

English 242: American Literature II

Dr. Michael Germana

Fall 2011

Section 001: 10:30-11:20 MWF 317 Clark Hall

Section 002: 11:30-12:20 MWF 317 Clark Hall

Email: Michael.Germana@mail.wvu.edu

Office hours: 9:00-10:00 MWF and by appointment, 207 Colson Hall

Required Materials:

To purchase from the WVU bookstore:

- Ralph Ellison, *Invisible Man*
- Donald McQuade, et. al. *The Harper Single Volume American Literature*, Third Edition
- Luis Valdez, *Zoot Suit and Other Plays*
- A Blue Book (the more pages, the better)

Online Resources:

- A list of links to course texts marked “online” can be found at <http://community.wvu.edu/~mjg032/>
- Readings marked “ereserves” are available in .pdf format at <https://reserves.lib.wvu.edu/>

Introduction:

If the first half of the American Literature survey dramatizes the rise of a new nation and the creation of a unique literary tradition, the second half shows how the Civil War led to new beginnings for America and American literature alike. In this course we will examine the cultural history of the United States from this “new beginning” to the present through the lens of American literature.

Course Objectives:

Students enrolled in this course will learn to:

- read closely and write critically about literary and cultural texts
- use terms of literary/cultural critical analysis
- analyze texts within their historical context while paying appropriate attention to relevant national and regional constructions, and
- engage with texts that cross a diverse range of genres, perspectives, and historical moments

GEC Objectives:

This course satisfies GEC Objectives 5 and 7:

- Objective 5-Artistic Expression: Apply methods and principles of critical inquiry to the analysis of literary or artistic expression.

- Objective 7-American Culture: Develop knowledge critical to an understanding of the issues that shape the culture of the United States in all its diversity.

Assignments:

In addition to periodic pop quizzes, group discussions, and general class participation activities, coursework for the semester consists of four essay exams. **These exams cannot be made up except in extraordinary circumstances, so be sure you don't miss class on scheduled exam days.**

Grading System:

Exam One:	20%
Exam Two:	20%
Exam Three:	20%
Exam Four:	20%
Pop Quizzes:	10%
Participation:	10%

All four exams will be graded on a 100-point scale with grade ranges as follows:

+	100-98	+	89-88	+	79-78	+	69-68		
A	97-92	B	87-82	C	77-72	D	67-62	F	59-0
-	91-90	-	81-80	-	71-70	-	61-60		

Each pop quiz is worth a maximum of 10 points. The total number of points earned *up to but not exceeding 100* by semester's end will be your pop quiz grade. Note that the total number of points available exceeds 100, so if you miss a pop quiz it won't sink your grade. Don't miss more than two, though!

The remaining 10% of the grade will be determined by your participation in class discussions, group activities, and the like.

Attendance Policy:

Because participation counts for 10% of your grade and material for the exams come from lectures and/or class discussions, you must attend regularly. You can miss up to five non-exam classes without penalty. Choose your five days judiciously. Subsequent absences will drop your participation grade one letter grade per day. **A failing grade for the course will be recorded for any student with ten or more absences.**

If you are more than five minutes late for class, you will be counted absent. Missed pop quizzes, which are administered at the beginning of class, cannot be made up under any circumstances.

Each and every member of the class should come prepared to discuss each day's reading. This means carefully reading the text(s) scheduled for each class meeting and arriving prepared to discuss two questions: 1) what do you think the author is trying to reveal to or demonstrate for his or her readers, and 2) how does the author construct his or her text(s) to accomplish this goal?

Plagiarism Statement:

Plagiarism is the (mis)representation of someone else's work as your own. It may be direct (e.g., not documenting a quoted source) or indirect (paraphrasing ideas, thoughts, etc. without due credit). In either case, neglecting to acknowledge sources for outside material is a serious offence and may result in failure for the assignment and possibly the course. Please see me if you are not sure about how to use or acknowledge certain materials.

Academic Integrity Statement:

The integrity of the classes offered by any academic institution solidifies the foundation of its mission and cannot be sacrificed to expediency, ignorance, or blatant fraud. Therefore, I will enforce rigorous standards of academic integrity in all aspects and assignments of this course. For the detailed policy of West Virginia University regarding the definitions of acts considered to fall under academic dishonesty and possible ensuing sanctions, please see the Student Conduct Code at <http://studentlife.wvu.edu/studentconductcode.html>. Should you have any questions about possibly improper research citations or references, or any other activity that may be interpreted as an attempt at academic dishonesty, please see me *before* the assignment is due to discuss the matter.

Social Justice Statement:

West Virginia University is committed to social justice. I concur with that commitment and expect to maintain a positive learning environment based upon open communication, mutual respect, and non-discrimination. Our University does not discriminate on the basis of race, sex, age, disability, veterans' status, religion, sexual orientation, color or national origin. Any suggestions as to how to further such a positive and open environment in this class will be appreciated and given serious consideration.

If you are a person with a disability and anticipate needing any type of accommodation in order to participate in this class, please advise me and make appropriate arrangements with the Office of Disability Services (293-6700).

Contact Information:

If you have questions about the course or concerns you would like to share, please contact me via email at Michael.Germana@mail.wvu.edu. But *please* do not write to ask me for lecture notes or

to request a summary of what you missed on any given day. If you miss class and need class notes, ask one of your classmates.

English Education Majors:

You may want to hold on to papers, exams, and other materials from this course to put in your NCATE portfolio. Contact Sheila Benson or Rosemary Hathaway for more information.

Course Calendar:

August:

22 M Introduction/s

Reconstruction Re-written:

24 W Constance Fennimore Woolson, "Rodman the Keeper" (online)

26 F Joel Chandler Harris, selections from *Uncle Remus: His Songs and His Sayings*: "Story of the War" + "Why Mr. Possum Has No Hair On His Tail" + "Race Improvement" + "As To Education" (online) + Excerpt from Introduction (handout)

29 M Charles Chesnutt, "Dave's Neckliss" (online) + "The Goophered Grapevine" (online)

Immigration, Assimilation, and Resistance:

31 W Bret Harte, "Plain Language from Truthful James" (a.k.a. "The Heathen Chinees") (online) + Zitkala Sa, "Impressions of an Indian Childhood" (pp. 1851-58) + selection from *School Days* (pp. 1858-61)

September:

2 F Anzia Yezierska, "America and I" (pp. 1952-59)

7 W Leslie Marmon Silko, "Storyteller" (pp. 2653-63)

The Progressive Era, the Labor Movement, and the Dawn of Naturalism:

9 F Jacob Riis, Introduction to *How the Other Half Lives* + Chapter XI + illustrations (online) + Upton Sinclair, Chapter 14 of *The Jungle* (online) + Lewis Hine, Child Labor Photographs (online) + Pauline Newman on the Triangle Shirtwaist Factory (ereserves)

12 M **exam one**

14 W Jack London, "To Build a Fire" (pp. 1839-49)

16 F Stephen Crane, "The Open Boat" (pp. 1814-30)

First Wave Feminism:

19 M Charlotte Perkins Gilman, "The Yellow Wallpaper" (pp. 1735-45)

21 W Kate Chopin, "The Story of an Hour" (online)

Two Views on Race Relations at the Turn of the Century:

23 F Booker T. Washington, "The Struggle for an Education" (pp. 1764-71) + "The Atlanta Exposition Address" (pp. 1771-78)

26 M W. E. B. Du Bois, "This Double-Consciousness" (p. 1781) + "Of Mr. Booker T. Washington and Others" (pp. 1781-1790)

The Harlem Renaissance:

28 W Jean Toomer, "Blood-Burning Moon" (pp. 2073-78)

30 F Jean Toomer, "Kabnis" (ereserves)

October:

- 3 M Alain Locke, "Enter the New Negro" (online) + Langston Hughes, from *The Negro Artist and the Racial Mountain* (pp. 2086-91)
 5 W Zora Neale Hurston, "Sweat" (pp. 2092-99)
 7 F Countee Cullen, "Yet I Do Marvel" (p. 2106) + "Incident" (p. 2106) + "Heritage" (pp. 2107-09)

10 M **exam two**

Exemplar of Modernism: T. S. Eliot:

- 12 W T. S. Eliot, "The Love Song of J. Alfred Prufrock" (pp. 1996-99)
 14 F T. S. Eliot, "The Waste Land" (pp. 2003-16)

The Southern Renaissance:

- 17 M William Faulkner, "That Evening Sun" (pp. 2159-70)
 19 W Allen Tate, "Ode to the Confederate Dead" (pp. 2195-97)

World War Two and Post-War American Identity:

- 21 F Luis Valdez, *Zoot Suit*, Act One
 24 M Valdez, *Zoot Suit*, Act Two
 26 W Allen Ginsberg, "America" (pp. 2452-54)

The Civil Rights Movement:

- 28 F Flannery O'Connor, "Everything That Rises Must Converge" (online)
 31 M Martin Luther King, Jr., "Letter from Birmingham Jail" (pp. 2483-93) + Malcolm X, "The Ballot or the Bullet" (online)

November:

2 W **exam three**

Second Wave Feminism, Multiculturalism, and Postmodernism:

- 4 F Tillie Olson, "I Stand Here Ironing" (pp. 2345-50)
 7 M Maxine Hong Kingston, "No Name Woman" from *The Woman Warrior* (pp. 2624-32)
 9 W George Saunders, "Sea Oak" (online)

All Together Now: Ralph Ellison's *Invisible Man*:

- 11 F Prelude: Richard Wright, "The Man Who Lived Underground" (ereserves)
 14 M Langston Hughes, "Dream Boogie" (handout) + Ralph Ellison, *Invisible Man*, Prologue-Chapter One
 16 W Ellison, *Invisible Man*, Chapters Two-Three
 18 F Ellison, *Invisible Man*, Chapters Four-Seven
 ---Thanksgiving Recess---
 28 M Ellison, *Invisible Man*, Chapters Eight-Thirteen
 30 W Ellison, *Invisible Man*, Chapters Fourteen-Seventeen

December:

- 2 F Ellison, *Invisible Man*, Chapters Eighteen-Twenty-One
 5 M Ellison, *Invisible Man*, Chapters Twenty-Two-Twenty-Four
 7 W Ellison, *Invisible Man*, Chapters Twenty-Five-Epilogue + course evaluations
 9 F **exam four**