Course Information:
Title: American Literature Since 1865
Number: English 2883:20350
Classroom / Building: 217 Liberal Arts
Meeting Time / Days: 11:00-11:50 a.m. MWF
Spring 2012: English Department

Instructor Contact Information:
Professor's Name: Dr. G. S. Lewis
Office: 105H
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Office Hours: 4:45-5:45 p.m. R
In Class:
9:00 a.m.-12:00 noon  MWF
5:45-8:30 p.m. R
or by appointment

Course Description: American Literature from 1865 to the present
Pre-requisites: English 1113 and 1213
Textbooks and Materials:
Black or blue ink pens
Writing tablet, wide line, 8 1/2 by 11 inches, for in-class papers

The Course Objectives:
Objectives:
Students will study the origin and development of America's literary tradition from 1865 to the present to become familiar with the major figures, movements, and genres. Students will also examine the relationships among literature, society, and the arts, and will further improve their knowledge of critical approaches and terminology as well as their writing skills.

Transformational Learning Outcomes:
The University of Central Oklahoma is a learning-centered organization committed to transformative education through active engagement in the teaching-learning interchange, scholarly, and creative pursuits, leadership, global competency, healthy lifestyles, and service to others. This course addresses four of the transformational goals: the teaching-learning interchange in the classroom, the scholarly and creative pursuits by means of written assignments and examinations, leadership through structured group endeavors, and global competency by awareness of the interaction between American literature and that of other cultures.

Course Requirements, Evaluation, and Participation Requirements:
Assignments:
Students will have reading assignments from the textbook as preparation for each class.

Students will have two essay examinations: mid-term (Fri 3/2) and final (Mon 4/30). Students will also write two short (3 typewritten pages) critical papers (based on primary rather than secondary texts) on selected topics. The first is due Fri, 2/24 and the second one is due Fri 4/20. Students are responsible for reading the introductions to each period and the head notes to the authors and their works in the text, as well as completing the assigned readings in time for
class discussion. THIS WORK DEALS WITH PRIMARY SOURCES. IT IS NOT A RESEARCH PAPER. DO NOT TAKE WORK FROM THE INTERNET TO COMPLY WITH ASSIGNMENTS.

Quizzes and homework: Students will take daily quiz work sheets or do writing assignments from the syllabus and prepare homework assigned to support class work. Assignment quizzes and written work occupy the first few minutes of class. Quiz work sheets cannot be turned in for full credit after the class for which they are assigned unless the student has an excused absence; work sheets must be turned in the next class period. Quiz work sheets turned in after the due date will not receive full points credit. There will be no quizzes the first week of the semester.

Student's Responsibilities: Do the assignments for the class period they are assigned. Be diligent with reading, written work, attendance, and class arrival on time.

Late and Make-Up Work: Work missed will be managed on a case-by-case basis, depending upon the reasons for missed class.

Grading: Grades for the course will be computed in the following manner:
Grades will be based on quiz credits, two critical papers, mid-term examination, and final examination. The two examinations and the two critical papers will receive evaluations based on a point spread of 1-100 and each will be worth 20% to make 80% of the course grade; quizzes will receive point evaluations of 5-10 points and count for 20% of the total grade. Papers and examinations receive grades on the basis of their content, organization, grammatical usage, and writing style. (C-O-G-S) These score divisions are followed for the letter grades: 90-100, A; 80-89, B; 70-79, C; 60-69, D; and below 60, F.

Class Management Information: Attendance: Class attendance is mandatory. If you miss more than three class periods, you are encouraged to drop unless you have worked out other arrangements with the professor. If you miss six class periods you must make arrangements with the professor to continue as a class member. If you must be absent, notify the professor before or on the day of the absence. Such absences can be considered excused absences which are not calculated in the semester total. Roll is taken at the beginning of the hour. If you come late, you are responsible to be sure you are counted present. No changes in attendance will be made after the day of the class. By English Department non-negotiable policy, being absent for 30% of classes constitutes failure: for a MWF schedule, fourteen (14) absences.

Late and Make-Up Work: Because class attendance is mandatory, no late or make-up work is accepted without an excused absence, granted only for illness or an extreme emergency by definition. In the case of extreme emergency, the student must contact the professor to arrange for make-up work. An excused absence due to extra-curricular University activities, such as band or athletics, does not mean you are excused from handing in work. All make-up work must be completed within three (3) school days of the absence and handed personally to the professor.

Students who turn in assignments late without an excused absence will be penalized one letter grade from the grade assessed to the assignment for each day the work is late. Students who miss exams or do not turn in written assignments will receive zero credit.

Student's Responsibilities:
Do the assignments for the class period they are assigned. Always bring the Norton text, a pen, and writing tablet for reading quizzes. You should feel free to keep your lecture and class notes in any form you prefer. **IF YOU MUST BRING PAGERS OR CELL PHONES TO CLASS, BE SURE THEY ARE TURNED OFF BEFORE CLASS BEGINS. DO NOT BRING IPODS OR ANY OTHER DEVICE WITH EARPHONES TO USE IN CLASS, AN ACTIVITY ABSOLUTELY FORBIDDEN.**

**Plagiarism:**
All writing that students submit for this course must either be entirely their own or properly documented. Material downloaded from the Internet and turned in for assignments will receive zero credit. Because of its serious nature, a case involving plagiarism is usually referred to the Discipline Committee, which can recommend that the student, if found guilty, be dismissed from the University. At the least, the student will receive an automatic F in the course.

**Academic Integrity Statement:**
Academic dishonesty includes, but is not confined to: plagiarizing; cheating on tests or examinations; turning in counterfeit reports, tests, and papers; stealing tests or other academic materials; knowingly falsifying academic records or documents of the institution; accessing a student’s confidential academic information without authorization; disclosing confidential academic information without authorization; and, turning in the same work to more than one class without informing the instructors involved. Each student is expected to engage in all academic pursuits in a manner that is above reproach, maintain complete honesty and integrity in the academic experiences both in and out of the classroom. Incidents of academic dishonesty will be subject to disciplinary action. This policy can be found on page three of the UCO Student Code of Conduct located at [http://bronze.ucok.edu/ssvp/UCOStudentRights.pdf](http://bronze.ucok.edu/ssvp/UCOStudentRights.pdf).

**Expectation of Work OSHRE II-2-34 statement:** It is expected that a full-time college student will spend time each week in class attendance and study out of class approaching a 40-hour work week. A person employed on a full-time basis should not simultaneously expect to maintain a full-time schedule. At the undergraduate level, this means that for each hour in class, a student is expected to spend at least two hours a week doing homework.

**Students with Needs:**
**ADA Statement:** The University of Central Oklahoma complies with Section 504 of the Rehabilitation Act of 1973 and the American with Disabilities Act 1990. Students with disabilities who need special accommodations must make their requests by contacting the Coordinator of Disability Support Services at (405) 974-2549. The DSS Office is located in the Nigh University Center, Room 309. Students should also notify the instructor of special accommodation needs by the end of the first week.

**Emergencies During Finals Statement:** If a university emergency occurs that prevents the administration of a final examination, the student’s final course grade will be calculated based on the work in the course completed to that point and the faculty member’s considered judgment. Final exams will not be rescheduled; a grade of “I” will not be given due to the missed exam.

For full information of the content provided in the Academic Affairs statement, click on [http://broncho2.uco.edu/academicaffairs/StudentInfoSheet.pdf](http://broncho2.uco.edu/academicaffairs/StudentInfoSheet.pdf). A copy of that content is clipped to the end of this syllabus.
Also at the end of this syllabus you will find:

- study helps, writing and style guide (9-12)
- a description of the critical paper to be used for the two original critical papers (13)
- two rubrics for the two critical papers (after 13, unnumbered pages)
- two rubrics for the two examinations (Mid-term and Final); you must staple the appropriate rubric to the back of each critical paper or exam before handing in your paper. Papers turned in without the indicated rubric will be given back to the student for correct process and a late grade will be assessed when the paper is returned in proper form to the professor. (after 13, unnumbered pages)

COURSE WEEKLY ASSIGNMENT SCHEDULE: FROM VOL C

**Week 1** (Jan 9-13) CULTURAL TRANSFORMATION 1865-1914
(Humor, Irony, Satire, Local Color, Realism, Naturalism, and Literary Criticism)

- Introduction to the semester's work
- Introduction and Time Line (1-19)
- Samuel Clemens (Mark Twain) (118)
  - "The Notorious Jumping Frog . . ." (121)
  - “The War Prayer” (344)
  - Adventures of Huckleberry Finn (130-309)

**Week 2** (Jan 16-20) Clemens cont.  **MLK HOLIDAY 1/16**
- Bret Harte (351)
  - "The Luck of Roaring Camp" (353)
- Ambrose Bierce (398)
  - "Occurrence at Owl Creek Bridge” (399)
  - “Chicamauga” (405)

**Week 3** (Jan 23-27)
- Henry James (417)
  - "Daisy Miller: A Study" (421)
- Edith Wharton (813)
  - “Roman Fever” (828)
- Kate Chopin (550)
  - “The Storm” (557)
- Mary Wilkins Freeman (652)
  - "A New England Nun" (653)
### Week 4 (Jan 30-Feb 3)
- Booker T. Washington (673)  
  "Up From Slavery" (Chap 1) (675)
- Charles W. Chestnutt (698)  
  "The Goophered Grapevine" (699)
- W. E. B. Du Bois (883)  
  "The Souls of Black Folk" (885-891)
- Charlotte Perkins Gilman (790)  
  "The Yellow Wallpaper" (792)
- Stephen Crane (943)  
  "The Open Boat" (990)

### Week 5 (Feb 6-10)
- Theodore Dreiser (927)  
  From *Sister Carrie* (929-943)
- Jack London (1042)  
  "The Law of Life" (1043)
- The Ghost Dance and Wounded Knee (1117-1121)
- Zitkala Ša (Gertrude Simmons Bonnin) (1085)  
  "Impressions of an Indian Childhood" (1087-1093)
- Theodore Roosevelt (1137)  
  “True Americanism” (1138-1093)
- Henry Adams (386)  
  From *The Education of Henry Adams* (387-397)

### Week 6 (Feb 13-17) **FROM VOL D**
**AMERICAN LITERATURE BETWEEN THE WARS 1914-1945**

- Black Elk and John G. Neihardt (23)  
  From *Black Elk Speaks* (24-36)
- Edgar Lee Masters (36)  
  Poems (37-39)
- Edwin Arlington Robinson (40)  
  Poems (41-44)
- Robert Frost (230)  
  "The Figure a Poem Makes" (250)  
  "The Pasture" (231)  
  "Mowing" (231)  
  "Mending Wall" (232)
"Home Burial" (237)
"The Road Not Taken" (241)
"Fire and Ice" (245)
"Stopping By Woods on a Snowy Evening" (245)
"The Gift Outright" (248)
"Design" (246)

**Week 7** (Feb 20-24) **CRITICAL ESSAY 1 DUE FRI 2/24**
Sherwood Anderson (263)
  From *Winesburg, Ohio* (265)
Carl Sandburg (278)
  Poems (279-281)
Wallace Stevens (281)
  "High-Toned Old Christian Woman" (284)
  “The Emperor of Ice Cream” (284)
  "Of Modern Poetry" (295)

**Week 8** (Feb 27-Mar 2) **SPRING SYMPOSIUM DAY WED 2/29**
  **MID-TERM EXAM, FRI 3/2**
William Carlos Williams (302)
  "Young Housewife" (304)
  "Queen Anne's Lace" (305)
  "Dead Baby" (309)
Ezra Pound (314)
  "To Whistler, American" (316)
  "A Pact" (318)
  “In the Station of the Metro” (318)
T. S. Eliot (365)
  From *Tradition and the Individual Talent* (372)
  "The Love Song of J. Alfred Prufrock" (368)
  "Gerontion" (376)
  *The Waste Land* (378)
  "The Hollow Men" (391)
  "Journey of the Magi" (394)
  From *Four Quartets* (395)

**Week 9** (Mar 5-9)
Zora Neale Hurston (528)
  "How It Feels to be Colored Me" (529)
Edna St. Vincent Millay (633)
  Poems (633-636)
E. E. Cummings (636)
  "the Cambridge ladies who live . . ." (640)
  "next to of course god america i" (641)
  "pity this busy monster . . . " (646)
Week 10 (Mar 12-16)
Jean Toomer (646)
   From *Cane* (647)

Hughes, Langston (869)
   “The Negro Speaks of Rivers” (871)
   “Mother to Son” (871)
   “I, Too” (872)
   “The Weary Blues” (872)
   “Mulatto” (873)
   “Song for a Dark Girl” (874)

F. Scott Fitzgerald (658)
   “Winter Dreams” (659)

William Faulkner (695)
   “Barn Burning” (800)

Week 11 (Mar 19-23) **SPRING BREAK**

Week 12 (Mar 26-30)
Ernest Hemingway (824)
   Letter to His Parents (1377)
   "The Snows of Kilimanjaro" (826)

Thomas Wolfe (843)
   "The Lost Boy" (844)

John Steinbeck (881)
   “Leader of the People” (882)

Week 13 (Apr 2-6) AMERICAN LITERATURE SINCE 1945: AMERICAN PROSE SINCE 1945: **FROM VOL E**
   Introduction and Time Line (3-19)

Eudora Welty (50)
   "Petrified Man" (52)

Ralph Ellison (206)
   From *Invisible Man* (208-224)

Martin Luther King, Jr. (583)
   “I Have a Dream” (585)

James Baldwin (423)
   “Going to Meet the Man” (424)
**Week 14 (Apr 9-13)**

- Flannery O'Connor (436)
  - "Good Country People" (445)

- John Updike (635)
  - "Separating" (637)

- N. Scott Momaday (676)
  - From *The Way to Rainy Mountain* (677)

**Week 15 (Apr 16-20) CRITICAL ESSAY 2 DUE FRI APR 20**

- Alice Walker (920)
  - "Everyday Use" (921)

- Sandra Cisneros (1130)
  - “Woman Hollering Creek” (1131)

- Amy Tan (1120)
  - From *The Joy Luck Club* (1121)
    - “Two Kinds”

- Sherman Alexie (1207)
  - Poems and Story (1208-1222)

**Week 16 (Apr 23-27)**

**AMERICAN POETRY SINCE 1945**

- Robert Penn Warren (28)
  - From *Audubon* (31-32)
    - "American Portrait: Old Style" (33)

- Elizabeth Bishop (71)
  - "The Fish" (73)
  - "Sestina" (82)
  - "In the Waiting Room" (83)

- Randall Jarrell (174)
  - "90 North" (176)
  - “The Death of the Ball Turret Gunner" (177)
  - "Next Day" (178)
  - "Thinking of the Lost World" (180)

- Allen Ginsberg (490)
  - From *Howl* (492)
    - "A Supermarket in California" (500)
Adrienne Rich (566)
  “I Am in Danger – Sir” (572)
  “A Valediction Forbidding Mourning” (573)
  “Power” (576)

Sylvia Plath (623)
  "Morning Song" (625)
  "Lady Lazarus" (625)
  "Ariel" (628)
  "Daddy" (629)

Billy Collins (829)
  Poems (830-837)

Week 17 (April 30-May 4) Final Exams Week
  Final Exam: 11:00 a.m.--12:50 p.m Mon 4/30

STUDY HELPS:
READING GUIDE: (Questions to ask as each assignment is read)
1. What is its form? Prose? (Short fiction, excerpt from a novel, literary criticism, sermon, propaganda tract?) Poetry?
2. Is it narrative, didactic, lyrical?
3. What is its theme?
4. What is its genre?
5. What are the elements of style and structure which the writer employs? How do they affect the reader's response to the work?
6. What are the group/individual tensions?
7. What are the introspective qualities? The emphases on self?
8. Are the national issues or themes reflected? How do they inform the individual ones?
   – LAND; wilderness, west, frontier
   – TIME; difference in time perspective
   – ECONOMICS; we are the great middle class; we do not revere class and royalty, but we do have a healthy respect for money and celebrity status
9. How does the work demonstrate the blending of myth and history?
10. How does the work utilize our doubleness (the divergence between what seems to be and what really is)? Does it: deal directly to cope? employ irony to reveal, expose? utilize satire to attack? engage humor to deflate?

LITERARY DISCOURSE:
11. What are the literary terms most appropriate to talk about the work? (themes, images, structure, metaphors, symbols)
12. Learn the language needed for literary discourse. Study this list of terms and add to your list other terms you encounter which may be unfamiliar to you.
   Irony; Satire; Hyperbole; Understatement; Sarcasm; Dramatic irony
   Local color writing
   Dialect
   Character
   Humor
   Wit and humor
   Verisimilitude
   Tale; Tall Tale
   Style
   Tone; Mood
   Comedy; Tragedy
   Stream of Consciousness
   Structure
   Symbol
   Allegory
   Image
   Imagery
   Metaphor
   Simile
   Meter in all its names and forms in poetry
   Foot: iambic, trochaic, anapestic, dactylic, spondaic, pyrrhic
      Standard lines: monometer, dimeter, trimeter, tetrameter, pentameter, hexameter, heptameter, octameter
   Alliteration
   Assonance
Consonance
Caesura
Allegory
Ambiguity
Anti-hero
Connotation and denotation
Convention
Dialogue
Dissonance
Denouement
Heroic couplet
Imagination
Imagists
Inversion
Motif
Novel of manners
Objective correlative
Pastoral
Modern
Post-modern
Scansion
Stanza
Stream-of-consciousness novel

HINTS FOR READING: Read in stages; synoptic, annotating, outlining, summarizing, analyzing, and evaluating.

STYLE HELPS:
General Instructions:
• On every daily paper, write your name, course number, and date at the upper left.
  Joe Jones
  2773:4230
  1-27-11

• On every essay assignment, use MLA style. Identify your paper in correct style at the upper left of the first page. Double space and center your title. Do not put your title in quotation marks or italicize unless you are using the title of the text you are analyzing in your title. On succeeding pages, put last name and number at the upper right of the page. [Lewis 2, Lewis 3, etc.]

  Joe Jones
  Dr. G. S. Lewis
  English 2773:4230
  Date
  A Cheer for the Outcasts
  [OR]
  A Cheer for Bret Harte’s “The Outcasts of Poker Flat”
• When citing, do not use “pp” to denote the page of the source. Note the number in a parenthesis following the citation. If this comes at the end of a sentence, place the period after the parenthesis.
  Joe told Huck, “I will not go with you” (345).
• Use Times Roman or an equivalent font and 12 point for size. A paper in smaller print size will be returned and a late grade assessed when you turn it in again.

• Punctuation:
  • Commas and periods always go inside quotation marks. The story, “Chickamauga,” was written by Ambrose Bierce.
  Ambrose Bierce wrote a short story, “Chickamauga.” The exception for periods exists when a page citation is included.
  The boy “waves his little sword in futility” in “Chickamauga” (403).
  • All titles of short stories and poems are noted in quotation marks and the first letter of each word is capitalized. [“The Snows of Kilimanjaro”][“American Portrait: Old Style”]
  All book titles are either underlined or italicized. [The Adventures of Huckleberry Finn][Uncle Tom’s Cabin]

• Style issues:
  • Always write in complete sentences. Avoid comma splices and run on sentences.
  • Use either the historical present or past tense when writing about texts assigned, but remain consistent throughout the specific paper of treatment. Do not shift tenses.
  • Use either first person (singular (“I”)/ plural (“we”)) or third person (“he, she, they”) but do not shift. Never use second person in academic papers (“you”).

GUIDE FOR STYLE, USAGE, AND WRITING:
STYLE:
1. MLA style and format–see example above.

2. Identify the paper on the first page; last name and page number upper right thereafter


4. In-text citation: Citation has quotation marks followed by parenthesis with the page number enclosed and concluded with a period.
   “We had a dolesome day” (Rowlandson 135).

5. If the author’s name is in the sentence, do not include it in the parenthesis.
  Rowlandson writes, “We had a dolesome day” (135).

6. Use the author’s name for the citation, never the editor, unless citing the editor.
7. Always note the source and page for a citation.
8. Do not run several citations together without explanation of their relationship.
9. When citing four lines or more, block indent the passage. Block indented material is moved ten spaces to the right.
10. With block indented material, the period goes immediately after the citation), then the parenthesis with the last name of the author and the page where the citation is located.
11. At first mention of an author’s name, give both names: thereafter, only the last name. Never refer to an author by his or her first name.
12. Use 12 point font Times New Roman (or comparable) for all of the paper.
13. Do not bold, underline (signifies italics), or use quotation marks for your title.
15. Do not leave spaces between paragraphs.
16. Indent the first line of a new paragraph five spaces.
17. Use two hyphens for a dash which has no space between the words where it is used.
18. Always use correct punctuation. Pay close attention to comma usage. Punctuation goes inside the quotation marks: Mary said, “Goodbye.”
19. For direct quoting, capitalize the first word as in the example immediately above.
20. For indirect quoting, do not capitalize: The reader understands that Mary said “goodbye.”

WRITING HELPS:
21. In a critical paper, the one critiquing uses only the text for comments. Including critical material from other sources creates a research paper, not the assignment focus.
22. Uses action verbs. Avoid forms of “to be.” (is, was, were)
23. Create clear thesis statements for work and do not vary from the objectives stated.
24. Do not use “feel” to describe “think, believe;” Paine “believed” or “thought,” not “felt.” “Feel” is an emotional state. “Believe” and “think” are cognitive states.
25. Do not bring into your critical work matters of the author’s biography as judgment of text.
26. Do not use the indefinite pronoun or referent to begin sentences. (“It was,” “There was”)
27. Do not use second person (you) in academic writing.
28. Do not say “I think” as a preface for observations. The entire paper shows what you think. Such language weights the writing and lessens its objectivity.
29. Do not use contemporary slang and jargon in a critical paper or academic writing.
30. Do not interject yourself into the paper as part of the critique. (“I like . . . I love . . . ”)
31. Do not qualify authors by saying things like “Mark Twain (or anyone else) is a great writer who . . . .” All of the people in our anthology are great writers or they would not be in the anthology. You waste space and weaken your paper when you use throwaway language.
32. Write out single and double digit numbers; use numbers for three digits and more.

English 2883 CRITICAL PAPER (Dr. G.S. Lewis)

A critical paper, as an assignment for this course, is the student’s written response to primary texts studied as listed in the class syllabus. It concerns the student writer’s insights, observations, comments, and interpretations. The project is not designed to be a research paper utilizing other works by other writers. It must be two-and-a-half to three pages in length. If citations from the primary text are employed in the paper’s development (and they should be), a correct Works Cited list should be included.

Students will choose subjects of their interest. Such may be:
• a specific author’s work or works to analyze particular points (Twain, London, Frost, etc.)
• a specific text read in class assignments
• a comparison and contrast between writers and their methods (attitudes of their chronological era, satire, irony, didacticism, travel writing, sermonology, etc.)
• a specific theme treated in different ways by different authors (suffering, gender issues, cultural conflict, self-examination, etc.)
• analysis of the voice in a given text (omniscient, first-person, third person) and the effect upon the story
• analysis of the point of view character

After a subject is chosen, students will write a thesis for the essay.
• A thesis is the statement of the main idea of the paper.
• The thesis is the organizing principle for the paper’s development.

• The thesis is stated early in the paper.

After the thesis is written, the paper will project three or four (or more, if required for the rhetorical development of the argument) points the paper will follow in the development of the thesis.

• These points or categories of thought will come from the thoughts about the thesis.

• They will employ examples from the text to aid in the development of the ideas put forth in the essay.

• They will be the “road map” through the paper to prove the thesis at the beginning.

Although a critical work, the paper is also an English course paper and should reflect academic writing style. Use complete sentences, correct spelling and punctuation. Papers will be written in MLA style. A model is in this syllabus. Papers will be judged primarily on critical insights, but will also be graded on composition, grammar, and style.