Florida Institute of Technology

ADDING A NEW COURSE TO THE CURRICULUM

This course is available for student registration only after the approval process has been completed.

SUBJECT HUM
(e.g., CSE)

COURSE NO. 3212
(e.g., 1301)

CREDIT HOURS 3

TERM TO BE ADDED TO THE FILE Fall 2010
(e.g., Fall 2010)

CLASS HOURS 3/4wk

LECTURE HOURS

LAB HOURS

CONTACT HOURS (CEU ONLY)

DEPARTMENT Humanities and Communication
(e.g., Computer Sciences)

SCHEDULE TYPE Lecture
(e.g., Lecture, Lab or Special Topics/Project)

☐ COLLEGE OF AERONAUTICS – 23
☑ COLLEGE OF PSYCHOLOGY AND LIBERAL ARTS – 25
☐ COLLEGE OF BUSINESS – 24
☐ COLLEGE OF SCIENCE – 26
☐ COLLEGE OF ENGINEERING – 1
☐ EXTENDED STUDIES DIVISION / NATHAN M. BISK COLLEGE OF BUSINESS – 90

COMPUTER TITLE Restricted to 25 characters, including spaces Eng & Amer Lit 1

CATALOG TITLE English and American Literature 1

CATALOG DESCRIPTION OF COURSE Restricted to 350 characters, including spaces

Surveys English and American literature of the late 18th to early 20th century, from the French Revolution to World War I. Emphasizes the interpretation of texts that reflect changing ideas about individual and national identities during revolutionary times.

In addition, please attach a course syllabus and/or more detailed description.

REQUIREMENTS

☐ Prerequisite HUM 2051

☐ Corequisite

Course Number

☐ Prerequisite HUM 2052

☐ Corequisite

Course Number

☐ Prerequisite

Course Number

☐ Corequisite

Course Number

☐ Corequisite

Course Number

GRADUATE TO BE ISSUED

☐ A, B, C, D, F

☐ A, B, C, D, F, CEU

☐ CEU

☐ S, U

☐ P, F

☐ Other

ADDITIONAL RESTRICTION

(e.g., Major, Class Level, Department Head Approval)

If this course replaces a course currently offered in BANNER, please indicate old course information and the date/term the course may be removed from the system.

SUBJECT Alpha Prefix (e.g., CSE)

COURSE NO. (e.g., 1301)

APPROVALS: Upon completion of appropriate department approvals, submit form to Chair, Graduate Council, or Chair, Undergraduate Curriculum Committee for approval below and forward to Catalog Director.

[Signature] 2-3-10

Date

[Signature] 2-7-10

Date

Chair, Graduate Council

Date

[Signature] 2-10-10

Date

Chair, Undergraduate Curriculum Committee

Date

CATALOG DIRECTOR

These changes/additions have been made for the University Catalog/policy management system and entered into the BANNER term named above.

Catalog Director

Date

REGISTRAR’S USE ONLY

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SCABRES Operator Init. Date

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RGR-016-09
English and American Literature I: Self and Nation in Revolutionary Times
Fall 2010
Dr. Perdigao

Course Description:
This course surveys English and American literature from the late eighteenth to early twentieth century, from the French Revolution to World War I. We will explore how English and American literary traditions develop during the period, reflecting changing ideas about individual and national identities during these revolutionary times. Employing a transatlantic approach, we will consider how an emerging American tradition compares to British Romantic, Victorian, and modern texts. As the periods challenged traditional notions of institutions—including those of religion and politics as well as constructs of race, class, and gender—the literary works represent conflicting ideas about progress. Analyses of these works and the societies that produced them will lead us to reconsider the modern world and our roles within it.

Texts:
Stephen Greenblatt, The Norton Anthology of English Literature, Volumes D and E
Paul Lauter, Heath Anthology of American Literature, Volumes B and C

Policies and Procedures

Grading:
First Essay (3-4 pages) 20%
Second Essay (5-6 pages) 20%
Quizzes 20%
Presentation 20%
Final Exam 20%

A quiz will focus on the day’s assigned reading(s). The quiz may be announced the day before class or be a “pop quiz.” As a result, regular attendance is mandatory; make-up quizzes are unlikely.

For the presentation you will choose a text that we are discussing. Your task is to provide a new way of reading that text, either by offering another text as a lens through which you can highlight your selected text’s main issues or by developing an approach to the text via research into the historical moment or ideas. Ultimately, you are to go beyond summarizing the text to offer a more comprehensive approach. You will have 10-20 minutes (for an individual or a pair) for your presentation. If you select a scene from a film as a companion text, keep the scene to about 5 minutes so that you have time to discuss your close reading.

The essays must be written in MLA format and include works cited pages. The essays must be typed; use a standard 12-point font with margins of approximately 1¼ inches (about 250-300 words per page).

Students are required to submit their essays to www.turnitin.com on the assigned date; failure to submit each essay to turnitin.com and/or to turn in the hard copy in class on the due date will lead to a failure of the assignment. Our class ID is XXXXX and the password is XXXXX.

Academic Dishonesty will be handled in accordance with Humanities and Communication Department policy. Cheating and plagiarism will result in failure of assignment and/or failure of course and will be
reported to the Dean of Students and recorded in your permanent student file. Dishonest conduct may lead to formal disciplinary proceedings. Be certain that you are familiar with Florida Tech's academic dishonesty policy (www.fit.edu/current/plagiarism/pdf).

Attendance is required. Absenteeism and tardiness will adversely affect your final grade. Excessive absenteeism could lead to failure of the course. You are responsible for all of the work you miss.

Course Schedule

August 16  Introduction

August 18  “The Romantic Period: Introduction” (Norton, Volume B, 1-25); William Blake, "Introduction”; "The Lamb”; "The Little Black Boy”; "The Divine Image”; "Introduction”; "Earth’s Answer”; "The Sick Rose”; "The Tyger”; "London”; "The Human Abstract” (76-79; 83-95); "The Marriage of Heaven and Hell” (110-120); "Mock on, Mock on, Voltaire, Rousseau” (122)

August 20  “The Revolutionary Controversy and the ‘Spirit of the Age’” (148-149); Edmund Burke, “from Reflections on the Revolution in France” (152-158); Mary Wollstonecraft, “from A Vindication of the Rights of Man” (158-163); from A Vindication of the Rights of Woman (167-195); Thomas Paine, from Rights of Man (163-167)

August 23  William Wordsworth, “We Are Seven,” “The Tables Turned,” “London, 1802,” “The world is too much with us,” “Mumbai” (243-245; 248-249; 319; 320)


August 27  “The Gothic and the Development of a Mass Readership” (577-579); Horace Walpole, from The Castle of Otranto (579-582); Anna Letitia Aikin and John Aikin, “On the Pleasure Derived from Objects of Terror” (582-587); William Beckford, from Vathek (587-592)

August 30  Ann Radcliffe, from The Romance of the Forest, from The Mysteries of Udolpho (592-595); Matthew Gregory Lewis, The Monk (595-600); Samuel Taylor Coleridge, from Review of The Monk by Matthew Lewis, from Biographia Literaria (602-607)

September 1  George Gordon, Lord Byron, “She walks in beauty,” “Childe Harold’s Pilgrimage” (607-611; 612; 617-635); Percy Bysshe Shelley, “Maturity,” “To Wordsworth,” “Ozymandias,” (741-744; 768)

September 3  John Keats, “On First Looking into Chapman’s Homer,” “To Homer,” “Bright star, would I were steadfast as thou art,” “La Belle Dame sans Merci: A Ballad,” “Ode on a Grecian Urn,” To Percy Bysshe Shelley (878-881; 888; 898-900; 905-906; 953-954); Mary Wollstonecraft Shelley, from The Last Man (955-961)

September 6  Labor Day—no class
September 8  
“Early Nineteenth Century” (Heath, Volume B, 1443-73); “Native America” (1474-1476); William Apess, “An Indian’s Looking-Glass for the White Man” (1513-1519); “Moowis, the Indian Coquette”; “Mishosha, or the Magician and His Daughters: A Chippewa Tale or Legend”; “The Forsaken Brother: A Chippewa Tale”; “The Little Spirit, or Boy-Man: An Ojibwa Tale” (1548-1559)

September 10  
“Cluster: Expansion and Removal” (1587-1588); James Monroe, “The Monroe Doctrine” (1589); Andrew Jackson, “On Indian Removal: The President’s Message to Congress” (1593); Ralph Waldo Emerson, “Letter to Martin Van Buren, President of the United States” (1597-1598); Herman Melville, from The Confidence-Man (1604-1606)

September 13  

September 15  
“Songs and Ballads” (2936-2937); “Songs of the Slaves”: “Lay Dis Body Down” (2938); “Deep River” (2939); “John Brown’s Body” (2944); “Race, Slavery, and the Invention of the ‘South’” (1981-1982); Frederick Douglass, Narrative of the Life of Frederick Douglass, and American Slave, What to the Slave is the Fourth of July? (2035-2121)

September 17  
Harriet Ann Jacobs, from Incidents in the Life of a Slave Girl (2185-2211); Abraham Lincoln, “Address at the Dedication of the Gettysburg National Cemetery”; “Second Inaugural Address” (2232-2235)

September 20  
Harriet Beecher Stowe, from Uncle Tom’s Cabin (2573-2627); “Concluding Remarks” (2925-2927)

September 22  
Sojourner Truth, the Libyan Sibyl (2627-2636); Literature and the “Woman Question” (2237); Sojourner Truth, “Speech at New York City Convention” (2253); “Address to the First Annual Meeting of the American Equal Rights Association” (2254-2256)

September 24  
“The Development of Narrative” (2272-2275); Henry James, “The Art of Fiction” (298-313); Nathaniel Hawthorne, “Young Goodman Brown,” “The Minister’s Black Veil,” “The Birth-mark,” “Rappaccini’s Daughter” (2431-2471)

September 27  

September 29  
Herman Melville, “Billy Budd, Sailor,” “Letter to Nathaniel Hawthorne” (2753-2811; 2923-2925)

October 1  
Ralph Waldo Emerson, “Nature,” “The American Scholar,” “Concord Hymn,” (1704-1710; 1734-1746; 1793); Henry David Thoreau, “Resistance to Civil Government” (1859-1876)
October 3  
Walt Whitman, from Leaves of Grass (2996); Preface to the 1855 Edition; Song of Myself (2996-3055); Emily Dickinson “There’s a certain Slant of Light”; “I felt a Funeral, in my Brain,” “I’m Nobody! Who are you?” (3134-3135); “I heard a Fly buzz—when I died” (3145)

First Essay due

October 5  

October 8  
Charles Dickens, “A Visit to Newgate” (1236-1248); Emily Bronte, “The Prisoner. A Fragment” (1311; 315-1316)

October 11  
Columbus Day—no class

October 13  
Elizabeth Barrett Browning, “from Sonnets from the Portuguese,” “The Runaway Slave at Pilgrim’s Point” (1077-1079; 1084-1092); Robert Browning, “My Last Duchess,” “The Lost Leader” (1248-1252; 1255-1257)

October 15  
Alfred, Lord Tennyson, “The Lotos-Eaters,” “Ulysses” (1109-1112; 1119-1123-1125); Matthew Arnold, “Memorial Verses,” “Dover Beach,” from The Function of Criticism at the Present Time, “Literature and Science” (1350-1354; 1358-1360; 1368-1369; 1384-1397; 1415-1427)

October 18  
Dante Gabriel Rossetti, from The House of Life (1442-1443; 1457-1459); Christina Rossetti, “Song, “In An Artist’s Studio,” (1459-1461; 1463); Thomas Henry Huxley, from Science and Culture (1427-1435)

October 20  
Gerard Manley Hopkins, “As Kingfishers Catch Fire,” “Spring and Fall” (1513-1517; 1521); Lewis Carroll, “Jabberwocky,” “Humpty Dumpty’s Explication of ‘Jabberwocky,’” “The White Knight’s Song” (1529-1533)

October 22  
“Industrialism: Progress or Decline?” (1556-1557); Charles Dickens, from Hard Times (1573-1574); Annie Besant, “The ‘White Slavery’ of London Match Workers” (1577-1579); Anonymous, “Poverty Knock” (1574-1575)

October 25  
“The ‘Woman Question’: The Victorian Debate About Gender” (1581-1583); Coventry Patmore, from The Angel in the House (1585-1587); Florence Nightingale, from Cassandra (1598-1601); Mona Caird, from Marriage (1601-1605)

October 27  
“Empire and National Identity” (1607-1609); Joseph Chamberlain, from The True Conception of Empire (1630-1632); J. A. Hobson, from Imperialism: A Study” (1632-1633)

October 29  
“Late Victorians” (1635-1637); Robert Louis Stevenson, The Strange Case of Dr. Jekyll and Mr. Hyde (1643-1685)

November 1  
Oscar Wilde, Preface to The Picture of Dorian Gray (1686-1697; 1697-1698)

November 3  
Rudyard Kipling, “Recessional,” “The White Man’s Burden,” “If—” (1793-1794; 1820-1823)
November 5  “Late Nineteenth Century” (Heath, Volume C 1-35); “African American Folktales” (35-39); “Fox and Rabbit in the Well”; “The Signifying Monkey” (43-45); “The Flying Africans” 46); “Two Tales from Eatonville, Florida” (747-48); “Talking Bones” (51)

November 8  Charles Waddell Chesnut, “What Is a White Man?” (117-124); Paule Laurence Dunbar, “Frederick Douglass” (176-178); “Prometheus”, “The Lynching of Jube Benson” (181); “Ghost Dance Songs” (186-190)

November 10  Veterans Day—no class

November 12  Stephen Crane, “The Open Boat” (517-534); “Do Not Weep, Maiden, for War is Kind” (542); “A Man Said to the Universe” (543)

November 15  “Critical Visions of Postbellum America” (609); Standing Bear, “What I Am Going to Tell You Here Will Take Me until Dark” (610-613); Charles Alexander Eastman, from The Soul of the Indian (614-619)

November 17  Upton Sinclair, from The Jungle (702-717); Henry Adams, from The Education of Henry Adams (717-719; 730-738)

November 19  Charlotte Perkins Gilman, “The Yellow Wall-Paper” (673-685); “Why I Wrote ‘The Yellow Wallpaper’” (692); Kate Chopin, “The Story of an Hour” (423-425); Alice Dunbar-Nelson, “I Sit and Sew” (918); “The Proletariat Speaks” (919-20); Florence Earle Coates, “Longing” (920-921)

November 22  “The Making of ‘Americans’” (926-927); “Cluster: E Pluribus Unum—All in the Family” (928-931); Henry Adams, from Democracy (931-933); Henry W. Grady, “The New South” (933-935); Ida B. Wells-Barnett, from A Red Record (935-939); Plessy v. Ferguson (940-944); Dawes Severalty Act (944-945); from Chinese Exclusion Act (946); Thomas Nast, “E Pluribus Unum (Except the Chinese)” (947); Xu, from Xiangshan, “Poem by One Named Xu, from Xiangshan, Consoling Himself” (948); Anonymous, “I Have Ten Thousand Hopes (948); Edith Maud Eaton (Sui Sin Far), “Leaves from the Mental Portfolio of an Eurasian” (949-59)

November 24  Thanksgiving—no class

November 26  Thanksgiving—no class

November 29  “Cluster: Religion and Spirituality—Forms of Belief, Forms of Skepticism” (1031-1035); James Weldon Johnson, from The Autobiography of an Ex-Colored Man (1038-1041); Frances E. W. Harper, “Christ’s Entry into Jerusalem” (1046-1047); Thomas Henry Huxley, “Science and Christian Tradition” (1048)

December 1  Conclusions

Second Essay due
Florida Institute of Technology

ADDING A NEW COURSE TO THE CURRICULUM

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SUBJECT HUMANITIES AND COMMUNICATION
COURSE NO. 3213
CREDIT HOURS 3
TERM TO BE ADDED TO THE FILE Fall 2010
CLASS HOURS 3/wk
LECTURE HOURS
LAB HOURS
CONTACT HOURS (CEU ONLY)

DEPARTMENT Humanities and Communication
(Specify Computer Sciences, etc.)
SCHEDULE TYPE Lecture
(Specify Lecture, Lab or Special Topics/Project)

☐ COLLEGE OF AERONAUTICS – 23
☐ COLLEGE OF PSYCHOLOGY AND LIBERAL ARTS – 25
☐ NATHAN M. BISK COLLEGE OF BUSINESS – 24
☐ COLLEGE OF SCIENCE – 26
☐ COLLEGE OF ENGINEERING – 1
☐ EXTENDED STUDIES DIVISION / NATHAN M. BISK COLLEGE OF BUSINESS – 90

COMPUTER TITLE Restricted to 25 characters, including spaces Eng & Amer Lit 2
CATALOG TITLE English and American Literature 2

CATALOG DESCRIPTION OF COURSE Restricted to 350 characters, including spaces
Surveys English and American literature in the 20th and 21st centuries, from World War I to the present. Emphasizes the Interpretation of texts that represent the development of the modern world and modern selves.

In addition, please attach a course syllabus and/or more detailed description.

REQUIREMENTS
☐ Prerequisite HUM 2051
☐ Corequisite Course Number
☐ Prerequisite Course Number
☐ Corequisite Course Number
☐ Prerequisite Course Number
☐ Corequisite Course Number

ADDITIONAL RESTRICTION
(e.g., Major, Class Level, Department Head Approval)

If this course replaces a course currently offered in BANNER, please indicate old course information and the date/term the course may be removed from the system.

SUBJECT Alpha Prefix (e.g., CSI) COURSE NO. (e.g., 1301)

APPROVALS: Upon completion of appropriate department approvals, submit form to Chair, Graduate Council, or Chair, Undergraduate Curriculum Committee for approval below and forward to Catalog Director.

Originator

Date

Chair, Graduate Council

Date

OR

Department Head/Program Chair

Date

Chair, Undergraduate Curriculum Committee

Date

CATALOG DIRECTOR

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Catalog Director

Date

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Florida Institute of Technology – Office of the Registrar
150 West University Boulevard, Melbourne, FL 32901-6975 • (321) 674-8114 • Fax (321) 674-7827
English and American Literature II: Self and Nation in the Modern World
Spring 2011
Dr. Perdigao

Course Description:
This course surveys representative works of English and American literature in the twentieth and twenty-first centuries, from World War I to the present. We will explore how English and American literary traditions develop during the period to reflect a modern world and modern selves. As we analyze the works, we will consider the uses of literary revision (of reconfiguring the “past” in literature and history), the significance of technology in the late twentieth-century and its influence on perceptions of identity, questions about the relationship between the individual and society, national identities and globalization, and questions about the role of literature, as these texts self-consciously reflect on the medium of storytelling.

Texts:
Stephen Greenblatt, The Norton Anthology of English Literature, Volume F
Paul Lauter, Heath Anthology of American Literature, Volumes D and E
Toni Morrison, Beloved
Virginia Woolf, Mrs. Dalloway
Michael Cunningham, The Hours

Policies and Procedures

Grading:
First Essay (3-4 pages) 20%
Second Essay (5-6 pages) 20%
Quizzes 20%
Presentation 20%
Final Exam 20%

A quiz will focus on the day’s assigned reading(s). The quiz may be announced the day before class or be a “pop quiz.” As a result, regular attendance is mandatory; make-up quizzes are unlikely.

For the presentation you will choose a text that we are discussing. Your task is to provide a new way of reading that text, either by offering another text as a lens through which you can highlight your selected text’s main issues or by developing an approach to the text via research into the historical moment or ideas. Ultimately, you are to go beyond summarizing the text to offer a more comprehensive approach. You will have 10-20 minutes (for an individual or a pair) for your presentation. If you select a scene from a film as a companion text, keep the scene to about 5 minutes so that you have time to discuss your close reading.

The essays must be written in MLA format and include works cited pages. The essays must be typed; use a standard 12-point font with margins of approximately 1¼ inches (about 250-300 words per page).

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due date will lead to a failure of the assignment. Our class ID is XXXXX and the password is XXXXX.

Academic Dishonesty will be handled in accordance with Humanities and Communication Department policy. Cheating and plagiarism will result in failure of assignment and/or failure of course and will be reported to the Dean of Students and recorded in your permanent student file. Dishonest conduct may lead to formal disciplinary proceedings. Be certain that you are familiar with Florida Tech’s academic dishonesty policy (www.fit.edu/current/plagiarism/pdf).

Attendance is required. Absenteeism and tardiness will adversely affect your final grade. Excessive absenteeism could lead to failure of the course. You are responsible for all of the work you miss.

Course Schedule

January 10

Introduction

January 12

"The Twentieth Century and After: Introduction" (1827-1850); A. E. Housman, "To an Athlete Dying Young" (1948-1949); "Voices from World War I" (1954); Rupert Brooke, "The Soldier" (1955-1956); Siegfried Sassoon, "They," "Glory of Women" (1960-1962); Ivor Gurney, "The Silent One" (1965-1966); Isaac Rosenberg, "Returning, We Hear the Larks," "Dead Man's Dump" (1967-1969); Wilfred Owen, "Anthem for Doomed Youth," "Dulce et Decorum Est" (1971-1974)

January 14


January 17


January 19

James Joyce, from Ulysses (2163-2168; 2200-2239)

January 21


January 24

Stevie Smith, "Our Bog is Dood," "Not Waving but Drowning," "Thoughts about the Person from Porlock" (2372-2373; 2374-2377)

January 26

W. H. Auden, "Musée des Beaux Arts," "In Memory of W. B. Yeats," "The Unknown Citizen," "The Shield of Achilles" (2421-2422; 2428-2432; 2437-2438)

January 28

Virginia Woolf, Mrs. Dalloway

January 31

Virginia Woolf, Mrs. Dalloway
February 2  Virginia Woolf, *Mrs. Dalloway*

February 4  “Voices from World War II” (Norton 2451-2452); Henry Reed, from Lessons of the War (2454-2456); Charles Causley, “At the British War Cemetery, Bayeux” (2459-2460); “Nation and Language” (2461-2462); Claude McKay, “Old England,” “If We Must Die” (2463-2464)

February 7  “Modern Period, 1910-1945,” “Toward the Modern Age” (Heath, Volume D, 1101-1130); W. E. B. DuBois, from The Souls of Black Folk (1156-1180); Zora Neale Hurston, “The Gilded Six-Bits” (1830-1831; 1839-1847)

February 9  “Cluster: America in the World/ The World in America—Expatriation, Immigration, and the Rise of the Celebrity-Publicity Culture” (1727); Walter Lippman, from Drift and Mastery: An Attempt to Diagnose the Current Unrest (1728); Harry Crosby, “Harry Crosby’s Reasons for Expatriating” (1732); Marcus Garvey, from Editorial: Universal Negro Improvement Association (1738-1740)

February 11  “The New Negro Renaissance” (1741-1744); Alain Locke, The New Negro (1744-1754); Jean Toomer, “Blood-Burning Moon” (1754; 1758-1763)


February 16  Countee Cullen, “Yet I Do Marvel,” “Heritage” (1803-1804; 1805-1809); Gwendolyn B. Bennett, “Heritage” (1810-1811); George Samuel Schuyler, The Negro-Art Hokum (1921-1922; 1927-1929)

February 18  Claude McKay, “The Lynching,” “I Shall Return,” “America,” “In Bondage” (1847-1851)

February 21  Nella Larsen, Passing (1856-1921)

February 23  Toni Morrison, *Beloved*

February 25  Toni Morrison, *Beloved*

February 28  Toni Morrison, *Beloved*

March 2  Toni Morrison, *Beloved*

March 4  “Contemporary Period: 1945 to the Present,” “The ‘American Century’: From Victory to Vietnam” (Heath, Volume E, 2241-2250); Muriel Rukeyser, “The Minotaur,” “Rite,” The Poem as Mask,” “Martin Luther King, Malcolm X” (2349-2350; 2352-2354)

First Essay due

March 7  Spring break—no class
March 9  

**Spring Break—no class**

March 11  

**Spring Break—no class**

March 14  

"A Sheaf of Poetry and Prose from the Beat Movement" (2579); Allen Ginsberg, "A Supermarket in California," "Howl" (2579-2590)

March 16  

Robert Lowell, Jr., "For the Union Dead" (2505; 2509-2511); Robert Bly, "Counting Small-Boned Bodies" (2754-2755); Yusef Komunyakaa, "Prisoners," "Facing It," "Fog Galleon" (2762-2768)

March 18  

Art Spiegelman, from Maus II (3251; 3254-3264); Denise Levertov, "Overheard Over S.E. Asia," "In Thai Binh (Peace) Province," "Fragrance of Life, Odor of Death" (2768-2772)

March 21  

Robert Creeley, "I Know a Man," "America" (2633-2634; 2636; 2639); Frank O'Hara, "Why I Am Not a Painter," "Poem" (2639-2640; 2642-2644); John Ashbery, "As You Came from the Holy Land" (2644-2645; 2649-2650)

March 23  

Sylvia Plath, "Lady Lazarus" (2836-2837; 2840-2842); Adrienne Rich, "Diving into the Wreck," "From a Survivor," "Power" (2677-2682)

March 25  

Robert Hayden, "Summertime and the Living" (2363-2364; 2365-2366); Ralph Ellison, "Flying Home" (2380-2381; 2386-2399); Martin Luther King, Jr., "I Have a Dream" (2709-2713)

March 28  

Amiri Baraka, "Black People: This is Our Destiny" (2926; 2929); Audre Lorde, "Power," "The Master's Tools Will Never Dismantle the Master's House" (2891-2893; 2898-2900)

March 30  

Sonia Sanchez, "Mask," "A Letter to Dr. Martin Luther King" (2953; 2954-2955; 2958-2960); Lucille Clifton, "I am accused of tending to the past," "at the cemetery, walnut grove plantation, south carolina, 1989," "reply," "in white america" (2969-2970; 2972-2976)

April 1  

Toni Morrison, "Recitatif" (2818-2832); Philip Roth, "You Can't Tell a Man by the Song He Sings" (2874-2881)

April 4  

"New World Disorder: Recent Literature" (2781-2785); John Barth, "Lost in the Funhouse" (2796-2812); David Foster Wallace, "The Devil is a Busy Man" (3527-3530)

April 6  

Leslie Marmon Silko, "Lullaby" (3265-3272); Tato Laviera, "AmeRican" (3402-3403; 3404-3406)

April 8  

Salman Rushdie, "English Is an Indian Literary Language" (Norton 2852-2853; 2539-2541); Derek Walcott, "A Far Cry from Africa," "The Season of Phantasmal Peace," from Omeros (2586-2588; 2590; 2591-2593)
April 11 Chinua Achebe, from An Image of Africa: Racism in Conrad's Heart of Darkness (2622-2623; 2709-2714); Paul Muldoon, “Meeting the British” (2868-2869)

April 13 Seamus Heaney, “Digging,” “The Grauballe Man,” “Punishment,” (2822-2824); Eavan Boland, “The Dolls Museum in Dublin” (2848; 2850-2851)

April 15 The Hours

April 18 The Hours

April 20 The Hours

April 22 “Cluster: America in the World/ The World in America: Globalization and Post-9/11 American Culture” (3573-3574); Jean Baudrillard, from The Spirit of Terrorism (2574-3578); Wai Chee Dimock, “Plaent and America, Set and Subset” (3578-3582); Don DeLillo, “In the Ruins of the Future” (3583-3590)

April 25 Michael Rothberg, “Seeing Terror, Feeling Art: Public and Private in Post-9/11 Literature” (3590-3592); Don DeLillo, from Falling Man (3594-3596)

April 27 Conclusions

Second Essay due