

READING ASSIGNMENTS:

Complete all assigned readings before coming to class. Read introductions, if available, as well as the texts themselves. To make the most of your readings, please annotate your texts and make notes as you read, bringing comments and questions with you when you come to class.

ATTENDANCE, CLASSWORK, AND PARTICIPATION:

Your regular attendance is important and expected. More than three absences will lower your grade. Although I will deliver lectures, I believe students learn best in interaction with one another, and I therefore encourage discussion. Please come to class ready to ask and answer questions about the material and to listen to others critically and respectfully. Because of the large class size, some discussions will take place in small groups. Be prepared for unannounced quizzes or in-class writing, which, along with attendance and class discussion, comprise the “classwork” portion of your grade.

WRITING ASSIGNMENTS:

Three analytical papers, each of 5 pp.

Paper 1: Literary analysis

Paper 2: Literary analysis

Paper 3: Researched literary analysis of your choice or cultural analysis

MID-TERM EXAM

FINAL EXAM

The exams will consist of short answer and short essay questions. Questions are based on readings and material discussed in class.

CONFERENCES:

Please feel free to come in to discuss any aspect of the course. I am happy to talk with you about the readings and your writing.

GRADING: All are given equal weight:

Paper 1 due M 2/13

Paper 2 due M 3/27

Paper 3 due M 5/1

Mid-term exam M 3/8

Final exam T 5/9

Attendance & Classwork combined

Week	Date	Topic and Readings
1	W 1/18	Introduction
	F 1/20	Rebecca Harding Davis, <u>Life in the Iron Mills</u>
2	M 1/23	Davis
	W 1/25	Davis

	F 1/27	William Dean Howells, “Editha” (PARR)
3	M 1/30	Mark Twain, “The Man Who Corrupted Hadleyburg” (PARR)
	W 2/1	Twain
	F 2/3	Critical perspectives
4	M 2/6	Jack London, “To Build a Fire” (PARR)
	W 2/8	London
	F 2/10	London
5	M 2/13	Henry James, <u>Daisy Miller</u> Paper 1 due
	W 2/15	James
	F 2/17	Critical perspectives
6	M 2/20	Edith Wharton, <u>House of Mirth</u>
	W 2/22	Wharton
	F 2/24	Wharton
7	M 2/27	Wharton
	W 3/1	Wharton
	F 3/3	Wharton, “Roman Fever” (e)
8	M 3/6	“Roman Fever”
	W 3/8	Mid-Term Exam
	F 3/10	Critical perspectives
Spring Break		
	M 3/20	Stephen Crane, <u>Maggie, A Girl of the Streets</u>
	W 3/22	Crane
	F 3/24	Crane

10	M 3/27	Crane, "The Open Boat" Paper 2 due
	W 3/29	Crane
	F 3/31	Critical perspectives
11	M 4/3	Sarah Orne Jewett, "The White Heron"
	W 4/5	Jewett
	F 4/7	Jewett
12	M 4/10	Zitkala-Ša, <u>American Indian Stories</u> , part 1
	W 4/12	Zitkala-Ša
	F 4/14	Critical perspectives
13	M 4/17	Charles Chestnutt, <u>The Conjure Woman</u> Joel Chandler Harris, 2 selections (PARR)
	W 4/19	Chestnutt
	F 4/21	Chestnutt
14	M 4/24	Sui Sin Far, <u>Mrs. Spring Fragrance</u>
	W 4/26	Sui Sin Far
	F 4/28	Sui Sin Far
15	M 5/1	Wrap-Up Paper 3 due
	T 5/9	Final Exam 9-12