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TARRANT COUNTY COLLEGE - SOUTH CAMPUS

Syllabus

INSTRUCTOR'S NAME: Luan Ly
COURSE/SECTION NUMBER: English 2328-11439
ROOM LOCATION: SACC 1324
COURSE TITLE: American Literature Since 1865

REQUIRED TEXTBOOK:

The Norton Anthology of American Literature 7th Edition: Volumes C (1865-1914), D (1914-1945), and E (1945-Present)

NOTE: The instructor reserves the right to change information in this document when necessary, with adequate notice given to the student.

MY OFFICE HOURS:

MON.	TUES.	WED.	THURS.	FRI.
12:00 - 2:00 p.m.	11:50 - 12:50 a.m.	12:00 - 2:00 p.m.	11:50 - 12:50 a.m.	10:30 - 11:30 p.m.

COURSE GOALS:

The following list of course goals will be addressed in the course. These goals are directly related to the performance objectives (Addendum A) and include some of my course goals.

1. Read appropriate literary works
2. Analyze historical aspect of literature
3. Identify literary themes and styles
4. Recognize cultural influences on literature
5. Examine elements of poetry
6. Conduct applicable literary research
7. Demonstrate knowledge through exams and projects

8. Construct and present a well-written poem.

Attendance:

It is very important that you attend each class period in order to participate in discussions, group activities, and in-class assignments. I make no distinctions between excused and unexcused absences, which means limit unnecessary absences. If you miss class you are responsible for obtaining class notes and assignments from me or fellow students.

Guidelines for Exams and Projects:

All assignments are due at the **beginning** of the class period and are due in class. **Late projects** will be deducted an entire letter grade (**10 points**) for each class period they are late. Students are responsible for assignments regardless of whether they were present when work was assigned. If students are **not present for an exam** they will be allowed to take exam or quiz during the next class period but **10 points will be automatically deducted** from the exam. **The Final Project cannot be turned in late.**

CLASSROOM ETIQUETTE:

1. Please **turn off** (and remove from the ear) communication devices – cell phones, pagers, etc., while in the classroom. The instructor reserves the right to request violators of this rule to leave the classroom, thus resulting in an absence and a zero on classwork for the day.
2. **There will be no text messaging, web surfing, blogging, etc., allowed in class.** Laptops may be used for **note-taking purposes only**. If a student is caught browsing the internet twice, he/she will be asked to leave the classroom, resulting in an absence and a zero on classwork for the day. **Two violations will also cause the student to lose the privilege of using their laptop for the remainder of the semester.**
3. Students are expected to
 - Arrive to class on time and leave only at the end of the class session
 - Participate in class discussions
 - Be courteous toward others
 - Respect all comments and opinions even when they differ from your own
 - Refrain from creating disruptions or distractions
4. “Off-side” conversations **WILL NOT** be tolerated, as these create unnecessary distractions. Those who wish to speak will do so upon being acknowledged by the instructor.
5. The following will not be tolerated:
 - Sleeping in class
 - Doing work for another class while in this class
 - Vulgarity (offensive/abusive language – written, spoken, or gestured)

WRITING ASSIGNMENTS:

All writing assignments must be typed and should reflect college-level writing, with paragraphs to *separate ideas, properly spelled words and correct punctuation*. All of the assigned papers should be one page in length. Use a 10- or 11-point font, 1.5 line spacing, and ½“ margin. Footnotes are not required but a reference page is.

DO NOT:

- **PREPARE YOUR ENTIRE DOCUMENTS IN ALL CAPITAL LETTERS** or *all italics*.
- Submit your report in a report cover or with a cover sheet. It is only necessary to type your name and course/section number at the top of your document.
- Submit your report via e-mail; **it is to be submitted at the beginning of class on the due date.**

- **Plagiarize.** Make sure that your written work is in your own words. However, if you quote someone, you must list that source on your reference page.

Below are some resources that you may find useful for your writing assignments:

www.blueletters.com (writing shop created by Dr. Robert Tinajero)

<http://bcs.bedfordstmartins.com/resdoc5e/> (assistance with research and citation – MLA, APA, Chicago, etc.)

<http://www.noodletools.com/login.php> and <http://www.citationmachine.net/> (assistance with citations)

COURSE EVALUATION AND GRADING SYSTEM:

Points Scale

- **Three In Class Assignments = 40%**
 Assignment #1: “Jeopardy game” 10%
 Assignment #2: “Group work” 15%
 Assignment #3: “In-class quiz” 15%

- **Attendance = 10%**
 (You get 1 free absent, each one after that will be 2% off)

- **Two Test Grades = 50%**
 Mid-Term Paper: 25%
 Poetry Project: 25%

Extra Credit

- **Replaces your lowest in-class assignment’s grade**
- OR**
- **10 bonus points on a test/project grade.**

Grading Scale		
100% - 90% = A	79% - 70% = C	
89% - 80% = B	69% - 60% = D	Below 60% = F

ACADEMIC DISHONESTY:

Cheating on an examination, plagiarism on writing assignments, or any other act of academic dishonesty will not be tolerated. A grade of **ZERO** will be given to any student found cheating or plagiarizing on an exam or assignment. According to the TCC Student Handbook, disciplinary actions regarding this behavior may include **academic probation, suspension or expulsion.**

AMERICANS WITH DISABILITIES ACT GUIDELINES:

As faculty members, we are required by law to provide reasonable accommodation to students with disabilities. Your responsibility as a student rests with informing us at the beginning of the semester and in providing authorized documentation to the campus Disability Support Services

Office (DSSO), located adjacent to the Campus Police Office, to request assistance with testing, note taking, completing assignments, etc.

Link to the TCCD Student Handbook:

<http://www.tccd.edu/Documents/Student%20Services/Student%20Handboook%202009%202010%2004%2019.pdf>

CLASS SCHEDULE

Week 1

Historical Influences on Literature

DAY 1: SLAVERY, WARS, AND GREAT DEPRESSION

- **Slavery**
Go to the links below to read Mark Twain's views on slavery
http://classclit.about.com/od/marktwainfaqs/f/faq_mt看ain_siav.nuu
http://classclit.about.com/od/huckleberryfinnfaqs/f/faq_huck_slave.htm
- **Wars**
"The War Prayer" Vol. C pg. 322
[I am alone] Vol. C pg. 383
"The Death of a Soldier" Vol. D pg. 1450
- **Great Depression**
"Pantoum of the Great Depression" by Donald Justice

DAY 2: WOMEN'S AND CIVIL RIGHTS, IMMIGRATION, 9/11

- **Women**
"Feminist Manifesto" Vol. D pg. 1502
"She Walketh Veiled and Sleeping" Vol. C pg. 822
"To the Indifferent Women" (Sestina) Vol. C pg. 821
- **Civil Rights**
"The Negro Speaks of Rivers" Vol. D pg. 2027
"Theme for English B" Vol. D pg. 2036
- **Immigration**
"From American Ideals" Vol. C pg. 1153
- **9/11**
"[Comment] from The New Yorker" Vol. E pg. 3211
"Six Months After" Vol. E pg. 3215
"Alabanza" by Martin Espada

EXTRA CREDIT #1: (Replaces your lowest assignment grade or up to 10 points on an exam grade): 3 page essay on the progress you made in this class (what you've learned and how your perspective of literature changes as we go through the semester). **Due on the day that the final project is assigned**

Week 2 & 3

Cultural influences on literature

DAY 3: (First 30 minutes of class) Class Jeopardy Game: Split up in 3 teams. Students should be prepared to answer questions about what was covered in the first week of class that I bring up, participation is mandatory for a good grade. The winning team will get a 100 on the assignment, 2nd place will get a 90, and last place will get an 80. (ATTACHED TO THE END OF SYLLABUS)

HISPANIC LITERATURE

- “How to Tame a Wild Tongue” Vol. E pg. 2947
- “El Corrido de Gregorio Cortez” Vol. C pg. 1133
- “I’m 7 things” by Robert Tinajero

DAY 4: AFRICAN-AMERICAN LITERATURE

- “From the Souls of Black Folks” Vol. C read pg. 893-896 and 906-910
- “From The Negro Artist and the Racial Mountain” Vol. D pg. 1512

DAY 5: ASIAN AND NATIVE AMERICAN LITERATURE

- “The School Days of an Indian Girl” Vol. C pg. 1113 (Read section I and II)
- “Be American” Vol. D pg. 2076
- “From The Joy Luck Club” Vol. E pg. 3155

<http://www.youtube.com/watch?v=gjpdgeCKL2ng>

Group Assignment: If possible separate into groups (3 or 4 members a group) so that each member in your group has a different ethnic background. Discuss the similarities and differences that each of you and/or your culture had to endure in your process of assimilation to the dominant culture. Record all info on list to turn in at the end of class.

Historical/Cultural Essay: Select a major historical event, and choose a perspective a particular ethnic group to write a 3 pages essay. Explain what happened during event and what lead to it, also why was it significant to you and to the ethnicity you chose. Remember if you pick an ethnicity other than your own; make sure you describe things from that ethnic group’s point of view. Use at least 3 readings we have analyzed in class to support your ideas and opinions and along with those, use at least one other source other than the readings we did in class. (Due next class)

Week 4

Author’s writing styles affecting literature

DAY 6-8: Read an assortment of poems from different renowned author with varying writing styles and discuss the different “elements” within poetry such as alliteration, assonance, onomatopoeia, repetition, and metaphors.

Concise poems

- “202” Vol. C pg. 80
- “519” Vol. C pg. 87
- “The Red Wheelbarrow” Vol. D pg. 1469
- “This is just to Say” Vol. D pg. 1472

Descriptive Poems

- “Crossing Brooklyn Ferry” Vol. C pg. 21
- “Chicago” Vol. D pg. 1437
- “Alligator Poem” Vol. E pg. 2798

Literal poems

- “Landscape with the Fall of Icarus” Vol. D pg. 1475
- “Homage to my Hips” Vol. E pg. 2802
- “Wishes for Sons” Vol. E pg. 2802
- Song “I want to be a billionaire” by Travie McCoy

Abstract poems

- “Howl” Vol. E pg. 2581 (part II)

- “High Talk” by W. B. Yeats
- Song “Mad World” by Gary Jules

Style Quiz: (Last 30 minutes of class on Day 8) Be able to answer questions about readings and the different elements found in poetry that we did over last 3 classes. (ATTACHED TO THE END OF SYLLABUS)

WEEK 5 & 6

Other elements that affects literature

DAY 9: Love and emotions

- “Sexy” Vol. E pg. 3248
- “I Carry your Heart” by E.E. Cummings
- “When you are old” by W. B. Yeats

DAY 10: Personal experiences and memories

- “Daddy” Vol. E pg. 2704
- “Moonchild” Vol. E pg. 2805
- “Ride to a New Side” (Rhyming Sestina) by Luan Ly

DAY 11: tone and voice

- “Soft Poems” by Robert Tinajero
- **Def poetry www.youtube.com**
Taylor Mali, “What teachers makes”
Georgia Me, “Full figure potential”
(Yellow Rage)
Suheir Hammad, “9/11”
Shihan, “Love poems”
Lemon, “Shine”

Extra Credit is DUE!

Final Poetry Project: Create 3 poems, one associated with strong feelings/emotions, another that reflect on a past memory in your life, and lastly one that has a strong message that you want to get across. At least 1 has to have a specific rhyming scheme. Each poem should be at least 20 lines. Be prepared to present/read 2 of the 3 poems next time. You must read the one that has the strong message and the other one is of your choosing. The presentation is worth 30% this project grade.

DAY 12:

- **PRESENTATIONS**
- **FINAL POETRY PROJECT IS DUE!**

Since the beginning of civilization, two of the most basic skills a human being can attain are the ability to read and write. As society evolved over time, these talents began to flourish as they became more proficient to the point of mastery, leading to the dawn of literature. In my opinion, everyone should *be able to read something and not only acquire a solid comprehension on the subject matter but at the same time extract the more subtle and profound messages concealed within the piece.* People should not underestimate the significance and usefulness of the critical thinking and analytical skills that a literature class can help develop and expand on. At any moment in life, we are surrounded by a “live” story that we are a part of, and hold the power to dictate what happens next by the decisions we make and actions we take. Similar to looking at a piece of literature, first we must gain an understanding of the big picture, and then we interpret and analyze all the intricate details before reaching a conclusion. Hopefully, as we explore the different aspects that influenced literature in this class, I will be able to bring you to a whole new level of literary intellect, while equipping you with some of the practical skills that will benefit you in the future.

Instead of arranging the pieces of writing according to specific themes, I’ve decided to group them based on how they’ve influenced the field of literature as a whole. I believe that it’s more important for you to learn why and how each piece of literature is unique and what factor contributes to their individuality than it is for you to know the specific content of each thing we read. Since the class is divided into four main sections, I will be addressing the effects that history, culture, personal style, personal memories have on literature. With the lack of time we have to cover all the material, I’ve refrained myself from categorizing the reading into an excessive amount of partitions. Also, I just want to open your eyes to the seemingly endless literary hallway as we will just peak behind some of the doors to catch a glimpse of the major aspects that have revolutionized American anthology in the past 150 years. I find that “a theme based approach” is not as effective because this is a “literature” class and some themes such as love, death, abuse, or sexuality seems to me like they should be discuss in other classes such as social studies, psychology, or sociology. As a result, we will only focus on materials that has a direct correlation to literature, starting off with a trip back in time to experience how some of the most influential historical events in the last century has affected literature. Next, I want to dissect the significance of the different cultures and their contributions to this field. After that it will be time to switch our attention to the impact that different author’s writing styles have on their works. Lastly, we will finish up by not only analyzing the effect of emotions, memories, and voice on poetry, but I will also demonstrate how to utilize them in creating an epic poem.

Regardless of the fact that we will be going through a formidable amount of readings, I won’t overload you with excess amount of text to read at any one moment. Consequently, most of the anthologized works we deal with will be mostly poems, short stories, and abbreviated excerpts from longer pieces. As we venture through this course, I will guide you every step of the way and gradually step you up the ladder of knowledge and wisdom. One of the first readings we will do is “The War Prayer”, to stimulate your sense of judgment while testing your willingness to accept new ideas. The short story challenges the patriotic act of heroism by emphasizing the silver lining between doing the virtuous thing and overstepping into the realm of immoral acts. There’s nothing ominous with asking “the benignant Father [to] watch over our noble soldiers, and aid, comfort, and encourage them in their patriotic work,” however if taken too far one’s unspoken prayer will also be heard. The one that “helps to tear the opposing soldiers to shred, lay waste to their humble home, and wring the hearts of their widows and little children.” Some pieces of literature may force you to rethink about issues that you thought you knew while others can enlighten you with an entirely new perspective. During the cultural section of the class, we will discover how African-American’s experiences have epitomize the way they view the world in “The Souls of Black Folk”. This selection depicts W.E.B DuBois’s idea of how viewing the world through their race has literally consumed the life of many minorities. Most blacks felt that they were “shut out from their world by a vast veil,” creating a sensation of “two-ness,” an idea of “looking at one’s self through the eyes of others.” One of the main desires for their race is “to be a co-worker in a kingdom of culture,” which highlights their hope to be seen as significant and to have the same level of influence as the white people. I truly believe the insights provided by the field of literature can potentially bring people closer and ameliorate society. As your literary astuteness increases, we will begin to examine deeper

meanings of poems such as those in "Landscape with the Fall of Icarus". It might seem very literal, short in length, and perhaps lacking philosophical content, but upon closer inspection, its deeper message will be revealed. William cleverly used "the whole pageantry" associated with spring, illustrated in Brueghel's magnificent landscape, to shroud the primary subject of the piece, "a splash quite unnoticed" that represented "Icarus drowning". While at the same time, he indirectly exposed the insignificance of death by highlighting the fact that life moves on as time continues to proceed. Williams wanted the readers to *come to a realization that the circle of life is parallel to the intervallic seasonal changes, as Icarus's life came to an end during the spring renewal*. These are just a few examples of what we will look at and as long as you are open-minded, this course will change your perception of literature.

We read literature to test the truth of a message against our outlook in life. We don't always agree with what we read, or we may only agree in part. Literature is not just absorbing other people's literal ideas through their works, but it's also about interpreting a piece of writing yourself and use the essence of your creativity and allow your mind to formulate your own distinctive evaluation. We can cultivate wisdom, learn of good and evil, and experience the beauty of words and stories as it entertains and educates us. Literature cannot in itself make us a better person, but it can assist us in that quest. If you are interested in any of the topics we cover, I would strongly advise you to keep on that path and explore the infinite possibilities. I can only lay the foundation for your path, which direction you take is completely up to you.

Jeopardy Questions: (Each team take turns picking the level of points that they want to answer a question from. Each member on every team must answer at least 1 question. For the 500 points questions, team must pick 2 members to work together to answer the question. Team with most points will be in 1st place)

<p>100 points: What piece of literature depicted the struggles of Native American? (I am alone)</p>	<p>100 points: Who wrote "American Ideals" as he expressed his view on immigration? (Theodore Roosevelt)</p>	<p>100 points: What poem focused on the everyday workers at the Twin Towers? ("Alabanza")</p>	<p>100 points: What piece of literature consisted of an "aged stranger"? ("The War Prayer")</p>	<p>100 points: What novel did Mark Twain wrote to express his view on slavery? ("The Adventures of Huckleberry Finn")</p>
<p>200 points: The phrase "three-days personage" was used in which reading? ("The Death of a Soldier")</p>	<p>200 points: Name the two types of restricted poetry forms we discussed. (Sestina and Pantoum)</p>	<p>200 points: What poem did we read that has the title as its first line? ("She Walketh Veiled and Sleeping")</p>	<p>200 points: Name the "literal" poem we read by Langston Hughes? ("Theme for English B")</p>	<p>200 points: What poem ended with the line "Some say the debris also speaks."? ("Six Months After")</p>
<p>500 points: Name all the rivers that were mentioned in "The Negro speaks of Rivers". (The Euphrates, the Congo, the Nile, and the Mississippi)</p>	<p>500 points: Name four of the six words that were the ending words of each line on the sestina we read. (Homes, peace, life, love, care, and world)</p>	<p>500 points: Name four of the nations that Martin Espada said you could see and hear their chants from the windows of the Twin Towers. (Ecuador, Mexico, Republica Dominicana, Haiti, Yemen, Ghana, and Bangladesh)</p>	<p>500 points: Which of these words is not underlined in Mina Loy's poem, "Feminist Manifesto"? A. Life B. Prostitution C. Reality D. Demolition E. Responsibility (Answer: E)</p>	<p>500 points: Cochise, author of the [I am Alone] speech, was a leader of which Apaches tribe? A. Mescalero B. Chiricahua C. Lipan D. Jicarilla (Answer: B)</p>

Writing Style Quiz: (Open Notes)

Define and give an example of each of these poetry elements:

Alliteration:

Assonance:

Onomatopoeia:

Simile:

Hyperbole:

Metaphor:

Why do you think Emily Dickinson's poems are numbered instead titled?

What were the two poems from William Carlos Williams that we read? Explain his style of writing.

From the three descriptive poems we read, give a specific example or line from each poem that depicts a description.

What is your favorite literal poem? Why do you like it? Give examples or lines from the poem you like.

Analyze the poem about Moloch, explain what you think it means.

Compare and contrast the two different songs we went over in class, how are their styles different?