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COURSE SYLLABUS

Fall 2016

Course: EWPC 275X: American Literature

Instructor Information:

Instructor Name	Ginger G. Rodriguez
Office Number:	609
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Email:	grodriguez@ccsj.edu
Hours Available:	By appointment
Instructor Background: I have a Ph.D. in Interdisciplinary Studies with a concentration in Humanities, a Master's degree in Liberal Arts, and a bachelor's degree in History, with a significant background in English. My research focuses on the history of how some texts in American literature become "classics" that everyone reads while others are lost.	

Course Information:

Course Time:	
Monday, 3:30 – 6:30 p.m.	
Classroom:	
TBD	
Prerequisites:	
EWPC 103, EWPC 104	
Required Books and Materials:	All available under "Course Documents" on Blackboard: N. Scott Momaday, <i>The Way to Rainy Mountain</i> Ralph Waldo Emerson, "The American Scholar" Henry David Thoreau, excerpts from <i>Walden</i> Nathaniel Hawthorne, "Young Goodman Brown" Herman Melville, "Bartleby the Scrivener" Edgar Allen Poe, "The Cask of Amontillado"; "The Tell-Tale Heart" Booker T. Washington, The Atlanta Compromise Speech W.E.B. DuBois, excerpts from <i>The Souls of Black Folk</i> Mark Twain, <i>Huckleberry Finn</i> William Faulkner, "The Bear"; "Barn Burning" F. Scott Fitzgerald, <i>The Great Gatsby</i> Sherman Alexie, "What You Pawn I Will Redeem" Junot Diaz, "Monstro" Poetry

Learning Outcomes/ Competencies:

Students will:

1. Know the major authors of the American literary canon.
2. Understand key American literary texts, including poems, sermons, speeches, short stories, and novels.
3. Understand important movements in American literature.
4. Understand American literary works in their social and historical context.
5. Understand how American literary classics grow out of the history of Western civilization and thought.
6. Analyze plot, characters, and language of individual American literary works (poems, stories, and novels) for greater insight into their meanings.
7. Apply the insights of American authors to their own lives and to the larger issues our nation confronts today.
8. Evaluate the distinctive qualities of America's national literature.

Course Description:

This course surveys American literature from the colonial era on. It explores major movements, writers, and works, helping students to understand and enjoy America's rich literary heritage.

Learning Strategies:

This is a reading and discussion class that uses short writing and presentation assignments to promote understanding and as a foundation for analysis. Homework includes **outlining texts** as a means of understanding what they say, **answering questions** in writing that prompt engagement with texts, and **presenting to the class** to demonstrate understanding and to share readings with other students. Therefore, **HOMEWORK MUST BE COMPLETED BY CLASS TIME ON THE DUE DATE** because it enables us to have the **class discussion** that synthesizes understanding of a text, across texts, and within general categories of literature.

Experiential Learning Opportunities:

This class promotes literary analysis that may be appropriate to present at an undergraduate research conference in the following semester.

Assessments:

Assessments:		
Major Assignments:	Homework <ul style="list-style-type: none"> ▪ Outlines ▪ Short answer questions ▪ Informal presentations Formal class presentations Take-home final essay exam	250 points <ul style="list-style-type: none"> ▪ 5 @ 10 points each = 50 ▪ 14@10 points each=140 ▪ 6 @ 10 points each = 60 2 @ 25 points each = 50 50 points
Class Participation		50 points
TOTAL		400 points <ul style="list-style-type: none"> ▪ 62.5% homework/class preparation ▪ 12.5 % presentations ▪ 12.5% final exam ▪ 12.5% participation

Grading Scale

100 – 92: A	91 – 90: A-	
89 – 88: B+	87 – 82: B	81 – 80: B-
79 – 78: C+	77 – 72: C	71 – 70: C-
69 – 68: D+	67 – 62: D	61 – 60: D-
59 and below	F	

Course Schedule

Week 1 – September 12. Introduction to American literature: Who do we say we are?

- Introductions
- The syllabus
- The Puritans and the 18th century – sin, guilt, and **American exceptionalism**
- American inaugural poetry

Week 2 – September 19. Who have we said we are – and how have we said it?

Assignment:

- **Read:** N. Scott Momaday, *The Way to Rainy Mountain* (88 pages)
- **Outline:** For each section, indicate the following:
 - Who is the speaker?
 - When is the action occurring?
 - How do the sections connect?Use complete sentences and present evidence from the text to support your conclusions.
- **Choose** a section from the reading that appeals to you, disturbs you, or intrigues you. Be prepared to read it aloud to the class and explain why you chose it.

Classroom Discussion:

- History, myth, memoir

Week 3 – September 26. American exceptionalism revisited: The American Renaissance

Assignments:

- **Read:** Emerson: “The American Scholar” (1837)
- **Outline:** “The American Scholar” – Be prepared to discuss what Emerson believes is distinctive about American universities, students, and writers
- **Read:** Thoreau: excerpts from *Walden* (1845)
- **Short answers:** Answer each of the following questions in a clear, well-organized, and well-developed paragraph:
 - Why did Thoreau go to Walden Pond?
 - Why did he leave Walden?
 - What does Thoreau think about trains?
- **Choose** a section from the reading that appeals to you, disturbs you, or intrigues you. Be prepared to read it aloud to the class and explain why you chose it.

Classroom Discussions:

- Introduction to the American Renaissance
- Emerson and American exceptionalism
- Thoreau and individualism
- Thoreau and technological innovation

Week 4 – October 3. American exceptionalism, American individualism: Longfellow, Dickinson, and Whitman

Assignments:

- **Read:** Longfellow poetry
- **Read:** Whitman poetry
- **Read:** Dickinson poetry
- **Class Presentations:** Choose one of the poems provided. Read it to the class. What image of America and Americans does this poem present? This assignment has three parts:
 1. Read the poem to the class so everyone hears it.
 2. Provide your explanation, your own reading, of the poem – what does it say?
 3. Explain the image of America and Americans that this poem presents.

Classroom Discussion:

- Close reading
- The image of America created by 19th-century poetry

Week 5 – October 10. The dark side of the American Renaissance: “this great power of blackness”

Assignments:

- **Read:** Hawthorne, “Young Goodman Brown”
- **Read:** Melville, “Bartleby the Scrivener”
- **Read:** Poe, “The Cask of Amontillado” and “The Tell-Tale Heart”
- **Short answers:** Answer each of the following questions in a clear, well-organized, and well-developed paragraph:
 - How are Goodman Brown, Bartleby, and Poe’s narrators alike? Provide specific examples to support your claim.
 - How are they different? Again, provide specific examples.

Classroom Discussions:

- Nature and human nature in Hawthorne
- Human nature in Melville
- Human nature in Poe
- How are Goodman Brown, Bartleby, and Poe’s narrators alike? How are they different?

Week 6 – October 17. America and Race

Assignments:

- **Read:** Washington and DuBois
- **Short answers:** Answer each of the following questions in a clear, well-organized, and well-developed paragraph:
 - What strategies does Washington believe will enable former slaves to progress?
 - What strategies does DuBois believe will best enable former slaves to progress?
 - How are these two views alike?
 - How are these views different?
- **Read:** Twain, *The Adventures of Huckleberry Finn* (Chapters 1 – 15)

Classroom Discussions:

- Background: Washington and DuBois
- Twain’s context: America after the Civil War
- *Huckleberry Finn*: the controversy

Week 7 – October 24. America and Race, continued

Assignments:

- **Read:** Twain, *The Adventures of Huckleberry Finn* (Chapters 16 – 30)

Classroom Discussion:

- *Huckleberry Finn*

Week 8 – October 31. America and Race, continued: The Harlem Renaissance

Assignments:

- **Read:** Harlem Renaissance poetry
- **Class Presentations:** Choose one of the poems provided. Read it to the class. What image of America and Americans does this poem present? This assignment has three parts:
 1. Read the poem to the class everyone can understand it.
 2. Provide your explanation, your own reading, of the poem – what does it say?
 3. Explain the image of America and Americans that this poem presents.

Classroom Discussion:

- Close reading
- The picture of America presented in 20th-century poetry

Week 9 – November 7. Twentieth-Century Views of America

Assignments:

- **Read,** Faulkner, “The Bear” and “Barn Burning”
- **Choose** a section from “The Bear” that illustrates Faulkner’s literary style. Be prepared to share the section with the class and analyze Faulkner’s use of language.
- **List** the characters in “The Bear” and explain who they are and how they relate to each other.
- **Outline** what happens in “The Bear.”

Classroom Discussion:

- Faulkner’s style
- Faulkner’s style and the view of the South it presents

Week 10 – November 14. Twentieth-Century Views

Assignments:

- **Read** Hemingway, *The Old Man and the Sea* (110 pages)
- **Choose** a section from the novel that illustrates Hemingway’s literary style. Be prepared to share the section with the class and analyze Hemingway’s use of language.
- **Write** a clear, well-developed paragraph to explain the relationship between the old man and the fish. Use **at least** three to four specific examples from the text to support the claim our paragraph makes.

Classroom Discussion:

- Hemingway’s style
- Hemingway’s style and the view of nature it presents
- Hemingway’s style and the view of American individualism

Week 11 – November 21. Twentieth-Century Views: Class in America

Assignments:

- **Read:** Fitzgerald, *The Great Gatsby* (first half)
- **Choose** a paragraph from the novel that appeals to you, disturbs you, or intrigues you. Be prepared to read it aloud to the class and explain why you chose it.
- **Short answer questions:**
 - **Write** a clear, well-developed paragraph to describe Jay Gatsby. Use **at least** three to four

specific examples from the text to support the claim your paragraph makes.

- **Write** a clear, well-developed paragraph to describe Daisy. Use **at least** three to four specific examples from the text to support the claim your paragraph makes.
- **Write** a clear, well-developed paragraph to describe the narrator. Use **at least** three to four specific examples from the text to support the claim your paragraph makes.

Classroom Discussion:

- Fitzgerald’s style
- Fitzgerald’s style and the view of class in America
- Fitzgerald’s style and the view of American individualism

Week 12 – November 28. Twentieth-Century Views: Class in America

Assignments:

- **Read:** Fitzgerald, *The Great Gatsby* (second half)
- **Choose** a paragraph from the novel that illustrates Fitzgerald’s literary style. Be prepared to share the passage with the class and analyze how Fitzgerald uses language.
- **Short answer questions:**
 - Reconsider the description of each of the main characters that you turned in last week. Do you still feel the same way about this character? **Write** a clear, well-developed paragraph about each main character to explain why your initial assessment has changed or why it remains the same. Use **at least** three to four specific examples from the text to support the claim your paragraph makes.

Classroom Discussion:

- Mid-century novels: Style, class, and individualism compared and contrasted

Week 13 – December 5 Contemporary Views of America

Assignment:

- **Read:** Sherman Alexie, “What You Pawn I Will Redeem”; Junot Diaz, “Monstro”
- **List and define** all unfamiliar words in the readings.

Classroom Discussion:

- Style and substance
- How does American literature reflect and shape ideals of America and Americans?

Week 14 – December 12

Finals Week – Take-home essay exam. This exam will build the paragraphs you have written during the course into short essays that demonstrate your synthesis of ideas raised and discussed in class.

I reserve the right to change this schedule to meet the needs of the class.

Responsibilities	
Attending Class	<p>You cannot succeed in this class if you do not attend. We believe that intellectual growth and success in higher education occur through interaction in the classroom and laboratories. However, we do not want to penalize students for participating in college-sponsored events. When you miss class because of a college event, you must give notice of your absence in advance, and you are responsible for all missed work. Being absent doesn't excuse you from doing class work; you have more responsibilities to keep up and meet the objectives of this course.</p> <p>In accordance with English program policy, any student missing more than NINE (9) hours of class will receive an F. These nine hours include both excused and unexcused absences; it also includes all tardies of more than 15 minutes. Please be aware these hours include birthdays, sport events, illness, work, etc. If a problem arises with your absences, please come and talk to me immediately.</p>
Turning In Your Work	<p>You cannot succeed in this class if you do not turn in all your work on the day it is due. Homework is designed to prepare you for class discussion. Therefore it must be turned in at the beginning of class. Late work WILL NOT BE ACCEPTED.</p>
Using Electronic Devices	<p>Electronic devices can only be used in class for course-related purposes. If you text or access the Internet for other purposes, you may be asked to leave, in which case you will be marked absent.</p>
Participating in Class	<p>You must be on time, stay for the whole class and speak up in a way that shows you have done the assigned reading. If you are not prepared for class discussion, you may be asked to leave, in which case you will be marked absent.</p>
Doing Your Own Work	<p>If you turn in work that is not your own, you are subject to judicial review, and these procedures can be found in the College Catalog and the Student Planner. The maximum penalty for any form of academic dishonesty is dismissal from the College.</p> <p>Using standard citation guidelines, such as MLA or APA format, to document sources avoids plagiarism. The Library has reference copies of each of these manuals, and there are brief checklists in your Student Handbook and Planner.</p> <p>PLEASE NOTE: All papers may be electronically checked for plagiarism.</p>
Withdrawing from Class	<p>After the last day established for class changes has passed (see the College calendar), you may withdraw from a course by following the policy outlined in the CCSJ Course Catalog.</p>

Resources

Student Success Center:	The Student Success Center provides faculty tutors at all levels to help you master specific subjects and develop effective learning skills. It is open to all students at no charge. You can contact the Student Success Center at 219 473-4287 or stop by the Library.
Disability Services:	Disability Services strives to meet the needs of all students by providing academic services in accordance with Americans with Disabilities Act (ADA) guidelines. If you believe that you need a “reasonable accommodation” because of a disability, contact the Disability Services Coordinator at 219-473-4349.
CCSJ Alerts:	<p>Calumet College of St. Joseph’s emergency communications system will tell you about emergencies, weather-related closings, or other incidents via text, email, or voice messages. Please sign up for this important service annually on the College’s website at: http://www.ccsj.edu/alerts/index.html.</p> <p>In addition, you can check other media for important information, such as school closings:</p> <p>Internet: http://www.ccsj.edu Radio: WAKE – 1500 AM, WGN – 720 AM, WIJE – 105.5 FM, WLS – 890 AM, WZVN – 107.1 FM, WBBM NEWS RADIO 78 TV Channels: 2, 5, 7, 9, 32</p>

Emergency Procedures

MEDICAL EMERGENCY

EMERGENCY ACTION

1. Call 911 and report incident.
2. Do not move the patient unless safety dictates.
3. Have someone direct emergency personnel to patient.
4. If trained: Use pressure to stop bleeding.
5. Provide basic life support as needed.

FIRE

EMERGENCY ACTION

1. Pull alarm (located by EXIT doors).
2. Leave the building.
3. Call 911 from a safe distance, and give the following information:
 - Location of the fire within the building.
 - A description of the fire and how it started (if known)

BUILDING EVACUATION

1. All building evacuations will occur when an alarm sounds and/or upon notification by security/safety personnel. **DO NOT ACTIVATE ALARM IN THE EVENT OF A BOMB THREAT.**
2. If necessary or if directed to do so by a designated emergency official, activate the building alarm.
3. When the building evacuation alarm is activated during an emergency, leave by the nearest marked exit and alert others to do the same.
4. Assist the disabled in exiting the building! Remember that the elevators are reserved for persons who are disabled. **DO NOT USE THE ELEVATORS IN CASE OF FIRE. DO NOT PANIC.**
5. Once outside, proceed to a clear area that is at least 500 feet away from the building. Keep streets, fire lanes, hydrant areas and walkways clear for emergency vehicles and personnel. The assembly point is the sidewalk in front of the college on New York Avenue.
6. **DO NOT RETURN** to the evacuated building unless told to do so by College official or emergency responders.

IF YOU HAVE A DISABILITY AND ARE UNABLE TO EVACUATE:

Stay calm, and take steps to protect yourself. If there is a working telephone, call 911 and tell the emergency dispatcher where you are **or** where you will be moving. If you must move,

1. Move to an exterior enclosed stairwell.
2. Request persons exiting by way of the stairway to notify the Fire Department of your location.
3. As soon as practical, move onto the stairway and await emergency personnel.
4. Prepare for emergencies by learning the locations of exit corridors and enclosed stairwells. Inform professors, and/or classmates of best methods of assistance during an emergency.

HAZARDOUS MATERIAL SPILL/RELEASE

EMERGENCY ACTION

1. Call 911 and report incident.
2. Secure the area.
3. Assist the injured.

4. Evacuate if necessary.

TORNADO

EMERGENCY ACTION

1. Avoid automobiles and open areas.
2. Move to a basement or corridor.
3. Stay away from windows.
4. Do not call 911 unless you require emergency assistance.

SHELTER IN PLACE

EMERGENCY ACTION

1. Stay inside a building.
2. Seek inside shelter if outside.
3. Seal off openings to your room if possible.
4. Remain in place until you are told that it is safe to leave.

BOMB THREATS

EMERGENCY ACTION

1. Call 911 and report incident.
2. If a suspicious object is observed (e.g. a bag or package left unattended):
 - Don't touch it!
 - Evacuate the area.

TERRORISM AND ACTIVE SHOOTER SITUATIONS

EMERGENCY ACTION

1. Call 911 and report intruder.

RUN, HIDE OR FIGHT TIPS:

1. **Prepare** – frequent training drills to prepare the most effectively.
2. **Run and take others with you** – learn to stay in groups if possible.
3. **Leave the cellphone.**
4. **Can't run? Hide** – lock the door and lock or block the door to prevent the shooter from coming inside the room.
5. **Silence your cellphone** -- use landline phone line.
6. **Why the landline?** It allows emergency responders to know your physical location.
7. **Fight** – learn to “fight for your life” by utilizing everything you can use as a weapon.
8. **Forget about getting shot – fight!** You want to buy time to distract the shooter to allow time for emergency responders to arrive.
9. **Aim high** – attack the shooter in the upper half of the body: the face, hands, shoulder, neck.
10. **Fight as a group** – the more people come together, the better the chance to take down the shooter.
11. **Whatever you do, do something** – “react immediately” is the better option to reduce traumatic incidents.