

Course Code & Section: ENGL 327—Section 1
Course Title (Credits): CONTEMPORARY AMERICAN LITERATURE (3 Credits)
Term & Year: Spring 2014
Course Ref. # (CRN): 10217

Instructor: Dr. Samantha Bankston
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Office Hours: M/W 2:15-3:15
Class Meeting Times: M/W 11:30-12:45
Location: PRIM 214

Prerequisites: ENGL 101 ; ENGL 102
Corequisites: None

Course Description

This course covers American literature from the early modern era to the present. All major genres are covered: novels, poetry, short fiction, and drama. The literature is related to the cultural and historical dynamics of the American experience.

Student Outcomes

Upon successful completion of this course, students will be able to:

1. analyze form and content of contemporary American literature
2. write sophisticated, argumentative essays evaluating literary works through aesthetic criteria
3. express the relationship between the American experience and American literature
4. discuss the theoretical nuances of multifarious literary expressions
5. develop an individual literary manifesto, outlining an new perspective on the force of literature

Methods of Assessing Student Outcomes

1. Quizzes
2. In-class discussion
3. Written assignments
4. Essay exams

Required Texts

- *The Norton Anthology of Theory and Criticism* (Important: 2nd Edition), Eds. Leitch, Cain, Finke, Johnson, McGowan, Williams (Norton: 2010) ISBN 0393932923
- *The Hawkline Monster*, Richard Brautigan (Touchstone: 1975) ISBN 9780671221560
- *Lolita*, Vladimir Nabokov (Vintage Books: 1989) ISBN 9582701048
- *Raise High the Roof Beam, Carpenters*, J.D. Salinger (Little, Brown: 1991), ISBN 0316769517

Instructional Strategies

The instructional strategies for this course are diverse, including: class discussion, textual analysis, guided critical reading, and lecture.

Attendance

Students are expected to attend class and actively participate. Each student is allowed three absences; this **includes** being sick, having to pick a family member up from the airport, car trouble, etc. After three absences your attendance and participation grade will be reduced in points. Instances of extreme circumstances will be considered for excusal with proper documentation, including trips by those on the ski/snowboard team. If you plan to be absent, let me know in advance. Additionally, habitual lateness will result in reduced points.

Class Requirements

1. Always come prepared with your textbooks and necessary materials for class. Staple your papers.
2. **No cell phones in class.** Anyone texting in class will be asked to leave. No laptops unless required for class. Texting, checking your email, or playing video games in class is not only distracting to me and the other students, but it is disrespectful.
3. Assignments must be turned in on time. If you are absent you can either have a classmate turn in your assignment for you, or you can leave your assignment in my mailbox on the 3rd floor of Prim (near the copier). **Regardless of absence, your work is due by the start of class on the due date.**

Honor Code and Plagiarism/Cheating

SNC students and faculty share the responsibility for maintaining an environment of academic honesty. Thus, all are responsible for knowing and abiding by the SNC Faculty/Student Honor Code published in the current SNC Catalog. The faculty is responsible for presenting the honor code and consequences for violating it to students at the start of classes AND for reporting all incidences of academic dishonesty to the Provost. Students are responsible for knowing what constitutes CHEATING, PLAGIARISM, and FABRICATION and refraining from these and other forms of academic dishonesty. Violations of the honor code become part of a student's academic record.

Plagiarism is "passing off a source's information, ideas, or words as one's own by omitting to acknowledge the sources." This refers to all sources of information, including the internet.

The following policy regarding cheating and/or plagiarism has been established:

1. First offense: student receives a failing grade for that assignment, and the instructor notifies the advisor and the Vice President of Academic Affairs. Students identified as committing an act of plagiarism will be referred to Student Services.
2. Second offense in the same class or any other class that semester or subsequent semesters: student receives a failing grade for the class where the second offense takes place, and the instructor notifies the advisor and the Vice President of Academic Affairs.
3. Third offense: the student is expelled from Sierra Nevada College. The instructor notifies the advisor and the Vice President of Academic Affairs.

Grading Policy:

200	Attendance and class discussion
200	In-class essay
200	12 reading quizzes (credit/no credit grade) given at random times--lowest 2 scores are dropped
100	An in-class explication/presentation of one assigned reading from The Norton Anthology
300	6-8 page paper from a selection of questions

1000	Total points

930-1000 = A	900-929 = A-	870-899 = B+	830-869 = B	800-829 = B-	770-799 = C+
730-769 = C	700-729 = C-	670-699 = D+	630-669 = D	600-629 = D-	0-599 = F

Mandatory Special Accommodations (ADA) Statement

In accordance with the Americans with Disabilities Act and Section 504 of the Rehabilitation Act of 1973, students with a documented disability are eligible for support services and accommodations. If a student wishes to request an accommodation, please contact the Director of Academic Support Services, Henry Conover, at (775) 831-7534, hconover@sierranevada.edu, on the 3rd floor of Prim Library #303, within the first week of the semester.

The SNC Email System

The SNC email system is the official communication vehicle among students, faculty members and administrative staff and is designed to protect the confidentiality of student information as required by the Family Educational Rights and Privacy Act of 1974 (FERPA). Students should check their college email accounts daily during the school year.

Students have the right to forward their SNC email to another email account (for example, @gmail, @yahoo). However, confidentiality of student information protected by FERPA cannot be guaranteed for SNC email forwarded to an outside vendor. Having email redirected does not absolve a student from the responsibilities associated with official communication sent to his or her SNC email account.

The Mission Statement:

Sierra Nevada College graduates will be educated to be scholars of and contributors to a sustainable world. Sierra Nevada College combines the liberal arts and professional preparedness through an interdisciplinary curriculum that emphasizes entrepreneurial thinking and environmental, social, economic and educational sustainability.

The Core Themes:

Liberal Arts

Professional Preparedness

Entrepreneurial Thinking

Sustainability

Literacy Statement

Using the library's resources effectively (not just the internet) contributes to developing each of SNC's core themes by exposing students to high quality academic resources, diverse opinions, new ideas, and a future that includes building on a liberal arts education. In this course, you will be expected to utilize the library's resources (either on-site or remotely) as you complete your assignments.

Class Schedule

All reading and homework assignments must be done prior to assigned date.

Norton=Norton Anthology; RHRB=Raise High the Room Beam, Carpenters, HM=The Hawkline Monster

Date	Topic	Homework Due
W 1.22	INTRO	
M 1.27	Critique of Interpretation “What We Talk About When We Talk About Love”, Raymond Carver	Handout, from Anne Sauvagnargues’ <i>Deleuze and Art</i> http://www.pageout.net/user/www/m/j/mjknndy/whatwetalk%20about%20when%20we%20talk%20about%20love.htm
W 1.29	Death of the Author, Roland Barthes “Good Old Neon”, David Foster Wallace	http://artsites.ucsc.edu/faculty/Gustafson/FILM%20162.W10/readings/barthes.death.pdf http://kalamazoo.coop/sites/default/files/Good%20Old%20Neon.pdf
M 2.3	<i>Raise High the Room Beam, Carpenters</i>	RHRBC: read the first 1/3
W 2.5	<i>Raise High the Room Beam, Carpenters</i> Minor Literature	Norton: Gilles Deleuze (Ch. 3 What Is a Minor Literature?) RHRBC: read the 2 nd 1/3
M 2.10	<i>Raise High the Room Beam, Carpenters</i> The Master-Slave Dialectic	RHRBC: read the rest Norton: Georg Wilhelm Hegel (The Master-Slave Dialectic)
W 2.12	“A Perfect Day for Bananafish” Why Write?	http://www.newyorker.com/archive/1948/01/31/1948_01_31_021_TNY_CARDS_000212620 Norton: Jean-Paul Sartre (“Why Write?”)
M 2.17	PRESIDENT’S DAY—NO CLASS	NO CLASS
W 2.19	<i>Seymour: An Introduction</i> Edgar Allan Poe on Writing	Seymour: Read first 1/4 th Norton: Edgar Allan Poe, “The Philosophy of Composition”
M 2.24	<i>Seymour: An Introduction</i> Graphs, Maps, Trees	Seymour: Read 1/2 Norton: Franco Moretti (Chapter 1. Graphs)
W 2.26	<i>Seymour: An Introduction</i> Authority	Seymour: Read 3/4ths Norton: Michel Foucault (“What Is an Author?”)
M 3.3	<i>Seymour: An Introduction</i> Rhizomes (Schizophrenic Form)	Seymour: Finish Norton: Gilles Deleuze (“Rhizome”)
W 3.5	The Royal Tenenbaums	
M 3.10	Finish the Royal Tenenbaums; Exam	In-Class Essay on Salinger and Theory
W 3.12	“Goodbye to All that”, Joan Didion Virginia Woolf	http://juliaallison.com/goodbye-to-all-that-by-joan-didion/ Norton: Virginia Woolf (“Shakespeare’s Sister”)
M 3.17	SPRING BREAK	SPRING BREAK (Start reading <i>Lolita</i>)
W 3.19	SPRING BREAK	SPRING BREAK (Keep reading <i>Lolita</i>)
M 3.24	<i>Lolita</i> Gender Trouble	<i>Lolita</i> , Part One: Foreword to Chapter 24 Norton: Judith Butler (Preface from <i>Gender Trouble</i>)
W 3.26	<i>Lolita</i>	<i>Lolita</i> , Part Two: Chapter 24 to Part Two
M 3.31	<i>Lolita</i> Gender	<i>Lolita</i> , Part Two: Chapter 1 to Chapter 4 Norton: Judith Halberstam (“The Good, the Bad, and the Ugly [...]”)
W 4.2	<i>Lolita</i>	<i>Lolita</i> , Part Two: Chapter 4 to Chapter 16
M 4.7	Bob Dylan	Keep reading <i>Lolita</i> !!!
W 4.09	<i>Lolita</i>	<i>Lolita</i> , Part Two: Chapter 16 to Chapter 29
M 4.14	<i>Lolita</i> Heterosexism	<i>Lolita</i> , Part Two: Chapter 29 to End, and read the Prologue Norton: Adrienne Rich (from <i>Compulsive Heterosexuality and Lesbian Existence</i>)

W 4.16	“Where Are You Going, Where Have You Been?” Joyce Carol Oates Postmodern Blackness	http://www.d.umn.edu/~csigler/PDF%20files/oates_going.pdf Norton: bell hooks (“Postmodern Blackness”)
M 4.21	<i>The Hawkline Monster</i> , Richard Brautigan Political Economy	HM: First 1/3 Norton: Karl Marx and Friedrich Engels (from <i>Economic and Philosophic Manuscripts of 1844</i>)
W 4.23	<i>The Hawkline Monster</i> , Richard Brautigan	HM: read 2/3 rd of the book Norton: Frantz Fanon (from “On National Culture”)
M 4.28	<i>The Hawkline Monster</i> , Richard Brautigan	HM: finish the book Norton: Terry Eagleton (Chapter 1. The Rise of English)
W 4.30	Sylvia Plath + Ted Hughes	Plath: “Ariel”, “Lady Lazarus”, “Daddy”; Hughes: “The Dreamers”
M 5.5	Thomas Pynchon	TBD Final Essay Due
W 5.7	READING DAY –NO CLASS	NO CLASS
	Final Class	FINAL CLASS