Spring 2013 Office Hours:
Monday and Wednesday 9 – 10 a.m., Tuesday and Thursday 11:30 a.m. – 1 p.m., and by appointment.


Course Description: Literature 204 is a continuation of Literature 203, although Literature 203 is not a prerequisite. The course will be divided into 3 units:

- The Era of Literary Realism (from the late 19th-century to World War I)
- The Era of Literary Modernism (from WW I to WW II)
- The Era of Post-Modern Literature (from WW II to the present)

In each unit we will study the literary movement under discussion and read texts that represent or “resist” those movements. You are much more likely to earn a good grade in this course if you have taken and passed Composition 102 with a grade of C or higher.

Course Objectives: Students who pass this class with a “C” or better will be able to:

- Through writing and discussion, identify and compare the major themes and movements of American literature produced since 1900.
- Through writing and discussion, identify and interpret the literary elements, styles, and forms of a selection of literary works from this period.
- Through writing and discussion, analyze the interaction among American culture, society, and literature from this period.

Course Expectations: As students in my class, I expect you to:

- Complete your all reading and writing assignments prior to class.
- Bring your textbook with you to class.
- Arrive at class on time and remain in class for the entire period. [Anyone who leaves class during an exam will be considered finished with the exam.]
- Exhibit respectful behavior toward everyone in the classroom.
- Turn off and put away all cell phones and other electronic devices while in class.
- Be prepared to participate in class discussions and any written, in-class work.
- Contact me prior to or immediately after any class absence.
**Attendance and Tardiness:**

Missing an excessive number of classes (more than 3) will have a negative effect on your grade. When you are absent you risk missing quizzes or other in-class assignments (which cannot be made up—see below), missing important announcements, missing the chance to participate in class discussions, and/or missing important notes and information that will be included on exams.

If you miss a class, please contact me—not to offer an excuse but as a simple courtesy and to find out what you have missed.

Being late to class once or twice in a semester is not a problem. Being late to class more often than that is a problem, however, and you will be asked to resolve the issue immediately, either by arriving at class on time or by withdrawing from the class.

**Academic Honesty and Plagiarism:**

Academic honesty promotes continued academic and occupational success. Maintenance of academic honesty and quality education is the responsibility of both faculty and students. Any assignment (including those in all electronic media) submitted by a student must be of the student's original authorship. Representation of another’s work as your own shall constitute plagiarism.

Plagiarism is defined as any representation of the thoughts and/or words of another as your own. This definition includes everything from “borrowing” a paper from a roommate to forgetting to include a parenthetical citation as well as a host of other possibilities. Plagiarism is a serious offense and I will treat it as such in our class. Please be aware of what constitutes plagiarism and familiarize yourself with Morrisville State College’s policy regarding plagiarism.

**Special Needs:**

If you have any learning preferences that need to be accommodated in our classroom, please inform me of them no later than the second week of classes. This will ensure that your accommodations can be met.

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**Grades:**

- 3 Exams (15% each): 45%
- 2 Papers (20% each): 40%
- Quizzes & other in-class graded work, including class participation: 15%

The grades you receive during the semester will be numerical. For interim and final grades, I will convert your numerical grade to a letter grade based upon the following scale:

<table>
<thead>
<tr>
<th>Numerical Grade</th>
<th>Letter Grade</th>
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<tbody>
<tr>
<td>93 – 100</td>
<td>A</td>
</tr>
<tr>
<td>90 – 92</td>
<td>A-</td>
</tr>
<tr>
<td>83 – 86</td>
<td>B</td>
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<td>80 – 82</td>
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<td>73 – 76</td>
<td>C</td>
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<td>70 – 72</td>
<td>C-</td>
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<tr>
<td>64 – 66</td>
<td>D</td>
</tr>
<tr>
<td>Below 64</td>
<td>F</td>
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**Assignments and Course Work:**

Slides, class notes, exam preview sheets, some reading assignments, and assignment sheets for papers are available on Blackboard (http://www.morrisville.edu/bbwebct/).

The **Exams** consist of both objective questions (short answer, identification, etc.) and essay questions.

You will write 2 **Papers** for this class. You will be required to submit at least a Thesis Statement prior to each final draft. More details about the papers will be provided in class and on Blackboard.

**Quizzes** are given almost always during the first 5-10 minutes of class. At the end of class you may be asked to write “1-minute papers” that summarize the material covered in class that day or respond to a question based on the day’s discussion.

Most quizzes are objective in nature and graded out of 100 points (extra credit questions may be offered on some quizzes). Some quizzes, as well as the 1-minute papers and some in-class group work, will be more subjective in nature and graded “+” (excellent), “√” (satisfactory), or “-” (unsatisfactory).
Make-Up and Late Work:

- Make-up exams can generally be arranged, but only under dire circumstances. If you request a make-up exam, be prepared to demonstrate that you deserve one.
- In-class work and quizzes cannot be made up. My policy is to quiz frequently, dropping the lowest quiz/in-class score at interim grades and the two lowest scores at the end of the semester. Therefore, one or two low grades (or zeroes) should not hurt your overall average.
- Computer and/or printer problems are not, under any circumstances, a suitable excuse for submitting an assignment late.

Any schedule changes will be announced in class.

ENGL 204 Schedule:

UNIT #1: The Snapshot

Th 1/17
- Literary Realism
- Ambrose Bierce “An Occurrence at Owl Creek Bridge” (317-324)

T 1/22

Th 1/24
- Charlotte Perkins Gilman “The Yellow Wallpaper” (485-497)
- Mary E. Wilkins Freeman “A New England Nun” (437-446)

T 1/29
- Kate Chopin “Désirée’s Baby” (421-425), “The Story of an Hour” (425-427), “At the ’Cadian Ball” (427-433), and “The Storm” (434-438)

Th 1/31
- About Charles Chesnutt and “The Wife of His Youth” (465-473)

T 2/5
- Booker T. Washington From *Up from Slavery* (449-457)
- W. E. B. Du Bois “Of Mr. Booker T. Washington and Others” (538-547)

Th 2/7
- Stephen Crane “The Open Boat” (584-600), “War is Kind” (619)
- Amy Lowell “September, 1918” (713) and “Patterns” [http://classiclit.about.com/library/bletexts/alowell/alowell-patterns.htm](http://classiclit.about.com/library/bletexts/alowell/alowell-patterns.htm)

T 2/12

Th 2/14
- EXAM #1

T 2/19 & Th 2/21
- No Class—Winter Break

UNIT #2: The Feast

T 2/26
- Modernism
- Ezra Pound “In a Station of the Metro” (790)
- William Carlos Williams “The Red Wheelbarrow” (784), “This is Just to Say” (784), and “The Great Figure” [http://www.wisdomportal.com/Christmas/Figure5InGold.htm](http://www.wisdomportal.com/Christmas/Figure5InGold.htm)

Th 2/28
- William Carlos Williams “The Young Housewife” (779), “The Widow’s Lament in Springtime” (781), and “Spring and All” (781-782)

T 3/5

Th 3/7
- T. S. Eliot “The Love Song of J. Alfred Prufrock” (822-825)
T 3/12
- F. Scott Fitzgerald “Babylon Revisited” (980-994)
- Ernest Hemingway “The Snows of Kilimanjaro” (1021-1037)

Th 3/14
- The Harlem Renaissance
- Countee Cullen “Incident” (1057)
- Claude McKay “If We Must Die” (928) and “America” (928-929)

T 3/19
- Zora Neale Hurston “How It Feels to be Colored Me” (940-943) and “The Gilded Six-Bits” (943-951)

Th 3/21
- PAPER #1 due

T 3/26
- William Faulkner “Barn Burning” (1004-1016)

Th 3/28
- EXAM #2

T 4/2 & Th 4/4
- No Class—Spring Break

UNIT #3: Diving Into the Wreck

T 4/9
- Adrienne Rich “Diving Into the Wreck” (1386-1388)
- Flannery O’Connor “Good Country People” (1340-1353)

Th 4/11
- James Baldwin “Going to Meet the Man” (1328-1339)
- Ralph Ellison “Battle Royal” (1211-1221)

T 4/16
- Martin Luther King, Jr. “I Have a Dream” (1395-1398)
- Malcolm X “The Ballot or the Bullet”
  http://www.edchange.org/multicultural/speeches/malcolm_x_ballot.html

Th 4/18
- John Cheever “The Swimmer” (1179-1186)
- John Updike “Separating” (1426-1433)

T 4/23
- Sylvia Plath “Lady Lazarus” (1418-1420), “Blackberrying” (1423), and “Child” (1423-24)
  http://www.americanpoems.com/poets/annesexton/9320 and “Her Kind”
  http://www.poets.org/viewmedia.php/prmMID/15297

Th 4/25
- Tim O’Brien “How to Tell a True War Story”
- John Crawford “The Last True Story I’ll Ever Tell” (1633-1639)

T 4/30
- Jamaica Kincaid “Girl” (1627-1628)
- Dorothy Allison From Stubborn Girls and Mean Stories (1628-1632)
- Sandra Cisneros “My Lucy Friend Who Smells Like Corn”
  https://psportal.hbuhsd.org/Public%20Content/CJ106984/mylucyfriend.pdf

Th 5/2
- EXAM #3

T 5/7
- Conference & workshop on Paper #2

Th 5/9
- PAPER #2 due