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**English 262-01:
Survey of American Literature
(Writing Intensive)**

This course will be a broad survey of important intellectual, thematic and formal trends in American literature from the late eighteenth century to the mid-twentieth. I realize this is a long period of time to cover in one semester. I have, therefore, arranged the course around larger aesthetic categories such as "Romanticism," "Realism," and "Modernism." I have done so in order to give you a clear sense of how the formal and thematic evolution of American literature is understood by scholars, but I find it equally useful to attend to the larger contemporary cultural and historical debates in which these literary texts are participating. Of course, though we will immerse ourselves in these larger movements, we will also bear in mind that each text is an imaginative artifact that also needs to be examined closely and individually. By the end of the semester, you will hopefully have a good sense of the myriad ways American literature has historically contributed to our complex national identity.

Required Texts

- Fitzgerald, F. Scott. *The Great Gatsby*. Scribner.
Nagel, James, ed. *Anthology of the American Short Story*. Houghton Mifflin.
Lehmann, David, ed. *The Oxford Book of American Poetry*. Oxford UP.
Twain, Mark. *The Adventures of Huckleberry Finn*. Riverside Ed. Houghton Mifflin.

Assignments

Essay #1 (5-7 pages)	15%
Essay #2 (5-7 pages)	20%
Essay #3 (5-7 pages)	20%
Final Research Essay (8-10 pages)	30%
Quizzes	10%
Participation	5%

We will discuss these assignments more fully during the course of the semester. **PLEASE NOTE:** You cannot receive a passing grade for this course unless you complete all major assignments.

Writing Intensive Requirement

In addition to fulfilling your F4 requirement, this course is also designed to fulfill your F2 Writing Intensive Requirement. Therefore, our class size is smaller, and rather than you taking exams, you will write 4 papers, including a final research paper. Please don't, however, think of this as simply "checking off a box" towards your degree. Rather, I hope you will see this class as an opportunity to refine your skills of written literary analysis, a chance to demystify the process of articulating and developing a thesis about literature and to understand how to move beyond close readings and engage in larger dialogues about the subject matter through research. Of course, the downside, from a professor's perspective at least, is that I cannot gauge your cumulative knowledge of the subject matter at the midpoint and end of the semester. Thus, I will use frequent quizzes to do so (and to be sure you are keeping up with your reading). Revision is a crucial element of the writing process; therefore, anyone who fails to bring a complete rough draft to workshop will lose 10 pts. on the final essay grade.

Participation

This course is a seminar and requires the active and engaged participation of every member of the class. Make sure you read each day's assignment carefully and come to class with questions or comments to bring to the discussion. The success of the class depends upon your willingness to actively engage with the material and discuss it with the rest of the class. Often the most productive questions are ones that work to pinpoint what is difficult about a particular reading.

Attendance Policy

You are expected to be in class every day. Being "present" doesn't just mean physically being in the room; you are to be alert and prepared. Anyone not alert (i.e. sleeping, reading the paper, working a crossword, etc.) will be counted absent, as will anyone clearly not prepared to participate. If you must miss class, it is your responsibility to find out what you missed and what, if anything, you need to make up. **More than 3 absences (for any reason other than a school sanctioned event) will adversely affect your grade; i.e. you will lose 1/3 letter grade for each additional absence.** Chronic tardiness will count towards absences. Excessive absences (i.e. more than 6 of the total class days) could result in an "F" for the course.

Assignment Submission Policy

Essays are due at the beginning of class unless otherwise noted. Late papers will be penalized a third of a letter grade per day. Except in the case of documented illness or family emergency, papers more than a week late will receive a failing grade. If you believe you have a legitimate reason for missing a due date, talk to me beforehand to make alternative arrangements. Also, please note that essays and response papers must be typed, double-spaced with an inch margin, stapled, and adhere to MLA standards in both layout and documentation. See me if you have questions about MLA or need further information.

Department of English Expectations and Policies

A college course is more than simply a set of assignments; it is an intellectual process, one which requires active engagement from beginning to end in order to achieve its intended results. With this in mind, the Department of English has formulated a number of expectations and the policies that support them. If you have questions about how these policies relate to the syllabus for a particular course, you should address them to the instructor.

Attendance: The success of a course depends to a significant extent upon the presence of students alert and prepared to address the subject under discussion. Unavoidable absences should be discussed with the instructor, ideally before they occur. Excessive absences will result in a lowering of grade, in some cases to an F.

Deadlines: Writing assignments, test, etc., are carefully scheduled as stages toward the fulfillment of the course's goals and cannot be indefinitely deferred without frustrating those goals. Brief extensions for good reasons may be permissible with the instructor's prior approval; otherwise, late assignments will be penalized and may result in their not being accepted for credit.

Submission of all work: All major assignments are integral to the goals of the course. Failure to complete any major assignment will result in a grade of F for the course.

Intellectual honesty: All work is assumed to be the student's own and produced exclusively for the course in which it is submitted. Papers written for one course, even if revised, are not to be submitted in another without the instructor's prior approval. Borrowing of ideas or language from other sources (including published material, other student papers, the internet or other electronic resources, etc.) must be carefully documented. Students are advised against posting their work on the internet since doing so may lead to suspicion of plagiarism. Students are advised to maintain drafts of their work to verify its originality. Cases of suspected plagiarism will be referred to the Honor Council, and the student if convicted will receive a grade of F in the course in addition to sanctions assigned by the Council. Carelessness in documenting sources, even if not technically plagiarism, will be penalized as the instructor deems appropriate. If you are uncertain about how or whether to document sources, consult your teacher.

English 262: Survey of American Literature Reading Schedule

TEXTUAL ABBREVIATIONS:

AASS: *Anthology of the American Short Story*

OBAP: *The Oxford Book of American Poetry*

EARLY AMERICAN LITERATURE

August

W, 22: Introductions

F, 24: HANDOUT: **Winthrop**, “A Model of Christian Charity”; **de Crevecoeur**, “What is an American?” from *Letters from an American Farmer*

M, 27: RESERVE: **Jefferson**, “The Declaration of Independence”

AASS: Introduction to “Irving and His Predecessors” (11-19); **Franklin**, “The Speech of Miss Polly Baker” (20-22)

W, 29: OBAP: **Bradstreet**, “The Author to Her Book,” (3); “Before the Birth of One of Her Children” (3-4); **Taylor**, “Upon a Spider Catching a Fly” (7-9); “Huswifery” (9); **Wheatley**, “On Being Brought from Africa to America” (13)

F, 31: AASS: **Irving**, “Rip Van Winkle” (67-80)

September

M, 3: Labor Day Holiday

AMERICAN ROMANTICISM

W, 5: RESERVE: **Emerson**, “Self-Reliance”

F, 7: RESERVE: **Thoreau**, “Resistance to Civil Government”

M, 10: OBAP: **Whitman**, “Crossing Brooklyn Ferry” (131-36)

W, 12: Writing about literature: Formulating a thesis and locating textual support

F, 14: RESERVE: **Douglass**, selections from “Narrative of the Life”

M, 17: AASS: Introduction to “American Romanticism” (81-88); **Child**, “The Indian Wife” (98-103); **Harper**, “The Two Offers” (273-82)

W, 19: AASS: **Hawthorne**, “Rappaccini’s Daughter” (145-66)

F, 21: AASS: **Melville**, “Benito Cereno” (212-42)

M, 24: AASS: **Melville**, “Benito Cereno” (243-73)

REALISM AND NATURALISM

W, 26: Workshop: Rough Draft of Essay #1 Due

F, 28: AASS: Introduction to “Realism and Naturalism” (307-19), **James**, “The Real Thing” (381-99)

October

M, 1: AASS: **Wharton**, “The Other Two” (470-85)

ESSAY #1 DUE

W, 3: AASS: **Chopin**, “Désirée’s Baby” (400-4); **Chesnutt**, “The Wife of His Youth” (405-413)

F, 5: AASS: **Zitkala-Sä**, “The Soft-Hearted Sioux” (449-54); **Oskison**, “The Problem of Old Harjo” (492-8)

M, 8: AASS: **Crane**, “The Blue Hôtel” (422-44)

W, 10: Writing about Literature: Reading and Incorporating Sources

F, 12: **Twain**, *The Adventures of Huckleberry Finn*, Chpts. XII-XVIII (123-77)

M, 15: Fall Break

W, 17: **Twain**, *The Adventures of Huckleberry Finn*, Chpts. XIX- XXXIV (177-276)

F, 19: **Twain**, *The Adventures of Huckleberry Finn*, Chpts. XXXV-end (276-320)

AMERICAN MODERNISM

M, 22: OBAP: **Eliot**, “The Love Song of J. Alfred Prufrock” (343-6)

AASS: Introduction to “Modernism and Experimentation” (555-63)

W, 24: **Workshop: Rough Draft of Essay #2 Due**

F, 26: AASS: **Toomer**, “Blood-Burning Moon” (596-602)

OBAP: **Toomer**, selections (409-11)

M, 29: OBAP: **Hughes**, selections (468-75)

ESSAY #2 DUE

W, 31: **Fitzgerald**, *The Great Gatsby* (1-59)

November

F, 2: **Fitzgerald**, *The Great Gatsby* (60-121)

M, 5: **Fitzgerald**, *The Great Gatsby* (122-180)

W, 7: **Writing about literature: Poetry Explication**

F, 9: OBAP: **Stevens**, "Thirteen Ways of Looking at a Blackbird" (255-7); "Anecdote of the Jar" (257-8); "The Snow Man" (258-59); "The Idea of Order at Key West" (262-3)

M, 12: OBAP: **Moore**, "Poetry" [original version] (323); "Poetry" [revised version] (324); "To a Snail" (325-6); "Silence" (326)

W, 14: AASS: **Faulkner**, "Barn Burning" (676-90)

POST-WWII AMERICAN LITERATURE

F, 16: **Workshop: Rough Draft of Essay #3 Due**

M, 19: AASS: **Roth**, "Defender of the Faith" (723-46)

W, 21: Thanksgiving

F, 23: Thanksgiving

M, 26: RESERVE: **Welty**, "Why I Live at the P.O."

ESSAY #3 DUE

W, 28: OBAP: **Plath**, "Mirror" (887); "Lady Lazarus" (888-91); "Daddy" (892-94)

F, 30: AASS: **Baldwin**, "Sonny's Blues" (747-73)

December

M, 3: AASS: **DuBus**, "Killings" (816-30)

W, 5: AASS: **Cofer**, "Nada" (908-16)