GROSSMONT COLLEGE

COURSE OUTLINE OF RECORD

Curriculum Committee Approval: 04/26/2022

GCCCD Governing Board Approval: 06/14/2022

ENGLISH 232 – AMERICAN LITERATURE II

1. Course Number Course Title Semester Units

ENGL 232 American Literature II 3

Semester Hours

3 hours lecture: 48-54 hours 96-108 outside-of-class hours 144-162 total hours

2. Course Prerequisites

 None

 Corequisite

 None

 Recommended Preparation

None

3. Catalog Description

 This course is a survey of American authors and their relationship to major literary and intellectual movements from the second half of the nineteenth century to the present. Through their reading, students will be invited to explore the dynamic exchange between the literature and its historical, social, and philosophical perspectives and according to various schools of critical theory. A typical syllabus will include a wide range of genres and authors from throughout the historical survey periods covered in this course.

4. Course Objectives

  The student will:

 a. Identify and describe significant, diverse, and under-represented, authors, works, genres, and themes of the period.

 b**.**  Write appropriateacademic discourse usingthe conventions of evidence-based critical literary analysis.

 **c.**  Relate the literary works and their themes to their historical, philosophical, social, political, regional, linguistic, and/or aesthetic contexts.

 d.Analyze the literary forms (e.g. American stories, oratory, fiction, travel logs, poetry, psalms, etc.) both in terms of their formal characteristics and their place in the development of American literature.

 e**.** Define and employ basics of critical theory(e.g. Feminist/Gender Studies, New Historical, Psycoananalytic, Critical Race Theory, LGBTQ/Queer Theory, etc.)to understand and/or critique ~~of~~ different aspects of literary works.

 f**.** Critically evaluate--within specific historical and literary contexts--developing notions of identity and society in relation to race, class, gender/sexuality, religion, and political affiliation.

5. Instructional Facilities

 Standard classroom.

6. Special Materials Required of Student

 None

7. Course Content

 a. Influential and significant, as well as diverse and under-represented texts and authors, from the following intellectual and aesthetic movements:

1) The late nineteenth century Realist period (i.e., Walt Whitman, Emily Dickinson, Mark Twain, Charlot, Henry James, Sarah Winnemucca, Emma Lazarus, Sarah Orne Jewett, Booker T. Washington, Kate Chopin, Charlotte Perkins Gilman, Sin Sin Far, W.E.B. Du Bois, Stephen Crane, Jack London, Zitkala Ŝa, Helen Hunt Jackson, Mourning Dove).

2) The mid-twentieth century Modernist Period (i.e., Black Elk, Amy Lowell, Gertrude Stein, Robert Frost, William Carlos Williams, Ezra Pound, Marianne Moore, T.S. Eliot, Eugene O’Neill, Claude McKay, Zora Neale Hurston, Edna St. Vincent Millay, E.E. Cummings, Jean Toomer, F. Scott Fitzgerald, John Dos Pasos, William Faulkner, Ernest Hemingway, Langston Hughes, John Steinbeck, Countee Cullen, Richard Wright).

3) The post-World War II Contemporary period (i.e., Elizabeth Bishop, Tennessee Williams, John Cheever, Gwendolyn Brooks, Jack Kerouac, Kurt Vonnegut, James Baldwin, Flannery O’Connor, Allen Ginsburg, Adrienne Rich, Sylvia Plath, John Updike, Lucille Clifton, Rudolfo A. Anaya, Raymond Carver, Maxine Hong Kingston, Gloria Anzaldúa, Alice Walker, August Wilson, Leslie Marmon Silko, Art Spiegelman, Julia Alvarez, Joy Harjo, Amy Tan, Sandra Cisneros, Louise Erdrich, Toni Morrison, Li-Young Lee, Lorna Dee Cervantes, Jhumpa Lahiri, Cormac McCarthy, and emerging 21st century American writers).

 b. Evolution of literary traditions, contexts, and genres.

 c. Contexts of American literature: linguistic, historical, philosophical, social, political, and aesthetic.

 d. A range of modern and multicultural critical/literary theories for the critique of literary texts.

8. Method of Instruction

 a. Lectures and presentations by the instructor and visiting writers and/or speakers.

 b. Facilitation of student analysis, interpretation, and discussion of literature.

 c. Student-led inquiry into

 relevant literature and theoretical frameworks via discussion groups, presentations, and other projects.

 d. Multi-model texts (i.e. films, short video content, podcasts, social media,

 and audio clips), including modern and culturally diverse interpretations.

e. Whole class discussion of sample writing (student and/or professional) as well as student conferences in order to help students successfully complete assignments.

9. Methods of Evaluating Student Performance

 a. Summaries.

 b. Source collection/research development exercises, such as annotatedbibliographies.

 c. Reader responses/journals.

 d. Quizzes.

 e. In-class analysis, interpretation, and discussion of literature (i.e. small group, and whole class discussion, individual and group presentations etc.).

 f. Reviews of**/**reflections onliterary arts activities (i.e. poetry readings, plays, etc.).

 g. Student-facilitated discussions, presentations, and other projects.

 h. Reviews of literary arts activities.

 i. In-class exams, including the final exam.

 j. Out-of-class evidenced-based analytical essays (prepared in standard MLA format).

10. Outside Class Assignments

 a. Read assigned texts.

 b. Write academic essays, annotated bibliographies, and a variety of other shorter assignments.

 c. Research various assigned readings using a range of historical, modern, and multicultural critical/literary theories for the critique of literary texts.

 d. Maintain journals or other types of unstructured prose.

 e. Attend literary events and readings on campus, online, and in the greater literary community.

11. Representative Texts

 a. Representative Texts:

1. Levine, Robert S., editor. *The Norton Anthology American Literature: 1865 to the Present.*

 Shorter Tenth Edition. W.W. Norton, 2022.

1. Levine, Robert S., editor. *The Norton Anthology of American Literature. Ninth Edition.* Volumes

 C,D and E.W.W. Norton and Company, 2022.

1. Gardner, Janet E. and Joanne Diaz. *Reading and Writing about Literature: A Portable Guide*. Fifth Edition. Bedford/St. Martin’s, 2020.
2. *MLA Handbook.* Modern Language Association of America, 8th ed. 2016.
3. McCarthy, Cormac. *The Road*. Vintage International, 2006.
4. McMahan, Elizabeth et al. *Literature and the Writing Process, 11th edition.* Pearson, 2017.
5. Morrison, Toni. *Beloved.* Plume, 1988.
6. Potok, Chaim. *The Chosen.* Ballantine Books, 1995.
7. Silko, Leslie Marmon. *Ceremony*. Penguin, 2006.
8. Wright, Richard. *Native Son.* Harper Perennial Modern Classics, 2005.

b. Supplementary texts and workbooks:

None

 Addendum: Student Learning Outcomes

 Upon completion of this course, our students will be able to do the following:

 a. Use literary terminology and basic critical theory to discuss, analyze, synthesize, and interpret the major writers from the Civil War to the present.

 b. Write evidence-based literary analyses of American literature demonstrating close reading and interpretive skills, logical reasoning, and argumentative strategies.

 c. Identify relationships between the literature and the linguistic, literary, religious, political, philosophical, and social developments of America from the Civil War to the present.