



IMPERIAL VALLEY COLLEGE

## Basic Course Information

Semester:	spring 2022	Instructor Name:	Professor Christina Shaner
Course Title & #:	Survey of American Lit II - 221	Email:	<a href="mailto:christina.shaner@imperial.edu">christina.shaner@imperial.edu</a>
CRN #:	ENGL 221.20687	Webpage (optional):	Canvas course page
Classroom:	2751 (upstairs in 2700 building)	Office #:	2785
Class Dates:	2/16/22-6/8/22	Office Hours:	8:30-9:30 a.m. MW 4:45-5:45 p.m. W 10:15-10:45 a.m. TR
Class Days:	W	Office Phone #:	760.355.6162
Class Times:	6:00-9:10 p.m.	Emergency Contact:	email
Units:	3	Class Format:	in person

## Course Description

*(Content as in course description. Not written/edited by the professor in this class.)*

This course is a survey of American literature from the late 19th Century to the present, which includes representative works from Literary Realism (1865-1914), the Modern Age (1914-1945), and the Postmodern Period (1946-present). In addition to reading representative works of authors of these periods, students, will also address historical, social, political, cultural and religious issues of the time. Reading assignments will include essays, novels, drama, poetry, and short-fiction of the time period, as well as criticism of the literature. Students will critically analyze these works in essays, exams, and research papers as assigned. (C-ID ENGL 135) (CSU/UC)

## Course Prerequisite(s) and/or Corequisite(s)

*(Content as in course description. Not written/edited by the professor in this class.)*

ENGL 110 with a grade of "C" or better. or  
ENGL 105 with a grade of "C" or better

## Student Learning Outcomes

*(Content as in course description. Not written/edited by the professor in this class.)*



Upon course completion, the successful student will have acquired new skills, knowledge, and or attitudes as demonstrated by being able to:

1. Synthesize and evaluate American literature (including genre, themes, and historical contexts) from after the Civil War to the present.
2. Demonstrate command of rules regarding plagiarism and academic ethics.
3. Access and interpret literary texts using scholarly sources (drawn from the library catalog, electronic databases, and the internet) as support.
4. Perform literary analysis featuring close reading skill, coherent interpretation, thoughtful interaction with themes/content, and extension of literary text/s.

## Course Objectives

*(Content as in course description. Not written/edited by the professor in this class.)*

Upon satisfactory completion of the course, students will be able to:

1. Demonstrate, both orally and in writing, the ability to read and comprehend major works of American Literature from after the Civil War to the present day.
2. Demonstrate knowledge of the basic methods and techniques of literary analysis through discussion, quizzes, group work, and writing.
3. Identify and interpret intellectual traditions, where applicable, in American literature.
4. Demonstrate through quizzes, group work, discussion, and writing an understanding of the elements and devices of most of the American literary genres: poetry, drama, novel, short fiction, and non-fiction.
5. Name, describe, and interpret, both orally and in writing, major works by leading writers of American Literature from the post Civil War period through the present day.
6. Demonstrate through quizzes, group work, discussion and writing how diverse cultural, social, political, ethnic, and religious movements in America in the time periods discussed have been reflected in key literacy works and how related issues and ideas have been handled by various American writers.

## Textbooks & Other Resources or Links

Lautner, Paul, editor. *The Concise Heath Anthology of American Literature*. 2nd edition, vol. II (1865 to the Present), Cengage, 2014.

To confirm that you have the correct book, consult the international standard book number for the particular publication you need. In this case, the ISBN is 9781285080000.

Like most anthologies of literature, the book is costly. If you're on a budget but prefer a hard copy, I recommend researching used book prices online. You might also consider buying a copy of the initial edition of



the book (rather than the second edition) and working with me (if necessary) to obtain copies of any assigned readings not included.

If you're willing to rent a digital copy, check the [publisher's page](#) for this book; from what I can tell, the digital rental is the best deal - though the rates did go up a few dollars after I placed my order last term.

Additional course content/readings will be posted to the Canvas course and made available by the professor.

## Course Requirements and Instructional Methods

All major projects must be written and submitted by the student according to project instructions. Each essay may be revised and resubmitted one time. (See “Ethics” section for plagiarism exception.) Partially completed essays or projects without all required sources will earn failing grades. Late essays may not be accepted.

## Course Grading Based on Course Objectives

While you should consult the professor with specific questions about your work, it's up to you to monitor your overall effort, progress, and points. Grades will be determined on a 100-point scale (with the customary letter divisions: 90-100=A; 80-89=B; and, so on). Assignment distribution will be as follows:

- **mini-essay 1** - 10 points
- **mini-essay 2** - 10 points
- **mini-essay 3** - 10 points
- **research project** - 20 points
- **MLA quiz** - 5 points
- **exam 1** - 15 points
- **exam 2** - 15 points
- **exam 3** - 15 points

To convert a percentage or letter grade to a point total, multiply the number possible for that assignment by the grade you earned. For example, if you earn a “B” on a project worth 15 points, multiply to find 85% of 15 ( $.85 \times 15 = 12.75$  points).

In Canvas you likely will see the points earned rather than percentages. To figure out what letter grade corresponds to the points earned, divide the number by the total possible for the assignment ( $12.75/15 = .85$  or 85%).

To check your current course grade, divide your overall points earned by the number of points possible for all assignments due by that date.



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Canvas may count any ungraded assignments already due as "0" scores while I grade them or while you complete multi-part assignments. In that case, the overall total provided by Canvas will be incorrect. It is, once again, up to you to keep track of what assignments will be required this semester and your totals for each one

## Course Policies

### Email Policy (for digital communication)

Emails must be sent from the student's IVC email account - i.e., direct from your IVC account or through Canvas. Email "subject" lines should identify the specific course and the topic of the message in language that you or the recipient would likely use if either were to search for the message at a later time.

Non-IVC email account names, beyond the risk of embarrassment and ethos problems for the student, provide no reliable sender information to a professor or a colleague. They could belong to anyone, so no personal/confidential business - including grades and projects - should be discussed by them without risk of violating federal privacy law.

If you encounter a technological issue with your IVC email account, notify the professor and work with IT to resolve it.

Should you ever need to send an attached file and attempt to do so via Canvas, you may find that your attachment was removed by that software. Direct log-in to IVC email is more reliable in that unusual circumstance.

If you want the convenience of student email fed straight to your phone, consider downloading the Outlook app so that you may access IVC communications without mixing your personal life and your professional/student life.

### Ethics

No student may attempt to use this class or its assignments to advocate discriminatory ideology or implement it as a weapon against other students, the professor, or parties/identities not present/represented. Recognizable, historically determined bigotry creates a toxic environment in the classroom and impedes and discourages sound, nuanced reason; self-critique; and, reality-based assessment of a subject.

### Plagiarism

Depending on type and severity, an instance of plagiarism may be addressed with a reduced or failing grade for the project or through disciplinary action from an administrator. If the latter, no revision will be accepted.

Types of plagiarism include:



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- **False authorship.** Obtaining by any means someone else's work and using that work in an assignment presented for a grade. Common attempts to disguise it include inserting minor word changes and translating from text in another language.
- **Unacknowledged collaboration.** Allowing outside influence or re-writing of the student's work. Cooperation is irrelevant.
- **Misrepresentation of source.** Distorting or altering the meaning of a source text in order to promote an assumption.
- **Insufficient citation.** Using excerpts or paraphrased content from someone else's work with faulty, or no, citation.
- **Recycling.** Submitting all or part of a text prepared by the student for some other purpose.

## Attendance Policy

For absences due to required attendance at an IVC event, make arrangements in advance with the professor. Personal meetings with IVC staffers/faculty do not apply and would count against you for drop.

If you skip a class, contact a classmate (not the professor) to request notes or updates. There is no need to notify the professor or provide explanations/evidence. The professor has no authority to determine whether an absence not for an IVC event was for a "good reason."

According to current school policy, a student may be removed from the roster for consecutive absences in excess of the unit value for that course. In this case, a student would be eligible for removal after the second absence.

## Other Course Information

### Subject Matter Warning

Some of the content we encounter will include bigoted and/or traumatizing language or claims. I will endeavor to warn you about specific types of content as we proceed. We will analyze biases and ideology. Any supremacist (identity-based) slurs you try to analyze must be partly redacted in MLA format.

## IVC Student Resources

*(Not written/edited by the professor in this class.)*

IVC wants you to be successful in all aspects of your education. For help, resources, services, and an explanation of policies, visit <http://www.imperial.edu/studentresources> or click the heart icon in Canvas.

## Anticipated Class Schedule/Calendar



The schedule below is subject to change (e.g., cuts, substitutions, additional time for discussion) and serves as a general outline.

#### Week 1: 2/16

- syllabus
- crash codes

#### Week 2: 2/23

- Late Nineteenth Century: 1865-1910
- Varieties of Postwar Realism: Prose and Poetry
- Mark Twain, "The War Prayer," "“Fenimore Cooper’s Literary Offences””\*
- Sarah Morgan Bryan Piatt, "The Palace-Burner," "The Witch in the Glass"
- Henry James, *Daisy Miller: A Study* (volume I)

#### Week 3: 3/2

- Charles Alexander Eastman, *From the Deep Woods to Civilization* (excerpt)
- Zitkala-Sa, "The School Days of an Indian Girl"
- Mary E Wilkins Freeman, "A New England Nun"
- "Ballad of César Chávez"
- Alice Dunbar-Nelson, "Sister Josepha"

#### Week 4: 3/9

- Edith Maud Eaton (Sui Sin Far), *Mrs. Spring Fragrance* (excerpt)
- Emma Lazarus, "In the Jewish Synagogue at Newport,"\* "1492,"\* and "The New Colossus"
- Kate Chopin, “Désirée’s Baby”
- Charlotte Perkins Gilman, “The Yellow Wall-paper,” *Masculine Literature* (excerpt screened in class)\*
- Paul Laurence Dunbar, "We Wear the Mask," "Sympathy"

#### Week 5: 3/16

- Exam 1
- Modern Period: 1910-1945
- Muriel Rukeyser, *Letter to the Front* (excerpt)

#### Week 6: 3/23

- W.E.B. Du Bois, *The Souls of Black Folk* (excerpt)
- Edith Wharton, "Roman Fever"
- Edna St. Vincent Millay, TBA
- Gertrude Stein, *Autobiography of Alice B. Toklas* (excerpt screened in class)\*
- E.E. Cummings, "[i sing of Olaf glad and big]," "Thy fingers make early flowers of,"\* "next to of course god america i"\*

#### Week 7: 3/30

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- F Scott Fitzgerald, "Babylon Revisited"
  - Kathrine Anne Porter, "Flowering Judas"
  - William Faulkner, "Barn Burning"
  - Langston Hughes, "Harlem," TBA
  - Zora Neale Hurston, "The Gilded Six-Bits"

Week 8: 4/6

- Claude McKay, "The Harlem Dancer," "If We Must Die," "The Lynching"
- Clifford Odets, *Waiting for Lefty* (assigned portion TBA)
- Charles Reznikoff, *Holocaust* (excerpt)
- John Steinbeck, "The Red Pony"
- Richard Wright, *The Ethics of Living Jim Crow: An Autobiographical Sketch*

Week 9: 4/13

- Exam 2
- Hisaye Yamamoto, "Seventeen Syllables"
- Research Essay Topic Discussion

SPRING BREAK

Week 10: 4/27

- Ralph Ellison, "Flying Home"
- Flannery O'Connor, "A Good Man is Hard to Find"
- Saul Bellow, "Looking for Mr. Green"
- Bernard Malamud, TBA

Week 11: 5/4

- Gwendolyn Brooks, "We Real Cool," "The Last Quatrain of the Ballad of Emmett Till."
- Mitsuye Yamada, "Inside News," "The Question of Loyalty," "Thirty Years Under," "Cincinnati," "To the Lady"
- James Baldwin, "Going to Meet the Man"\*
- Sylvia Plath, "Daddy," "Lady Lazarus"
- Research Essay Due

Week 12: 5/11

- Kurt Vonnegut, "Harrison Bergeron"
- Le Ly Hayslip, *When Heaven and Earth Changed Places* (excerpt)
- N. Scott Momaday, *The Way to Rainy Mountain* (excerpt)
- Alice Walker, "Laurel"

Week 13: 5/18

- Adrienne Rich, "Diving into the Wreck," "From a Survivor," "Power"

- Maxine Hong Kingston, "No Name Woman"
- Audre Lorde, "Power," "The Master's Tools Will Never Dismantle the Master's House"
- Gary Soto, "Braly Street," "Black Hair," "Kearney Park"

Week 14: 5/25

- Toni Morrison, "Recitatif"
- Eudora Welty, "Petrified Man"\*
- Gloria Anzaldúa, TBA
- MLA Quiz

Week 15: 6/1

- Joy Harjo, "The Woman Hanging from the Thirteenth Floor Window"
- Art Spiegelman, *Maus* (excerpt)
- Philip Roth, TBA
- Dara Horn, TBA

Week 16: 6/8

- Exam 3