

**Carleton University**  
**Winter 2018**  
**Department of English**  
**Course and Section No: ENGL 2701 A**  
**Course Title: American Literatures II**  
*Precludes additional credit for ENGL 2702 [1.0] (no longer offered)*  
*Prerequisite(s): second-year standing or permission of the department*  
**Time: Tues. & Thurs. 14:35-15:55**  
**Location: SA 520**  
*Please confirm locations on Carleton Central*  
**Instructor: Prof. M. Hewson**  
**Office Hours: Tues. & Thurs. 13:00-14:00**  
**Office: DT 1929**  
**email: marc.hewson@carleton.ca**  
**Phone: 2341**

**DESCRIPTION:** This course will focus on the development of the American literary consciousness from the darkest days following the Civil War (occurring less than a century after nationhood!) to the present. Recognizing that American culture is largely founded on the (self-generated) notion of being a model community for other societies to emulate, we will approach the literature by emphasizing the historical and sociological situation of texts by some of the period's major authors with the goal of understanding how the national literature reflected the country's attempt to cope—or failure to cope—with its now-obvious inner turmoil and to define itself over a time that saw ever-increasing seepage of American culture across the world.

**REQUIRED TEXTS:** Nina Baym, *The Norton Anthology of American Literature*, 9<sup>th</sup> ed, vols. C, D, and E. (W. W. Norton)  
Toni Morrison, *Beloved* (Vintage)

**EVALUATION:** Critical Analysis Papers: 40% (2 x 20%)  
Research Paper: 30%  
Final Exam: 30%

Make note of the following course regulations:

1) **Submissions:** Assignments should be submitted at the beginning of the class on the assigned due date, or dropped off at the English Department office located at 1812 Dunton Tower. When the office is closed, use the drop slot beside the office counter. Those assignments are date-stamped the next morning and put in my mailbox. Assignments should not be slipped under the professor's office door. Emailed or faxed assignments will not be accepted without prior written agreement of the professor. If one of your assignments is lost, misplaced, or not received by the instructor, you are responsible for having a backup copy that can be submitted immediately upon request.

2) **Late papers:** 1) Critical Analysis papers are due in class on the assigned date and MAY NOT be submitted after this; 2) Research essays submitted after the due date without accompanying medical or other appropriate documentation will be deducted 5% PER DAY beginning 8:30am the day after the due date to a maximum of 5 days (weekends counting as one day). After that, no undocumented late papers will be accepted. There will be no individual exemptions from or exceptions to this rule. If non-emergency situations develop, familiarize the professor with them BEFORE they occur whenever possible.

3) **Posted Grades:** All assignment grades will be posted on the course's cuLearn site. Standing in a course is determined by the course instructor subject to the approval of the Faculty Dean. This means that grades submitted by the instructor may be subject to revision. No grades are final until they have been approved by the Dean.

4) **Plagiarism:** The University Senate defines plagiarism as presenting, whether intentionally or not, the ideas, expression of ideas, or the work of others as one's own. This can include:

- reproducing or paraphrasing portions of someone else's published or unpublished material, regardless of the source, and presenting these as one's own without proper citation or reference to the original source
- submitting a take-home examination, essay, laboratory report or other assignment written, in whole or in part, by someone else
- using ideas, quotations, or paraphrased material, concepts or ideas without appropriate acknowledgement in an essay or assignment
- failing to acknowledge sources through the use of proper citations when using another's works, and/or failing to use quotation marks
- handing in substantially the same piece of work for academic credit more than once without prior written permission of the course instructor in which the submission occurs

Plagiarism is a form of intellectual theft. It is a serious offence that cannot be resolved directly with the course's instructor. The Associate Deans of the Faculty conduct a rigorous investigation, including an interview with the student, when an instructor suspects a piece of work has been plagiarized. Penalties are not trivial. They can include failure of the assignment, failure of the entire course, suspension from a program, suspension from the university, or even expulsion from the university. View the University's Academic Integrity Policy online at <http://carleton.ca/senate/wp-content/uploads/Academic-Integrity-Policy1.pdf>. For detailed discussion of the issue of plagiarism and proper use of sources, consult the following website: <http://advice.writing.utoronto.ca/using-sources/how-not-to-plagiarize/>.

5) **Preparation & Attendance:** While attendance will not be actively monitored, regular attendance at lectures is expected. Lecture notes or synopses will not be provided to students missing class—it is your responsibility to make up for missed work (optimally through note-sharing via cuLearn). Please note that lecture material will comprise the information students will be expected to know for exam purposes. Finally, active participation is expected; this means coming to class having read that day's text(s) and being prepared to discuss it/them (*i.e.* to ask and answer questions as well as to listen and take notes).

6) **Communication:** I will use email and the cuLearn course site to communicate with students; you are advised to check both regularly. You are encouraged to contact me through email using your connect accounts. Please indicate your concern in the subject line (*e.g.* "research question"); unidentified emails will be deleted. Excessive informality is discouraged. I check email once daily Monday to Friday (usually sometime in the morning) but NOT on weekends. This means last-minute emails concerning assignments or what-have-you will likely not be returned in time to clarify questions (particularly those sent later in the day on Fridays).

7) **Classroom Etiquette:** Students are expected to be on time for each class so as not to disrupt the lecture for other class members. Also any electronic activity is expected to be for note-taking purposes only; texting, surfing, "facebooking," "tweeting," etc. are rude and disruptive for all others in the classroom. Non-academically oriented electronics—cell-phones, i-pods, i-pads, tablets, etc—should be turned off for the duration of lecture. Additionally, while discussion is encouraged, private conversations between students are distracting to those not involved; any comments should be made openly or not at all.

## ACCOMODATIONS

You may need special arrangements to meet your academic obligations during the term. For an accommodation request the processes are as follows:

**Pregnancy obligation:** write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details visit the Equity Services website: <http://www.carleton.ca/equity/>

**Religious obligation:** write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist. For more details visit the Equity Services website: <http://www.carleton.ca/equity/>

**Academic Accommodations for Students with Disabilities:** The **Paul Menton Centre** for Students with Disabilities (PMC) provides services to students with Learning Disabilities (LD), psychiatric/mental health disabilities, Attention Deficit Hyperactivity Disorder (ADHD), Autism Spectrum Disorders (ASD), chronic medical conditions, and impairments in mobility, hearing, and vision. If you have a disability requiring academic accommodations in this course, please contact PMC at 613-520-6608 or [pmc@carleton.ca](mailto:pmc@carleton.ca) for a formal evaluation. If you are already registered with the PMC, contact your PMC coordinator to send me your **Letter of Accommodation** at the beginning of the term, and no later than two weeks before the first in-class scheduled test or exam requiring accommodation (*if applicable*). After requesting accommodation from PMC, meet with me to ensure accommodation arrangements are made. Please consult the PMC website for the deadline to request accommodations for the formally-scheduled exam (*if applicable*) at <http://www.carleton.ca/pmc/new-and-current-students/dates-and-deadlines/>

## General Explanation of Grading Criteria

Below is a general summary of elements that will factor into the grade for each of the essays you submit. The list for each grade provides an idea of the “do’s and don’t’s” associated with that letter grade; students should assume that they must meet all the positive expectations and avoid all the negative ones to achieve the mark in question.

### A-range Grades

(Paper exceeds standard expectations for second-year essays):

- Arguments are always clear, fully explained and completely proven
- Ideas are original and imaginative not derivative
- Style and language are sophisticated
- Grammar is free of any flaws
- Documentation is correct throughout
- Technical expectations (length etc.) are completely met

### B-range Grades

(Paper meets standard expectations for second-year essays):

- Arguments are generally clear, fairly well explained & proven for the most part
- Ideas are not totally original/imaginative but derivative ideas are handled well
- Style and language are handled fairly well but with some flaws
- Some grammar errors are evident
- Documentation is almost always correct
- Technical expectations are completely met

### C-range Grades

(Paper meets some but not all standard expectations for second-year essays):

- Some aspects of argument are left unclear, unexplained and/or unproven
- Ideas are usually derivative and not always handled well
- Flaws are evident in style and language use
- Many grammar errors are noticeable
- Some technical expectations are not met

### D-range Grades

(Paper only meets a few of the standard expectations for second-year essays):

- Arguments are generally unclear, largely unexplained, and mostly unproven
- Ideas, if present, are generally derivative and ill-handled
- Significant flaws in style and language use exist
- Problems with grammar are evident throughout
- Many technical expectations are not met

### F-range Grades

(Paper fails to meet the standard expectations for second-year essays):

- Arguments, if present, are confused and unproven
- General lack of ideas driving the paper to conclusion
- Major flaws exist in style and language use
- Systematic grammar errors are present throughout
- Majority of technical expectations are not met

## GRADING ABBREVIATIONS

### *Grammar & Style Problems*

<u>abc</u> or <u>ABC</u>	letter-case error (incorrect capitalization/non-capitalization)
≠	faulty parallelism
agr	agreement (subject/verb or pronoun)
awk	awkward construction
CS	comma splice
DM	dangling modifier
frag	sentence fragment
gr	complex grammar problem
MM	misplaced modifier
ref	referent problem with pronoun
rep	repetition (of word, phrase or idea)
run on	run-on/fused sentence
shift	incorrect change in verb tense or mood
WC	word choice (inappropriate selection)
WW	wrong word (incorrect selection)
×	omit

### *Logic & Argumentation Problems*

expand	ideas require more discussion to be persuasive
explain	ideas need further definition/clarification
link?	unclear transition between sentences/paragraphs
logic problem	sentence creates situation counter to logic/reality
unclear/?	ideas are not comprehensible
vague	ideas remain ambiguous, inexplicit or imprecise

## SCHEDULE OF CLASSES AND READINGS

(Subject to change via cuLearn or in-class announcement)

Jan. 9 <sup>th</sup>	- Introduction	
Jan. 11 <sup>th</sup>	- Dickinson: 225, 409, 519, 598, 620, 764, 1263	
Jan. 16 <sup>th</sup>	- Twain: <i>Adventures of Huckleberry Finn</i>	
Jan. 18 <sup>th</sup>	- <i>Huck Finn</i> cont'd.	
Jan. 23 <sup>rd</sup>	- <i>Huck Finn</i> cont'd.	
Jan. 25 <sup>th</sup>	- James: "Daisy Miller"	
Jan. 30 <sup>th</sup>	- Crane: "The Open Boat"	
Feb. 1 <sup>st</sup>	- Chopin: "The Storm"	
Feb. 6 <sup>th</sup>	- Washington: From <i>Up from Slavery</i>	
	- Du Bois: From <i>The Souls of Black Folk</i>	<b>CRITICAL RESPONSE 1 DUE</b>
Feb. 8 <sup>th</sup>	- Hughes: "The Negro Speaks of Rivers," "Mother to Son," "I, Too," "Mullato"	
Feb. 13 <sup>th</sup>	- Frost: "The Pasture," "Stopping by Woods," "Desert Places," "Design"	
Feb. 15 <sup>th</sup>	- Eliot: "The Love Song of J. Alfred Prufrock"	
Feb. 20 <sup>th</sup>	- READING WEEK	
Feb. 22 <sup>nd</sup>	- NO CLASSES	
Feb. 27 <sup>th</sup>	- Fitzgerald: "Babylon Revisited"	
Mar. 1 <sup>st</sup>	- Faulkner: "Barn Burning"	
Mar. 6 <sup>th</sup>	- Williams: <i>A Streetcar Named Desire</i>	
Mar. 8 <sup>th</sup>	- <i>Streetcar</i> cont'd.	
Mar. 13 <sup>th</sup>	- Flannery O'Connor, "Good Country People"	
Mar. 15 <sup>th</sup>	- Robert Lowell: "The Quaker Graveyard," "Skunk Hour"	
Mar. 20 <sup>th</sup>	- Ginsberg: "Howl," "Footnote to Howl"	
Mar. 22 <sup>nd</sup>	- Plath: "Morning Song," "Daddy," "Lady Lazarus"	<b>RESEARCH ESSAY DUE</b>
Mar. 27 <sup>th</sup>	- Kingston: "No Name Woman"	
Mar. 29 <sup>th</sup>	- Brooks: "kitchenette building," "we real cool," "To the Diaspora"	
Apr. 3 <sup>rd</sup>	- Morrison, <i>Beloved</i>	
Apr. 5 <sup>th</sup>	- <i>Beloved</i> cont'd	
Apr. 10 <sup>th</sup>	- <i>Beloved</i> cont'd	

## CRITICAL RESPONSE PAPERS

Twice in the term students will write a critical response paper of 3-4 typed, double-spaced pages on one of the authors covered in class. The papers should offer an analytical assessment of some aspect of the writer in question using one (or more) of his/her works on the course, presenting a thesis and supporting it by reference to the literature itself. Research is NOT required for this assignment which should consist of students' own thoughts on the material. However, since papers will be submitted prior to class discussion on any given author, some secondary reading might be useful in putting shape to students' understanding of the writer in question. That said, biographical or plot synopses are not acceptable and will receive an F. In essence students are to craft an argumentative opinion related to some element of the writer's message deriving from their close reading of the work(s) under discussion.

Critical response papers are due in class on the day the author in question is to be discussed and will NOT be accepted after he or she has been examined by the group. In case of works/authors that span more than one class, papers are due during the first meeting on the author in question. **In compliance with University regulations regarding early course feedback, students MUST submit their first response NO LATER THAN Feb. 1<sup>st</sup>.**

Students may NOT write on the author from either response paper in their research essay.

Below is a selected list of areas of investigation for some of the writers to be covered. However, students should not feel bound by these suggestions—explore the writers and subjects that interest you most.

VALUE: 2 x 20%

### Sample Topics

Jan. 11 <sup>th</sup>	Dickinson's Punctuation
Jan. 16 <sup>th</sup>	Dialect in <i>Huck Finn</i>
Jan. 25 <sup>th</sup>	Expatriatism in "Daisy Miller"
Jan. 30 <sup>th</sup>	Objectivity in "The Open Boat"
Feb. 1 <sup>st</sup>	Gender Commentary in "The Storm"
Feb. 6 <sup>th</sup>	Washington's Take on Equality/Dubois's Quarrel with Washington
Feb. 8 <sup>th</sup>	Hughes & Black Pride
Feb. 13 <sup>th</sup>	Frost's View of Nature
Feb. 27 <sup>th</sup>	Fitzgerald and the Roaring Twenties
Mar. 1 <sup>st</sup>	Faulkner's Attitude on the South
Mar. 6 <sup>th</sup>	<i>Streetcar</i> as Southern Social Allegory
Mar. 20 <sup>th</sup>	Ginsberg and the Conservative 50s
Mar. 22 <sup>nd</sup>	Plath and Female Inequality
Mar. 29 <sup>th</sup>	Voice & Dialect in Brooks's Poetry
Apr. 3 <sup>rd</sup>	Time and Structure in <i>Beloved</i>

## RESEARCH ESSAY

Write a critically evaluative paper (5-7 double-spaced pages with 1” margins in an appropriate font and pitch, e.g. Times Roman 12) on one of the topics below. Essays must make use of and refer explicitly within the body of the essay to a MINIMUM of three (3) scholarly sources (in addition to any and all primary texts), offering proper documentation in MLA format. You can consult this site for information regarding MLA rules and regulations: <https://owl.english.purdue.edu/owl/resource/747/1/>. **Essays of fewer than 5 FULL pages will receive a zero. Essays not meeting the minimum research requirements will receive an F.** The paper will be graded on its ability to establish a claim, to support that claim using evidence from the works themselves and the secondary research relating to those works, to present the claim in an academically and stylistically sound manner, and to offer information in a technically accurate way (i.e. to comply with the rules and limitations set out above).

As stated above, plagiarism will not be tolerated in the course. All work must be the student’s own, created for this course specifically. Any and all use of other people’s intellectual property must be accurately documented in the manner explained in the above website. Be certain you understand what constitutes plagiarism, and learn to avoid it. For detailed discussion of the issue of plagiarism and proper use of sources, consult the following website: <http://www.utoronto.ca/writing/plagsep.html>.

DUE DATE: Mar. 22<sup>nd</sup>

VALUE: 30%

### TOPICS

1. Because of its 1878 publication date, James’s “Daisy Miller: A Study” is technically a nineteenth-century novella. Could a case be made, though, that stylistically and/or thematically it more resembles the American literature of the generation that followed in the first decades of the twentieth century? In other words, is James’s text a modernist work despite its predating the modernist movement by thirty-odd years?
2. Since W. E. B. DuBois introduced his chapters in *The Souls of Black Folk*, music has been viewed by African American writers as a key method of stirring racial pride in Blacks. Explore how Hughes uses musicality to create a sense of the beauty of blackness in his poetry.
3. What is the significance and function of the concept of “rememory” in *Beloved*, and how does Morrison understand it as an important response of the African American community to their difficult past?
4. Ernest Hemingway once suggested that “all modern American literature comes from one book by Mark Twain called *Huckleberry Finn*.” Is there a case to be made for *Huck Finn* as the turning point for American fiction? Why or why not?
5. Create a topic of your own choosing from the works and authors studied in the course. (Topics must be approved via email NO LATER THAN Mar. 8<sup>th</sup>.)