ENGLISH 224: U.S Literature since the Civil War, sections 3-8

University of Mississippi, Fall 2015

Dr. Leigh Anne Duck  
[lduck@go.olemiss.edu](mailto:lduck@go.olemiss.edu)

Bondurant 217C

Office hours: Wed. 1:15-4:15 & by appt.

Lectures: Wednesday 12-12:50, Bishop 209

NB: This class mixes online activities with lectures and discussion sections, all of which are required. Meeting information for sections is provided at right.

Temple Gowan (tjgowan@go.olemiss.edu)

Office hours: W 11-11:50, F 9-9:50 Leavell 203

* Section 3, Fri. 8-8:50, Leavell 212
* Section 4, Fri. 11-11:50, Leavell 212
* Section 5, Fri. 12-12:50, Leavell 212

Paul Watson (pwatson1@go.olemiss.edu)

Office hours: W 1-4 Leavell 204

* Section 6, Fri. 1-1:50, Leavell 212
* Section 7, Fri. 12-12:50, Bondurant 112W
* Section 8, Fri. 9-9:50, Bishop 326

## OBJECTIVES/OUTCOMES

The theme of this course is “The Nation and the Word”: we will be exploring how U.S. writers have sought to shape the nation’s understanding of itself through the medium of language—a dynamic and problematic tool. We will practice both historicist inquiry and close analysis of literary language, asking, in effect, “What factors in the cultural context of the time might have led this author to make these choices?” After completing this course, students should be able to:

* Identify many prominent themes and movements in U.S. literary history between the Civil War and the present,
* Articulate how literary texts engage with their historical context through both form and content,
* Recognize some of the challenges, benefits, and conceptual problems posed by literary uses of language, and
* Demonstrate greater clarity in developing and supporting written and oral claims about literary texts.

## REQUIRED FOR COURSE

* *The Norton Anthology of American Literature*, 8th ed., Vols. C/D/E, available at University Bookstore. (You are not required to use this edition, but you are required to gain access—through alternate anthologies, photocopies, or download—to all of our readings.)
* Frequent access to a computer.
* Reasonable degree of tolerance for strong language and controversial material. You are welcome to express your distaste for such attributes, but some required readings for this course involve extensive profanity and/or representations of violence, sex, and prejudice. Other literary surveys may be available for students seeking alternate readings; post-Civil War U.S. literature, however, uses all the words available to it and deals with all forms of human behavior.

## CLASSROOM AND ONLINE CONDUCT

* While in class, you are expected to attend to lecture and participate in discussion; you are **NOT** allowed to engage in texting or web surfing, private conversation, reading materials unrelated to class, “packing up” your belongings before class ends, or other distracting behaviors. If your behavior disrupts lecture or discussion, you will be called out: these should be considered analogous to professional situations, and persons who behave unprofessionally get “written up” or fired. If you’re bored, consider this an opportunity to practice impulse control, a skill every college graduate (or, frankly, grown-up) needs. If you fail to pay attention to what is going on in class, your participation grade will also suffer.
* You are expected to uphold the University Creed (<http://www.olemiss.edu/info/creed.html>), particularly its clauses on civility, integrity, academic honesty, and academic freedom. Our reading presents unsettling images as well as controversial topics, and you are encouraged to express your concerns and opinions about this material. Please remember that other members of the class share this right. Discussions should be conducted both candidly and in a manner that demonstrates respect for every member of the classroom community. This guideline is just as important for online discussions as it is for face-to-face interaction.
* Scanners are not used in this class. For lecture, attendance will be taken via the writing you submit at the end of class, which will also factor into your participation grade. TAs will go over the methods for taking attendance in discussion.
* Bring the relevant text to everymeeting of class. (If you are accessing required texts online, please alert the professor and your TA so we will understand why you keep gazing into a screen.)
* It is University policy to provide, on a flexible and individual basis, reasonable classroom accommodations to students who have verified disabilities that may affect their ability to participate in course activities or meet course requirements. Students with disabilities should contact the professor to discuss their individual needs for accommodations. If you would like further information about the resources available from Student Disability Services, please contact them at 234 Martindale or 915-7128.
* The University of Mississippi does not allow food and drink in classrooms.
* Policies stated on the syllabus are binding, and your continued enrollment in the course indicates your acceptance of these policies. This syllabus will be followed as closely as possible, but dates are subject to change if the need arises. Check Blackboard regularly in case of announcements!

## GRADING

* You must complete all assigned work to pass this class.
* Attendance is required. Though much of this class is conducted online, that only makes presence at our onsite meetings even more important. A total of more than four absences will lower your **final** grade by one +/- (from A to A-, A- to B+, and so on). Accordingly, after a sufficient number of absences, your final grade will be reduced to 0. (For a student who otherwise holds a C+, for example, 4 additional absences—a total of 8—would yield failure; please note that the University of Mississippi does not recognize D+ or D-.) Repeated tardiness or early departure will be recorded as absence. This policy does not distinguish between "excused" and "unexcused" absences: you are strongly advised to reserve your allotted absences for occasions when you need them (when you have a cold, for example, or a desperate need to study for another class). Please note that you are responsible for keeping track of your absences. Students who need to miss class for university-sponsored events and students who experience a substantial health crisis must contact the professor as soon as reasonably possible upon learning of the need to miss class.
* All sections of this course WILL use the university’s +/- grading scale, wherein A=4, 3.7=A-, 3.3=B+, B=3, etc. The university does not recognize A+s, D+s or D-s, but we may use those designations on individual assignments.
* Percentage/letter conversions work as follows:

|  |  |  |  |
| --- | --- | --- | --- |
| A+ = 97 073---> following letter equivalents:sis, t next week, the opposite is true. You would be wise to get started on 🡪100 | B+ = 87 🡪 90 | C+ = 77 🡪 80 |  |
| A = 93 🡪 97 | B = 83 🡪 87 | C = 73 🡪 77 | D = 60 🡪 70 |
| A- = 90 🡪 93 | B- = 80 🡪 83 | C- = 70 🡪 73 | F = <60 |

* Your course grade will be determined by a weighted average:
  + Weekly worksets (quizzes and discussion posts): 20%
  + Participation: 20%
  + In-class drafts of major assignments: 5%
  + Resource assessment: 7.5%
  + “New Chapter” of *As I Lay Dying*: 7.5%
  + Podcast: 7.5%
  + Midterm exam: 7.5%
  + Essay: 12.5%
  + Final exam: 12.5%
* Rubrics that explain the criteria used to assign grades for various aspects of the class are available on Blackboard (in (Major Assignments”). If you find any aspect of the course confusing or difficult, you are strongly encouraged to request guidance from us—in class, in office hours, and/or via email.
* You will not be allowed to redo graded assignments: if you have any questions about how to fulfill requirements, ask in advance. If you start early, you can make an appointment to receive feedback on a draft: always a good idea!
* Your work, at different times, may be graded by either a TA or the professor. You are welcome to ask any grader for further feedback. Grade complaints should be addressed directly to the professor.
* Both weekly worksets and major assignments are due by “end of day” on the day listed: that is, before a college student might reasonably go to bed at night. We all know that varies, so if you have submitted the work by 8 o’clock or so the next morning, that will be fine.
* Lateness on any deadline—whether weekly workset or major assignment (resource assessment, new chapter, podcast, or essay)—will lower your grade by 10 percentage points per day: that’s the difference, for example, between a B and a C.
* For assignments that involve in-class workshops, you may negotiate a two-day extension with your TA if you determine that your draft needs significant revision. To be clear, you are not eligible for this negotiation unless you have a complete draft prepared for discussion.
* Note that extra credit is available through online discussions: see that section of the syllabus.

## CITATION AND PLAGIARISM

* Plagiarism involves representing someone else’s work as your own, whether through direct quotation or paraphrase. If you copy *either the ideas or the words* of a classmate, friend, book, or webpage—without citing that classmate, friend, book, or webpage—then you have plagiarized. Many students, trying to complete an assignment at the last minute, have fallen prey to this temptation; many of them have also been caught. Please be aware that the penalties for plagiarism are worse than for failing to submit an assignment, which simply earns a 0 (for 0 work done). **Plagiarized assignments also earn a 0 (for 0 *honest* work done); also, other aspects of the student’s grade (participation, weekly worksets, or the final average, depending on the assignment and the extent of plagiarism) will be lowered, in order to reflect the serious infraction of academic integrity committed. Finally, all cases of plagiarism will be reported to the university’s Academic Discipline Committee. There will be no “redo” option.**
* For a description of plagiarism and a description of the procedures involved in Academic Discipline, see university policy: <https://secure4.olemiss.edu/umpolicyopen/ShowDetails.jsp?istatPara=1&policyObjidPara=10817696>.
* To reiterate, the way to avoid plagiarism is to cite your sources. Where plagiarism is considered a failure of academic integrity, research—reading and consulting others’ work—is considered an academic virtue! To use research productively, identify where you found the quote or idea, and then explain why you find it useful, interesting, confusing, or incorrect. At this point, you are obviously not stealing someone’s work, but rather engaging in intellectual conversation with it—an honorable and even impressive activity, one important goal of collegiate education.
* When citing sources in a discussion forum or presentation, feel free simply to note the title or web address in parentheses at the end of a sentence. When citing external sources in a paper, feel free either to use [MLA style](http://owl.english.purdue.edu/owl/resource/747/01/) (works cited plus parenthetical citation at the end of sentences that refer to the source) or endnotes (typical of [Chicago style](http://www.chicagomanualofstyle.org/tools_citationguide.html)). Many websites provide helpful tips on formatting citations: Purdue’s *OWL* <<https://owl.english.purdue.edu/owl/>> is especially good.

## WEEKLY WORKSETS

* A traditional survey course consists of *two* lectures and a discussion session every week. In this “blended” course, each week typically includes one lecture, one discussion session, and an online workset. These are found in “Course Content” on Blackboard, and they contain podcast-lectures, quizzes, and threaded discussions. You are responsible for all of this work, which constitutes a large proportion of your grade.
* Note that the schedule (end of syllabus) indicates when each weekly workset is due. Deadlines are just as important in this class as they are in courses conducted entirely onsite; because we have assignments due every week, it is crucial that you keep up with the syllabus.
* **Tip:** Lectures and worksets are designed for students who have already done the associated reading; if you don’t read in advance, neither lectures nor podcast lectures will make much sense. If you don’t follow this recommendation, you will be behind in the class schedule, confused and bored in lectures, and unprepared for exams: reading in advance really is the best move! Nonetheless, workset due-dates are set at the latest pedagogically responsible date possible, so that you can design a schedule that works for you. (Some of you, for instance, might have 5 classes on Monday and none on Tuesday, in which case a Monday deadline would be unreasonable.) For optimal learning and time-management, however, you should not save your worksets until the last minute. Remember that even if you finish your workset just before bed on Tuesday night, you will still need to do the next reading before lecture on Wednesday.

## PARTICIPATION

* The participation grade incorporates both spoken work in discussion sections and in-class writing during lecture and discussion. These two aspects of the course are meant to complement each other, since your written work provides content for you to share orally.
* If your personal history demonstrates that you tend not to volunteer commentary in classroom discussions, converse with your TA at the beginning of the semester in order to develop strategies for participating more actively.
* Preparatory activities for writing assignments—drafts and workshops, as well as notes toward final essay—account for approximately 20% of this grade.
* As noted above, obvious signs of disengagement with class activities—texting, reading other materials, etc.—will severely damage this portion of your average.

## ONLINE DISCUSSIONS

* Detailed instructions about how to approach online discussions are available in weekly worksets. Please note that you will be graded on style and vigor as well as content. Accordingly, you should approach these assignments as professional writing, with appropriate attention to clarity, tone, organization and grammar, *and* you should demonstrate considerable thought to the question at hand: a “dashed-off” response, with little detail or concern to relevant issues, will receive a low grade.
* For **extra credit** in any discussion, you can respond in a substantial manner to one of your classmates’ posts: while “So true!” or “No way!”, for example, would not earn any credit, a clear and well-supported explanation of how your peer’s comment helped you understand something new about the issue at hand—and/or why you disagree with your classmate—would earn extra points on that assignment. (The maximum available number of points varies per discussion forum.) This extra credit is included in the “weekly workset” section of your grade, but that section is not capped: if you end up with a percentage of more than 100 on this portion of your average, that would help to offset lower scores on other assignments or exams. **For extra credit, responses must be submitted within one day after the workset’s due-date** (by the end of that Wednesday)**.**

## QUIZZES AND EXAMS

* Required quizzes are accessed through the Blackboard weekly worksets. They include material from the podcast-lectures and the reading.
* Exams consist of short answer and essay questions. You will be able to choose from multiple options. All essays—whether submitted separately or on an exam—should include a coherent argument, with an introduction, a thesis (included in that introduction), and a conclusion. Your goal will be to demonstrate your understanding of central themes in the course by using details from texts we have read to support your argument. You are allowed access to your syllabus (with whatever notes you have recorded there) during exams.

## PODCAST

**Topic:** This assignment has three parts:

1. From the readings on our syllabus, select a poem, a section of a long poem, a prose monologue (from an essay or fiction) or a section of a play that includes approximately ½ page of text. If you are collaborating with classmates, multiply this length by the number of participants: accordingly, 2 students working together would need 1 page of text, 3 students would need 1.5 pages, etc. Email the professor or your TA to be sure that your selection is appropriate for the assignment.
2. Think about what you would do to perform this text effectively. (Would you use dialect or an accent? Where would you pause? How would you adjust the volume of your voice? What tones of voice would you use?) Then, record your oral performance of the text.
3. Describe (either in print or in an audio file) what you have learned from this exercise. You might answer questions such as the following:

* In what way did performing the text orally, and/or planning for that performance, change your understanding of the literary work?
* What aspects of the work stood out more prominently—or just differently—in performance as compared to reading?
* Do you enjoy performing and/or listening to this text more or less than reading it? If so, why?

**Due:** You are encouraged to submit this exercise as soon you find a scene, poem, or prose monologue you want

to perform. (That will save you some stress near the end of the semester.) At the latest, podcasts are due by the end of day Friday, 11/20.

**Length:** Oral performance of approximately ½ page of text, plus 2-3 minutes of oral discussion (or 2/3 page of written prose)

**Format:** Submit electronically in .mp3 or .wav format, with an accompanying text file if you like. If you need to use an alternate audio format, please check with your TA and professor in advance to be sure that we can access your work. You can also post a video file to Box or Google Drive and “invite” me or your TA to view it. If you would prefer to use YouTube and want to list your video as private, have YouTube “invite” me (lduckENG) to view it. Submit files or links to the appropriate folder in Blackboard (Major Assignments/Podcast).

**Skills exercised:**

* Exploring the relationship between the printed, oral, and aural aspects of literary language;
* Using media to convey performance;
* Collaboration on performance project (optional).

**Tips:**

* If you collaborate with classmates to perform text from a play, select a scene in which each character speaks approximately ½ page of text. You should produce a single recording that includes all of your voices; then, each of you must submit a recording or page in which you reflect on what you’ve learned (part 2 of the assignment). You may collaborate in that discussion also: just be sure that each group member engages in *both* performance and analysis.
* Many different programs allow you to record yourself on your computer. (One example is Audacity, which is available for free online; Mac users may already have GarageBand.) Also, many phones and .mp3 players allow you to make digital recordings. If you need to use a university computer, you may want to reserve a conference room in the IT lab or library (which can check out laptops) for this project. By planning ahead, you should be able to find a time that works. Be sure to “export” or “publish” your file rather than simply “saving” it: otherwise, you will not be able to upload it in a format that we can access for grading.

## RESEARCH ASSESSMENT

**Topic:** Select, analyze and describe the usefulness of one critical essay on American realism, naturalism, or local color.

A wide array of options have been preselected for you, some on 72-hour reserve and others available electronically through the library: this list is available on Blackboard (see Major Assignments/Research Assessment). If reviewing a book, select only ***one chapter.*** The essay or article you choose MUST concern late nineteenth-century U.S. literature: if it comes from an approved source, but discusses only 20th-century texts, it is not acceptable for this assignment.

**Due:   Draft due in class Sept. 25; final version due online by the end of that day.**

**Format:** A template is available on Blackboard (Major Assignments/Research Assessment), which lists every piece of

information/analysis you are required to provide: simply download the template and type the information in the designated areas. Upload the completed form in the same folder on Blackboard, where indicated. Include your name, section number, ID number, and a working email address in the header. Double-space your text.

**Length:** approximately 750 words, including directions (Rather than running a word count on your additions to the document, simply count the total. This way, your contributions should comprise about 250 words.)

**Skills Assessed:**

* Exploring and analyzing scholarly resources;
* Citing scholarly resources with appropriate use of paraphrase, quotation, and bibliographic information;
* Assessing and describing the usefulness of critical arguments.

**Tips:**

* Though you may be tempted to choose your chapter or article based on brevity, you would be wiser to consider style and readability. Take some time to choose a resource that you find helpful. If you don’t enjoy reading it—or if you find it difficult to understand—you will find it difficult or even painful to write about. Start your search early so that you can find an engaging article or chapter.
* Begin your assignment with a bibliographic citation of the article, using MLA style. This aspect of your paper will be graded. Guidelines for how to format such citations are readily accessible; Purdue University hosts an especially useful site at <https://owl.english.purdue.edu/owl/resource/747/01/>. Also, as noted on your list of resources, those entries are *close* to complete: you will need to add a bit of information in each case, but this needn’t be difficult. You will need to pay attention, however: do not, for instance, format a citation as JSTOR does.)
* Document your description of the article thoroughly, providing page numbers for every quote and every paraphrased bit of information. Indicate direct quotation by using quotation marks, and note the page reference parenthetically at the end of your sentence. These are familiar rules that writers occasionally neglect; we are beginning the semester with this assignment in order for you to review and practice skills that you should exercise consistently.

## “NEW CHAPTER” OF *AS I LAY DYING*

**Topic:** This assignment has two parts:

1. Choose one character from *As I Lay Dying* and write one more section from that character’s perspective; think of yourself as adding one more chapter to the novel. Be attentive to how this character’s point of view is expressed elsewhere in the novel, and try to maintain the tone, diction, and way of thinking that Faulkner has already revealed. You might set this “chapter” later in time than the novel—allowing the character to reflect on the novel’s events—or you might include perspectives on events that we don’t currently see. If Addie were to “speak” again—at the end of the novel or before its action—what might she say, for instance?
2. After your chapter, write a one-page analysis explaining how you made the choices you did. You might answer questions such as:
   1. What, in the novel, encouraged you to depict this character doing or thinking these particular things?
   2. How does your use of language follow or diverge from Faulkner’s, and why?

**Due:   Complete (typed) draft due in discussions Oct. 23; final version due online by the end of that day**

**Format:** Submit electronically in .rtf, .doc, .odt, or .docx format. Include your name, section number, ID number, and a working email address in the header. Double-space your text, and submit to the “Exercises” folder in Blackboard (Course Content).

**Length:** For chapter, at least 300 words (approximately 1 page) plus ½ page (approximately 150 words) discussion of choices

**Skills exercised:**

* Creativity
* Understanding of Faulkner’s characters and style
* Literary analysis in the service of explaining artistic choices

**Tips:** This is a creative exercise, so you should have fun with it! Find the character you consider most compelling, and “go inside” that perspective more fully, predicting or imagining his or her future and thoughts. Don’t forget, though, to consider the novel’s stylistic elements or its era: avoid giving these characters

contemporary slang, for example. (This isn’t “fanfic,” in which you basically write a new novel based on Faulkner’s; we’re aiming for something that could fit within the book he has created.) Also, be thorough and forthright in the section where you describe your aesthetic decisions.

## ESSAY

**Topic:** Choose one short story or play from our anthology—or approximately two poems by one author—that you

believe would be a good addition to future offerings of this course; the texts you choose must not be included in the schedule for this semester. Your task is to use textual evidence to demonstrate how this story or poem could provide future students particular insight into U.S. literary history, **explaining** both:

* how it exemplifies themes, aesthetic forms, or literary movements that we discuss; and
* what new topics, aesthetic styles, or historical debates it would introduce.

**Due:   Notes due in class Nov. 6**

**Complete (typed) draft due in class Nov. 13. Final version due online by end of day Nov. 13.**

**Format:** For notes, a handwritten version is acceptable, though print is preferable. Notes should include text(s) chosen and at least three reasons supporting the choice.

Submit ESSAY electronically in .rtf, .doc or .docx, .odt, or .pdf format. Include your name, section number, and a working email address in the header. Double-space your text, and submit to the “Major Assignments” folder in Blackboard (Course Content). This exercise is submitted through SafeAssign.

**Length:** at least 1200 words

**Skills exercised:**

* Critical autonomy
* Literary analysis in the service of practical, pedagogical argument
* Articulating relevance of a single literary text in relation to a larger group of works

**Tips:**

* A successful paper will consider not only the themes of the text discussed, but also its formal qualities. What aesthetic and/or historical aspects of U.S. literature might this text help future students understand more fully? What other texts in the syllabus would it complement especially well? What current lacks would it help to fill?
* A successful paper will demonstrate a clear sense of audience. The question behind this assignment is sincere: there is no way to include all the best work—and/or most interesting work—from 150 years in one semester’s syllabus, so how should I decide what to include? Your argument should begin by naming the criteria that render your choice a good choice, and then go on to explain and demonstrate those criteria using both textual evidence *and* your knowledge of this course. If you write the paper as if there are real decisions at stake (as, in fact, there are), you will probably produce an excellent essay!
* Though you will have to describe aspects of the text you choose in order for your argument to succeed, **do not allow your discussion to descend into unreflective plot summary.** Be sure that every piece of information you provide is placed in the service of your larger argument concerning the merits of this text for future offerings of this course, with its particular set of themes and questions. To prevent yourself from merely summarizing the text—an easy path to fall into when writing, and also a path to a low grade on the essay—consider outlining the paper, which will remind you to organize the essay through the various reasons why you find this text useful. As you are writing, be sure that each paragraph of the essay begins by supporting or describing one of these reasons: also, make sure that each of your paragraphs is less than one page long. If you find it difficult to write this way, then start early, and write using whatever method enables you to get words on the page. Then, go back and outline what you have written: underline all the important claims, and figure out how best to order them. Then, *restructure* the paper, using the guidelines above: begin paragraphs with claims, and you’re your description of the text to support those claims.

## SCHEDULE

Readings listed under “Activities and Requirements” are to be prepared before that date. Page numbers listed include anthology volume (C, D, or E). Study questions for discussion sections will be posted online after lectures on Wednesday.

**Date Activities and Requirements**

**W, 8/26** Lecture: Introduction

**F, 8/28** Discussion sections (see room numbers and times in heading of syllabus)

* The theme of this course is "The Nation and the Word." What would you expect to be an important theme, concern or function of U.S. literature?
* What interpretive methods have you applied to literature in your previous education? (What other important keywords come to mind? Did you focus on themes or symbols, for example?)
* What aspects of literary study have you found most or least interesting in the past?
* Also in this meeting, you can ask questions about course policies and activities and discuss strategies for success in this course.

**Tues., 9/1**

**Workset 1 DUE** (reading, podcast lectures, quizzes): “Functions of a National Literature”

* Walt Whitman, "When Lilacs Last in the Dooryard Bloom'd" (1865, 1881), C: 79-85
* Emily Dickinson, 620/435 (1863), C: 104
* Emma Lazarus, “The New Colossus” (1888), C: 524-25
* Paul Laurence Dunbar, “We Wear the Mask” (1897), C: 1033

**W, 9/2** Lecture: “Colorful Locales”

* Sarah Orne Jewett, "A White Heron" (1886), C: 526-33
* Zitkala Ša, “The Big Red Apples” and “The Cutting of My Long Hair” (1900), C: 1090-93, 1094-96

**F, 9/4** Discussion sections: study questions

**Tues, 9/8 Workset 2 DUE** (readings, podcast lectures, discussion): “Region, Race, and the Challenge of Local

Color”

* Joel Chandler Harris, “The Wonderful Tar-Baby Story” (1881), C: 519-20
* Charles W. Chesnutt, “The Wife of His Youth” (1898), C: 706-14
* **Recommended:** Alice Walker, “Uncle Remus, No Friend of Mine” *Southern Exposure* 9.2 (1981): 29-31. On Blackboard in Workset 2.

**W, 9/9** Lecture: “Mimesis v. Imagination?”

Henry James, “The Real Thing” (1892), C: 460-77

**F, 9/11** Discussion sections: study questions + early discussion of resource assessment

**Tip:** This week, you are strongly encouraged to begin Workset 3 **before** attending your discussion section: you may find it helps you in preparing your post for the online discussion.

**T, 9/15**

**Workset 3 DUE** (reading, podcast lectures, discussion post): “The Question of Realism”

William Dean Howells, from “Novel-Writing and Novel-Reading” (1899/1958), C: 905-07

**W, 9/16**

Lecture: “The Question of Human Nature”

* Frank Norris, “A Plea for Romantic Fiction” (1901), C: 913-16
* Theodore Dreiser, from *Sister Carrie* (1900), C: 929-43

**F, 9/18** Discussion sections: study questions + prepare for resource assessment

**T, 9/22 Workset 4 Due** (reading, podcast lectures, discussion post): “Further Questions of Human Nature”

* Charlotte Perkins Gilman, "The Yellow Wall-paper" (1892), C: 792-803
* **Recommended:** Gilman, “Why I Wrote ‘The Yellow Wall-paper’” (1913), C: 804

**W, 9/23** “Culture and Nation/Language and Story”

* Theodore Roosevelt, from *American Ideals* (1897), C: 1138-40
* Sui Sin Far/Edith Maud Eaton, "Mrs. Spring Fragrance" (1910), C: 865-87

**F, 9/25** Discussion sections: study questions + **workshop** research assessment

**DRAFT OF RESEARCH ASSESSMENT DUE IN CLASS; FINAL VERSION DUE ONLINE BY END OF DAY!**

**T, 9/29 Workset 5 DUE** (discussion post): Crowd-sourcing Midterm Review

**NOTE:** You must complete the university’s plagiarism quiz by this date; the link is available in Weekly Workset.

**W, 9/30** Lecture: Midterm Review

**F, 10/2 MIDTERM EXAM** in discussion sections

**Note:** If you are considering dropping this class and would like your exam to be graded early, alert your TA on exam day. We will try to accommodate requests as long as there are few enough that we can successfully do so. The drop deadline is Monday, Oct. 5th.

**T, 10/6 Workset 6 DUE** (readings, podcast lectures, discussion post): “Knots and Divisions”

Susan Glaspell, *Trifles* (1916), **D**: 253-62

**W, 10/7** Lecture: “"Modernism 🡨🡪 Modernity"

* Ezra Pound, “In a Station of the Metro” (1913), “A Pact” (1913/6) and “A Retrospect” (1918), D: 318, 342-43
* William Carlos Williams, “The Red Wheelbarrow” (1923) and “A Sort of a Song” (1944), D: 309, 310
* Wallace Stevens, “Disillusionment of Ten O’Clock” (1931) and “Of Modern Poetry” (1942), D: 285, 294
* T. S. Eliot, “Journey of the Magi” (1935), D: 394-95

**F, 10/9** Discussion sections: discussion questions + prepare for podcast

**T, 10/13 Workset 7 DUE** (readings, podcast lectures, discussion post): “Race: Local, National, Global”

* Claude McKay, “If We Must Die” (1919) and “America” (1921), D: 483, 484
* Zora Neale Hurston, “How It Feels to Be Colored Me” (1928), D: 538-41
* Countee Cullen, “Heritage” (1925), D: 894-96

**W, 10/14** Lecture: "Reading *As I Lay Dying*"

William Faulkner, *As I Lay Dying* (1930), D: 698-724

**F, 10/16** Discussion sections: study questions plus more *As I Lay Dying*

Faulkner, D: 724-53

**T, 10/20 Workset 8 DUE** (podcast-lectures, quiz, optional discussion post): “*As I Lay Dying* and/as Modernism”

Faulkner, *As I Lay Dying,* D: 753-73

**W, 10/21** Lecture: “‘A-past the sanity or the insanity’”

Faulkner, *As I Lay Dying,* D: 773-93

**F, 10/23** Discussion sections: more *As I Lay Dying* + **workshop** new chapter

**DRAFT OF NEW CHAPTER DUE IN CLASS; FINAL VERSION DUE ONLINE BY END OF DAY!**

**T, 10/27 Workset 9 due** (readings, podcast-lectures, discussion post): “Systems and Symbols”

Ralph Ellison, “Battle Royal” (1952), E: 214-24 (note volume change)

**W, 10/28** Lecture: “Losing Home”

Tennessee Williams, *A Streetcar Named Desire* (1947), scenes 1-6, E: 93-133

**F, 10/30** Discussion sections: complete Williams (scene 7-end, E: 133-55), plus early discussion of essay

**T, 11/3 Workset 10 DUE** (reading, podcast lectures, discussion post): “Crowd-sourcing ‘Howl’”

Allen Ginsberg, “Howl” (1956), E: 492-99

**W, 11/4** Lecture: “Systems and Skeptics”

* + - A. R. Ammons, “Corsons Inlet” (1965), E: 461-3
    - Li-Young Lee, “Persimmons” (1986) and “This Room and Everything in It” (1990), E: 1167-70
    - Gloria Anzaldúa, “*La conciencia de la mestiza/*Towards a New Consciousness” (1987), E: 838-**41**

**F, 11/6** Discussion sections: study questions + **notes toward essay DUE IN CLASS!**

**T, 11/10 Workset 11 DUE** (reading, podcast lectures, quiz): “Art as Intervention”

* Donald Barthelme, “The Balloon” (1968), E: 604-8
* Ursula K. Le Guin, “She Unnames Them” (1982), E: 594-6

**W, 11/11** Lecture: “Honoring and Exploring Loss”

* + - Gwendolyn Brooks, “A Bronzeville Mother Loiters in Mississippi, Meanwhile a Mississippi Mother Burns Bacon” and “The Last Quatrain of Emmett Till” (1960), E: 327-30
    - Yusef Komunyakaa, “Facing It” (1988), E: 1044
    - Sherman Alexie, “Pawn Shop” (1992) and “Sister Fire, Brother Smoke” (1996), E: 1209-10

**F, 11/13** Discussion sections: study questions + **workshop** essay

**DRAFT OF ESSAY DUE IN CLASS; FINAL VERSION DUE ONLINE BY END OF DAY!**

**T, 11/17 Workset 12 DUE** (reading, podcast-lecture, discussion post): “Lies and Other Slippery Signifiers”

David Mamet, *Glengarry Glen Ross*, Act One (1984), E: 1009-1022

**W, 11/18** Lecture: “Postmodernism, Desperation, and Hostility”

Mamet, *Glengarry Glen Ross*, Act Two, E: 1022-1042

**F, 11/20** **PODCAST DUE ONLINE BY END OF DAY!**

**Nov. 23-27 THANKSGIVING BREAK: ENJOY!**

**T, 12/2 Workset 13 DUE** (discussion post): Crowd-sourcing final review

**W, 12/3** Lecture: “Postmodernism and Hope”

Toni Morrison, “Recitatif” (1983), E: 609-623

**F, 12/4** Discussion sections: final review

**MARK YOUR CALENDARS!**

**F, 12/11, NOON-3: FINAL EXAM, location to be announced**