

**College of San Mateo**  
**Official Course Outline**

1. **COURSE ID:** LIT. 202    **TITLE:** American Literature II    **C-ID:** ENGL 135  
**Units:** 3.0 units    **Hours/Semester:** 48.0-54.0 Lecture hours  
**Method of Grading:** Letter Grade Only  
**Prerequisite:** Eligibility for ENGL 100 or ENGL 105
  
2. **COURSE DESIGNATION:**  
**Degree Credit**  
**Transfer credit:** CSU; UC  
**AA/AS Degree Requirements:**  
    CSM - GENERAL EDUCATION REQUIREMENTS: E2b. English, literature, Speech Communication  
    CSM - GENERAL EDUCATION REQUIREMENTS: E2c. Communication and Analytical Thinking  
    CSM - GENERAL EDUCATION REQUIREMENTS: E5c. Humanities  
**CSU GE:**  
    CSU GE Area C: ARTS AND HUMANITIES: C2 - Humanities (Literature, Philosophy, Languages Other than English)  
**IGETC:**  
    IGETC Area 3: ARTS AND HUMANITIES: B: Humanities
  
3. **COURSE DESCRIPTIONS:**  
**Catalog Description:**  
    Study of American Literature from the end of the U. S. Civil War in 1865 through the modern day.  
    Lectures, discussions, and recorded readings.
  
4. **STUDENT LEARNING OUTCOME(S) (SLO'S):**  
    Upon successful completion of this course, a student will meet the following outcomes:
  1. Demonstrate familiarity with a variety of representative works of American literature from the 1870s to the present, identifying major literary, cultural, and historical themes.
  2. Present a critical, independent analysis of themes in one or more works of American literature from the 1870s to the present in the form of a project, paper, or presentation.
  
5. **SPECIFIC INSTRUCTIONAL OBJECTIVES:**  
    Upon successful completion of this course, a student will be able to:
  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.
  5. Write analytical essays using the normal conventions of literary analysis and criticism, including argumentation, presentation of evidence, and documentation in standard MLA format.
  
6. **COURSE CONTENT:**  
**Lecture Content:**
  1. The course covers American literature from the 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.)
    - A. 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)
    - B. 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
    - C. 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

D. 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.

E. 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 201 , and Mark Twain in LIT 202.

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 give students ample opportunity to write formally and informally about the literature they read. Students should write roughly fifteen pages (5,000 words) of formal, college-level prose over the course of the semester. Assignments may require a variety of critical thinking tasks (for example analysis, synthesis, comparison, and argumentation), but all formal assignments should be text-based and focused on the primary sources and literary works assigned during the course.
4. 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.
5. 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.
6. Given the immensity of the body of work LIT 202 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.
7. Writing of critical papers.

## 7. REPRESENTATIVE METHODS OF INSTRUCTION:

Typical methods of instruction may include:

A. Discussion

B. Other (Specify): 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.)

## 8. REPRESENTATIVE ASSIGNMENTS

Representative assignments in this course may include, but are not limited to the following:

### Writing Assignments:

Journal work: Students write journal entries in response to specific questions.

### Reading Assignments:

Guided readings: Students read and interpret specific works with instructor guidance (questions).

**Other Outside Assignments:**

Collaborative individual projects: Student-initiated projects into coursework or course related material (research, drama, presentations, etc.)

**9. REPRESENTATIVE METHODS OF EVALUATION**

Representative methods of evaluation may include:

- A. Exams/Tests
- B. Oral Presentation
- C. Papers
- D. Quizzes
- E. 1. Essays: Critical essays to demonstrate completion and understanding of material and independent critical analysis of literary works. 2. Exams and quizzes: In-class and/or take-home examinations to demonstrate understanding of material. 3. Oral presentations: Active participation in class discussions to demonstrate understanding of material and independent response to literary works. 4. 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.

**10. REPRESENTATIVE TEXT(S):**

Possible textbooks include:

- A. Baym, N., Levine, R.S., Franklin, W. (Editors). *The Norton Anthology of American Literature, Volumes C, D, and E*, 8th ed. New York: Norton, 2011
- B. Lauter, P., Yarborough, R. (Editors). *The Heath Anthology of American Literature, Volumes C and D*, 7th ed. New York: Houghton Mifflin, 2013

Other:

- A. 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 are usually priced around \$15.00 and include a useful collection of contemporary and recent literary reviews and criticism along with background materials and biographical information about the author and work.
- B. Twain, Mark. *The Adventures of Huckleberry Finn*.
- C. James, Henry. *The Portrait of a Lady*.
- D. Chopin, Kate. *The Awakening*.
- E. Wharton, Edith. *Summer*.
- F. Wharton, Edith. *The House of Mirth*.
- G. Wharton, Edith. *The Age of Innocence*.
- H. DuBois, W. E. B. *The Souls of Black Folk*.
- I. Crane, Stephen. *Maggie: A Girl of the Streets*.
- J. Dreiser, Theodore. *Sister Carrie*.
- K. London, Jack. *Call of the Wild*.
- L. Elk, Black. *Black Elk Speaks*.
- M. Frost, Robert. *Collected Poems*.
- N. Yezierska, Anzia. *The Bread Givers*.
- O. Eliot, T. S. *The Wasteland*.
- P. Hurston, Zora Neale. *Their Eyes Were Watching God*.
- Q. Hemingway, Ernest. *The Sun Also Rises*.
- R. Ellison, Ralph. *Invisible Man*.
- S. Norris, Frank. *McTeague*.
- T. Vonnegut, Kurt. *Slaughterhouse Five*.
- U. Le Guin, Ursula. *The Left Hand of Darkness*.
- V. Morrison, Toni. *Sula*.
- W. Morrison, Toni. *Beloved*.
- X. Sitko, Leslie Marmon. *Ceremony*.
- Y. Rich, Adrienne. *Dream of a Common Language*.

**Origination Date:** November 2015  
**Curriculum Committee Approval Date:** February 2016  
**Effective Term:** Fall 2016  
**Course Originator:** Daniel Keller

