REQUIRED:

COURSE OBJECTIVES:

This course surveys American literature from the time of the Civil War until the present day. Significant changes in modes of literary and cultural representation occurred during the almost 150 years covered by this survey course. As the purpose of this class is to introduce you to the basics of American literature, we cover an extraordinarily wide range of material, so reading selections tend to be long and we tend to move at a rapid pace. The reason we read excerpts from longer selections and take a faster pace than most literature courses is to allow us to cover as many different authors as possible in order to give you the most comprehensive view of the later history of American literature. Out of this view, you should develop a sense of the importance of the various contexts (social, cultural, history of ideas, literary movements and periods, etc.) out of which American literature is produced. More importantly, the chronological approach to the course material should foster in you a desire to reflect on the historical contexts of the themes, dilemmas, and ways of living presented in the literary texts. Some of the themes we will be addressing in this course include: women’s equality, immigrant struggles, the American identity, the impact of industrialization, and the human relationship to the natural world. The most important learning objective in this course is for you to develop critical skills by which to closely read and interpret shorter passages from literary selections that you are able to put into dialogue with a larger historical and cultural context of literary production.

COURSE ASSIGNMENTS:

- **Online postings (15%)**: due by midnight the night before we cover the material (if we will be discussing the reading on Wednesday, then you need to complete the post by midnight on Tuesday night). These should be done on our course web site. There are ten postings. You need to do all of them.

  I do not write lengthy responses to your posts (or even, sometimes, respond at all); however, I will tailor my classroom lectures around the ideas you have presented in your posts. If you are completely missing the point of the posts and are not providing responses that are worth credit, I will email you individually. Here is a key to possible response symbols: ☺ = excellent, ☻ = good, ☻ = could be better. If you receive a symbol from me in response to your post and you need clarification, it is your job to email me with a specific question about why you received that symbol.

  If you miss a posting and want to submit it late, I may give you some credit for it, but your response will have to show twice as much work/thought as the other students’ responses and it will have to be exceptionally brilliant.

- **3 short papers (35%)**: Each paper should be approximately 2-3 pages double-spaced, 12 pt font. Papers should be handed in on time. Late papers will be downgraded. I do not accept assignments once a week has passed after the due date.
For paper 1, I will give you a thesis statement and a selection of quotes. You will then have to write an argumentative paper that defends the given thesis statement using a selection of the quotes provided. You must demonstrate that you can properly interpret the quotes and account for the larger context from which they are taken.

For paper 2, I will give you only a thesis statement. You need to go to the texts and select appropriate quotes to use as evidence in defending the given thesis statement. Then, you construct an argumentative essay with these elements.

For paper 3, I give you a general topic and you must create a thesis statement and defend it by writing an argumentative essay drawing on appropriate quotes that you have selected from the readings and interpreted as part of your argument.

- **2 non-comprehensive exams (35%)**: Your midterm and final consist of passage identification and short answers to questions regarding analysis of key passages from our readings and class discussions.

- **Friday Freewrites (5%)**: On Fridays, I will ask you to take a few minutes toward the end of class to reflect on the week. These cannot be made up, so you must be in class to complete them. I am looking for you to tell me what is working well to help you learn the material and also things you are having trouble with. This is an opportunity for you to check in with me and guide me in best adapting the course to your learning needs and aiding you in your academic success. I hope these freewrites will help you have the best possible experience in this class. I will write a weekly response to the collected freewrites and address it as a letter to the whole class.

<table>
<thead>
<tr>
<th>Online postings</th>
<th>15%</th>
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<tbody>
<tr>
<td>1st Paper</td>
<td>8%</td>
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<tr>
<td>2nd Paper</td>
<td>12%</td>
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<tr>
<td>3rd Paper</td>
<td>15%</td>
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<tr>
<td>Midterm</td>
<td>15%</td>
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<tr>
<td>Final</td>
<td>15%</td>
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<tr>
<td>Attendance &amp; Preparation</td>
<td>15%</td>
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<tr>
<td>Friday Freewrites</td>
<td>5%</td>
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**GRADING:**

Things that will negatively affect your grade:

- incomplete assignments
- late or missed assignments
- poorly realized assignments
- disrespectful attitude
- excessive absences (over 2 for a T/TH class, over 3 for a M/W/F class)
- coming late to class
- leaving class early
- disrupting class in any other way
- being unprepared for class (you should bring your book to class)
• plagiarism (any suspicion of plagiarism will be turned over to Student Judicial Affairs and could result in your failure of the course and/or expulsion from the university)

* I do not calculate student grades until the end of the semester, once all assignment due dates have passed. However, I am always open to having a discussion with you about how you are doing in the course.

Grading scale:

A: Work of this quality is superior and represents an achievement normally attained by only a small amount of students.

B: “B” level work is better than adequate and shows strong competence in the subject matter/skill.

C: “C” quality work shows adequate or satisfactory mastery of the subject/skill.

D: “D” level work barely meets the minimum requirements for the course or assignment.

F: Failing grades are reserved for work that falls below the minimum requirements for the course.

Attendance Grade:

<table>
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<tr>
<th>Absences</th>
<th>Grade</th>
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<tbody>
<tr>
<td>0-2</td>
<td>A-range</td>
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<tr>
<td>3-4</td>
<td>B-range</td>
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<tr>
<td>5</td>
<td>C-range</td>
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<tr>
<td>6</td>
<td>D-range</td>
</tr>
<tr>
<td>over 6</td>
<td>automatic failing grade</td>
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</tbody>
</table>

There are no excused absences (unless you are on official university business and have the properly signed paperwork to turn in to me before you miss class). I will call roll at the beginning of each class. I expect you to raise your hand, look at me, and say “here” or “present.” It is your responsibility to make sure that I have you on the attendance roll. If you come to class late (which you should not make a habit of), you need to see me after class has ended to be sure that I have marked you present.

Non-discrimination Policy:

According to the University Catalog, California State University does not discriminate on the basis of sex, sexual orientation, disability, race, color, or national origin. If you have a disability and need reasonable accommodation for equal access to education and services at CSU Chico, you must register with Disability Support Services V/TTY: 898-5959.
Tentative Schedule

The readings listed under each class period are what you should have read and thought about before class. I have only listed one author per class. This is an approximate indication of what we will be covering in that class period. We may move slower or faster than this schedule indicates. If we have to make substantial changes to the schedule, I will update this document. Otherwise, I will make announcements in class as to what exactly we will cover each session.

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Mon 8/27  Introduction to course; Introduction to each other
Wed 8/29  Samuel Longhorne Clemens 70-100
POSTING 1 DUE THURSDAY NIGHT BY MIDNIGHT
Friday 8/31  George Washington Cable pp.187 - 201; Friday Freewrite

Mon 9/3   NO CLASS – Labor Day
Wed 9/5   Kate Chopin pp. 359-452
POSTING 2 DUE THURSDAY NIGHT BY MIDNIGHT
Friday 9/7  Charlotte Perkins Gilman 578-586; Friday Freewrite

Mon 9/10  Intro 1st paper assignment
POSTING 3 DUE TUESDAY NIGHT BY MIDNIGHT
Wed 9/12  Stephen Crane pp. 491-496, 513-520
Fri 9/14  Henry James pp. 281-319; Friday Freewrite

Mon 9/17  Jack London 524-536, 1st Paper Due
Wed 9/19  Upton Sinclair 608-620
POSTING 4 DUE THURSDAY NIGHT BY MIDNIGHT
Fri 9/21  Mary Austin 802-808; Friday Freewrite

Mon 9/24  Jose Marti 831-838
Wed 9/26  VOL D Edith Wharton 964-965, 965-983, 1019-1028
POSTING 5 DUE THURSDAY NIGHT BY MIDNIGHT

Mon 10/1  Sherwood Anderson 1073-1084
Wed 10/3  William Carlos Williams “Danse Russe” 1159, “The Young Housewife” 1160, “Spring And All” 1161, “Young Sycamore” 1166
POSTING 6 DUE THURSDAY NIGHT BY MIDNIGHT
Fri 10/5  EE Cummings “the Cambridge ladies who live in furnished souls” 1270, “anyone lived in a pretty how town” 1274; Friday Freewrite

Mon 10/8  Susan Glaspell 1041 - 1050
Wed 10/10 Prepare for Midterm
Fri 10/12 MIDTERM
Mon 10/15  2nd Half MIDTERM – Passage ID
Wed 10/17  F. Scott Fitzgerald 1326-1360

**POSTING 7 DUE THURSDAY NIGHT BY MIDNIGHT**
Fri 10/19  TS Eliot 1280-1283; Friday Freewrite

Mon 10/22  Marianne Moore 1404-1413

**POSTING 8 DUE TUESDAY NIGHT BY MIDNIGHT**
Wed 10/24  Ernest Hemingway 1422-1425
Fri 10/26  *Introduce 2nd paper*; Friday Freewrite

Mon 10/29  *MOVIE*
Wed 10/31  *MOVIE*
Fri 11/2  *MOVIE*

Wed 11/7  Hart Crane 1477-1486

**POSTING 9 DUE THURSDAY NIGHT BY MIDNIGHT**
Fri 11/9  William Faulkner 1449-1463, 1464-1476; Friday Freewrite

Mon 11/12  NO CLASS – Veteran’s Day
Wed 11/14  Langston Hughes 1521-1528, 1547-1550
Fri 11/16  Zora Neale Hurston 1578-1594; Friday Freewrite

Mon 11/19 – Friday 11/23 NO CLASS – Thanksgiving Break

Mon 11/26  Anzia Yezierska 1650-1656
Wed 11/28  John Dos Passos 1676-1686
Fri 11/30  Thomas S. Whitecloud 1752-1756; Friday Freewrite

Mon 12/3  Robert Penn Warren 1766-1775

**POSTING 10 DUE TUESDAY NIGHT BY MIDNIGHT**
Wed 12/5  “Carved on the Walls: Poetry by Early Chinese Immigrants” 1875-1882
Fri 12/7  Richard Wright 1809-1834; Friday Freewrite

Mon 12/10  John Steinbeck 1792-1799, *Prepare for Final*
Wed 12/12  *Optional early final exam Part I*
Fri 12/14  *Optional early final exam Part 2*

Wed 12/19  2-3:50 p.m. FINAL EXAM, 3rd paper due on or before
DISCUSSION POSTINGS

POSTING 1 ON GEORGE WASHING CABLE DUE THURSDAY NIGHT 8/30 BY MIDNIGHT
How does Cable write against ethnic and gender stereotyping in his work? In what ways are ethnic minorities and women characters in his writing presented as strong characters? Be specific.

POSTING 2 ON CHARLOTTE PERKINS GILMAN DUE THURSDAY NIGHT 9/6 BY MIDNIGHT
How do you read the ending of “The Yellow Wallpaper”? What happens? How do you know? What role does the husband play in leading the story to this conclusion?

POSTING 3 ON STEPHEN CRANE DUE TUESDAY NIGHT 9/11 BY MIDNIGHT
Why does crane use the term "Mystery" in the title of his war story? What is the mystery? Is there only one?

POSTING 4 ON MARY AUSTIN DUE THURSDAY NIGHT 9/20 BY MIDNIGHT
Think about what kind of people normally publish their life’s story. Usually, in the genre of autobiography, authors try to show how their lives were extraordinary in some way. What kinds of strategies do you think Mary Austin uses to present herself as, in some way, remarkable?

POSTING 5 ON ROBERT FROST DUE THURSDAY NIGHT 9/27 BY MIDNIGHT
What kind of philosophy of life is expressed in Robert Frost’s poetry? What concrete images in his poems are used to invoke this philosophy of life? Why might that particular way of living be important to frost?

POSTING 6 ON E.E. CUMMINGS DUE THURSDAY NIGHT 10/4 BY MIDNIGHT
Browse through all of E.E. Cummings’s poetry. How do his play with language, punctuation, capitalization, and his visual placement of words work to create meaning? What do you make of his breaking the rules of grammar and poetic form?

POSTING 7 ON T.S. ELIOT DUE TUESDAY NIGHT 10/16 BY MIDNIGHT
Compare and contrast the protagonists of two of T.S. Eliot’s poems. What are the similarities and differences in Eliot's protagonists?

POSTING 8 ON ERNEST HEMINGWAY DUE TUESDAY NIGHT 10/23 BY MIDNIGHT
Setting is very important in Hemingway’s “Hills Like White Elephants.” How do the descriptions of the landscape relate to the conversation between the two travelers to tell us something about plot, theme, or character development? The railroad station setting is important to the progress (the plot) of the story. How does this physical setting parallel the thematic concerns of the story as well?
POSTING 9 ON WILLIAM FAULKNER DUE THURSDAY NIGHT 11/8 BY MIDNIGHT
What is the major theme of “Barn Burning”? What are the key symbols in the story? How does Faulkner use these symbols to construct the major theme of the story? In other words, how do the key symbols function to achieve Faulkner’s main theme?

POSTING 10 ON POETRY BY CHINESE IMMIGRANTS DUE TUESDAY NIGHT 12/4 BY MIDNIGHT
What are the themes of the angel island poems? How do they reflect the historical circumstances for Chinese immigrants coming to the United States between 1910 and 1940? How would you describe these nameless poets? Does your description of confirm or contradict prevailing stereotypes of Chinese Americans in the popular media?