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| <b>Course:</b>     | <b>EN224-T&amp;NT American Literature II (1865 to the Present)</b> |
| <b>Credit:</b>     | 3 Semester Hours   |
| <b>Semester:</b>   | Spring 2024 (Cycles 4-5)   |
| <b>Time:</b>       | W/F 9:30 – 10:50   |
| <b>Location:</b>   | East Ed 116  |
| <b>Instructor:</b> | Tim Hange<br>tim.hange@calvary.edu                                 |

*\*About This Class: This course is offered in two formats: in-person and online. Students registered for in-person attend the classes in person, online students attend the classes via the online classroom. For both in-person and online students, assignments, and interaction outside of the class period are done in the learning management system.*

*\*About Changes to this Syllabus: The instructor reserves the right to make changes to this syllabus at any time during the course, but any changes will only be done after clearly communicating the need for the change and the specific change to be made via in-class and Canvas announcement..*

## I. DESCRIPTION

American Literature II engages students in reading, analyzing, and interpreting genres of American literature from the end of the American Civil War in 1865 to the present. Literary works include fiction, poetry, drama, and novel. Students will develop a literary essay that critically analyzes a chosen text. (Prerequisites: EN113;and EN201, EN212, EN213).(\* Interdisciplinary Bible Course)

## II. OBJECTIVES

### A. General competencies to be achieved. You will:

1. Improve critical reading skills through critical analysis of literary texts (PLO 1; Assignments A–E).
2. Participate effectively in group discussions with emphasis on careful listening, critical thinking, and appropriate response (PLO 1, 3; Assignment A, C).
3. Develop the ability to research and write a literary essay (PLO 1–4; Assignments A–E).
4. Identify the various cultural, linguistic, and sociological characteristics as presented in the literary works (PLO 1; Assignments A–E).
5. Evaluate individual literary works according to the Biblical worldview (PLO 1, 3; Assignments A–E).

### B. Specific competencies to be achieved. You will be able to:

1. Carefully read and analyze literary works from American literature from the nation’s beginnings to the end of the Civil War Period (PLO 1; Assignment A–E).
2. Apply the literary elements to literary works in discussion and research (PLO 1; Assignments A–E).
3. Compare and contrast the Biblical worldview with that of the authors studied (PLO 3; Assignments A–E).
4. Use literary research tools to write a literary essay (PLO 1–4; Assignment D, E).

### III. REQUIRED MATERIALS

#### A. Required Textbooks

- **The Bible** is a required textbook in every course at Calvary University. To facilitate academic level study, students are required to use for assignments and research an English translation or version of the Bible based on formal equivalence (*meaning that the translation is generally word-for-word from the original languages*), including any of the following: New American Standard (NASB), English Standard Version (ESV), New King James (NKJV), or King James (KJV). Other translations and versions based on dynamic equivalence (*paraphrases, and thought-for-thought translations like NLT and NIV*) may be used as supplemental sources. Please ask the professor if you have questions about a particular translation or version.
- *The Bedford Anthology of American Literature, Volume Two: 1865 to the Present*. 1<sup>st</sup> Edition. Susan Belasco and Linck Johnson, eds. Bedford/St. Martin's, 2008. ISBN: 978-0-312-41208-1. Cost: \$24.99 (\$5-\$15 used).

#### B. Suggested Resources

- MLA Handbook, 8<sup>th</sup> Edition

### IV. REQUIREMENTS

- A. Attendance:** Students are required to attend the class section for which they enroll: online students may attend via livestream or by watching the recorded lecture; in-class students must attend in class. In-class students may not choose to attend online without approval of the instructor.

Attendance is taken for all in-class and livestream students.

Online students who attend asynchronously are required to submit all in-class activities on Canvas in the "Participation Activities Week X" assignment prior to the next class period. Late Participation Activities are counted as absences.

Students with more than two absences will be dropped from the course.

- B. Reading Assignments and Journals:** *This course is reading-intensive.* Reading assignments are assigned from the required textbook (see below). Students must complete assigned reading prior to the class period on which it is due. *Students may not substitute any kind of Cliff Notes, E-Notes, or online summaries of any kind.* Students will certify that they have completed reading in Canvas. Students will write journal entries on the stories read, ranging from **two to three pages per week**. The journal entries will be thoughtful analysis and interaction with the stories, **not summary**.

- C. Class Participation Activities:** During class time, the professor will provide a series of discussion questions and activities. In most cases, students in class or on the live session will not be required to submit these activities in canvas. They will simply attest that they were in class and participated. If I concur to both, they will receive full points.

Those watching the sessions after class should complete written responses to the discussion questions presented in class. Follow the directions in Canvas to receive participation points for the week. **Participation activities count as your attendance for this course. Students who miss two or more participation activities will be dropped from the course.**

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**Novel Report:** Students will choose one of the novels from the attached reading list, read it, take thorough notes, and write 2–3 page report, which describes the novels major literary elements and their effect on the work as a whole. Though not a full literary analysis, this paper still requires attention to detail and an application of literary elements and historical and cultural background. See Canvas for further details. Novel choices include (Others may be selected with approval of instructor):

**The Novel Report may also be fulfilled as a class presentation. More details on this option will be provided by week 4.**

|   |  |   |
|---|--|---|
| <ul style="list-style-type: none"><li>• Willa Cather: <i>My Antonia</i>; <i>O Pioneers</i>; <i>The Song of the Lark</i></li><li>• Kate Chopin: <i>The Awakening</i></li><li>• T. Dreiser: <i>Sister Carrie</i></li><li>• Scott Fitzgerald: <i>The Great Gatsby</i></li><li>• John Grisham: <i>A Painted House</i></li></ul> | <ul style="list-style-type: none"><li>• E. Hemingway: <i>The Old Man and the Sea</i>; <i>A Farewell to Arms</i></li><li>• Zora Neale Hurston: <i>Their Eyes Were Watching God</i></li><li>• Henry James: <i>A Portrait of a Lady</i>; <i>The Ambassadors</i></li><li>• Harper Lee: <i>To Kill a Mockingbird</i></li><li>• Jack London: <i>The Call of the Wild</i></li></ul> | <ul style="list-style-type: none"><li>• Marilyn Robinson: <i>Gilead</i></li><li>• Upton Sinclair: <i>The Jungle</i></li><li>• Mark Twain: <i>Pudd'nhead Wilson</i></li><li>• Edith Wharton: <i>Ethan Frome</i>; <i>The Age of Innocence</i>; <i>The House of Mirth</i>; <i>Summer</i></li></ul> |
|---|--|---|

**D. Other Assignment Policies**

1. *Style Guide:* All class papers must follow the MLA style according to the *MLA Handbook*, 8<sup>th</sup> edition.
2. Plagiarism is defined as copying any content without identifying the source. This also includes taking another person's or AI entity's ideas or constructs and presenting them as your own. The use of AI generated content in student work is prohibited (even if cited) as it does not represent original work created by the student and is an unreliable aggregate of ideas from other sources. Plagiarism of any kind will not be tolerated.
3. *Other forms of cheating* include copying another student's work, allowing a student to do your work, using notes instead of reading the literary works, basing your research essay on another essay, bringing cheat sheets or written information to a quiz or an exam, and working collaboratively with another student on individual assignments. This also includes handing in one essay for assignments given in two different courses to reduce the amount of student work. Please check with the professor if you have concerns or doubts about the academic approach you plan to take for an assignment.
4. *Late work:* -5% from the final grade per day late. Assignments will not be accepted after the "available date" has passed (typically 3 days after the due date).
5. *Originality:* Students may not hand in one paper for two different courses—even if the paper has been altered in some way. Students may not hand in a paper that was written for another class in previous courses. All work must be completely new and written solely by the student.
6. *Absences:* Students are responsible for making up missed coursework. Watch the recorded class video to find out what was covered.

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**V. METHODS**

- A. **Lectures, Discussions:** This course is balanced between lecture and discussion. Students are expected to participate in discussions. Online students will be given special instructions about how to participate in these discussions.
- B. **Reading and Writing:** All reading must be completed as assigned. *All essay assignments must be completed to pass this course.* Grading rubrics are used on all essays.
- C. **Grading**  
*Possible Points for All Assignments:*

|                              |                    |
|------------------------------|--------------------|
| Class Participation (8 x 50) | 400 points         |
| Reading Journals (8 x 50)    | 400 points         |
| Novel Report                 | 200 points         |
| <b>Total</b>                 | <b>1000 points</b> |

The Grading Scale can be found in the University Catalog.

**VI. TENTATIVE SCHEDULE** (The professor may WILL LIKELY MODIFY the schedule.)

|               | <b>Topic</b>  | <b>Due Dates</b><br><i>Readings will be assigned after class, and will include some, but not ALL of the following.</i>  |
|---------------|---|---|
| <b>Week 1</b> | Introduction to literary analysis/<br>Distinctives of American culture and literature<br>Aftermath of the Civil War<br>Realism, Regionalism, and Naturalism | <ul style="list-style-type: none"> <li>• Read pp. 1-60; Mark Twain Biography (61) and "Jim Smiley and His Jumping Frog" (62); "A True Story Repeated Word for Word", and "A Private History of a Campaign that Failed". William Dean Howells Biography (109) and "Editha" (111); (Some of this will likely carry over into week 2)</li> </ul> |
| <b>Week 2</b> | Realism, Regionalism, and Naturalism Part 2<br><br>American Nonfiction  | <ul style="list-style-type: none"> <li>• Read Charlotte Perkins Gilman Biography (251) and "The Yellow Wall-Paper" (252); Edith Wharton Biography (279) and "The Other Two" (281); Stephen Crane Biography (334) and "The Open Boat" (335)</li> </ul>   |
| <b>Week 3</b> | Modernism and Poetry  | <ul style="list-style-type: none"> <li>• Read pp. 529-569; James Weldon Johnson Biography (570) and "The Creation" (572); Robert Frost Biography and all poems (581); Carl Sandburg Biography and all poems (598); Wallace Stevens' "Of Modern Poetry" (617)</li> </ul>   |
| <b>Week 4</b> | Modern Poetry Part 2  | <ul style="list-style-type: none"> <li>• Read William Carlos Williams Biography and all poems (626); Ezra Pound Biography and all poems (641); T.S. Eliot Biography (669) and "The Waste Land" (676); E. E. Cummings' [in Just-] (720); Langston Hughes Biography and all poems (752)</li> </ul>  |

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| <b>Week 5</b> | American Fiction                | <ul style="list-style-type: none"> <li>• Read pp. 819–846; F. Scott Fitzgerald biography (915) and “The Ice Palace” (917); Katherine Anne Porter Biography (869) and “Flowering Judas” 871);</li> <li>• DB 5</li> <li>• RJ 5</li> </ul>  |
| <b>Week 6</b> | American Fiction Part 2         | <ul style="list-style-type: none"> <li>• Read William Faulkner Biography (948) and “That Evening Sun” (951); Ernest Hemingway Biography (976) and “Big Two-Hearted River” (979); John Steinbeck Biography (993) and “Flight” (995)</li> <li>• DB 6</li> <li>• RJ 6</li> </ul>  |
| <b>Week 7</b> | Postmodernism Literature        | <ul style="list-style-type: none"> <li>• Read pp. 1067–1078; Theodore Roethke Biography (1079) and all poems; Robert Lowell Biography and all poems (1252); Gwendolyn Brooks Biography and all poems (1266)</li> <li>• DB 7</li> <li>• RJ 7</li> </ul>   |
| <b>Week 8</b> | Postmodernism Literature Part 2 | <ul style="list-style-type: none"> <li>• Read Flannery O’Connor Biography (1301) and “A Good Man Is Hard to Find” (1303); Adrienne Rich Biography and all poems (1342); Sylvia Plath Biography (1380) and all poems; Alice Walker Biography (1448) and “Everyday Use” (1450);</li> <li>• Literary Essay</li> <li>• Novel Report</li> <li>• DB 8</li> <li>• RJ 8</li> </ul> |

**VII. Resources:**

- A. Disabilities:** Students with disabilities have the responsibility of informing the Accommodations Support Coordinator ([aso@calvary.edu](mailto:aso@calvary.edu)) of any disabling condition that may require support.
- B. The Clark Academic Center** (email: [learning@calvary.edu](mailto:learning@calvary.edu)), located in the library building, is dedicated to providing free academic assistance for all Calvary University students. Student tutors aid with all facets of the writing process, tutor in various subject areas, prepare students for exams, and facilitate tests. Please take advantage of this free service.