

REALISM AND MODERNISM

English 335

Course Objectives and Procedures

The purpose of this course is to develop an understanding of the Realism and Modernism Periods in American Literature. In our study of these periods, we will include the major movements, genres, and authors. We will place the literature in relevant cultural and historical contexts and examine how history and literature interrelate. We will use the fundamental tools of literary interpretation in the discussion, analysis, and evaluation of literature. We will incorporate some principal interpretative theories: formalism, psychological, gender studies, reader-response, new historicism, and ecocriticism. Each of these theories will provide specific insights into literary texts that invite analysis from many different perspectives. We will also engage in thoughtful writing and dialogue to arrive at a richer understanding of the literary tradition of Realism and Modernism in American literature.

□ Course Goals

- ❖ Apply BYU-Idaho Learning Model to prepare, teach one another, and ponder/prove.
- ❖ Understand and appreciate literature as a valuable source of intellectual, emotional, and aesthetic experience reflecting and enriching the human experience.
- ❖ Read literature within such contexts as nationality, historical period, ethnicity, and culture.
- ❖ Apply appropriate critical theories to literary texts.
- ❖ Continue developing library skills for literary research and document formal writing according to MLA guidelines.
- ❖ Integrate secondary texts into written work.

□ Texts

Baym, Nina. Ed. *The Norton Anthology of American Literature*. Vols. C & D. 7th ed. New York: W. W. Norton, 2007. Print.

□ Organization of English 335

English 335 has the following major assignments:

Critical Analysis Essays

Students will write two critical analysis essays. Each essay will be 750-1000 words). The essays demonstrate critical analysis directed towards a non-academic audience. Each essay must include at least one critical source. Each essay is 100 points (200 points total).

These essays can be written with a partner.

Critical Analysis Research Essay

Students will write one 6-8 page research essay about one of the works we have read during the semester. This essay must include research on the critical history of the work, and it might include historical or other research as it is relevant. I anticipate that you will need at least 3-5 sources to accomplish this effectively. This essay is 200 points.

This essay can be written with a partner.

Critical Literary Annotated Bibliography

Students will read scholarly criticism on any of the works we read for class. Students will write an annotated bibliography entry (150 words) on each article.

Students will combine five annotated bibliography entries three times a semester. These bibliographies can be written with a partner. (10 points for each entry—150 points total).

Literary Discussion Questions

For every class period, each student will generate from that day's readings a total of 5 discussion questions. These questions will be a combination of factual, interpretive, and evaluative questioning. These questions will start each class activity. Students will assemble these questions into a packet to submit at three times a semester (5 points for each day's questions).

Quizzes

Nearly every class period a brief oral quiz will check the reading for that day. These quizzes cannot be made up or taken late (5 points for each day's quiz).

LATE ASSIGNMENTS NOT ACCEPTED

☐ Grading and Evaluation

The teacher will evaluate all formal assignments and comment on what works well and offer suggestions for improvement. The teacher will assign a letter grade and record a number grade in the roll book. Most often the number grade follows the breakdown below

A = 95%	C = 75%
A- = 92%	C- = 72%
B+ = 88%	D+ = 68%
B = 85%	D = 65%
B- = 82%	D- = 62%
C+ = 78%	F = 59%

The teacher reserves the right to slightly alter the number points depending on the student's performance. For example, instead of recording a 92% for an A-, the teacher may record a 90%.

☐ Teacher Conferencing

Most student questions and concerns are handled in the classroom through class or individual discussion. Students may schedule an appointment with the teacher for more extended conferencing. Rarely will the teacher read an entire document during a conference but rather will assist the student in identifying the writing frustration and in developing options to solve the communication problems.

Students who wish to conference with the teacher about a graded paper must meet the following two conditions (there are no rewrite options to improve a graded assignment):

1. Wait 24 hours before making an appointment with the teacher.
2. Come to the appointment with a list of suggestions to improve the paper. The teacher will discuss those options with the student.

☐ Attendance Requirements

The student has the responsibility to attend class and to be prepared for class. If the student misses class, the student should contact the teacher out of courtesy via office phone-mail or email **prior** to class.

This is a highly interactive course. The success of this course and your individual success depends on

your regular presence and promptness, your thorough preparation for class, and your active participation within class. You may have **three class absences without a grade penalty.**

Please note: I make no distinction between "excused" and "unexcused" absence. You are responsible for saving your absence leave to accommodate unexpected illness or personal / family need.

Excessive absence will result in *deduction from final average of 1 percentage point per hour of absence over the limit.* If you miss more than four class periods, you will not be able to earn an A in the course. If you miss more than six class periods, the highest grade you can earn in the course is a C. If you miss eight or more classes, you will earn an F in the course.

At the end of the semester, if you have **perfect attendance**, you will have a **bonus of 1 percentage point added to your final average.**

☐ E-mail

Students must have access to BYU-Idaho e-mail. If students prefer other email servers, students should arrange with their carriers to forward their campus email directly to them.

☐ Academic Honesty

"BYU-Idaho students should seek to be totally honest in all their dealings. They should complete their own work and be evaluated for that work. They should avoid academic dishonesty and misconduct in all its forms, including but not limited to plagiarism, fabrication or falsification, cheating, and other academic misconduct."

This course will adhere to procedures for handling incidents of academic dishonesty found in the *BYU-Idaho Catalog, 2010-2011*, p. 68. See catalog for full discussion of Academic Dishonesty, pp. 68-69.

☐ Special Limitations

To accommodate students with special learning, physical, emotional, mental, social, or other limitations, the student must notify the teacher the first week of class. By law, BYU-Idaho is only required to assist those students who make these issues known during the first week.

☐ Course Content

If students find an assigned reading offensive or objectionable for any reason, students have the option to choose another reading.

□ **Caveat**

The teacher reserves the right to make changes in course content and policy at any time during the semester.

**AMERICAN LITERATURE
REALISM AND MODERNISM
ENGLISH 335
R. KELLER
WINTER 2012**

Jan	4 W	Introduction to English 335 "Mark Twain" 100-104
	6 F	"The Notorious Jumping Frog of Calveras County," 104-108. "The War Prayer," 322-324
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Lesson 1		
	9 M	"Brett Harte" 324-326 "The Luck of Roaring Camp," 326-333 "Ambrose Bierce," 359-360 "An Occurrence at Owl Creek Bridge," 360-366
	11 W	"American Literature 1865-1914," 1-13
	13 F	"Henry James," 388-391 "The Beast in the Jungle," 447-476
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Lesson 2		
	16 M	Civil Rights Day (no classes)
	18 W	"Emma Lazarus," 516-518 Poems, 518-520 "Sarah Orne Jewett," 520-522 "The White Heron," 522-528
	20 F	"Mary E. Wilkins Freeman," 625-626 "A New England Nun," 626-634
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Lesson 3		
	23 M	"Kate Chopin," 529-531 <i>The Awakening</i> , 535-558
	25 W	<i>The Awakening</i> , 558-580
	27 F	<i>The Awakening</i> , 580-602
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Lesson 4		
	30 M	<i>The Awakening</i> , 602-625
Feb	1 W	"Abraham Cahan," 762-763 <i>The Imported Bridegroom</i> , 764-784

3 F *The Imported Bridegroom*, 784-806
Critical Essay 1 Draft Due

Lesson 5

6 M **Critical Essay 1 Due**
"Charles W. Chesnutt," 688-689
"The Goophered Grapevine," 689-696
"Hamlin Garland," 752
"Under the Lion's Paw," 753-762

8 W "Charlotte Perkins Gilman," 806-808
Poems, 821-822
"Turned," 822-828
Native American Chants, Songs, and Oratory, 371-387

10 F **Discussion Questions I Due**
"Edith Wharton," 829-830
"The Other Two," 830-843

Lesson 6

13 M "Stephen Crane," 954-956
Maggie, Girl of the Streets, 957-970

15 W **Annotated Bibliography I Due**
Maggie, Girl of the Streets, 971-985
"Booker T. Washington," 663-687

17 F *Maggie, Girl of the Streets*, 985-1000
"W.E.B. Dubois," 893-910

Lesson 7

6 M "Jack London," 1051-1052
"To Build a Fire," 1057-1067

8 W "American Literature, 1914-1945," 1177-1191

10 F "Paul Laurence Dunbar," 1038-1039
Poems, 1043-1046
"Edgar Lee Masters," 1206-1207
Poems, 1210-1214

Lesson 8

20 M President's Day (no classes)

22 W "Robert Frost," 1388-1389
Poems, 1389-1408

24 F "Raymond Chandler," 1539-1540
"Red Wind," 1541-1574

Lesson 9

27 M **Annotated Bibliography 2 Due**
"Katherine Anne Porter," 1690-1691
"Flowering Judas," 1691-1700

"Zora Neale Hurston," 1700-1701
 ""The Gilded Six-Bits," 1713-1721

29 W **Discussion Questions 2 Due**
 "Eugene O'Neill," 1607-1610
Long Day's Journey into Night, 1610-1647

Mar 2 F Critical Essay 2 Draft Due
Long Day's Journey into Night, 1647-1685

Lesson 10

5 M **Critical Essay 2 Due**
 "Willa Cather," 1214-1216
 "William Faulkner," 1858-1860
My Ántonia, 1216-1249 **OR**
As I Lay Dying, 1860-1883

7 W *My Ántonia*, 1249-1282 **OR**
As I Lay Dying, 1883-1907

9 F *My Ántonia*, 1282-1314 **OR**
As I Lay Dying, 1907-1930

Lesson 11

12 M *My Ántonia*, 1314-1349 **OR**
As I Lay Dying, 1930-1955

14 W "Carl Sandburg," 1436-1437
 Poems, 1437-1439
 "Wallace Stevens," 1439-1441
 "The Snow Man," 1441
 "The Death of a Soldier," 1450
 "Williams Carlos Williams," 1462-1464
 "The Red Wheelbarrow," 1469
 "This is Just to Say," 1472

16 F Article 3 Draft Due
 "F. Scott Fitzgerald," 1822-1823
 "Babylon Revisited," 1839-1853

Lesson 12

19 M **Annotated Bibliography 3 Due**
 "Ernest Hemingway," 1980-1982
 "The Snows of Kilimanjaro," 1983-1999

21 W Critical Research Essay Draft Due
 "Thomas Wolfe," 1999-2001
 "The Lost Boy," 2001-2020

23 F **Discussion Questions 3 Due**
 "John Steinbeck," 2049-2050
 "The Leader of the People," 2050-2061

Week 13

26 M "T.S. Eliot," 1574-1576
 "The Love Song of J. Alfred Prufrock,"
 1577-1580
 "Claude McKay," 1686-1687
 Poems 1687-1690
 "Sterling Brown," 2220-2021
 Poems, 2021-2026

28 W **Critical Research Essay Due**
 "E.E. Cummings," 1807-1808
 Poems, 1808-1816
 "Langston Hughes," 2026-2027
 Poems, 2027-2037

30 F "Richard Wright," 2066-2067
 "The Man Who Was Almost a Man,"
 2067-2076
 "Countee Cullen," 2060-2061
 Poems, 2061-2065

Week 14

Apr 2 M Charlotte Perkins Gilman, "The Yellow
 Wallpaper," 808-820
 Kay Boyle, "The White Horses of
 Vienna," 2038-2049
OR
 Edith Wharton, "Roman Fever," 843-853
 Zora Neale Hurston, "The Eatonville
 Anthology," 1701-1710

4 W Henry James, "The Real Thing," 429-
 446
 F. Scott Fitzgerald, "Winter Dreams,"
 1823-1839
OR
 Stephen Crane, "The Open Boat," 1000-
 1016
 William Faulkner, "Barn Burning,"
 1955-1968

5 TH Final (5:30-7:00 p.m.)