

UOK, Fall 2018,
Saturday, 14-15:45 PM, Class 203,
Instructor: Erfan Rajabi,
Office Hours: By Appointment,
MA American Literature Final Syllabus

This course will examine a selection of literary and non-literary texts from the early American literature through today, focusing on the significant figures in the literary history of The United States of America.

COURSE ORGANIZATION

Woven throughout the course will be brief lectures on the socio-historical circumstances of each era serving as a subject of our discussions. Social, political, and economic structures existent in the time period of our novels will be analyzed to relevant extent.

COURSE REQUIREMENTS AND GRADES

Reading responses are not meant to summarize the readings, but to be critical and interpretive in nature.

A final note on the reading assignments and reading list: Readings may be added, replaced, or deleted throughout the semester if it appears that an alternative trajectory would be better suited to the class. Students are also welcome to bring their own suggested readings and interests to the course and to the discussions.

Final Exam 14

Student Seminar: 4

Class Attendance and participation: 2

Week 1: An Introduction to American Literature

Week 2: Reading sections from Early American prose and poetic texts.

Student Seminars

Week 3: AMERICAN ROMANTICISM: 1820-1860,

Student Seminars

Ralph Waldo Emerson, Selected Essays

Edgar Allan Poe, "The Raven" and Selected Stories

Henry Wadsworth Longfellow, *Evangeline* (1847)

Parts from Nathaniel Hawthorne, *The Scarlet Letter* (1850)

Parts from Herman Melville, *Moby-Dick* (1851)

Parts from Harriet Beecher Stowe, *Uncle Tom's Cabin* (1852)

Parts from Henry David Thoreau, *Walden or, Life in the Woods* (1854)

Parts from Walt Whitman, "Song of Myself" (1855)

Weeks 4-5: THE RISE OF REALISM: 1860-1914

Student Seminars

Parts from Mark Twain's *Huckleberry Finn*

Parts from Kate Chopin's *The Awakening* (1899)

Parts from William Dean Howells's *The Rise of Silas Lapham* (1885)

*Henry James's *The Ambassadors* (1903)

Parts from Edith Wharton's *The Age of Innocence* (1920)

Parts from Stephen Crane's *Maggie: A Girl of the Streets* (1893)

*The Entire Stephen Crane's *The Red Badge of Courage* (1895)

Parts from Frank Norris's *The Octopus* (1901)

Parts from Upton Sinclair's *The Jungle* (1906)

Parts from Jack London's *The Iron Heel* (1908)

Parts from Theodore Dreiser's *An American Tragedy* (1925)

Carl Sandburg's selected poetry (1878-1967)

Edwin Arlington Robinson (1869-1935)

MODERNISM AND EXPERIMENTATION: 1914-1945

WEEKS 6-8: Ezra Pound (1885-1972), selected poetry

Student Seminars:

*T.S. Eliot (1888-1965), *The Waste Land* (1922)

*William Faulkner (1897-1962), *The Sound and The Fury* (1929)

Robert Frost (1874-1963), selected poetry

Wallace Stevens (1879-1955), selected poetry

William Carlos Williams (1883-1963), selected poetry

Edward Estlin Cummings (1894-1962), selected poetry

Langston Hughes (1902-1967), selected poetry

*F. Scott Fitzgerald (1896-1940), *The Great Gatsby* (1925)

Ernest Hemingway (1899-1961), *The Sun Also Rises*, *A Farewell to Arms*, *For Whom the Bell Tolls* (1940), *The Old Man and the Sea*.

*John Steinbeck's *The Grapes of Wrath* (1939)

*Richard Wright's *Native Son* (1940),

*Eugene O'Neill (1888-1953), *Long Day's Journey Into Night* (1956)

Week 9: AMERICAN POETRY, 1945-1990: THE ANTI-TRADITION

Student Seminars

Robert Lowell (1917-1977), selected poetry

Sylvia Plath (1932-1963), selected poetry

Robert Creeley (1926-2005), selected poetry

Allen Ginsberg (1926-1997), *Howl* (1956)

John Ashbery (1927-)

Weeks: 10-11: AMERICAN PROSE, 1945-1990: REALISM AND EXPERIMENTATION

Student Seminars

Arthur Miller (1915-2005), *Death of a Salesman* (1949), *The Crucible* (1953),

Tennessee Williams (1911-1983), *The Glass Menagerie* (1944), *A Streetcar Named Desire* (1949)

Parts from Ralph Ellison (1914-1994), *The Invisible Man* (1952)

Parts from Saul Bellow (1915-2005), *Seize the Day* (1956), *Herzog* (1964).

Vladimir Nabokov (1889-1977), *Lolita* (1958), *Pale Fire* (1962).

J.D. Salinger (1919-) , *The Catcher in the Rye* (1951).

Thomas Pynchon (1937-), *Gravity's Rainbow* (1973)

Parts from John Barth's *Lost in the Funhouse* (1968),

*Philip Roth's *Portnoy's Complaint* (1969),

E.L. Doctorow (1931-), *Ragtime* (1975)

*Toni Morrison (1931-), *Song of Solomon* (1977)

*Edward Albee's *Who's Afraid of Virginia Woolf?* (1962).

Amiri Baraka (1934-), selected poetry

Sam Shepard (1943-), *Curse of the Starving Class* (1976), *Buried Child* (1978), *True West* (1980),

David Mamet (1947-), *Glengarry Glen Ross* (1982)

Weeks: 12-13: CONTEMPORARY AMERICAN POETRY

Student Seminars

Jorie Graham (1950-), selected poetry

Louise Glück (1943-), selected poetry

Charles Wright (1935-), selected poetry

Mark Doty (1953-), selected poetry

Jane Hirshfield (1953-), selected poetry

Mary Oliver (1935-), selected poetry

Billy Collins (1941-), selected poetry

Robert Pinsky (1940-), selected poetry

Yusef Komunyakaa (1947-), selected poetry

CYBER-POETRY

Weeks 14-15: CONTEMPORARY AMERICAN LITERATURE

Student Seminars

Tony Kushner (1956-) *Part One: Millennium Approaches* (1991), *Part Two: Perestroika* (1992)

Don DeLillo (1936-), * *The White Noise* (1985)

Paul Auster (1947-), New York trilogy *City of Glass* (1985), *Ghosts* (1986), and *The Locked Room* (1986).

Bobbie Ann Mason (1940-) “Shiloh” (1982)

Jonathan Franzen (1959-), * *The Corrections* (2001).

Jane Smiley (1949-), *A Thousand Acres* (1991)

Jhumpa Lahiri (1967-), *The Namesake* (2003).

Bharati Mukherjee (1940-), “The Management of Grief” (1988),

Amy Tan , **The Joy Luck Club* (2006)
