

College of San Mateo Course Outline

- New Course
 Update/No change
 Course Revision (Minor)
 Course Revision (Major)

Date: 11/29/2010

Department: LIT Number: 824

Course Title: American Literature II Units: 3.0

Total Semester Hours Lecture: 48 Lab: 0 Homework: 96 By Arrangement: 0

Length of Course

- Semester-long
 Short course (Number of weeks ___)
 Open entry/Open exit

Grading

- Letter
 Pass/No Pass
 Grade Option (letter or Pass/No Pass)

Faculty Load Credit (To be completed by Division Office; show calculations.):

$$\frac{3 \text{ Lecture hours per week} \times 16 \text{ weeks} = 3 \text{ FLCs}}{16}$$

- Prerequisite** (Attach Enrollment Limitation Validation Form.)
None
- Corequisite** (Attach Enrollment Limitation Validation Form.)
None
- Recommended Preparation** (Attach Enrollment Validation Form.)
None
- Catalog Description** (Include prerequisites/corequisites/recommended preparation. For format, please see model course outline.)

824 American Literature II (3) Pass/No Pass grading.
Minimum of 48 lecture hours per term. Study of American Literature from the end of the U. S. Civil War in 1865 through the modern day. Lectures, discussions, recorded readings, and writing of reader-response journal and final exam. (AA)
- Class Schedule Description** (Include prerequisites/corequisites/recommended preparation. For format, please see model course outline.)

824 American Literature II. Study of American Literature from the end of the U. S. Civil War in 1865 through the modern day. Lectures, discussions, recorded readings, and writing of reader-response journal and final exam. Pass/No Pass grading. (AA)

6. **Student Learning Outcomes** (Identify 1-6 expected learner outcomes using active verbs.)

1. Demonstrate an understanding of the contexts—historical, intellectual, social, and cultural—of a broad range of American literature from the 1870s to the present.
2. Identify major literary figures and their works in the period.
3. Discuss important literary movements and forms of the period.
4. Analyze literary works from the period, including poetry, long and short fiction, and dramatic works.

7. **Course Objectives** (Identify specific teaching objectives detailing course content and activities. *For some courses, the course objectives will be the same as the student learning outcomes. In this case, "Same as Student Learning Outcomes" is appropriate here.*)

Same as student learning outcomes

8. **Course Content** (Brief but complete topical outline of the course that includes major subject areas [1-2 pages]. Should reflect all course objectives listed above. In addition, a sample course syllabus with timeline may be attached.)

1. The course covers American literature from end of the U.S. Civil War in 1865 through the modern day. While the works of traditionally canonical writers of the period should not be neglected, the instructor should include works by writers of the period from historically underrepresented groups, including women. Course content should include highlights from authors of the below noted periods. (The authors noted represent neither an exhaustive nor required list: rather, they are offered as suggested selected authors.)

Literature 1865-1914: Samuel Clemens (Mark Twain), Cohcise, Henry James, Kate Chopin, Booker T. Washington, Charlotte Perkins Gilman, Edith Wharton, Stephen Crane, Jack London, Native American Texts (e.g. Ghost Dance Songs)

Literature 1914-1945: Black Elk, Willa Cather, Amy Lowell, Gertrude Stein, Robert Frost, Wallace Stevens, William Carlos Williams, H. D., Marianne Moore, Eugene O'Neill, Katherine Anne Porter, Zora Neale Hurston, Dorothy Parker, William Faulkner, Louise Bogan, Hart Crane, Ernest Hemingway, Langston Hughes

Prose since 1945: Tennessee Williams, Bernard Malamud, Ralph Ellison, Kurt Vonnegut, James Baldwin, Flannery O'Connor, Ursula Le Guin, Toni Morrison, John Updike, Raymond Carver, Maxine Hong Kingston, Alice Walker, Amy Tan, Annie Dillard, Leslie Marmon Silko, Sandra Cisneros

Poetry since 1945: Theodore Roethke, Elizabeth Bishop, Gwendolyn Brooks, James Dickey, Denise Leventov, Allen Ginsberg, Philip Levine, Anne Sexton, Adrienne Rich, Sylvia Plath, Audre Lorde, Mary Oliver, Louise Gluck, Joy Harjo.

Universities and colleges across the country present introductory American literature survey courses in either two or three sequenced courses, and the placement of Dickinson, Whitman, and Twain varies. College of San Mateo's American Literature course curriculum follows the more common two-course sequence, covering Emily Dickinson and Walt Whitman in LIT 823, and Mark Twain in LIT 824.

2. The teacher should connect the authors and their works to relevant literary movements and historical and cultural events of the authors' times. The teacher may also present

students with background readings, secondary sources, and criticism to provide insight into the period.

3. The teacher should provide students with regular opportunities to discuss the literature based on their own interpretations, on their reading of ancillary texts, and on the instructor's lectures. During class time, the teacher should model close reading and analysis for the students, and encourage the students to anchor their opinions about the works in the texts themselves. Students should have ample opportunity to practice close reading, through informal discussion, quick writes, group work, and so on.
 4. The teacher should provide students with an introduction to literary analysis and criticism. Students should gain a firm grasp of basic discipline-specific terms and concepts, including but not limited to figurative language (metaphor, simile, image, symbol), rhyme schemes, patterns of meter, and literary genres. The teacher should also introduce students to the notion of the critical lens, guiding students in their use of a critical framework for their own analytical papers as well as informing them of the teacher's own critical approach to the presentation of the course as a whole and the works in particular. Students should be made aware of the range of interpretive stances inherent in the discipline, and while the teacher must discourage misreadings of the text, students must also feel free to develop their own interpretations and analytical approaches without fearing that the teacher will succumb to retributive grading to enforce a single, correct reading of the text.
 5. Given the immensity of the body of work LIT 824 covers, some teachers may choose to design their syllabus around a theme. Some possible themes include independence, individuality, revolution, social upheaval, the blending of cultures and ideas, encountering the other, shifting attitudes towards nature, changing social and intellectual paradigms, and expanding and shifting definitions of freedom. The selection of a course theme can enhance the students' achievement of SLO 1.
9. **Representative Instructional Methods** (Describe instructor-initiated teaching strategies that will assist students in meeting course objectives. Describe out-of-class assignments, required reading and writing assignments, and methods for teaching critical thinking skills. **If hours by arrangement are required, please indicate the additional instructional activity which will be provided during these hours, where the activity will take place, and how the activity will be supervised.**)

Instructional methods may include the following:

1. **Lectures:** Instructor gives an oral presentation (which may or may not be accompanied by a visual presentation, either through handouts, board work, or multimedia presentation tools) to introduce students to new works, concepts, and authors.
2. **Inductive presentations:** Instructor provides students with an array of data from which they draw general conclusions about a work, author, time period, skill set, or other course material.
3. **Guided readings:** Students read and interpret specific works with instructor guidance (questions).
4. **Journal work:** Students write journal entries in response to specific questions.
5. **Student discussions:** Student-led or teacher-led oral discussions based on readings and class activities; structured small- and large-group interaction.
6. **Dramatic presentations:** Recorded readings/dramatizations of appropriate material (e.g. plays, poetry readings, film adaptations)
7. **Collaborative/Individual projects:** Student-initiated projects into coursework or course-related material (research, drama, presentations, etc.)

10. **Representative Methods of Evaluation** (Describe measurement of student progress toward course objectives. Courses with required writing component and/or problem-solving emphasis must reflect critical thinking component. If skills class, then applied skills.)

Methods of evaluation may include the following:

1. **Exams and quizzes:** In-class and/or take-home examinations to demonstrate understanding of material.
2. **Oral presentations:** Active participation in class discussions to demonstrate understanding of material and independent response to literary works.
3. **Informal and low-stakes writing assignments:** Reader-response journals, critical reflections, limited explications, and other exploratory writing based on assigned readings to demonstrate students' understanding of and engagement with the course material and to aid students in synthesizing and analyzing works and themes.

11. **Representative Text Materials** (With few exceptions, texts need to be current. Include publication dates.)

Note: Since this course centers around the study of primary text sources from the years 1865 to the modern day, the publication dates of the representative texts are not included. While anthologies are updated often—sometimes every twenty-four months—the texts and the secondary critical works are not changing. The instructor should consider cost to students, future use of the text, relevancy of “apparatus” in publishers’ packages, and aesthetic preferences in her or his choice of anthologies and full-length works. In addition, instructors do not necessarily have to order an anthology. For roughly the same cost to the students, one can create a course text based on full-length works, public-domain (free) texts available online, and single-author collections (e.g. seven Norton Critical editions supplemented with Bartleby’s offerings online [www.bartleby.com] would be the equivalent cost to the Heath anthology plus one full-length work). All options have advantages and drawbacks.

Representative Recommended Texts:

Anthologies: Most publishers offer several types of American Literature survey analogies, from one- to seven-volume works. Some publishers offer to package companion full-length works along with many anthology adoptions at reduced costs for students. Prices range widely for anthologies. The Heath anthology runs roughly \$37.00 per volume, new. Each volume weighs approximately four pounds.

Lauter, Paul ed. The Heath Anthology of American Literature. 6th edition. Volumes C, D, and E. New York: Houghton Mifflin, 2009.

Baym, Nina ed. The Norton Anthology of American Literature. 7th edition. Volume 2. New York: Norton, 2007.

Full-length Works: Students must read at least one full-length work from the period covered by the course. Many publishers offer the below listed and other appropriate works at a wide range of prices, from the Dover Thrift editions, which usually are priced at under \$5.00, to the Norton Critical editions, which include a useful collection of contemporary and recent literary reviews and criticism along with background materials and biographical information about the author and work and are usually priced around \$15.00.

Twain, Mark. *The Adventures of Huckleberry Finn*.

James, Henry. *The Portrait of a Lady*.
Chopin, Kate. *The Awakening*.
Wharton, Edith. *Summer*.
Wharton, Edith. *The House of Mirth*.
Wharton, Edith. *The Age of Innocence*.
Du Bois, W. E. B. *The Souls of Black Folk*.
Crane, Stephen. *Maggie: A Girl of the Streets*.
Dreiser, Theodore. *Sister Carrie*.
London, Jack. *Call of the Wild*.
Elk, Black. *Black Elk Speaks*.
Frost, Robert. *Collected Poems*.
Yeziarska, Anzia. *The Bread Givers*.
Eliot, T. S. *The Wasteland*.
Hurstun, Zora Neale. *Their Eyes Were Watching God*.
Hemingway, Ernest. *The Sun Also Rises*.
Ellison, Ralph. *Invisible Man*.
Norris, Frank. *McTeague*.
Vonnegut, Kurt. *Slaughterhouse Five*.
Le Guin, Ursula. *The Left Hand of Darkness*.
Morrison, Toni. *Sula*.
Morrison, Toni. *Beloved*.
Silko, Leslie Marmon. *Ceremony*.
Rich, Adrienne. *Dream of a Common Language*.

Prepared by: Teeka James
(Signature)

Email address: james@smccd.edu

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