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Fall 9-1-2000

ENLT 225.02: American Literature Since 1865

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The University Of Montana

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KANE
ENLT 225.02

ENLT 225

American Literature

Canons in Conflict

ENLT #222 02
M/W/F 12:10-1:00
LA 105
Instructor: Kathleen Kane

Fall 2000
Office: LA 111
Phone #: 243-5284
Office Hours:
M/W: 1:00-3:00
& By Appointment

Policy Statement

Texts:

Lauter, et al. *The Heath Anthology of American Literature*, volume 2.

Recommended: a handbook such as *MLA's Handbook for Writers of Research Papers*.

NB: Your texts are currently available in the Bookstore. You **must** bring the requisite text with you to class.

Coursework: Final grades will be determined by your performance in five separate categories of coursework:

1. Quizzes	10%
2. Critiques	20%
3. Midterm	25%
4. Final Essay	20%
5. Final Exam	<u>25%</u>
	100%

I will be happy to discuss grades with you during my office hours. However, please give yourself twenty-four hours after receiving your grade before coming to see me.

Quizzes: Over the course of the semester you will take a number of reading quizzes designed to ensure that you have read and thought about the readings for the day. I will administer these short quizzes at the beginning of the class. There will be no chance for make up quizzes for those who are absent or late on the day they were administered.

Critiques: Four times during the semester (Sept. and, Oct., and Nov.) you will submit written responses to assigned readings. These two-page (500-600 word) responses will involve engaging thoughtfully with a variety of theoretical arguments. Critical Responses are not short essays but are meant to fulfill four different interpretive tasks in about a couple of paragraphs apiece:

- 1) Summarize either one important or interesting problem that the text explores

or a purpose that it serves in a way that explains what precisely it is that you find important or interesting about the problem or purpose.

- 2) Define one significant comparison, contrast or relationship between the text you're writing about and an earlier work on our syllabus.
- 3) Describe one way in which a quality of the text's form—the style of writing, a structural or organizational principle, a literary device such as imagery, allegory, metaphor, irony, systematic repetition, rhyme, rhythm, or any aspect of the text's language—contributes to its meaning and effect.
- 4) Copy down a specific passage of the text (from a phrase to a paragraph in length) that especially piqued, delighted, irritated, challenged, troubled or changed you and explain in an engaged fashion what it is about the paragraph that affected you in such a way.

Midterm: You will take your midterm on October 19, during regular course hours. The exam will consist of questions from the following categories:

1. short essay questions
2. long essay questions

Final Essay (includes Abstract and Rough Draft.): This 8-10 page analytic and scholarly essay with attached bibliography represents the principal exercise of the semester. The essay will argue for the relevance of a distinctive, personal analysis of a text/set of texts and/or issues circulating in the textual constellation of *Frankenstein*. In addition, you will be responsible for accessing and harnessing the larger debates surrounding the literary artifact, historical phenomenon, or theoretical issue. To that end you will use library resources to familiarize yourself with the reading histories of the text(s) you have chosen and you will incorporate those materials in the argument of your essay. Here you must use at least two outside sources. (Consider purchasing a handbook such as *The MLA Handbook for Writers of Research Papers*.)

Production Schedule:

1. On Tuesday, November 21, you will turn in an abstract (precis, plan, blueprint, conceptual map) of your final paper to me during conference in LA 111. You will need to include a working annotated bibliography of the sources and texts you will be engaged with.
2. On Tuesday, December 5, your Rough Draft will be due. As was the case with the abstract, you will meet with me in consultation over the rough draft in LA 111.
3. The Final Draft of the essay is due on the last day of class, Tuesday, December 19.

Attendance and Participation: Because this course depends upon the active and vocal support of all its members, attendance is required and will be recorded: four or more unexcused absences are grounds for failure of the course itself. Late arrivals and early departures will, if they occur frequently, count as absences. If you do arrive late you will be responsible for letting me know after class that you were present for the day. Absences due to medical and family emergencies will be excused, provided you come and discuss the situation (ASAP) with me.

Scholastic Dishonesty: Plagiarism and other forms of academic dishonesty—in as much as they keep the individual student as well as the collective community from learning—will result in an automatic F.

Course Calendar

September

Week One: Beginnings

- W 6: Introduction to the Course
F 7: Discussion: What is American Literature?

Week Two: Henry James and Industrial America

- M 11 Habegger, "Henry James 1843-1916" *Heath Anthology of Literature* (henceforth HL) 449-452; James, "Daisy Miller: A Study" HL 452-470.
W 13 James, "Daisy Miller: A Study" HL 470-492.
F 15: Lauter, "Late Nineteenth Century: 1865-1910," HL, 1-35; Royer and Hedges, Intro to Harding Davis, HL. 42-44; Harding Davis, "Life in the Iron Mills," HL, 45-70.

Week Three: Developments in Women's Writing & Critique #1.

- M 18: Hedges, "Development in Women's Writing," HL, 35-36; Keyser, Intro to Alcott, HL, 70-72; Alcott, from *Work: A Story of Experience*, HL, 73-83.
W 20: Glasser and Lauter, Intro to Wilkins Freeman, HL, 155-156; Wilkins Freeman, "The Revolt of Mother," HL, 167-178; ☆☆☆Critique #1 on "The Revolt of Mother" Due
F 22: No Class: Kane out of Town

Week Four: Regional and National Voices

- M 25: Hedges, "Regional Voices and National Voices," HL, 247-248; Emerson, Intro to Mark Twain, HL 270-273; Twain, "Sociable Jimmy," HL 274-276; Twain, "Corn-Pone Opinions," HL 303-306; Twain, "Facts Concerning the Recent Carnival of Crime in Connecticut," HL 293-303.
W 27: Blake, "African-American Folktales," HL, 249-250; Tales from 250-270.
F 29: Littlefield, Intro to Oskison, HL, 399-405; Oskison, "The Problem of Old Harjo," HL 400-

October

Week Five: Regional and National Voices & Critique #2

- M 2: Skaggs, Intro to Chopin, HL, 527-529; Chopin, "Desiree's Baby," HL, 529-533; Chopin, "A Respectable Woman," HL 533-536.
W 4: Vanouse, Intro to Crane, HL, 599-601; Crane, "The Open Boat," HL, 608-624; ☆☆☆Critique #2 on "The Open Boat" Due

- F 6: Littlefield, Intro to Eastman, HL 657-8; Eastman, from *The Soul of the Indian*, HL 658-669; Wiget, Intro to Ghost Dance Songs, HL 653-654; Ghost Dance Songs, HL 654-656.

Week Six: New Explorations of an "American" Self & Midterm

- M 9: Walden, Intro to Cahan, HL, 825-826; from Yekl, HL, 827-832
- W 11: Ling, Intro to Eaton, HL 833; Eaton, Leaves from the Mental Portfolio of an Eurasian, HL 834-843; Eaton, from *Mrs Spring Fragrance*, HL, 843-850.
- F 13: Midterm Day One: Kane out of Town

Week Seven: Midterm

- M 16: Midterm Day Two