

Syllabus for: (name of class) English 18:American Literature: Civil War-WWII	
Semester & Year:	Spring 2013
Course ID and Section Number:	ENGL 18 Section E3270
Number of Credits/Units:	3
Day/Time:	TTH 10:05-11:30
Location:	Room SS109
Instructor's Name:	Johnston
Contact Information:	Office location and hours: MTW 11:40-2:40 Phone: x4375 Email: john-johnston@redwoods.edu
Course Description (catalog description as described in course outline): A survey of American literature from the Civil War through World War II. Students will read critically and analytically to understand ideas and historical and cultural implications of major works of American literature	
Student Learning Outcomes (as described in course outline) :	
<ol style="list-style-type: none"> 1. Discuss works of American literature within their historical, cultural, and aesthetic contexts. 2. Persist in the close reading, analysis, and interpretation of a text that may seem alien because of historical and cultural shifts. 3. Describe the relationship between a particular genre, the authorial intention or purpose of a text, and a modern evaluation of the text as a meaningful artifact. 4. Reflect on the act of reading as a relationship between the reader, the text, and the changing social and historical contexts. 5. Trace the major cultural and historical concepts of the period as they evolved in North American consciousness over time and through specific events related in literature. 6. Identify and define general and specific aspects of major literary movements of the period. 7. Compare and synthesize interpretations and claims of others with their own textual interpretations. 	
Special accommodations: College of the Redwoods complies with the Americans with Disabilities Act in making reasonable accommodations for qualified students with disabilities. Please present your written accommodation request at least one week before the first test so that necessary arrangements can be made. No last-minute arrangements or post-test adjustments will be made. If you have a disability or believe you might benefit from disability related services and may need accommodations, please see me or contact Disabled Students Programs and Services. Students may make requests for alternative media by contacting DSPS.	
Academic Misconduct: Cheating, plagiarism, collusion, abuse of resource materials, computer misuse, fabrication or falsification, multiple submissions, complicity in academic misconduct, and/ or bearing false witness will not be tolerated. Violations will be dealt with according to the procedures and sanctions proscribed by the College of the Redwoods. Students caught plagiarizing or cheating on exams will receive an "F" in the course.	
The student code of conduct is available on the College of the Redwoods website at: http://redwoods.edu/District/Board/New/Chapter5/AP%205500%20Conduct%20Code%20final%2002-07-2012.pdf	
Additional information about the rights and responsibilities of students, Board policies, and administrative procedures is located in the college catalog and on the College of the Redwoods homepage.	
College of the Redwoods is committed to equal opportunity in employment, admission to the college, and in the conduct of all of its programs and activities.	

English 18: American Literature: Civil War-WWII Spring 2013
Section E3270 TTH 10:05-11:30 Room SS109

Instructor: John Johnston
Email: John-Johnston@redwoods.edu
Office: CA 129

Office hours: MTW 11:40-2:40
Phone: 707-476-4375

Contacting your instructor: The best way for you to contact me is via email. Doing so enables me to send to you any course documents handed out in class or PowerPoint presentations we discussed. **When you email me, be sure to put ENGLISH 18 in the subject heading so I don't mistake your email for junk mail and delete it.** Also, if you type in my email address correctly, I'll get your email. If you don't, I won't. Each semester, I hear from many frustrated students who don't include the dash between my first and last name and others who think my last name is spelled "Johnson" instead of "Johnston" or my first name is spelled "Jhon." So when you send me an email, make sure you type my address carefully.

What you need for this course:

- ✓ Baym, Nina. *The Norton Anthology of American Literature* 7th ed. Volumes C, D, & E. NY: WW Norton, 2007.
- ✓ Obsessive commitment to being on time and prepared.
- ✓ Burning curiosity.
- ✓ Boundless enthusiasm.
- ✓ An unquenchable thirst for knowledge.
- ✓ Steadfast dedication to your learning.

Course Description

From the CR Catalog: A survey of American literature from the Civil War through World War II. Students will read critically and analytically to understand ideas and historical and cultural implications of major works of American literature

A Bit More... For over 200 years, discussions of American literature like the ones we'll be having this semester have centered around a particular question: what attributes make some literature "American?" In early America, the question was an especially pressing one since the country's founders wanted very much to distinguish themselves culturally, artistically, and politically from Europe and knew that a country's art and literature both reflected and powerfully shaped a distinct national character. But think of the complexity of the problem early writers faced: Was there any culture on American soil that was distinguishable from European/English culture, and was it even possible for immigrants schooled thoroughly in European/English literature to produce literature that looked any different? As America grew in population and as transportation technologies became more sophisticated and accessible, the problem of "American" literature became increasingly complex. Does "American" literature have to be written by American citizens on American soil, or is literature written by expatriate Americans "American?" What about non-citizens living in foreign countries or in America who write *about* America and/or Americans? Is that "American" literature? What about literature written by American citizens in America that deals with non-American places and people and embodies distinctly non-American styles? More recently, growing race and gender awareness and globalism have added yet more questions: Are transcriptions of songs and chants performed by pre-colonial Native American oral cultures "literature" and, if so, are they "American" literature? And with such a global citizenry made up increasingly of immigrants from all over the world, can we identify a collection of problems, desires, fears, styles, etc. that are somehow uniquely "American" that our country's literature should deal with?

While we explore some of these literary questions this semester, I'd also like us to try to ride the social/political waves of our time a bit and to engage some more fundamental questions, questions that, throughout America's history, have come to the surface and demanded attention every time the US's global military presence has intensified. Specifically, I want us to consider what we mean by "America" and what it means to be an "American." Who are we and what is our relationship with our place on the planet? Of course, to know who we are and where we are, we have to know who we've been and where we've been. As the literature we'll read and discuss makes clear, these, too, are not easily answered questions. The relationships between people and the land, between people and religion, between colonists and native peoples, between the people and the government, etc. are enormously complex. The hope is that by focusing on such

basic questions, we will come to see American literature as not just a “thing” we produce and consume, but as an integral part of who we are.

Course Learning Outcomes (these are the things you should be able to do after successfully completing this course)

1. Discuss works of American literature within their historical, cultural, and aesthetic contexts.
2. Persist in the close reading, analysis, and interpretation of a text that may seem alien because of historical and cultural shifts.
3. Describe the relationship between a particular genre, the authorial intention or purpose of a text, and a modern evaluation of the text as a meaningful artifact.
4. Reflect on the act of reading as a relationship between the reader, the text, and the changing social and historical contexts.
5. Trace the major cultural and historical concepts of the period as they evolved in North American consciousness over time and through specific events related in literature.
6. Identify and define general and specific aspects of major literary movements of the period.
7. Compare and synthesize interpretations and claims of others with their own textual interpretations.

Assignments

Question Cards: You are responsible for bringing to most classes one detailed, thoughtful question of your own that will serve as a prompt for discussion of the day’s reading. I will tell you in class at least one class meeting before a question card is due. If you are more than 30 minutes late to class, if you leave more than 30 minutes early, or, obviously, if you’re not in class at all, your question serves little purpose. Therefore, you must be in class for at least 1 hour on the day questions are due to receive credit. In other words, you cannot email me your question card before class or after class or slide it under my office door, etc. and expect to receive credit. You must be in class with your question card for the majority of the class period to receive credit for your question card. We’ll discuss in class how to create good questions and how to avoid bad questions (yes, the cliché “there are no bad questions” is a lie; there are plenty of bad questions).

Short Analysis Papers

You will write 2 short essays that analyze aspects of the works we read. These will always be due after we’ve discussed the works, so you will likely always have insights and ideas worth exploring in writing.

All essays will be submitted through our class MyCR site as Microsoft Word files (.doc or docx). I will read, comment on, score, and return your essays through MyCR. If you do not have off-campus access to Microsoft Word, you can use the computers in the CR library to format and submit your essays. I will not accept paper copies of essays.

Late Papers: I may not accept a late essay unless prior arrangements have been made with me, and if I do accept a late paper, it may be docked 5% for each day late (including weekends). If you’re going to miss a deadline, be sure you talk with me so we can figure out your best course of action.

Midterm and Final Exams

These exams will be given in class and will not be open book. There will be identification, short-answer, and multiple choice/true-false questions. We discuss what is to be on each exam before the test date. Please see note below about makeups.

Makeup of Exams: If you know you are going to miss an exam, notify me ahead time so we can arrange for you to take the exam in the ASC. If you miss an exam without notifying me ahead of time, you must present me with written documentation of a medical, legal, or family emergency in order to take a makeup.

Attendance: From the CR Catalog: “Since regular attendance is a critical factor in student success, students at the College are expected to attend all sessions of each class in which they are enrolled. In general, absences may be considered excessive when the number of absences total the number of hours that the class meets during the week.” For this section of English 1B, four absences may be considered “excessive” and cause you to be dropped from the course via AP 5075 (that the CR policy number that allows instructors to drop you for excessive absences). If you miss four classes, you must talk with me to find out if you can remain enrolled in the course. If you simply stop attending the course, it is your responsibility to protect your transcript and

initiate an official withdrawal. Any student who is not withdrawn is still enrolled, and final grades reflect a student's current level of activity and achievement. I cannot sign withdrawal slips after **March 29, 2013**, and I am required to issue grades for all enrolled students at the end of the semester. Do not have your academic transcript blemished by an F for a class you stopped attending.

Academic Honesty: "Academic honesty" is a term that refers to your relationship to your college learning. If you are forthright in your work—that is, if you do not share answers with other students, do not accept or steal test answers from other students, and do not use the words or ideas of others as if they are your own in your essays, then you are academically honest. This is a label you should cherish and protect. It is, essentially, the value of your word in college. If, though, you cheat (for whatever reason) or offer someone else's words or ideas as if they are your own (whether you do this intentionally or unintentionally) you may have committed academic dishonesty. College of the Redwoods takes academic dishonesty very seriously. We'll discuss in class how to avoid plagiarism and how to preserve your status as an honest academic.

Grading

Grading for the course breaks down as follows:

		<i>Points Earned</i>	<i>Course Grade</i>
Short analysis essays	40 points	100-93	A
Question Cards	20 points	92-90	A-
Midterm exam	20 points	89-87	B+
Final exam	20 points	86-83	B
		82-80	B-
		79-77	C+
		76-70	C
		69-60	D
		59-0	F

Extra Credit: As per CR English Department policy, there is NO extra credit available in this course. But hey, just look at all the opportunity for credit you have available in the required assignments.

Checking Your Grade

It is your responsibility to check your grade regularly and keep informed about your course performance (You can access a complete, current breakdown of your grade in MyCR). You should save ALL returned graded work in case I neglect to enter the grade or enter it incorrectly.

Special Needs: If you have special needs due to a verifiable physical, psychological, or learning disability, you are legally entitled to appropriate accommodations. The college offers a variety of services to support students with special needs, and you should talk with me as soon as possible if you would like my help with arranging accommodations to ensure your success in this course. I'm eager to help in whatever ways I can.

Non Students in Class: As per College of the Redwoods policy, only students currently enrolled in a specific section of a course may attend class meetings of that course. This means that friends and children of enrolled students may not sit in on class meetings.

English 18

Schedule: We may adjust the schedule as the semester progresses if the need to do so arises.

Week of January 14

Tuesday: Syllabus; MyCR; Why represent? “The Kiss” by Anne Sexton.

Thursday: What does it mean to interpret? Discuss “Wild Geese,” “Lying in a Hammock,” and “Hurt Hawks” (handouts)

Week of January 21

Tuesday: Harte, “The Luck of Roaring Camp” p. 326; “Miggles” p. 333; “Tennessee’s Partner” p. 340.

Thursday: Whitman, *Song of Myself* p. 30 sections 1, 3, 6, 20, 24, 48.

Week of January 28

Tuesday: Dickinson selections (somewhere in the neighborhood of page 74), #340, #372, #448, #591, #620, #764, #, #1263, #1668

Thursday: “The Storm” p. 531; “The Revolt of ‘Mother’” p.635

Week of February 4

Chopin’s *The Awakening* p. 535

Week of February 11

Tuesday: “A White Heron” p.522 “An Occurrence at Owl Creek Bridge” p.360

Thursday: Intro to Naturalism & Literary Realism; “To Build a Fire” p.1057.

Week of February 18

Tuesday: “The Open Boat” p. 1000; Questions and Questions at Issue in literature.

Thursday: “Under the Lion’s Paw” p. 753; “The Law of Life” p.1052.

Week of February 25

Tuesday: “Barn Burning” p.1955

Thursday: Writing about literature; student samples. Using and citing sources. Bring typed working QAI and thesis.

Week of March 4

Tuesday: Midterm exam & essay #1 due.

Thursday: TBA

Week of March 11

Spring Break: Campus Closed

Week of March 18

Tuesday: : Intro to Modernism: “The Young Housewife” p.1464, “Red Wheelbarrow” p.1469, “In a Station of the Metro” p.1482.

Thursday: “Anecdote of the Jar” p. 1446, “13 Ways of Looking at a Blackbird” p.1448,

Week of March 25

“As I Lay Dying” p.1860

Week of April 1

Tuesday: “The Waste Land” p.1587.

Thursday: All cummings poems p.1807

Week of April 8

Tuesday: “The Swimmer” p.2250

Thursday: “The Magic Barrel” p.2285.

Week of April 15

Glengarry Glen Ross p.3042

Week of April 22

Tuesday: The Life You Save May Be Your Own” p.2522; “A Good Man is Hard to Find” (download in MyCR).

Thursday: “Howl” p.2576. Bring typed working QAI and thesis.

Week of April 29

Tuesday: “Entropy” p.2817.

Thursday: “Cathedral” p.2828; **Essay #2 due**

Thursday, May 9 10:45-12:45

Final Class meeting: Exam #2

The Kiss
by Anne Sexton

My mouth blooms like a cut.
I've been wronged all year, tedious
nights, nothing but rough elbows in them
and delicate boxes of Kleenex calling *crybaby*
crybaby, *you fool!*

Before today my body was useless.
Now it's tearing at its square corners.
It's tearing old Mary's garments off, knot by knot
and see -- Now it's shot full of these electric bolts.
Zing! A resurrection!

Once it was a boat, quite wooden
and with no business, no salt water under it
and in need of some paint. It was no more
than a group of boards. But you hoisted her, rigged her.
She's been elected.

My nerves are turned on. I hear them like
musical instruments. Where there was silence
the drums, the strings are incurably playing. You did this.
Pure genius at work. Darling, the composer has stepped
into fire.

Lying in a Hammock at William Duffy's Farm in Pine Island, Minnesota
by James Wright

Over my head, I see the bronze butterfly,
Asleep on the black trunk,
blowing like a leaf in green shadow.
Down the ravine behind the empty house,
The cowbells follow one another
Into the distances of the afternoon.
To my right,
In a field of sunlight between two pines,
The droppings of last year's horses
Blaze up into golden stones.
I lean back, as the evening darkens and comes on.
A chicken hawk floats over, looking for home.
I have wasted my life.

Wild Geese
by Mary Oliver

You do not have to be good.
You do not have to walk on your knees
for a hundred miles through the desert repenting.
You only have to let the soft animal of your body
love what it loves.
Tell me about despair, yours, and I will tell you mine.
Meanwhile the world goes on.
Meanwhile the sun and the clear pebbles of the rain
are moving across the landscapes,
over the prairies and the deep trees,
the mountains and the rivers.
Meanwhile the wild geese, high in the clean blue air,
are heading home again.
Whoever you are, no matter how lonely,
the world offers itself to your imagination,
calls to you like the wild geese, harsh and exciting -
over and over announcing your place
in the family of things.

Hurt Hawks
by Robinson Jeffers

I

The broken pillar of the wing jags from the clotted shoulder,
The wing trails like a banner in defeat,

No more to use the sky forever but live with famine
And pain a few days: cat nor coyote
Will shorten the week of waiting for death, there is game without talons.

He stands under the oak-bush and waits
The lame feet of salvation; at night he remembers freedom
And flies in a dream, the dawns ruin it.

He is strong and pain is worse to the strong, incapacity is worse.
The curs of the day come and torment him
At distance, no one but death the redeemer will humble that head,

The intrepid readiness, the terrible eyes.
The wild God of the world is sometimes merciful to those
That ask mercy, not often to the arrogant.

You do not know him, you communal people, or you have forgotten him;
Intemperate and savage, the hawk remembers him;
Beautiful and wild, the hawks, and men that are dying, remember him.

II

I'd sooner, except the penalties, kill a man than a hawk;
but the great redtail
Had nothing left but unable misery
From the bone too shattered for mending, the wing that trailed under his talons when he moved.

We had fed him six weeks, I gave him freedom,
He wandered over the foreland hill and returned in the evening, asking for death,
Not like a beggar, still eyed with the old
Implacable arrogance.

I gave him the lead gift in the twilight.
What fell was relaxed, Owl-downy, soft feminine feathers; but what
Soared: the fierce rush: the night-herons by the flooded river cried fear at its rising
Before it was quite unsheathed from reality.