Course Meeting Time: TTh: 3:30-4:45  
Course Location: CS 114  
Instructor: Kevin Concannon  
Office: Faculty Center 262  
Office Hours: TR: 10:30-11:30; 2:00-3:00; W: 2-3  
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Spring 2013

Course Description: This course is designed to provide an overview of American literature from the Civil War to World War II. The class is predominately organized in terms of a chronological framework, as we begin reading works about the Civil War and the Reconstruction and close the semester by reading literature of the 1930s and 1940s. Since each week is organized thematically as well, we will not be able to hold steadfast to this chronological approach. We will occasionally move forward and back in time, as well as look to complicate the often East Coast bias to American literature and explore the literature of the Midwest and the Southwest.

Since literature involves more than reading texts, but involves history, the environment, culture, gender and politics, we will take the time to explore the larger context of many of the works we are reading. In other words, we will explore the various ideas, historical occurrences, and political changes that help to inform the production of the material we explore in class. To this end, the exams and worksheets will be more than “reading tests,” but will also include questions about a work’s context, seeking to place a text in a larger flow of ideas and historical changes.

In class we will take the time to explore the major cultural movements of the period as well, including realism, naturalism, modernism and the Harlem Renaissance. We will be especially interested in exploring how the works we read seek to develop or complicate these different movements.

Required Texts:

Nella Larsen. *Passing*  
Paul Lauter (ed.) *The Heath Anthology of Literature* Volume C (1865-1910)  
Mark Twain. *Pudd’nhead Wilson*

Course Requirements:

Class Participation: 10 points (5%)  
Midterm and Final Exam: 50 points each (50%)  
Collaborative Teaching Activity: 15 points (7.5%)  
2 Short Analytical Essays: 10 points each (10%)  
Research Essay: 20 points (10%)  
Creative Essay: 15 points (7.5%)  
Class Work: 20 points (10%)

1. Attendance: Much of this class will be conducted as a mixture of discussion and lecture, so you should come to class every day and be prepared to talk about the assigned readings. You may miss two classes without penalty. After that, three points will be deducted from your final grade for every class you miss.
2. Midterm and Final Exam (SLO #1, #3, #4): The exams will include essay questions and identifications of quotes and terms taken from the readings and class discussion. The final exam will not be cumulative but will include an essay question that addresses the readings throughout the semester.

3. Collaborative Teaching Activity (SLO #1, #2, #4): Working with one other student in the class, you both will spend a total of 10-15 minutes discussing/analyzing an assigned work of literature. Your presentation should make clear the historical context of the work as well as explain or identify important terms, themes or ideas. Please do not read from a prepared essay or from a PowerPoint presentation (though PowerPoint can be used). You should encourage class involvement by asking questions, providing handouts etc. Please feel free to meet with me before your presentation.

4. Analytical Essays (SLO #1, #3, #4, #5): The essays should be 2-3 pages in length and should use the MLA format. You should keep your use of secondary sources to a minimum (or not at all). No late papers will be accepted for any written assignment (including the research or creative essay).

5. Research Essay (SLO #1, #3, #4, #5): This essay of 5-7 pages is due near the end of the semester and will allow you the opportunity to expand on one of the short essays you wrote earlier in the semester or to analyze one of the other texts in class. You must incorporate secondary sources in this essay and follow the MLA format.

6. Creative Essay (SLO #3): In this assignment, you will “fill in the blanks” for a historical or fictional character. The essay must relate to a theme in the course, and, if you choose a historical figure, he or she must relate to one of the historical references made in class or to one of the texts that we read. You will also include with this writing a reflection letter that will explain the rhetorical choices and the thematic connections you have made.

7. Class Work (SLO #1 and #4): There will be occasional in-class assignments and quizzes that will be handed in for a grade. The assignments and the quizzes cannot be made up, but there will be opportunities in class for extra credit.

**Course Evaluation:**

180-200: A
160-179: B
140-159: C
120-139: D
119 and below: F

**Student Learning Outcomes:**

1. Students will be able to analyze the meaning of an “American” literature from a multicultural perspective in order to understand the changing makeup of national identity.
2. Students will be able to demonstrate presentation skills and the ability to lead class discussion.
3. Students will be able to write critically and creatively in order to explore literature.
4. Students will be able to analyze literature within a larger social, historical and cultural context.
5. Students will be able to demonstrate their knowledge of MLA citation.

**Reminder to English Majors:** As part of the English undergraduate capstone course (ENGL 4351), all English majors are required to submit a portfolio of writings in different discourse genres that they have completed for their college classes. To help you prepare for this assignment, you should keep a copy of all essays, research papers, literary analyses, creative and report writing, etc., so that you will have an ample selection from which to choose when the portfolio comes due.

**Academic Advising:** The College of Liberal Arts requires that students meet with an Academic Advisor as soon as they are ready to declare a major. The Academic Advisor will set up a degree plan, which must
be signed by the student, a faculty mentor, and the department chair. The College's Academic Advising Center is located in Driftwood 203E, and can be reached at 825-3466.

**Grade Appeal Process.** As stated in University Rule 13.02.99.C2, Student Grade Appeals, a student who believes that he or she has not been held to appropriate academic standards as outlined in the class syllabus, equitable evaluation procedures, or appropriate grading, may appeal the final grade given in the course. The burden of proof is upon the student to demonstrate the appropriateness of the appeal. A student with a complaint about a grade is encouraged to first discuss the matter with the instructor. For complete details, including the responsibilities of the parties involved in the process and the number of days allowed for completing the steps in the process, see University Rule 13.02.99.C2, Student Grade Appeals, and University Procedure 13.02.99.C2.01, Student Grade Appeal Procedures. These documents are accessible through the University Rules Web site at http://www.tamucc.edu/provost/university_rules/index.html. For assistance and/or guidance in the grade appeal process, students may contact the Office of Student Affairs.

**Notice to Students with Disabilities:** The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please call or visit Disability Services at (361) 825-5816 in Corpus Christi Hall 116. If you are a returning veteran and are experiencing cognitive and/or physical access issues in the classroom, or on campus, please contact the Disability Services office for assistance.

**Course Schedule**

*Minor changes might be made during the semester

*Unless otherwise stated, the readings presented below are required. Occasionally we may not cover one of the readings listed in class; even so, these readings may still appear on the midterm or final.

**Week 1: Introduction (Jan. 24)**

**Week 2: Critical Views of the Civil War/Politics of the Reconstruction (Jan. 29/31)**

*Readings: Stephen Crane “A Mystery of Heroism” (handout), Ambrose Bierce “Chickamauga” (C-342-347), and Booker T. Washington from *Up From Slavery* (D-1129-1145, 1149-1156)

**Week 3: Politics of the Reconstruction con’t (Feb. 5/7)**

*Readings: W.E.B. DuBois from *The Souls of Black Folk* (D 1156-1172), Anna Julia Cooper “Our Raison D’étre” (C 655-658), Charles Chesnutt “Po’ Sandy” (C 133-139) and “The Wife of His Youth” (C 152-159)

**Week 4: Realism (Feb. 12/14)**


Analytical Essay due: Feb. 12 on either *Up From Slavery* or “The Wife of His Youth”

**Week 5: Realism con’t (Feb 19/21)**

*Readings: “Daisy Miller” con’t and begin reading Mark Twain *Pudd’nhead Wilson* (novel).

**Week 6: Twain con’t (Feb 26/28)**
Week 7: Naturalism (March 5/7)
*Readings: Stephen Crane “The Open Boat” (C 515-533), Upton Sinclair “The Jungle” (C 702-717) and Jack London “South of the Slot” (C 545-56)
Midterm: March 7

Week 8: Spring Break (March 12/14)

Week 9: Regional Fiction and Beyond (March 19/21)
*Readings: Sarah Orne Jewett “A White Heron” (C 809-817), Mary E. Wilkins Freeman “A New England Nun” (C 845-856), and Pauline Hopkins “A Dash for Liberty” (handout)
Analytical Essay due: March 19 on Pudd’nhead Wilson or “The Open Boat”

Week 9: Manifest Destinies (March 26/28)
*Readings: María Amparo Ruiz de Burton from The Squatter and the Don (C 799-809), “Gregorio Cortez” and “Jacinto Treviño” (C 221-225) and “Ghost Dance Songs” (C 187-89).

Week 10: Modernism (April 2/4)
*Readings: T.S. Eliot “Tradition and the Individual Talent,” and “The Love Song of J. Alfred Prufrock (D 1581-1594), Ezra Pound “In a Station of the Metro” (D 1398-1402) and Ernest Hemingway “Hills Like White Elephants” (D 1671-1676)
Creative Essay due: April 2

Week 11: Immigration and the Modern US (April 9/11)

Week 14: Immigration and the Modern US con’t./The Harlem Renaissance (April 16/18)
*Readings: Meridel LeSueur “Women on the Blandines” (D 2046-2052), Alain Locke “The New Negro” (D 1744-1754), Claude McKay “If We Must Die” and “The Lynching” (D 1847-1849), Countee Cullen “Yet Do I Marvel” (D 1803-1805), “Scottsboro, Too, Is Worth Its Song” (D 1810)

Week 15: The Harlem Renaissance con’t. (April 23/25)
*Readings: Begin reading Nella Larsen’s Passing (novella)
Research Essay due: April 25

Week 16: The Harlem Renaissance con’t. (April 30/ May 2)
*Readings: Finish reading Passing. Read Zora Neale Hurston’s “Sweat” (D 1830-39) and George Samuel Schuyler “The Negro-Art Hokum” (D 1927-1929)

Final Exam: Friday, May 7: 3:30-4:45