“Education is not the filling of a pail, but the lighting of a fire.” William Butler Yeats

Instructor: Dr. Ken Untiedt, Professor, Department of English and Creative Writing
Office: Rusk 108: Texas Folklore Society
Office Phone: 468-4407
Email: untiedtkl@sfasu.edu
Office Hours: M and W 10:00-12:00, T and Th 8:15-9:15 and 11:00-12:00, or by appointment

Schedule:
This class is Section 003, and it meets Tuesday and Thursday from 9:30 to 10:45 in Ferguson 292.

Telephone Partners:
Name 1: Phone: Email:
Name 2: Phone: Email:

Course Description: Survey of major authors and literary movements/paradigms in American literature from 1865 to the present. Prerequisite: 6 semester hours of Freshman English.

General Education Core Curriculum Objectives:
This course has been selected to be part of Stephen F. Austin State University’s core curriculum. The Texas Higher Education Coordinating Board has identified six objectives for all core courses:
  • Critical Thinking: Creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information;
  • Communication Skills: Effective development, interpretation, and expression of ideas through written, oral, and visual communication;
  • Empirical and Quantitative Skills: Manipulation and analysis of numerical data or observable facts resulting in informed conclusions;
  • Teamwork: Ability to consider different points of view and to work effectively with others to support a shared purpose or goal;
  • Social Responsibility: Intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities; and,
  • Personal Responsibility: The ability to connect choices, actions, and consequences to ethical decision-making.

SFA is committed to the improvement of its general education core curriculum by regular assessment of student performance on these six objectives, and this assessment will be based on student work from all core curriculum courses.

This student work will be collected in d2l through LiveText, the assessment management system selected by SFA to collect student work for core assessment. LiveText accounts will be provided to all students enrolled in core courses through the university technology fee. Students are responsible for registering their LiveText accounts, in accordance with the instructions provided through their SFA email accounts. For questions regarding LiveText, call ext. 1267 or email an administrator at SFALiveText@sfasu.edu. Assignments that address the various objectives will be given throughout the semester, and not all assignments will be required to be submitted to LiveText.
English Program Learning Outcomes:
As English majors and minors are required to take two courses of sophomore-level literature (inclusive of ENG 211, 212, 221, 222, 229, 230 or 233H), the following additional Program Objectives are also assessed:

- Students will demonstrate the ability to read complex texts, closely and accurately;
- Students will demonstrate the ability to comprehend both traditional and contemporary schools/methods of critical theory and apply them to literary texts to generate relevant interpretations. (Demonstration includes the student’s ability to add to meaningful discourse, in oral communication and written communication.);
- Students will demonstrate knowledge of literary history in regard to particular periods of American literature; students will further understand how human interactions, decisions, and actions carry with them consequences. (Knowledge of literary history entails competence in cultural considerations as well as an understanding of how social and civic responsibilities impact diverse communications.);
- Students will demonstrate the ability to effectively conduct literary research; and,
- Students will demonstrate the ability to write clear, grammatically correct prose for a variety of purposes in regards to literary analysis.

Student Learning Outcomes:
America’s history is extremely short in comparison to other nations, and yet our literary heritage is as rich and diverse as that of any other country. This course provides historical perspective to that literary heritage; we will examine the social, economic, and political events that have influenced and affected our literature. Students will read selections from novels, short fiction, plays, poetry, and songs so they can gain a deeper appreciation of the many types of literature generated from all areas of American culture over the past 150 years. Students will learn about the literary movements that shaped American authors and their works, as well as relevant terms and techniques.

Required Texts and Materials:

Course Requirements:
This is a reading- and writing-intensive course. You must be diligent in completing the reading assignments on time. You will not only read great works of American literature, but you will also be expected to demonstrate an understanding of those works through your own critical analysis, expressed by “informed discussion” and in writing. You will write analytical, interpretive, and articulate essays about your reactions to the texts and discussions, in the form of two Response Papers (3-5 pages each) on topics of your choosing. These papers will focus on genres, authors, themes, or movements we have covered, using the assigned texts for references and support.

You will also write a Core Capstone Essay, which will evidence critical thinking skills; grammar, vocabulary, and written style; and the effect of social background on the personal choices of characters in a chosen literary work, comparing and contrasting these choices with the modern world. *All papers must adhere to correct MLA format, using 12 point font in Times New Roman, and they must be submitted via d2l.* Papers will be graded for soundness of content, as well as grammar and mechanics, according to the rubric.

Your grade will be directly reflective of the amount of effort you exhibit. I have established a high standard for excellence in this course, and I expect you to meet that standard in order to excel academically. Your final grade in this course is entirely up to you. However, you must take the assignments seriously—they are intended to challenge you.
Course Policies:
Attendance and Behavior: You are expected to be on time, thus minimizing disruptions, repeated instructions, and missed assignments. Being tardy five times counts as one absence. You may be counted absent even if you attend class, if you: do not bring your textbook or other required assignments, or are otherwise disruptive to the classroom environment. After three unexcused absences, five percent of your final grade (50 points) will be deducted for each additional absence. Absences will be excused at my discretion (with adequate documentation), according to the University Policy and Procedures Manual. If you are absent, you are responsible for determining what you missed (preferably, from your phone partners). If you miss an excessive amount of classes—or fail to turn in assignments—I may refer you to the Early Alert Program, which provides students with recommendations for resources or other assistance available to help SFA students succeed. For specific information regarding attendance and excused absences, see policy 6.7.

I will not allow any disruptive behavior to interfere with my ability to teach or conduct class, or with the ability of your classmates to learn from the instructional program. Unacceptable or disruptive behavior will not be tolerated, and if you interfere with the learning environment I will insist that you leave the class; you will also be subject to judicial, academic, or other penalties. I have full discretion over what is considered unacceptable or inappropriate behavior, but a simple rule of thumb is to use common sense about language, attire, and showing respect and courtesy to others. At the very least, turn off cell phones and other electronic devices during the scheduled class time. If you repeatedly use your cell phone or other electronic devices improperly during class time, I will take the device until after the class. For further reference, see the Student Code of Conduct, policy 10.4.

Deadlines: Students are highly encouraged to turn in all assignments on time, and failure to do so may result in a slight grade reduction. However, if the Response Papers are turned in after the due date, they can receive no higher than 70%. It is essential that you complete all reading assignments on time. This course is progressive in nature; do not fall behind early.

Academic Integrity: Cheating and plagiarism will not be tolerated. In part, the following is taken from the University Policy and Procedures Manual (online), Section 4.1:

Academic integrity is a responsibility of all university faculty and students. Faculty members promote academic integrity in multiple ways, including instruction on the components of academic honesty, as well as abiding by university policy on penalties for cheating and plagiarism.

Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are (1) submitting an assignment as if it were one’s own work when, in fact, it is at least partly the work of another; (2) submitting a work that has been purchased or otherwise obtained from an Internet source or another source; and (3) incorporating the words or ideas of an author into one’s paper without giving the author due credit.

[Documented proof of cheating or plagiarism will result in a failing grade for the course.]

Grammar and Mechanics: This is a college English course, and your work must evidence college-level work. If I discover five (5) or more simple, unique, sentence-level grammatical and/or mechanical errors on a single page of any formal written assignment, I will draw a line across the paper and stop grading for such errors, and give the assignment a 50%. I will continue to read the assignment so that I can offer comments on content, organization, or basic structure, and I will return it to you with the opportunity to revise the work for an averaged grade.
An example is a 50 the first time (for an assignment worth 100 points), and a 90 for the revised work; the combined total is 140, and the averaged grade would be a 70. **However, if you revise the paper and I still must “draw the line,” I will lower the grade to a zero.** You will be given only two opportunities to revise work of that quality. Any subsequent assignments with five or more errors on a page will simply receive 50% with no opportunity for revision. You will not be allowed to revise the Core Capstone Essay.

**Difficulties:** If you need critical advice on the writing assignments, or if you are having severe difficulty keeping up with the reading schedule, please contact me as soon as possible. I will provide individual tutoring (for this course) during my office hours to any student who asks for assistance. I am very understanding (and more considerate than most people assume), but you must make your individual concerns known to me.

**Grade Determination:**

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<thead>
<tr>
<th>Component</th>
<th>Points</th>
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<tr>
<td>Classroom Interaction (Challenge Questions, Informed Discussion, group activities)</td>
<td>300</td>
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<tr>
<td>Five Section Quizzes (20 points each)</td>
<td>100</td>
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<tr>
<td>Two Response Papers (100 points each)</td>
<td>200</td>
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<tr>
<td>Core Capstone Essay</td>
<td>100</td>
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<tr>
<td>Three Exams (100 points each)</td>
<td>300</td>
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<tr>
<td><strong>Total</strong></td>
<td><strong>1000</strong></td>
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**Grading Rubric**

These are the standards for an A:

**Conception and Thesis:** The main point is clearly stated, and it contains some new, perhaps surprising element, some angle that is uncommonly thoughtful and insightful. The writer is not simply restating other people’s ideas; he or she presents more critical analysis and commentary than an average intelligent person might. The explicit and implicit assumptions of the topic are exposed and challenged. If research is included, the sources have not merely been cited—they have been analyzed, using what supports the argument, and acknowledging and addressing what challenges it.

**Organization:** The organization flows smoothly. Opposition to the argument is addressed and worked through at the beginning, and the rest of the time is spent building a strong case, supported with evidence that moves from weaker points to stronger ones.

**Style:** The argument is not only clearly stated and supported well, but it is done in an impressive way. The language used is sophisticated but not unnecessarily showy. The presentation style matches the content of the paper, perhaps through a sustained metaphor, or a particularly apt example that is carried through the entire paper.

**Format:** The paper adheres to the standard format for that type of document (memo, business letter, proposal, etc.). If visuals are incorporated, they enhance the text and look professional. Documentation of sources adheres to some recognizable style guide (MLA, APA, Chicago, or an equivalent).

**Grammar and Mechanics:** The paper is relatively clean and free (3 or fewer) of grammatical and mechanical errors.

These are the standards for a B:

**Conception and Thesis:** The idea is better than average and is still clearly stated, but the writer may have overlooked, or not acknowledged or challenged the assumptions that inform it.

**Organization:** The organization is strong, but the signaling might be a bit clunky—there may be a lot of directional phrases used to force transition points (“As I said earlier...” “Firstly, secondly, thirdly...”).

**Style:** It’s clean and readable, there is a consistent sense of voice, and there aren’t any places where a reader has to go back and reread a sentence just to understand its structure.

**Format:** The paper adheres to the basic standards for that type of document. If visuals are incorporated, they are used for filler only, or do not look professional. There may be minor errors or inconsistencies in documentation mechanics.

**Grammar and Mechanics:** There are very few (5 or fewer) errors.
These are the standards for a C:

**Conception and Thesis:** The main idea for the paper shows that the writer understands the topic and has thought about it, but the argument is either overly simplistic or one that is commonly stated. The main point may be clearly stated and defended with appropriate evidence, but the analysis is not very deep.

**Organization:** The paper uses a simple “5 Paragraph Essay” approach, perhaps even having only five paragraphs—an introduction, three supporting points, and a conclusion which merely restates the introduction. Transitions between paragraphs are competently handled but do not “flow.”

**Style:** The style is simple, and there may be some word choice errors, especially where the writer uses “big” words incorrectly because he or she is trying to sound more impressive than necessary.

**Format:** Rules for that particular type of document are not closely followed: page numbers are missing or incorrect, margins are inconsistent, font size is too small or difficult to read, etc. Visuals look “cheap” or are badly integrated into the text. Sources are documented inconsistently or unclearly.

**Grammar and Mechanics:** The paper contains several distracting grammatical or mechanical errors, but they are repetitive (multiple comma splices) or are uncommon errors of a more complicated nature (and have not yet been discussed during the course).

These are the standards for a D:

**Conception and Thesis:** The main point of the paper is not clear at all, and very little evidence is used to support any kind of argument.

**Organization:** The focus shifts from one point to another, with little transition in between.

**Style:** The paper reads like a casual chat with friends, rather than a smart, academic paper.

**Format:** The document format is recognizable but clearly not correct. Visuals are not included when necessary, or they are not clear or otherwise inappropriate for the document. Documentation of sources does not adhere to a recognizable style guide.

**Grammar and Mechanics:** The paper contains multiple grammatical and mechanical errors (over 10), with consistent problems in sentence structure. There is little evidence of proofreading.

These are the standards for an F:

The writer fails to adequately fulfill the minimum requirements of the assignment: research or page requirements are not met, format is not correct, sources are inadequately documented, etc.

**Conception and Thesis:** No clear idea governs the words on the page.

**Organization:** No plan is evident, much less achieved.

**Style:** The paper contains many inappropriate or incorrect word choices, and does not read like a college-level paper.

**Format:** The basic format for that type of document is unrecognizable. There is no correct documentation of sources.

**Grammar and Mechanics:** There are multiple grammatical and mechanical errors on each page, as well as consistent problems in sentence structure. There is apparently no attempt at proofreading.

**Withheld Grades:** The following information on Withheld Grades is taken from the University Policy and Procedures Manual (online), Section 5.5:

At the discretion of the instructor of record and with the approval of the academic unit head, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F, except as allowed through policy [i.e., Active Military Service (6.14)]. If students register for the same course in future semesters, the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average.
Statement Regarding Students with Disabilities:
To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, Room 325, 468-3004 / 468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations. For additional information, go to http://www.sfasu.edu/disabilityservices/.

Schedule:
In order to facilitate classroom discussion, all reading assignments are to be done prior to the class date indicated. Section Quizzes and major grades are listed in bold. Challenge Questions may be required at any time. There are no make-ups for any quizzes or Challenge Questions missed due to unexcused absences or tardiness.

This is a tentative reading schedule and is subject to change. As you read each assignment, consider how you might incorporate authors, themes, movements, or individual texts in your Response Papers.

Week 1  08-28  Introduction to course: review of syllabus
Background of earlier American literature

08-30  Movements and themes
How to read texts critically: Raymond Carver: “Louise;” Jimmy Santiago Baca: “Coming into Language” (online)
Realism
Mark Twain: 111, “The Notorious Jumping Frog of Calaveras County” 115, “Fenimore Cooper’s Literary Offences” 331

Week 2  09-04  Introduction to Volume C: 1-15
Realism
Henry James: 406, Daisy Miller: A Study 410

09-06  Bret Harte: 342, “The Luck of Roaring Camp” 343; Ambrose Bierce: 394, “An Occurrence at Owl Creek Bridge” 395

Week 3  09-11  Quiz on Realism
Regionalism and Local Color
Sarah Orne Jewitt: 515, “A White Heron” 516; Mary E. Wilkins Freeman: 639, “A New England Nun” 640

09-13  Regionalism and Local Color

Week 4  09-18  Minority Narratives
09-20 Quiz on Regionalism and Minority Narratives

Week 5 09-25 Naturalism (Realism and Naturalism) 12-13, 955

09-27 Naturalism
Stephen Crane: 943-946, “The Bride Comes to Yellow Sky” and “The Blue Hotel” (supplemental texts); Jack London: 1107, “The Law of Life” 1108, “To Build a Fire” 1113

Week 6 10-02 Naturalism in verse—in Volume D
Edgar Lee Masters: (all poems) 24; Edwin Arlington Robinson: (all poems) 27; Carl Sandburg: (all poems) 266
Exam 1 Review

10-04 Exam 1: Realism, Regionalism, Local Color, Minority Narratives, and Naturalism

Week 7 10-09 Response Paper 1 due
Introduction to Volume D: 3-20
Modernist Poetry

10-11 Modernist Prose

Week 8 10-16 Modernist Prose
William Faulkner: 666, As I Lay Dying 669

10-18 Quiz on Modernism
Drama
Susan Glaspell: 240, Trifles 241

Week 9 10-23 Drama
Eugene O’Neill: 387, Long Day’s Journey into Night 389

10-25 Quiz on Drama
Women writers
Willa Cather: 32, “The Sculptor’s Funeral” 168; Katherine Anne Porter: 471, Pale Horse, Pale Rider 481
Week 10 10-30 **Response Paper 2 due**
Women Poets

11-01 **African-American Poets**
The Harlem Renaissance 7-8
Claude McKay: 467, (all poems); Sterling Brown: 828, (all poems); Langston Hughes: 833, “The Negro Speaks of Rivers,” “Mother to Son,” “I, Too,” “Mulatto,” “Song for a Dark Girl,” “Freedom;” Countee Cullen: 853, (all poems)
Exam 2 Review

Week 11 11-06 **Exam 2: Modernism, between the wars**

11-08 **Introduction to Volume E:** 1-20
African-American writers—from Volume D
Richard Wright: 957, “The Man Who Was Almost a Man” 958
African-American writers—from Volume E
Ralph Ellison: 189, *Invisible Man* 190; James Baldwin: 391, “Going to Meet the Man” 392

Week 12 11-13 **Minority women writers**

11-15 **Southern writers**

Week 13 11-20 **No class: University holiday**

11-22 **No class: University holiday**

Week 14 11-27 **Quiz on Minority and Southern writers**
Drama
Sam Shepard: 861, *True West* 862

11-29 Drama
Tennessee Williams: 73, *A Streetcar Named Desire* 76

Week 15 12-04 **Short Fiction**
Bernard Malamud: 176, “The Magic Barrel” 177; Raymond Carver: 742, “Cathedral” 743

12-06 **Core Capstone Essay due**
Poets
Sylvia Plath: 620, “Morning Song,” “Daddy,” “Words;” Audre Lorde: 684, (all poems);
Mary Oliver: 687, “In Blackwater Woods,” “Alligator Poem”
Wrap up
Exam 3 Review