

**American Literature II: What is America?  
English 309.01 — Winter 2006  
Dr. Christopher Schedler**

Time: MWThF 10:00-10:50

Location: Lang & Lit 343

Course Website: <http://courses.cwu.edu>

Office Hours: MWThF 11:00-12:00 (L&L 416E)

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### **Course Description**

This course begins with the premise that American culture and literature have been and continue to be constructed cross-culturally. Conflicts, dialogues, and interactions between the diverse cultures within the United States are integral to the shaping of American identity, its transmission through culture, and its representation in literature. This survey of American literature after the Civil War will thus be constructed along the same lines to highlight the cross-cultural conflicts and connections between the variety of literatures that are a part of the multicultural American canon. By reading these works as voices in a textual conversation, we can explore how one's perspective on and understanding of such issues might change in different historical and cultural contexts. In this class, students will undertake research into these cultural and historical contexts through both print and online resources. Entering the conversation does not necessarily require agreement with, but rather openness to and respect for, perspectives different from our own.

### **Learning Outcomes**

After successfully completing the course, you will be able to:

- Identify the major movements of American literature after the Civil War: including Realism, Regionalism, Naturalism, Modernism, Postmodernism, Feminism, and Multiculturalism.
- Understand the development of styles and forms of American poetry, novels, short stories, drama, and film during this time period.
- Identify the historical and cultural contexts in which these works were produced and how the texts respond to these contexts.
- Identify major literary themes and concepts that appear in the works of this time period: including changing definitions of national, regional, and personal identity, slavery, racism, nativism, immigration, WWI, the Lost Generation, the Jazz Age, the American Dream, WWII, social protest, Cold War, Vietnam War, and the Women's and Civil Rights movements.

### **Required Texts**

Kate Chopin, [The Awakening](#)

F. Scott Fitzgerald, [The Great Gatsby](#)

Zora Neale Hurston, [Their Eyes Were Watching God](#)

Maxine Hong Kingston, [Woman Warrior](#)

Tim O'Brien, [The Things They Carried](#)

Greg Sarris, [Grand Avenue](#)

Luis Valdez, [Zoot Suit and Other Plays](#)

Course Reader (R) available at University Bookstore

### **Course Requirements**

1. **Attendance and Participation:** Your class participation is determined by your contributions to discussions and activities, in-class and online, and peer-editing responses. You should contribute not just when called upon, but also by volunteering your ideas and questions to the discussion. It is essential that you attend class (arriving on time and remaining until dismissed) and come prepared (with the reading completed and with questions and responses to what you have read).

2. Reading Quizzes: Complete 5 reading quizzes on the assigned books. These quizzes will focus on your knowledge of the content of the books to make sure that you are keeping up with the reading. These quizzes will be taken online.
3. Discussion Opener: Present a 10-minute discussion opener providing information on one aspect of the historical or cultural context of the reading for a particular class. Your opener will develop from research into the resources on American literature available in print and online. Drawing on this research, you will make a brief oral presentation to the class and open our in-class discussion with a question about the text related to your research. This opener can be presented formally or informally in class; for example, using a PowerPoint presentation or reading from notes. You must post your discussion opener question as a message in the online Discussion Board before your scheduled presentation and moderate the online discussion that develops from it. Your presentation with a list of your sources must also be posted in digital form as an attachment to your discussion opener message in the online Discussion Board.
4. Analytical Papers: Write 2 analytical papers (5-7 pages each). You will be asked to choose a specific and focused topic, construct a strong thesis that argues for a particular position, use evidence from the text, and refer to secondary sources that provide the historical, cultural, or critical context to support your argument.  
**Alternative Option**: English Teaching majors may choose to replace one of the analytical papers with a unit plan (including context description, objectives and rationale, assessments and writing assignments, and sequence of 3 daily lesson plans with EALRs addressed, teacher activities, student activities, materials used, assessment strategies, and time frames for each segment) to teach one of the books to students in their own classes. Examples of successful unit plans are provided online.

## Grades

You must complete all the assignments in order to receive a passing grade for the course:

Requirement	% of Grade		Total Grade %	Grade Range
Participation	15%		90-100%	A
Reading Quizzes	15%		80-89%	B
Discussion Opener	10%		70-79%	C
Analytical Paper 1	30%		60-69%	D
Analytical Paper 2	30%		Below 60%	F

## Expectations

- Attendance will be taken at the beginning of class. If you are late to class, it is your responsibility to make sure you are marked present. You are allowed three unexcused absences. After the third unexcused absence your participation grade will decline by 1/3 of a letter grade for each subsequent absence. After the sixth unexcused absence I may fail you for the course.
- If you must miss class for personal or medical reasons, you must notify me when and why you will be (or have been) absent in order to be excused. If you miss class for any reason, it is your responsibility to contact someone from class to find out what you missed before the next class meeting. Remember: you are the only person responsible for your success in this course.
- You will have the opportunity to participate in online peer-editing groups for each of your papers. Responding to the drafts of your peers' papers is an essential part of your participation grade. This is your opportunity to receive feedback on your paper drafts and

develop your editing skills, as well as help your peers with their written work. Failure to contribute peer-editing responses to your group will cause your grade for that paper to decline by a full grade point. Failure to submit a draft of your paper for peer editing will cause your grade for that paper to decline by 1/3 of a grade. Because you will be drafting and revising each of your analytical papers before turning it in, there will be no revisions after the papers are graded.

- Written work will be submitted online in digital format, so you must have access to a word processing program and the Internet either at home or at school. If this will be a problem please see me immediately. Papers must be submitted by midnight of the due date. Late papers will be downgraded 1/3 of a letter grade for each day late.
- I will comment on your papers in digital format and post them online for your review.  
Reminder to English majors: All English Language and Literature majors, English/Language Arts Teaching majors, and English -- Writing Specialization majors are required to take either English 489: Senior Colloquium or English 488: Teaching Portfolio; all majors should retain a copy of all paper assignments and papers for this course for the purpose of revision and possible inclusion in their senior portfolios. Please check the Portfolio Guidelines for your specific English major program. Guidelines are available in the English Department Office.
- I expect everyone to behave respectfully in class, listening attentively to the ideas of others and asking for clarification if necessary. You are free to disagree with any ideas that are presented in class, but you must be willing to support your own perspective, maintain a civil tone, and accept differences of opinion.
- I assume that all work turned in bearing your name will be your work. Quotations and ideas taken from other sources need to be fully acknowledged; otherwise, you are liable to the charge of plagiarism, which may result in punishments ranging from a failing grade for the paper to failure in the course and a charge of academic misconduct.
- In accordance with university policy, incompletes are given solely as a response to emergency situations and at the discretion of the instructor. In order to receive an incomplete, a student must be passing at the time of the request.
- If you have a learning disability or other special needs, you should register with Disability Support Services (Bouillon 205; 963-2171). Only then will I be able to accommodate you. This information will be kept confidential.

### Course Schedule

Week	Date	Topic	Readings/Assignment(s) for Class
Week 1	W 1/4	Introductions	<ul style="list-style-type: none"> <li>• Enroll in course through Blackboard</li> <li>• Print syllabus</li> <li>• Introduce yourself in Discussion Board</li> </ul>
	TH 1/5	Romanticism vs. Realism	<ul style="list-style-type: none"> <li>• Clemens: from "Fenimore Cooper's Literary Offenses" (R)</li> <li>• Clemens: from <i>Huckleberry Finn</i> (R)</li> <li>• Chesnutt: "The Goophered Grapevine" (R)</li> </ul>
	F 1/6	Regional Realism	<ul style="list-style-type: none"> <li>• Chopin: <i>The Awakening</i> Chapter I-XIII (5-65)</li> </ul>
Week 2	M 1/9	Regional Realism	<ul style="list-style-type: none"> <li>• Chopin: <i>The Awakening</i> Chapter XIV-XXV (66-129)</li> <li>• <b>Writing Assessment Due Online</b></li> </ul>
	W 1/11	Regional Realism	<ul style="list-style-type: none"> <li>• Chopin: <i>The Awakening</i> Chapter XXVI-end (130-190)</li> </ul>
	TH 1/12	Naturalism	<ul style="list-style-type: none"> <li>• Dreiser: "Old Rogaum and His Theresa" (R)</li> <li>• London: "To Build a Fire" (R)</li> </ul>

	F 1/13	Modernism at Home and Abroad	<ul style="list-style-type: none"> <li>Eliot: "Love Song of J. Alfred Prufrock" (R)</li> <li>Williams: "Spring and All," "To Elsie," "The Red Wheelbarrow" (R)</li> </ul>
Week 3	M 1/16	<b>MLK Jr. Holiday</b>	<ul style="list-style-type: none"> <li><b>No Class</b></li> </ul>
	W 1/18	WWI and the Lost Generation	<ul style="list-style-type: none"> <li>Hemingway: from <i>In Our Time</i> (R)</li> </ul>
	TH 1/19	The Jazz Age	<ul style="list-style-type: none"> <li>Fitzgerald: <i>The Great Gatsby</i> Chapter I-III (5-64)</li> </ul>
	F 1/20	The Jazz Age	<ul style="list-style-type: none"> <li>Fitzgerald: <i>The Great Gatsby</i> Chapter IV-VI (65-118)</li> </ul>
Week 4	M 1/23	The Jazz Age	<ul style="list-style-type: none"> <li>Fitzgerald: <i>The Great Gatsby</i> Chapter VII-IX (119-189)</li> </ul>
	W 1/25	Harlem Renaissance	<ul style="list-style-type: none"> <li>Hughes: "The Negro Speaks of Rivers," "The Weary Blues," "The South" (R)</li> <li>Toomer: "Blood-Burning Moon" (R)</li> </ul>
	TH 1/26	Southern Renaissance	<ul style="list-style-type: none"> <li>Hurston: <i>Their Eyes</i> Chapter 1-6 (1-62)</li> </ul>
	F 1/27	Southern Renaissance	<ul style="list-style-type: none"> <li>Hurston: <i>Their Eyes</i> Chapter 7-13 (62-128)</li> </ul>
Week 5	M 1/30	Southern Renaissance	<ul style="list-style-type: none"> <li>Hurston: <i>Their Eyes</i> Chapter 14-20 (129-193)</li> </ul>
	TU 1/31	<b>1<sup>st</sup> Paper Draft</b>	<ul style="list-style-type: none"> <li><b>1<sup>st</sup> Paper Draft Due Online</b></li> </ul>
	W 2/1	Southern Renaissance	<ul style="list-style-type: none"> <li>Faulkner: "Go Down, Moses" (R)</li> </ul>
	TH 2/2	WWII at Home	<ul style="list-style-type: none"> <li><i>Zoot Suit</i> (Film)</li> </ul>
	F 2/3	WWII at Home	<ul style="list-style-type: none"> <li><i>Zoot Suit</i> (Film)</li> <li><b>Peer Edit Responses Due In Class &amp; Online</b></li> </ul>
Week 6	M 2/6	WWII at Home	<ul style="list-style-type: none"> <li><i>Zoot Suit</i> (Film)</li> <li><b>1<sup>st</sup> Paper Due Online</b></li> </ul>
	W 2/8	WWII at Home	<ul style="list-style-type: none"> <li>Valdez: <i>Zoot Suit</i> (23-57)</li> </ul>
	TH 2/9	WWII at Home	<ul style="list-style-type: none"> <li>Valdez: <i>Zoot Suit</i> (57-94)</li> </ul>
	F 2/10	Poetry as Social Protest	<ul style="list-style-type: none"> <li>Ginsberg: "America" (R)</li> <li>Levertov, "Life at War" (R)</li> <li>Bly: "At a March Against the Vietnam War" (R)</li> </ul>
Week 7	M 2/13	Postmodernism	<ul style="list-style-type: none"> <li>O'Brien: <i>The Things They Carried</i> (1-38)</li> </ul>
	W 2/15	Vietnam War	<ul style="list-style-type: none"> <li>O'Brien: <i>The Things They Carried</i> (39-88)</li> </ul>
	TH 2/16	Vietnam War	<ul style="list-style-type: none"> <li>O'Brien: <i>The Things They Carried</i> (89-136)</li> </ul>
	F 2/17	Vietnam War	<ul style="list-style-type: none"> <li>O'Brien: <i>The Things They Carried</i> (137-188)</li> </ul>
Week 8	M 2/20	<b>Presidents' Day Holiday</b>	<ul style="list-style-type: none"> <li><b>No Class</b></li> </ul>
	W 2/22	Vietnam War	<ul style="list-style-type: none"> <li>O'Brien: <i>The Things They Carried</i> (189-246)</li> </ul>
	TH 2/23	Feminism	<ul style="list-style-type: none"> <li>Kingston: <i>Woman Warrior</i> (1-53)</li> </ul>
	F 2/24	Women's Voices	<ul style="list-style-type: none"> <li>Kingston: <i>Woman Warrior</i> (55-109)</li> <li>Song: "The Youngest Daughter" (R)</li> </ul>

Week 9	M 2/27	Women's Voices	<ul style="list-style-type: none"> <li>Kingston: <i>Woman Warrior</i> (111-160)</li> </ul>
	W 3/1	Women's Voices	<ul style="list-style-type: none"> <li>Kingston: <i>Woman Warrior</i> (161-209)</li> </ul>
	TH 3/2	Multiculturalism	<ul style="list-style-type: none"> <li>Sarris: <i>Grand Avenue</i> (3-49)</li> <li>Harjo: "The Woman Hanging from the Thirteenth Floor Window" (R)</li> </ul>
	F 3/3	Native Voices	<ul style="list-style-type: none"> <li>Sarris: <i>Grand Avenue</i> (51-91)</li> </ul>
Week 10	M 3/6	Native Voices	<ul style="list-style-type: none"> <li>Sarris: <i>Grand Avenue</i> (93-139)</li> </ul>
	TU 3/7	<b>2<sup>nd</sup> Paper Draft</b>	<ul style="list-style-type: none"> <li><b>2<sup>nd</sup> Paper Draft Due Online</b></li> </ul>
	W 3/8	Native Voices	<ul style="list-style-type: none"> <li>Sarris: <i>Grand Avenue</i> (141-183)</li> </ul>
	TH 3/9	Native Voices	<ul style="list-style-type: none"> <li>Sarris: <i>Grand Avenue</i> (185-229)</li> <li>Rose: "Story Keeper" (R)</li> </ul>
	F 3/10	Conclusions	<ul style="list-style-type: none"> <li>Evaluations</li> <li><b>Peer Edit Responses Due In Class &amp; Online</b></li> </ul>
Finals Week	MON 3/13	<b>2<sup>nd</sup> Paper Due</b>	<ul style="list-style-type: none"> <li><b>2<sup>nd</sup> Paper Due Online</b></li> </ul>