but contains some organizational or structural problems.
- The ideas have merit, but they may not be clearly presented or fully developed.
- The ideas may be obvious or somewhat superficial.
- The work may be weakened by grammar or punctuation errors.

D The work is of a poor quality; it is substandard in several areas for the course.

- The work may not satisfy all requirements for the assignment.
- The work contains serious flaws in logic or omissions of information.
- The work reflects noticeable gaps in mastering the material and concepts studied.
- The work reflects oversight or incomplete analysis.
- The thinking is flawed except for that on the most basic of problems.
- The work may be unclear and poorly organized.

- The work may be disrupted with grammar or mechanical errors.

F The work is not acceptable; it is substandard in many areas for the course.

- The work does not achieve the goals of the assignment.
- The work reflects little understanding of the material and concepts studied.
- The work contains serious errors, oversights, incomplete analysis, or carelessness.
- There is little evidence of the ability to recall information and relate it to the concepts studied.
- The work is incomplete and/or provides evidence of little thought.
- The work may not address the assignment.
- The work may be disrupted with serious errors in grammar and mechanics.

GRADING SCALE: A 90-100; B 80-89; C 70-79; D 60-69; F 0-59

PRESENTATION METHODS:

- Lecture 20%
- Small group workshops 15%
- Individual conferences 10%
- Class discussion 40%
- In-class writing 15%

Incomplete Grading: The letter I indicates that work is incomplete due to providential causes that kept the student from taking the final examination. A grade of I must be removed within twelve months or the I will automatically become an F. A grade of NS will be assigned to courses for which a student registers but fails to attend any class meetings. For more information:

<http://www.deltastate.edu/policies/policy/university-policies/academics-students/grades-and-credits/>.

Withdrawing from the Course: The last day to withdraw from class and receive a grade of “W” is **December 1**. Students who need to drop or add a course after the open drop/add period should contact their academic dean's office for information on how to submit their request. In most cases students who need to drop a class will need to complete a Drop Request form (http://www.deltastate.edu/PDFFiles/univ_relations_PDF/Registrar/drop%20form.pdf), which is then processed in the academic dean's office or in the student's major department. Other types of drop requests and all requests to add a course must be submitted to the Office of the Registrar for processing. Go here for more information: <http://www.deltastate.edu/academic-affairs/registrars-office/>.

Late Work:

All work – rough drafts and final copies – must be turned in on time and during class. **I will not accept late work unless you have made a personal arrangement with me in advance. 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 as soon as possible. The decision of whether I accept late work, regardless of excuse, is solely mine.

Attendance Policy: see policies in general: <http://www.deltastate.edu/policies/policy/university-policies/academics-students/class-attendance/> and as announced by instructor.

Daily attendance is required for this course. If you miss class on a regular basis and therefore are not present to work with your peers, I will not be able to evaluate the major writing project on which you are currently working. **More than three absences will result in your final grade being lowered by one letter. More than five absences is cause for failure in the course.** Outside of university-sponsored trips, military orders, and religious holidays, there is no such thing as an “excused absence.” If you are absent from class for any other reason (including illness), it will count against your total allowed absences. It is expected that you will obtain the information you missed from your classmates.

Academic Honesty:

Delta State University expects all students to adhere to the highest moral academic standards. Unethical and dishonest behavior will not be tolerated and could invoke severe penalties. Academic dishonesty includes, but is not limited to, cheating, plagiarism, fabrication, falsification, forgery, and/or any misuse of university documents whether academic or administrative, tampering with any admission requirement documents to gain entrance into the university under a false pretense, selling or distributing written or oral information, and stealing, buying, or selling any administrative or academic document. **The penalty for plagiarism in this course is automatic failure in the course.** For more information:

<http://www.deltastate.edu/policies/policy/university-policies/academics-students/academic-honesty/>.

OTHER PERTINENT COURSE INFORMATION**Library and Writing Center Resources at DSU:**

The Roberts LaForge Library has a wealth of resources available to students. Please take some time to familiarize yourself with the resources available at the following links:

- <http://www.deltastate.edu/library/>
- <http://www.deltastate.edu/library/home-page/databaselinks/>
- <http://libguides.deltastate.edu/c.php?g=156891>

The Writing Center is located on the second floor of Kethley Hall (Room 201) and offers help to a wide range of writers, from freshman to graduate students to members of faculty and community. Their services include individual assistance at all stages of the writing process, including brainstorming, discovering a thesis, organizing and developing an argument, sentence structure, documentation style, and resumes and letters of application. Visit the Writing Center's website for more information:

<http://www.deltastate.edu/artsandsciences/languages-literature/writing-center/>. To schedule an appointment with a writing consultant, please call 846-4088. In addition, there is an English assistant available in the Academic Support Lab on the third floor of the H.L. Nowell Union, room 311 for tutoring. To schedule a tutoring appointment, please call 846-4654.

Americans with Disabilities Act (ADA):

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact Dr. Richard Houston in Disability Services, which is located in the Counseling Center, O.W. Reily Health Center or call 662-846-4690. For additional information visit <http://www.deltastate.edu/student-life/campus-counseling-center/disability-services/>.

COURSE TOPICS, CALENDAR OF ACTIVITIES, MAJOR ASSIGNMENT DATES

Daily Syllabus:

Keep in mind that this is a tentative schedule, subject to change at my discretion should the need arise. This provides an outline for the direction of the course—for the most current changes and information, please check the announcements on the e-campus course platform via Canvas.

IMPORTANT DATES

- January 9 First day of class
- March 1 Midterm Exam
- March 12-16 Spring Break – No Classes
- March 20 Critical Analysis Essay Proposal DUE
- April 3 Annotated Bibliography DUE
- April 24 Critical Analysis Essay DUE
- April 27 Last day of classes
- April 30-May 4 Final Exam Week

WEEK 1: INTRODUCTION TO AMERICAN LITERATURE & CLOSE READING

Tuesday, January 9

In Class: Discussion of syllabus, course texts and general business. An introduction to American literature (timeline & major themes). What is the American Dream?

Homework: Purchase books and materials and bring all to every class. Read “How to Do a Close Reading” (available on Canvas). Also read Jennifer Hochschild’s first chapter titled “What is the American Dream?” (available on Canvas). Come to class prepared to discuss.

Thursday, January 11

In Class: Discussion of Hochschild’s essay and the American Dream - paying attention to the four tenets. Introduction to American lit’s parents: Whitman and Dickinson.

Homework: Read the following, being sure to annotate it using the AVID critical reading method (handout):

- “American Literature 1865-1914,” pp. 1-17
- “Walt Whitman 1819-1892,” pp 21-24
- “Song of Myself,” pp 25-69
- “When Lilacs Last in the Dooryard Bloom’d,” pp. 76-82
- “Emily Dickinson 1830-1886,” pp 82-86
- “Wild nights – Wild nights!,” p 88
- “The Soul selects her own Society,” p 93
- “Because I could not stop for Death,” 94
- “I heard a Fly buzz – when I died,” 96
- “A narrow Fellow in the Grass,” p 99
- “Tell all the truth but tell it slant,” 100

After reading and annotating the text, respond to the discussion prompt with a minimum of 500 words. Be prepared to discuss specific passages that grabbed your attention when reading.

WEEK 2: HUCK FINN

Tuesday, January 16

In Class: Discuss the Whitman and Dickinson reading. Small group discussions followed by whole class discussion. How do we see the American Dream exemplified, personified, or deconstructed in these poems?

Homework: In at least 200 words, respond to at least two people’s initial discussion board post – continuing our class discussion or beginning a new discussion based on what your peer has written. Begin reading *Adventures of Huckleberry Finn*, due next Tuesday (pp 108-290).

Thursday, January 18 – No Class, Dr. Scala at Training

Homework: Watch ““Huckleberry Finn” and the N-Word” and “The Adventures of Huckleberry Finn Part I: Crash Course” on Canvas. Read “Mark Twain (Samuel L. Clemens) 1835-1910,” pp 101-104. Also, read and annotate *Adventures of Huckleberry Finn*, pp. 108-190. After reading and annotating the novel, respond to the discussion prompt with a minimum of 500 words. Be prepared to discuss specific passages that grabbed your attention when reading.

WEEK 3: HUCK FINN, RACE, & OPPRESSION

Tuesday, January 23

In Class: Discuss the Twain reading. Small group discussions followed by whole class discussion. How do we see the American Dream exemplified, personified, or deconstructed in this novel?

Homework: Choose **one** of the following critical responses to *Adventures of Huckleberry Finn*:

- “From Mr. Eliot, Mr. Trilling, and Huckleberry Finn,” by Leo Marx
- “From Morality and Adventures of Huckleberry Finn,” by Julius Lester
- “From Huck, Jim, and American Racial Discourse,” by David L. Smith
- “From Say It Ain’t So, Huck: Second Thoughts on Mark Twain’s Masterpiece,” by Jane Smiley
- “From Introduction to Adventures of Huckleberry Finn,” by Toni Morrison
- “From Introduction to the New South Edition,” by Alan Gribben
- “Light Out, Huck, They Still Want to Sivilize You,” by Michiko Kakutani

After reading your selection, reply to your own initial discussion of the novel by discussing how the critical response you’ve read complicates, reinforces, or alters your initial reading of the novel. Be sure to quote directly from the critical response and/or the novel. Then, reply to at least one other person who read a different article from the one you selected. Remember to properly cite all sources. Be prepared to read your response and discuss in class on Thursday.

Thursday, January 25

In Class: Discussion of critical responses to the novel. How does a discussion of race complicate our focus on the American Dream?

Homework: Read the following, being sure to annotate it using the AVID critical reading method:

- “Booker T. Washington 1856-1915,” pp 469-471
- “From Up from Slavery,” pp 471-479
- “Charlotte Perkins Gilman 1860-1935,” pp 509-511
- “The Yellow Wall-paper,” pp 511-523
- “W.E.B. DuBois 1868-1963,” pp 559-561
- “From The Souls of Black Folk,” pp. 561-577

After reading and annotating the text, respond to the discussion prompt with a minimum of 500 words. Be prepared to discuss specific passages that grabbed your attention when reading.

WEEK 4: RACE, GENDER, AND THE AMERICAN DREAM

Tuesday, January 30

In Class: Small group and whole class discussion of the readings. How do the experiences of women and people of color fit with our notion of the American Dream?

Homework: Read “From Masculine Literature” by Charlotte Perkins Gilman, pp 593-594. Reply to your own initial discussion of the readings by discussing how Gilman’s call for “literature to represent the lives of women in their full complexity and nuance” (593) complicate, reinforce, or alter your initial reading of Washington, Gilman, and DuBois? Be sure to quote directly from the critical response and/or the novel. Then, respond to at least one other person in the class with a minimum of 200 words. Remember to properly cite all sources. Be prepared to read your response and discuss in class on Thursday.

Thursday, February 1

In Class: Discussion of Gilman’s “From Masculine Literature.” Introduction to American Modernism.

Homework: Read the “Introduction to American Literature 1914-1945,” pp 667-685 as well as the selection of Frost poems listed below. Then, watch the Yale Open Course lecture on Frost (from 19:21). After reading and annotating the text, respond to the discussion prompt with a minimum of 500 words. Be prepared to discuss specific passages that grabbed your attention when reading.

- “Robert Frost,” pp 735-736
- “Mowing,” p 736
- “Mending Wall,” 737

"The Death of the Hired Man," 738
"After Apple-Picking," 742
"Out, Out—," 746

WEEK 5: AMERICAN LITERARY MODERNISM

Tuesday, February 6

In Class: Small group and whole class discussion of Frost. How does the notion of work tie in to our understanding of the American Dream? Is Robert Frost a Modernist poet?

Homework: Read the following Modernist Manifestos:

"From Manifesto of Futurism," by Marinetti, p. 804
"Femiist Manifesto," by Loy, 806
"From a Retrospect," by Pound, 809
"From The Novel Demeuble," by Cather, 812
"From Spring and All," by Williams, 814

Reply to your own initial discussion of the readings by Frost by discussing how one of these manifestos complicate, reinforce, or alter your initial reading of Frost – especially as a Modernist poet. Be sure to quote directly from the manifesto and/or the poem. Then, respond to at least one other person who chose a different manifesto to discuss with a minimum of 200 words. Remember to properly cite all sources.

Thursday, February 8 – No Class – Dr. Scala on field trip

Homework: Work through the lecture on American Literary Modernism (available in Modules). Then, read the following selections and respond to the discussion prompt:

"William Carlos Williams," pp 786-
"Spring and All," 790
"The Red Wheelbarrow," 793
"This Is Just to Say," 793
"Ezra Pound," pp 795-
"A Pact," 799
"In a Station of the Metro," 799
"The River-Merchant's Wife: A Letter," 799
"The Cantos," 800
"T.S. Eliot," pp 827-
"The Love Song of J. Alfred Prufrock," 830
"The Waste Land," 834
"Four Quartets," 850
"E.E. Cummings," pp 961
"in Just-," 962
"next to of course god america i," 964
"anyone lived in a pretty how town," 966

After reading and annotating the text, respond to the discussion prompt with a minimum of 500 words. Be prepared to discuss specific passages that grabbed your attention when reading.

WEEK 6: AMERICAN LITERARY MODERNISM, continued

Tuesday, February 13

In Class: Small group and whole class discussion of Williams, Pound, Eliot and Cummings. How has the American Dream shifted in this historical moment?

Homework: In at least 200 words, respond to at least two people's initial discussion board post – continuing our class discussion or beginning a new discussion based on what your peer has written.

Thursday, February 15

In Class: Wrap up discussion of Williams, Pound, Eliot, and Cummings. Introduction to the Harlem Renaissance.

Homework: Read the introductions and all poems by Claude McKay (pp 934-938), Langston Hughes (pp 1036-1043), and Countee Cullen (pp 1053-1057). After reading and annotating the poems, respond to

the discussion prompt with a minimum of 500 words. Be prepared to discuss specific passages that grabbed your attention when reading.

WEEK 7: THE HARLEM RENAISSANCE

Tuesday, February 20

In Class: Small group and whole class discussion of poem by McKay, Hughes, and Cullen.

Homework: Read the excerpt from Langston Hughes' "The Negro Artist and the Racial Mountain" (pp 816-817). Reply to your own initial discussion of the readings by McKay, Hughes, and Cullen by discussing how Hughes' manifesto complicates, reinforces, or alters your initial reading – especially as it relates to our ongoing exploration of the American Dream. Be sure to quote directly from the manifesto and/or the poems. Then, respond to at least one other person with a minimum of 200 words. Remember to properly cite all sources. Begin reading *Mules and Men* by Zora Neale Hurston, section 1, "Folk Tales," due next Tuesday.

Thursday, February 22 – No Class – Dr. Scala on Field Trip

Conference: Read Mary Louise Pratt's article, "Arts of the Contact Zone" (available on Canvas). Then, read and annotate *Mules and Men*, section 1, "Folk Tales." After reading and annotating the collection, respond to the discussion prompt with a minimum of 500 words. Be prepared to discuss specific passages that grabbed your attention when reading. Begin preparing for the midterm exam (3/1) by reviewing the study guide.

WEEK 8: AFRICAN AMERICAN FOLKLORE & MIDTERM EXAM

Tuesday, February 27

In Class: Small group and whole class discussion of the "Folk Tales" section of *Mules and Men*.

Homework: Continue reviewing for the midterm exam. We will continue our discussion of *Mules and Men* next week.

Thursday, March 1 – Midterm Exam

In Class: Midterm Exam

Homework: Finish reading *Mules and Men*, section 2, "Hoodoo." After reading and annotating the section, respond to Part II of the discussion prompt. Be prepared to discuss specific passages that grabbed your attention when reading.

WEEK 9: CRITICAL ANALYSIS ESSAY

Tuesday, March 6

In Class: Small group and whole class discussion of the "Hoodoo" section of *Mules and Men*.

Introduction to the Critical Analysis Essay assignment.

Homework: In at least 200 words, respond to at least two people's initial discussion board post – continuing our class discussion or beginning a new discussion based on what your peer has written. Begin exploring topic ideas for your critical analysis essay. Proposals due 3/20. Be prepared to share your proposal with the entire class.

Thursday, March 8 – No Class – Dr. Scala @ AWP Conference

Homework: Have a safe spring break! Remember that essay proposals are due when we return on the 20th.

WEEK 10: SPRING BREAK – NO CLASSES

WEEK 11: AMERICAN DRAMA / AMERICAN DREAM

Tuesday, March 20 – Critical Analysis Essay Proposal DUE

In Class: Whole class conference re: essay proposals. Group brainstorming and feedback. Introduction to American drama, August Wilson and Arthur Miller.

Homework: Read Arthur Miller's *Death of a Salesman*. After reading and annotating the play, respond to Part I of the discussion prompt. Be prepared to discuss specific passages that grabbed your attention when reading.

Thursday, March 22

In Class: Small group and whole class discussion of *Death of a Salesman*. Discussion of Critical Analysis Essay and Annotated Bibliography assignments.

Homework: Read August Wilson's *Fences*. After reading and annotating the play, respond to Part II of the discussion prompt. Then, read "Death of a Salesman's Willy Loman and *Fences*'s Troy Maxson: Pursuers of the Elusive American Dream" and respond to the discussion prompt. Be prepared to discuss specific passages that grabbed your attention when reading. Begin researching for your annotated bibliography – due 4/10.

WEEK 12: CONTEMPORARY AMERICAN FICTION FROM THE MARGINS

Tuesday, March 27

In Class: Small group and whole class discussion of *Fences*, *Death of a Salesman*, and the American Dream. Introduction to contemporary fiction.

Homework: Read the following selections and then respond to the discussion prompt in at least 500 words:

"Ralph Ellison (1914-1994)," pp 1209-

"Invisible Man," 1210

"James Baldwin (1924-1987)," pp 1330-

"Going to Meet the Man," 1331

"Alice Walker (b. 1944)," pp 1574

"Everyday Use," 1568

"Flannery O'Connor (1925-1964)," pp 1366

"Good Country People," 1367

After reading and annotating the stories, respond to Part I of the discussion prompt. Be prepared to discuss specific passages that grabbed your attention when reading. Continue reading and writing your annotated bibliography: due next Tuesday.

Thursday, March 29

In Class: Small group and whole class discussion of Ellison, Baldwin, Walker, and O'Connor.

Homework: Read the following selections and then respond to the discussion prompt in at least 500 words:

"Gloria Anzaldua (1942-2004)," pp 1557-

"How to Tame a Wild Tongue," p 1558

"Sandra Cisneros (b. 1954)," pp 1613

"Woman Hollering Creek," 1614

"Junot Diaz (b. 1968)," pp 1708

"Drown," 1709

"Leslie Marmon Silko (b. 1948)," pp 1579

"Lullaby," 1580

"Joy Harjo (b. 1951)," pp 1605

"Call It Fear," 1606

"Philip Roth (b. 1933)," pp 1460-

"Defender of the Faith," 1462

After reading and annotating the stories, respond to Part II of the discussion prompt. Be prepared to discuss specific passages that grabbed your attention when reading. Complete your annotated bibliography: due Tuesday.

WEEK 13: CONTEMPORARY AMERICAN NONFICTION

Tuesday, April 3 – Annotated Bibliography DUE

In Class: Small group and whole class discussion of Anzaldua, Cisneros, Diaz, Silko, Harjo, and Roth.

Homework: Read the article, "The Failure of the Dream in Fiction," by Kathryn Hume. Respond to Part III of the discussion prompt. Begin drafting your critical analysis essay.

Thursday, April 5

In Class: Wrap up discussion of contemporary American fiction. Introduction to contemporary American Nonfiction.

Homework: Read the entire section of creative nonfiction essays on pp 1641-1663 and then respond to the discussion prompt in at least 500 words. Be prepared to discuss specific passages that grabbed your attention when reading.

WEEK 14: CONTEMPORARY AMERICAN POETRY

Tuesday, April 10

In Class: Small group and whole class discussion of creative nonfiction essays. Introduction to contemporary American poetry.

Homework: Read all of the poems from **ONE** grouping below and then respond to the discussion prompt in at least 500 words:

Early Contemporary Confessional and Beat Poets:

John Berryman
Elizabeth Bishop
Anne Sexton
Adrienne Rich
Sylvia Plath
Allen Ginsberg

Living Contemporary Poets:

Billy Collins
Yusef Komunyakaa
Rita Dove
Li-Young Lee
Sherman Alexie
Natasha Threthewey

Thursday, April 12

In Class: Small group and whole class discussion of contemporary American poetry.

Homework: Complete your first draft of the critical analysis essay: due Tuesday.

WEEK 15 – PEER REVIEW & COURSE REVIEW

Tuesday, April 17 – First Draft of Critical Analysis Essay DUE

In Class: Peer review of essays. Whole class discussion. Sign up for individual conferences.

Homework: Begin revising your essays based on the feedback you received today. Final drafts due next Tuesday.

Thursday, April 19 – No Class / Individual Conferences

Homework: Finalize revisions to your critical analysis essay: due Tuesday.

WEEK 16 –

Tuesday, April 24 – Critical Analysis Essay DUE

In Class: Discussion of essay and final exam.

Homework: Review for the final exam.

Thursday, April 27

In Class: Review for final exam.

Homework: Continue to review for the final exam.

FINAL EXAMS: APRIL 30 – MAY 4