

**Instructor: Michael Tavel Clarke**  
**Fall/Winter 2009-10**  
**TTh 9:30-10:45**  
**SH 288**  
**Course Web Page: <http://blackboard.ucalgary.ca>**

**Office: Social Sciences 1016**  
**Office Phone: (403) 220-4677**  
**Office Hours: TTh 2-3 (Fall), TTh 2:30-3:30**  
**(Winter), and by appointment all year**  
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**FACULTY OF HUMANITIES**  
**DEPARTMENT OF ENGLISH**  
**COURSE SYLLABUS**  
**462: AMERICAN LITERATURE SINCE 1900**

Course Description

This course offers a broad survey of American literature and culture since the turn of the twentieth century. We will read both canonical and lesser-known works, remaining attentive to the historical contexts in which texts were written. Although this list is by no means exhaustive and will expand according to student interests, I expect that some of the issues addressed in this course will include the following: changing and competing notions of individual and national identity in modern America; the relationships between the dominant national culture and minority cultures; the relationships between history and the literary styles of realism, naturalism, modernism, and postmodernism; the role of literature in negotiating cultural change; and the changing ideologies of gender, race, ethnicity, class, and sexuality in the United States.

Required Texts

Mark Twain, *A Connecticut Yankee in King Arthur's Court*  
Edith Wharton, *The House of Mirth*  
Ernest Hemingway, *In Our Time*  
Nella Larsen, *Passing*  
Meridel Le Sueur, *The Girl*  
Tim O'Brien, *The Things They Carried*  
Toni Morrison, *Sula*

N. Scott Momaday, *The Way to Rainy Mountain*  
Li-Young Lee, *Rose*  
David Mamet, *Glengarry Glen Ross*  
John Barth, *Lost in the Funhouse*  
Chris Abani, *Graceland*  
Student Choice  
Course Pack

Course Requirements

Percentage of Final Grade

Essay 1 (4 pages) .....	10%
Essay 2 (5 pages) .....	20%
Essay 3 (5 pages) .....	20%
Essay 4 (7-8 pages) .....	25%
Reading Responses .....	15%
Class Presentation/Discussion Facilitation .....	10%

Grading System

You must complete all written work to qualify for a passing grade.

Grade conversions on the University of Calgary's 4-point system are as follows:

A+/A = 4.0	B = 3.0	C = 2.0	D = 1.0
A- = 3.7	B- = 2.7	C- = 1.7	F = 0
B+ = 3.3	C+ = 2.3	D+ = 1.3	

### About Reading Responses

You will contribute to an ongoing, on-line discussion of our readings for four of the assignments each semester. Reading responses must be posted to the discussion board on Blackboard by noon the day before class discussion. You may choose which of the eligible readings you wish to respond to.

Contributions may take several forms: 2-3 thought-provoking questions to spark discussion; a response to a posted question; a response to or elaboration on a previous response; an analysis of an assigned text; a summary and/or critique of a published analysis of an assigned text; a personal response; or some combination of the above. With the exception of the first kind (the questions), reading responses should be about 300 words in length. More information about reading responses is available on Blackboard.

### About Class Presentations and Discussion Facilitations

Working in groups of three, you will be responsible for presenting material on or leading class discussion over assigned readings. Presentations or discussions may take many forms. You may present historical and contextual material on our readings, summarize published scholarship, offer your own analysis of a text(s), ask questions and lead discussion, design a group activity, or combine several of these things. Every student will do this activity once during the year. Student-led presentations/discussions will last approximately 30 minutes. I will pass around a sign-up sheet on the first day of class so that you may choose the readings you wish to help facilitate. More information is available on Blackboard.

### About Class Participation

Because this is a class that will demand considerable participation, your effort and involvement are essential to a successful learning experience (not only for you, but for your classmates). You should come to class with all necessary materials and prepared to take part in workshops, to participate actively in small- and large-group discussions, to offer considered responses to assigned readings, and to respond respectfully and thoughtfully to other students' ideas. A good way to gauge your level of participation is to ask yourself, "How would this class function if everyone participated exactly as much as I do?"

### Late Papers

You have the option of turning in one written assignment each term up to a week late without penalty. This policy applies to the first three essays and the reading responses. Class presentations may not be completed late, and the final essay may be turned in late only with permission. If you turn in an assignment more than a week late, or if you turn in a second assignment late, your grade on the work will be lowered by a third of a grade for each late day (i.e., an A paper that is one day late will receive an A-, two days late a B+, and so on; weekend days and holidays are counted in this total).

### Turning in Assignments

Please make all efforts to turn in assignments directly to me. If this is not possible, take your assignment to Social Sciences 1152 and put it in the drop box, where your work will be date-stamped and placed in my mailbox. Please keep a copy of your assignment in case of loss. Papers cannot be returned by staff in the department office. Papers may not be delivered by email.

### Students with Disabilities

Please contact me during my office hours and coordinate with the Disability Resource Centre (220-8237) if you have a disability that requires some modification of seating, evaluation, or other class requirements. I will be happy to make appropriate accommodations for you.

### Student's Guide to the Presentation of Essays

The English Department offers useful information about expectations for student essays at the following website:

<http://www.ucalgary.ca/UofC/eduweb/grammar/guide.htm>

### Academic Regulations and Schedules

Consult the calendar for course information, university and faculty regulations, dates, deadlines and schedules, student, faculty and university rights and responsibilities. The homepage for the University Calendar is below.

<http://www.ucalgary.ca/pubs/calendar/2009/>

### Plagiarism

Using any source whatsoever without clearly documenting it is a serious academic offense. Consequences include failure on the assignment, failure in the course, and possible suspension or expulsion from the university. Please read the attached statement on plagiarism and consult the websites below for additional information. If you are concerned about the possibility of plagiarism in any work you do in this class, talk to me before handing it in and/or consult *The MLA Handbook*. Plagiarism is both easy to commit and easy to avoid.

<http://www.ucalgary.ca/honesty/plagiarism>

<http://www.ucalgary.ca/pubs/calendar/2009/k-2.html#>

<http://www.ucalgary.ca/~hexham/study/plag.html>

### Grade Appeals

For information on the grade appeals process please consult the following University Calendar link. Please note that “mere dissatisfaction with a decision is not sufficient grounds for the appeal of a grade or other academic decision.”

<http://www.ucalgary.ca/pubs/calendar/2009/i.html>

### English Department Website

For more information about courses, programs, policies, events and contacts in the Department of English, please consult our website.

<http://www.english.ucalgary.ca>

**462: AMERICAN LITERATURE SINCE 1900  
READING SCHEDULE**

<b>Fall Session</b>		
Sep. 8	Introductions	
Sep. 10	Realism, Industrialization & Imperialism	Mark Twain, <i>Connecticut Yankee in King Arthur's Court</i> , Preface- Chap. 10
Sep. 15	Realism, Industrialization & Imperialism	Twain, <i>Connecticut Yankee</i> , Chaps. 11-19
Sep. 17	Realism, Industrialization & Imperialism	Twain, <i>Connecticut Yankee</i> , Chaps. 20-30
Sep. 22	Realism, Industrialization & Imperialism	Twain, <i>Connecticut Yankee</i> , Chaps. 31-35
Sep. 24	Realism, Industrialization & Imperialism Student Presentation	Twain, <i>Connecticut Yankee</i> , Chap. 36-End <b>Reading Response Due Noon, Sep. 23 (Optional)</b>
Sep. 29	Realism, The New Woman & Consumer Culture	Edith Wharton, <i>House of Mirth</i> , Chaps. 1-6 (Book 1)
Oct. 1	Realism, The New Woman & Consumer Culture	Wharton, <i>House of Mirth</i> , Chaps. 7-10 (Book 1)
Oct. 6	Realism, The New Woman & Consumer Culture	Wharton, <i>House of Mirth</i> , Chaps. 11-15 (Book 1)
Oct. 8	Realism, The New Woman & Consumer Culture	Wharton, <i>House of Mirth</i> , Chaps. 1-5 (Book 2)
Oct. 13	Realism, The New Woman & Consumer Culture Student Presentation	Wharton, <i>House of Mirth</i> , Chap. 6-End (Book 2) <b>Reading Response Due Noon, Oct. 12 (Optional)</b>
Oct. 15	Modernist Poetry	T. S. Eliot, <i>The Waste Land</i>  William Carlos Williams, "The Young Housewife," "The Red Wheelbarrow," "This Is Just to Say," "A Sort of a Song," "The Great Figure"  Wallace Stevens, "Thirteen Ways of Looking at a Blackbird"  H.D., "Mid-day," "At Baia"  E. E. Cummings, "the Cambridge ladies," "'next to of course god'" <b>Reading Response Due Noon, Oct. 14 (Optional)</b>
Oct. 20	Workshop	<b>Paper 1 (Rough Draft) Due</b>

Oct. 22	Modernism & World War I	Ernest Hemingway, <i>In Our Time</i> , “On the Quai”-“The Battler”
Oct. 27	Modernism & World War I Student Presentation	Hemingway, <i>In Our Time</i> , “Chapter VI”-“L’Envoi” <b>Reading Response Due Noon, Oct. 26 (Optional)</b>
Oct. 29	Regional Modernism	William Faulkner, “Barn Burning” <b>Reading Response Due Noon, Oct. 28 (Optional)</b> <b>Paper 1 (Final Draft) Due</b>
Nov. 3	Harlem Renaissance	Alain Locke, “The New Negro”  Langston Hughes, “The Negro Artist and the Racial Mountain,” “I, Too,” “Song for a Dark Girl,” “Negro”  George Schuyler, “The Negro-Art Hokum”  Claude McKay, “The Lynching,” “America,” “If We Must Die”  Anne Spencer, “White Things”  Gwendolyn Bennett, “Song” <b>Reading Response Due Noon, Nov. 2 (Optional)</b>
Nov. 5	Harlem Renaissance	Nella Larsen, <i>Passing</i> , Part 1
Nov. 10	Harlem Renaissance	Larsen, <i>Passing</i> , Parts 2-3 <b>Reading Response Due Noon, Nov. 9 (Optional)</b>
Nov. 12	Reading Day	No Class
Nov. 17	The Great Depression	Meridel Le Sueur, <i>The Girl</i> , Chaps. 1-28
Nov. 19	The Great Depression Student Presentation	Le Sueur, <i>The Girl</i> , Chap. 29-End <b>Reading Response Due Noon, Nov. 18 (Optional)</b>
Nov. 24	Vietnam War	Tim O’Brien, <i>The Things They Carried</i> , “Things They Carried”-“Friends”
Nov. 26	Vietnam War	O’Brien, <i>Things They Carried</i> , “How to Tell a True War Story”-“Church”
Dec. 1	Vietnam War	O’Brien, <i>Things They Carried</i> , “The Man I Killed”-“Field Trip”
Dec. 3	Vietnam War Student Presentation	O’Brien, <i>Things They Carried</i> , “Ghost Soldiers”-End <b>Reading Response Due Noon, Dec. 2 (Optional)</b>
Dec. 8	Workshop	<b>Paper 2 (Rough Draft) Due</b>
Dec. 11-21	Final Exams	<b>Paper 2 (Final Draft) Due Noon, Dec. 11</b>

<b>Winter Session</b>		
Jan. 12	Black Arts Movement	Larry Neal, “Black Arts Movement”  Amiri Baraka, “An Agony,” “Poem for Willie,” “Will They Cry”  Gwendolyn Brooks, “We Real Cool,” “Bean Eaters,” “Bronzeville Mother,” “Last Quatrain” <b>Reading Response Due Noon, Jan. 11 (Optional)</b>
Jan. 14	Black Arts Movement	Toni Morrison, <i>Sula</i> , Part I-1920

Jan. 19	Black Arts Movement	Morrison, <i>Sula</i> , 1921-1927
Jan. 21	Black Arts Movement	Morrison, <i>Sula</i> , 1937
Jan. 26	Black Arts Movement Student Presentation	Morrison, <i>Sula</i> , 1939-End <b>Reading Response Due Noon, Jan. 25 (Optional)</b>
Jan. 28	Second Wave Feminism	Adrienne Rich, "Valediction Forbidding Mourning," "Diving into the Wreck," "Power"  Sylvia Plath, "Lady Lazarus," "Daddy," "Words"  Audre Lorde, "Coal," "The Woman Thing," "Black Mother Woman" <b>Reading Response Due Noon, Jan. 27 (Optional)</b>
Feb. 2	Native American Renaissance	N. Scott Momaday, <i>Way to Rainy Mountain</i> , "Headwaters"- "The Going On"
Feb. 4	Native American Renaissance Student Presentation	Momaday, <i>Way to Rainy Mountain</i> , "The Closing In"-End <b>Reading Response Due Noon, Feb. 3 (Optional)</b>
Feb. 9	Immigration	Li-Young Lee, <i>Rose</i> , Parts I-II
Feb. 11	Immigration Student Presentation	Lee, <i>Rose</i> , Part III <b>Reading Response Due Noon, Feb. 10 (Optional)</b>
Feb. 16	Reading Week	No Class
Feb. 18	Reading Week	No Class
Feb. 23	Workshop	<b>Paper 3 (Rough Draft) Due</b>
Feb. 25	Capitalist Culture	David Mamet, <i>Glengarry Glen Ross</i>
Mar. 2	Capitalist Culture Student Presentation	Mamet, <i>Glengarry Glen Ross</i> <b>Reading Response Due Noon, Mar. 1 (Optional)</b>
Mar. 4	Postmodernism	John Barth, <i>Lost in the Funhouse</i> , Foreword-"Petition" <b>Paper 3 (Final Draft) Due</b>
Mar. 9	Postmodernism Student Presentation	Barth, <i>Lost in the Funhouse</i> , "Lost in the Funhouse," "Life-Story," "Seven Additional Author's Notes" <b>Reading Response Due Noon, Mar. 8 (Optional)</b>
Mar. 11	Globalization	Chris Abani, <i>Graceland</i> , Chap. 1-"Yam Pepper Soup"
Mar. 16	Globalization	Abani, <i>Graceland</i> , Chap. 4-"Emilia Sonchifolia"
Mar. 18	Globalization	Abani, <i>Graceland</i> , Chap. 11-"Sabicea Calycina"
Mar. 23	Globalization	Abani, <i>Graceland</i> , Chaps. 15-20
Mar. 25	Globalization	Abani, <i>Graceland</i> , Chap. 21-"Alstonia Boonei"
Mar. 30	Globalization Student Presentation	Abani, <i>Graceland</i> , Chap. 24-End <b>Reading Response Due Noon, Mar. 29 (Optional)</b>
Apr. 1	Student Choice	Chuck Palahniuk, <i>Fight Club</i> Chaps. 1-5
Apr. 6	Student Choice Student Presentation	Palahniuk, <i>Fight Club</i> , Chaps. 6-13 <b>Reading Response Due Noon, Apr. 5 (Optional)</b>
Apr. 8	Student Choice	Palahniuk, <i>Fight Club</i> , Chaps. 14-17
Apr. 13	Student Choice Student Presentation	Palahniuk, <i>Fight Club</i> , Chaps. 18-End <b>Reading Response Due Noon, Apr. 12 (Optional)</b>
Apr. 15	Workshop, Wrap-up, Course Evaluations	<b>Paper 4 (Rough Draft) Due</b>
Apr. 19-29	Final Exams	<b>Paper 4 (Final Draft) Due Noon, Apr. 23</b>

