

Term Information

Effective Term Autumn 2021
Previous Value Autumn 2022

Course Change Information

What change is being proposed? (If more than one, what changes are being proposed?)

We propose to add permanent DL status for English 2291.

What is the rationale for the proposed change(s)?

English 2291 is a GE, a TAG and OTM course, and a foundational course for the English major. A DL option will allow the Department to reach additional students who wish to satisfy a GE, potentially both within and outside the university (through transient enrollment, for example, or through cross-registration). Non-traditional students in the English program will benefit as will those who add the major beyond their first year for whom many scheduling conflicts arise. The permanent DL option for of 2291 will allow innovation in delivery of this large lecture/recitation as it does for English 2201, already approved for permanent DL offering. We anticipate requests for other foundational large lecture/recitations (English 2202, 2263, 2290) to enhance flexibility for instructors at the main and regional campuses and to encourage pedagogical innovation across the curriculum.

What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

None

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

General Information

Course Bulletin Listing/Subject Area	English
Fiscal Unit/Academic Org	English - D0537
College/Academic Group	Arts and Sciences
Level/Career	Undergraduate
Course Number/Catalog	2291
Course Title	U.S. Literature: 1865 to Present
Transcript Abbreviation	US Lit:1865-Presnt
Course Description	Introductory study of significant works of U.S. literature from 1865 to the present.
Semester Credit Hours/Units	Fixed: 3

Offering Information

Length Of Course	14 Week, 12 Week, 8 Week, 7 Week, 6 Week
<i>Previous Value</i>	14 Week, 12 Week
Flexibly Scheduled Course	Never
Does any section of this course have a distance education component?	Yes
Is any section of the course offered	100% at a distance Less than 50% at a distance
<i>Previous Value</i>	No
Grading Basis	Letter Grade

Repeatable	No
Course Components	Lecture, Recitation
Grade Roster Component	Lecture
Credit Available by Exam	No
Admission Condition Course	No
Off Campus	Never
Campus of Offering	Columbus, Lima, Mansfield, Marion, Newark

Prerequisites and Exclusions

Prerequisites/Corequisites	Prereq: English 1110
Previous Value	Prereq: English 1110.01 (110.01), or equiv.
Exclusions	
Previous Value	Not open to student with credit for 291.
Electronically Enforced	No

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code	23.1402
Subsidy Level	General Studies Course
Intended Rank	Freshman, Sophomore, Junior
Previous Value	Freshman, Sophomore

Requirement/Elective Designation

General Education course:
Literature; Literary, Visual and Performing Arts
The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes	<ul style="list-style-type: none">• Students will successfully analyze, interpret, and critique significant works of U.S. literature, identify and characterize periods of U.S. literature since 1865 and relate literature to the origins, backgrounds and experiences of their creators.
Previous Value	
Content Topic List	<ul style="list-style-type: none">• American literary history from the end of the Civil War to the present• Slavery• The Civil War and its aftermath• Intellectual movements including transcendentalism, realism, naturalism and modernism
Sought Concurrence	No
Previous Value	

COURSE CHANGE REQUEST
2291 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
03/31/2021

Attachments

- 2291 AU19 Schedule of Readings Final.docx: In-Person Syllabus
(Syllabus. Owner: Lowry, Debra Susan)
- ASC Tech Review English 2291.docx: ASC Tech Review
(Other Supporting Documentation. Owner: Lowry, Debra Susan)
- ASC Distance Learning Syllabus 2021 English 2291.docx Revised 3-29-21 (1).docx: DL Syllabus Revised
(Syllabus. Owner: Lowry, Debra Susan)

Comments

- See 3-29-21 feedback email *(by Oldroyd, Shelby Quinn on 03/29/2021 02:49 PM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Lowry, Debra Susan	03/09/2021 03:47 PM	Submitted for Approval
Approved	Lowry, Debra Susan	03/09/2021 03:48 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	03/10/2021 04:57 PM	College Approval
Revision Requested	Oldroyd, Shelby Quinn	03/29/2021 02:49 PM	ASCCAO Approval
Submitted	Lowry, Debra Susan	03/31/2021 04:28 PM	Submitted for Approval
Approved	Lowry, Debra Susan	03/31/2021 04:28 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	03/31/2021 04:46 PM	College Approval
Pending Approval	Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Oldroyd, Shelby Quinn Hilty, Michael Vankeerbergen, Bernadette Chantal	03/31/2021 04:46 PM	ASCCAO Approval



SYLLABUS

ENGLISH 2291

U.S. Literature, 1865 to the Present

Autumn 2021 (full term)

3 credit hours

Online

COURSE OVERVIEW

Instructor

Instructor: Brian McHale

Email address: mchale.11@osu.edu

Phone number: (614)735-7006

Office hours: TBD

Prerequisites

English 1110

Course description

This course provides a broad survey of American literature over more than a century and a half, from the aftermath of the Civil War to the new millennium. Examining a wide range of fiction, nonfiction, poetry, and drama, the course studies literary engagements with such historical and cultural phenomena as post-Civil War Reconstruction; the expanding social, economic, and cultural networks of the late-nineteenth and early twentieth centuries; immigration and internal migration; race and regional identity; the two World Wars and other armed conflicts of the twentieth-century; and the increasingly rapid pace of social and technological changes over the last 75 years. Our investigation of literary responses and influences will include attention to such literary genres, trends, and movements as the short story, the emergence of new forms of poetry, realism and its variants, modernism, and postmodernism.

Course learning outcomes

By the end of this course, students should successfully be able to:

- Successfully analyze, interpret, and critique significant works of U.S. literature.
- Identify and characterize periods of U.S. literature since 1865.
- Relate works of U.S. literature to their larger historical and cultural contexts.
- Relate works of U.S. literature to relevant genres, movements and tendencies in literary history.
- Relate works of U.S. literature to the origins, backgrounds and experiences of their creators.

General education goals and expected learning outcomes

As part of the Literature category of the General Education curriculum, this course is designed to prepare students to be able to do the following:

- Goals: Students evaluate significant texts in order to develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; and critical listening, reading, seeing, thinking, and writing.
 - Students analyze, interpret, and critique significant literary works.
 - Through reading, discussing, and writing about literature, students appraise and evaluate the personal and social values of their own and other cultures.

The course fulfills these outcomes by guiding students through a series of contextualized readings of representative and significant works of U.S. literature since 1865 and engaging them in written and oral discussions of those works.

HOW THIS ONLINE COURSE WORKS

Mode of delivery: *100% online, mixed asynchronous (lectures) and synchronous (recitations)*. Much of the work of this course is *asynchronous*: the instructor uploads to the course CarmenCanvas site a number of brief prerecorded Capsule Lectures (running about 10-15 minutes each) keyed to particular readings and topics for each week. Students post discussion questions to online discussion boards in advance of weekly *synchronous* recitation sessions.

Pace of online activities: This course is divided into **weekly modules** that are released **two weeks** ahead of time. Students are expected to keep pace with weekly reading assignments and asynchronous lectures, to post questions to discussion boards, and to prepare for weekly synchronous recitation sections.

Credit hours and work expectations: This is a **3-credit-hour course**. According to Ohio State policy (go.osu.edu/credithours), students should expect around 3 hours per week of time spent on direct instruction (instructor content and Carmen activities, for example) in addition to

6 hours of homework (reading and assignment preparation, for example) to receive a grade of (C) average.

Attendance and participation requirements: Because this is an online course, your attendance is based on your online activity and participation. The following is a summary of students' expected participation:

- Log in to the course in Carmen *at least once per week*, every week, to view Capsule Lectures. During most weeks you will probably log in multiple times. If you have a situation that might cause you to miss an entire week of class, discuss it with the instructor or your recitation leader *as soon as possible*.
- Participate in weekly Zoom meeting with your recitation leader at the appointed time for your section.
- *Optionally:* Consult the instructor or your recitation leader by Zoom during scheduled office hours.
- Submit a discussion question to the Discussion Board *at least five times* over the course of the semester.

COURSE MATERIALS AND TECHNOLOGIES

Textbooks

Required

- Robert S. Levine et al, editors, *The Norton Anthology of American Literature, Vol. 2: 1865 to the Present*. Shorter Ninth Edition. New York: W.W. Norton, 2017.

Course technology

Technology support

For help with your password, university email, Carmen, or any other technology issues, questions, or requests, contact the Ohio State IT Service Desk. Standard support hours are available at ocio.osu.edu/help/hours, and support for urgent issues is available 24/7.

- **Self-Service and Chat support:** ocio.osu.edu/help
- **Phone:** 614-688-4357(HELP)
- **Email:** servicedesk@osu.edu
- **TDD:** 614-688-8743

Technology skills needed for this course

- Basic computer and web-browsing skills
- Navigating Carmen (go.osu.edu/canvasstudent)
- CarmenZoom virtual meetings (go.osu.edu/zoom-meetings)

Required equipment

- Computer: current Mac (MacOs) or PC (Windows 10) with high-speed internet connection
- Webcam: built-in or external webcam, fully installed and tested
- Microphone: built-in laptop or tablet mic or external microphone
- Other: a mobile device (smartphone or tablet) to use for BuckeyePass authentication

Required software

- Microsoft Office 365: All Ohio State students are now eligible for free Microsoft Office 365. Full instructions for downloading and installation can be found at go.osu.edu/office365help.

Carmen access

You will need to use BuckeyePass (buckeyepass.osu.edu) multi-factor authentication to access your courses in Carmen. To ensure that you are able to connect to Carmen at all times, it is recommended that you take the following steps:

- Register multiple devices in case something happens to your primary device. Visit the BuckeyePass - Adding a Device help article for step-by-step instructions (go.osu.edu/add-device).
- Request passcodes to keep as a backup authentication option. When you see the Duo login screen on your computer, click **Enter a Passcode** and then click the **Text me new codes** button that appears. This will text you ten passcodes good for 365 days that can each be used once.
- Download the Duo Mobile application (go.osu.edu/install-duo) to all of your registered devices for the ability to generate one-time codes in the event that you lose cell, data, or Wi-Fi service

If none of these options will meet the needs of your situation, you can contact the IT Service Desk at 614-688-4357(HELP) and IT support staff will work out a solution with you.

GRADING AND FACULTY RESPONSE

How your grade is calculated

ASSIGNMENT CATEGORY	POINTS
Weekly quizzes	30
Discussion posts	10
Midterm exam	30
Final exam	30
Total	100

See course schedule below for due dates.

Descriptions of major course assignments

Weekly quizzes.

Description: Twelve weekly online quizzes, six questions each. Two of the quiz questions will address the background readings for the week from the *Norton Anthology*; all the others will address the content of the assigned literary readings and Capsule Lectures. Two lowest quiz-grades will be dropped, leaving 10 graded quizzes to count toward final grade.

Academic integrity and collaboration: You must complete the quizzes yourself, without any external help or communication.

Discussion questions.

Description: Student submit relevant discussion questions to an online discussion board *at least five times* over the course of the term. To count, questions should be 3–5 sentences long; should open the conversation for discussion; should address this week's assigned readings, the lectures or both.

Academic integrity and collaboration: You must submit your own discussion questions, without any external help or communication.

Midterm Exam. Friday of Week 8, during Recitation sections

Description: The Midterm will cover the assigned readings and Capsule Lectures (but *not* the *Norton Anthology* background readings) for the first half of the course. Questions will call for short essay-style answers (2 sentences to a paragraph each).

Academic integrity and collaboration: You must complete the Midterm Exam yourself, without any external help or communication.

Final Exam. Final Exams Week, day and time TBD

Description: The Final will cover the assigned readings and Capsule Lectures (but *not* the *Norton Anthology* background readings) for the second half of the course. Questions will call for short essay-style answers (2 sentences to a paragraph each).

Academic integrity and collaboration: You must complete the Final Exam yourself, without any external help or communication.

Late assignments

Late submissions will generally not be accepted unless the student arranges in advance with the instructor for an extension of the deadline. Please refer to Carmen for due dates.

Grading scale

A = 94-100
 A- = 90-93
 B+ = 87-89
 B = 83-86
 B- = 80-82
 C+ = 77-79
 C = 73-76
 C- = 70-72
 D+ = 67-69
 D = 63-66

Instructor feedback and response time

I am providing the following list to give you an idea of my intended availability throughout the course. (Remember that you can call **614-688-4357(HELP)** at any time if you have a technical problem.)

- **Grading and feedback:** For weekly quizzes and Midterm and Final Exams you can generally expect feedback within **7 days**.
- **Email:** I will reply to emails within **24 hours on days when class is in session at the university**.

OTHER COURSE POLICIES

Discussion and communication guidelines

Civility. In your written and oral communications with us and with one another we hope you will strive for a tone of civility, and that you will do your best to ensure that everyone in this course feels safe and supported.

Sensitive material. It is to be expected that some of the material that we will be reading this semester may be sensitive in nature, especially with respect to issues of gender, sexuality, race and violence. We will endeavor to alert you in advance to potentially problematic material as the semester progresses. On your part, we hope you will keep an open mind.

Academic integrity policy

See **Descriptions of major course assignments**, above, for my specific guidelines about collaboration and academic integrity in the context of this online class.

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

If I suspect that a student has committed academic misconduct in this course, I am obligated by university rules to report my suspicions to the Committee on Academic Misconduct. If COAM determines that you have violated the university’s *Code of Student Conduct* (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the university. If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me.

Other sources of information on academic misconduct (integrity) to which you can refer include:

- Committee on Academic Misconduct web page (go.osu.edu/coam)
- Ten Suggestions for Preserving Academic Integrity (go.osu.edu/ten-suggestions)

Student Services and Advising

University Student Services can be accessed through BuckeyeLink. More information is available here:

<https://contactbuckeyelink.osu.edu/>

FOR UNDERGRAD COURSES: Advising resources for students are available here:

<http://advising.osu.edu>

For student academic services offered on the OSU main campus, visit

<http://advising.osu.edu/welcome.shtml>

For Student services offered on the OSU main campus, visit <http://ssc.osu.edu>.

Copyright for instructional materials

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

Statement on Title IX

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator at titleix@osu.edu

Commitment to a diverse and inclusive learning environment

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

Land Acknowledgement

We would like to acknowledge the land that The Ohio State University occupies is the ancestral and contemporary territory of the Shawnee, Potawatomi, Delaware, Miami, Peoria,

Seneca, Wyandotte, Ojibwe and Cherokee peoples. Specifically, the university resides on land ceded in the 1795 Treaty of Greeneville and the forced removal of tribes through the Indian Removal Act of 1830. I/We want to honor the resiliency of these tribal nations and recognize the historical contexts that has and continues to affect the Indigenous peoples of this land.

More information on OSU's land acknowledgement can be found here:

<https://mcc.osu.edu/about-us/land-acknowledgement>

Your mental health

As a student you may experience a range of issues that can cause barriers to learn, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. No matter where you are engaged in distance learning, The Ohio State University's Student Life Counseling and Consultation Service (CCS) is here to support you. If you find yourself feeling isolated, anxious or overwhelmed, on-demand resources are available at go.osu.edu/ccsondemand. You can reach an on-call counselor when CCS is closed at 614-292-5766, and 24-hour emergency help is also available through the 24/7 National Prevention Hotline at 1-800-273-TALK or at suicidepreventionlifeline.org. The Ohio State Wellness app is also a great resource available at go.osu.edu/wellnessapp.

ACCESSIBILITY ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

Requesting accommodations

The university strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability including mental health, chronic or temporary medical conditions, please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. **SLDS contact information:** slds@osu.edu; 614-292-3307; 098 Baker Hall, 113 W. 12th Avenue.

Accessibility of course technology

This online course requires use of CarmenCanvas (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor.

- Canvas accessibility (go.osu.edu/canvas-accessibility)
- Streaming audio and video
- CarmenZoom accessibility (go.osu.edu/zoom-accessibility)
- Collaborative course tools

COURSE SCHEDULE

Refer to the Carmen course for up-to-date assignment due dates.

Week	Dates*	Topics, Readings, Assignments, Deadlines
1	TBD	<p>Getting Started with Realism</p> <p>How English 2291 Works</p> <p>Where We're Starting From, Where We're Going</p> <ul style="list-style-type: none"> • Emma Lazarus, "The New Colossus" (<i>Norton Anthology</i>, p. 432) • John Ashbery, "They dream only of America" [available on course Carmen module] <p>Getting Started with Realism</p> <ul style="list-style-type: none"> • William Dean Howells, from "Editor's Study" (pp. 580-583) • Henry James, from "The Art of Fiction" (pp. 584-586) <p>Charles Chestnutt's "The Wife of His Youth" (pp. 488-496)</p> <p><i>Background: Norton Anthology</i>, Introduction (1865-1914): "Reconstructing America," pp. 3-6, and "The Literary Marketplace," pp. 6-7.</p>
2		<p>James and Twain</p> <p>Henry James's <i>Daisy Miller</i>, chapters I and II (<i>Norton Anthology</i>, pp. 342-361)</p> <ul style="list-style-type: none"> • Henry James and his "international theme"

Week	Dates*	Topics, Readings, Assignments, Deadlines
		<ul style="list-style-type: none"> • What makes Realism “realistic”? <p>Henry James’s <i>Daisy Miller</i>, chapters III and IV (pp. 361-382)</p> <ul style="list-style-type: none"> • “The way we live now” in <i>Daisy Miller</i> • Perspectivism in <i>Daisy Miller</i> • Estrangement in <i>Daisy Miller</i> • Daisy Miller: The end <p>Getting Started with <i>Huckleberry Finn</i></p> <p>Mark Twain, from <i>The Adventures of Huckleberry Finn</i>, chapters XV-XVI, pp. 158-168.</p> <ul style="list-style-type: none"> • Huckleberry Finn: <i>The backstory</i> • Huckleberry Finn: The elephant in the room <p><i>Background: Norton Anthology</i>, Introduction (1865-1914): “Forms of Realism,” pp. 8-11.</p>
3		<p>Twain and Wharton</p> <p>Mark Twain, from <i>The Adventures of Huckleberry Finn</i>, chapters XVII-XXIII (pp. 168-206)</p> <ul style="list-style-type: none"> • <i>Huckleberry Finn</i>: Realism vs. Sentimentalism • <i>Huckleberry Finn</i>: Realism vs. Romance • What makes Realism “realistic”? cont’d. • <i>Huckleberry Finn</i> and the invention of an American style <p>Mark Twain, from <i>The Adventures of Huckleberry Finn</i>, Chapter XXXI and Chapter the Last (pp. 239-244 and 289-90)</p> <ul style="list-style-type: none"> • Irony in Huckleberry Finn • Huckleberry Finn: The end

Week	Dates*	Topics, Readings, Assignments, Deadlines
		<p>Edith Wharton's "Roman Fever" (pp. 540-549)</p> <ul style="list-style-type: none"> • <i>Daisy Miller</i> and "Roman Fever" • Perspective and Surprise in "Roman Fever" <p><i>Background: Jane Smiley and Toni Morrison on Huckleberry Finn, Norton pp. 299-302.</i></p>
4		<p>Alternative Realisms and Naturalism</p> <p>Alternative Realisms</p> <p>Ambrose Bierce's "An Occurrence at Owl Creek Bridge" (pp. 327-333)</p> <p>Charlotte Perkins Gilman, "The Yellow Wallpaper," pp. 511-52 and "Why I Wrote 'The Yellow Wallpaper'?" pp. 523-4.</p> <ul style="list-style-type: none"> • Backstory: Alternative Realisms • Bierce's "An Occurrence at Owl Creek Bridge," part 1 • Bierce's "an Occurrence at Owl Creek Bridge," part 2 • Gilman's <i>The Yellow Wallpaper</i>, part 1 • Gilman's <i>The Yellow Wallpaper</i>, part 2 <p>Naturalism</p> <p>Theodore Dreiser, from <i>Sister Carrie</i>, chapter I and III, pp. 597-611;</p> <p>Jack London, "To Build a Fire," pp. 641-652.</p> <p>Frank Norris, "A Plea for Romantic Fiction," pp 587-589.</p> <ul style="list-style-type: none"> • Naturalism is realistic ... • ... but Naturalism also pushes back against Realism • Where does Naturalism's attitude toward life come from?

Week	Dates*	Topics, Readings, Assignments, Deadlines
		<p>Background: Introduction (1865-1914): “The ‘Woman Question,” pp. 11-12, and “Unseen Forces,” pp. 13-15.</p>
5		<p>African America and the Turn toward Modernism</p> <p>African America at the Turn of the Century</p> <p>Booker T. Washington: selection from <i>Up from Slavery</i>, p. 471-479</p> <p>W.E.B. DuBois, selections from <i>The Souls of Black Folk</i>, pp. 561-577</p> <p>Paul Laurence Dunbar, “An Ante-Bellum Sermon,” “We Wear the Mask,” “Sympathy,” pp. 634-636.</p> <ul style="list-style-type: none"> • Backstory: African America at the turn of the century • W.E.B. Dubois and “double consciousness” • Booker T. Washington’s Atlanta Exposition Address (1895) • Dubois vs. Washington • Paul Laurence Dunbar: “Standard” vs. Dialect <p>The Turn Toward Modernism</p> <p>Edwin Arlington Robinson, “Richard Cory,” p. 689.</p> <p>Robert Frost, “The Death of the Hired Man,” p. 738-743.</p> <p>Susan Glaspell, <i>Trifles</i>, pp. 751-761.</p> <p>Sherwood Anderson, “Mother,” pp.767-772.</p> <ul style="list-style-type: none"> • “On or about December 1910....” • Robinson and Frost: The turn toward modernist poetry • Sherwood Anderson and colloquial American style • <i>Modernism vs. modernity</i> <p>Background: Introduction (1914-1945): “Changing Times,” pp. 670-674.</p>
6		<p>Modernisms</p> <p>Getting Started with Modernism: Poetry</p>

Week	Dates*	Topics, Readings, Assignments, Deadlines
		<p>Free Verse</p> <p>Walt Whitman, "Crossing Brooklyn Ferry," pp. 69-73, and "I Hear America Singing" [available on course Carmen module]</p> <p>Ezra Pound, "A Pact," p.799.</p> <p>Amy Lowell, "September, 1918," pp. 728-9.</p> <p>Carl Sandburg, "Chicago," "Grass," pp. 773-4.</p> <p>T.S. Eliot, "The Hollow Men," pp. 847-9.</p> <p>Langston Hughes, "The Negro Speaks of Rivers," p. 1037, and "I, Too," p. 1038.</p> <ul style="list-style-type: none"> • What happened "on or about December 1910"? • "Make it new!" (Ezra Pound) • Flashback: Walt Whitman's "Crossing Brooklyn Ferry" (1856) • Modernist free verse • Where did Whitman's free verse come from? <p>Imagism</p> <p>Ezra Pound, "In a Station of the Metro," "The River-Merchant's Wife," p. 799-800, and from "A Retrospect," p. 809-11.</p> <p>Carl Sandburg, "Fog," p. 774.</p> <p>Wallace Stevens, "Thirteen Ways of Looking at a Blackbird," p. 782.</p> <p>William Carlos Williams: "Spring and All," p. 790, "The Red Wheelbarrow," "This Is Just to Say," p. 793 and from <i>Spring and All</i>, pp. 814-15.</p> <p>H.D., "Mid-day," "Oread," p. 822.</p> <ul style="list-style-type: none"> • Backstory: Ezra Pound's Modernist network • Getting started with Imagism: Pound's "In a Station of the Metro" • Pound's Imagist manifesto: "A Few Don'ts" • William Carlos Williams's "The Red Wheelbarrow"

Week	Dates*	Topics, Readings, Assignments, Deadlines
		<ul style="list-style-type: none"> • Where did Imagism come from? Part 1 • Where did Imagism come from? Part 2 • Is it possible to write a long Imagist poem? <p><i>Background:</i> Introduction (1914-1945): “American Versions of Modernism,” pp. 677-81.</p>
7		<p>The Harlem Renaissance</p> <p>African America in the 1920s</p> <p>Langston Hughes, from “The Negro Artist and the Racial Mountain,” pp. 816-18.</p> <p>Zora Neale Hurston, “Sweat,” pp. 950-958, and “How It Feels to Be Colored Me,” pp. 958-961.</p> <p>Jean Toomer, selections from <i>Cane</i>, pp. 968-973.</p> <ul style="list-style-type: none"> • Backstory: The Harlem Renaissance • Modernity and Modernism in Toomer’s <i>Cane</i> (1923) • “Standard” vs. Dialect in Zora Neale Hurston • Hurston, Hughes and double consciousness • Jazz in Hurston and Hughes <p>Poetry of the Harlem Renaissance</p> <p>Claude McKay, all selections, pp. 936-8.</p> <p>Langston Hughes, “Mother to Son,” “The Weary Blues,” “Mulatto,” “Song for a Dark Girl,” “Visitors to the Black Belt,” “Note on Commercial Theatre,” “Democracy,” “Theme for English B,” pp. 1037-1044.</p> <p>Countee Cullen, all selections, pp. 1054-7.</p> <ul style="list-style-type: none"> • Backstory: Art and Infrastructure • Three poems by Claude McKay

Week	Dates*	Topics, Readings, Assignments, Deadlines
		<ul style="list-style-type: none"> • Countee Cullen’s “Yet Do I Marvel” • Langston Hughes and free verse • Langston Hughes and jazz <p><i>Backstory:</i> Introduction (1914-1945): “Modernism Abroad and on Native Grounds,” pp. 681-3.</p>
8		<p>The Avant-Garde and Modernist Long Poems</p> <p>The Modernist Avant-Garde</p> <p>Gertrude Stein, from <i>The Making of Americans</i>, pp. 731-734.</p> <p>Mina Loy, “Feminist Manifesto,” pp. 806-809.</p> <p>William Carlos Williams, from <i>Spring and All</i>, pp. 814-15; available on course Carmen module to <i>Spring & All</i></p> <p>https://archive.org/details/spring_and_all/page/n7</p> <p>e.e. cummings, all selections, pp. 962-967.</p> <ul style="list-style-type: none"> • What do we mean by “avant-garde”? • Backstory: Gertrude Stein’s Modernist network • Mina Loy’s “Feminist Manifesto” • William Carlos Williams’s <i>Spring and All</i> • e.e. cummings: Experimentalism lite • Gertrude Stein and <i>The Making of Americans</i> <p>Modernist Long Poems, Part 1: <i>The Waste Land</i></p> <p>T.S. Eliot, <i>The Waste Land</i>, pp.834-846.</p> <p>Wallace Stevens, “13 Ways of Looking at a Blackbird.”</p> <ul style="list-style-type: none"> • Getting Started with Eliot: “The poet ... must be difficult.” • Is it possible to write a long Modernist poem? • Backstory: Eliot and Pound

Week	Dates*	Topics, Readings, Assignments, Deadlines
		<ul style="list-style-type: none"> • He Do the Police in Different Voices • Allusion • The story goes missing • The missing story is found • What is <i>The Waste Land</i> about? <p>Modernist Long Poems, Part 2: “Middle Passage” Robert Hayden, “Middle Passage,” pp. 1193-1197. Raymond Patterson, “26 Ways of Looking at a Blackman”</p> <ul style="list-style-type: none"> • Eliot’s <i>The Waste Land</i>: A quick recap • Fast-forward: Robert Hayden’s “Middle Passage” (1962) • Eliot’s method, Hayden’s history <p><i>Backstory</i>: Introduction (1914-1945): “Modern Literature on Stage and Screen,” pp. 683-685.</p> <p>Midterm Exam, Friday of Week 8, during Recitation sections</p>
9		<p>Drama at Midcentury</p> <p>Drama at Midcentury, Part 1</p> <p>Eugene O’Neill, <i>Long Day’s Journey into Night</i>, Acts 1, 2, 3, pp. 857-908.</p> <ul style="list-style-type: none"> • Eugene O’Neill and the Provincetown Players • Modernism in <i>Long Day’s Journey into Night</i> • Modernity in <i>Long Day’s Journey into Night</i> • The modernity of addiction <p>Drama at Midcentury, Part 2</p> <p>O’Neill, <i>Long Day’s Journey into Night</i>, Act 4, pp. 908-934.</p> <ul style="list-style-type: none"> • Backstory: Freud and modernity • Freudian drama in <i>Long Day’s Journey into Night</i>

Week	Dates*	Topics, Readings, Assignments, Deadlines
10		<p>Modernist Fiction and Getting Started with Postmodernism</p> <p>Modernist Fiction: Hemingway and Faulkner</p> <p>William Faulkner, "A Rose for Emily," pp. 1009-1015. Ernest Hemingway, "Hills Like White Elephants," pp. 1032-1035.</p> <ul style="list-style-type: none"> • Backstory: Hemingway and Faulkner • <i>Modernity</i> in Hemingway and Faulkner • <i>Modernism</i> in Hemingway's "Hills Like White Elephants" • <i>Modernism</i> in Faulkner's "A Rose for Emily" <p>Getting Start with Postmodernism: Fifties Fiction</p> <p>Ralph Ellison, "Battle Royal," pp. 1210-1220; Flannery O'Connor, "A Good Man Is Hard to Find," p. 1381-1392.</p> <ul style="list-style-type: none"> • Backstory: Outsiders in 1950s America • Are O'Connor and Ellison postmodernists? • Flannery O'Connor: coming after Faulkner • Ralph Ellison: coming after the Harlem Renaissance • Estrangement in Ellison's "Battle Royal" • Estrangement in O'Connor's "A Good Man Is Hard to Find" <p><i>Backstory: Introduction (American Literature since 1945): "New Readers, New Writers, New Heroes," pp. 1070-1078.</i></p>
11		<p>Postmodernisms: Confessional Poetry and the Beats</p> <p>Confessional Poetry</p> <p>Elizabeth Bishop, "The Armadillo," pp. 1111-1112, and "One Art," pp. 1115-1116. Robert Lowell, "Skunk Hour," "For the Union Dead," pp. 1296-99. John Berryman, from <i>The Dream Songs</i>, #1, 14, 29, 384, pp. 1206-1208.</p>

Week	Dates*	Topics, Readings, Assignments, Deadlines
		<ul style="list-style-type: none"> • Backstory: the Confessional poets • Robert Lowell’s “For the Union Dead” • Verse form in Elizabeth Bishop and John Berryman • Lowell and Bishop in dialogue: “Skunk Hour” and “The Armadillo” <p>The Beats</p> <p>Jack Kerouac, from <i>On the Road</i>, Parts One and Five, pp. 1318-1326, and “Spontaneous Prose” (1953/57) [available on course Carmen module]. Allen Ginsberg, <i>Howl</i>, I, pp. 1394-99, and “A Supermarket in California,” pp. 1402-1403.</p> <ul style="list-style-type: none"> • Getting started with the Beats: Allen Ginsberg’s “Howl” • Backstory: writers of the Beat generation • The roots of Ginsberg’s poetry: “A Supermarket in California” • Jack Kerouac’s <i>On the Road</i> • Sidebar: Art and infrastructure (again) <p><i>Backstory</i>: Introduction (American Literature since 1945): “Literature and American Media,” pp. 1078-1081.</p>
12		<p>Postmodernisms: New York School, Black Arts, and Women Poets</p> <p>The New York School</p> <p>Frank O’Hara, “Personism: A Manifesto” [available on course Carmen module] and “The Day Lady Died” [available on course Carmen module]; John Ashbery, “Illustration,” “Soonest Mended,” “Myrtle,” pp. 1405-1408.</p> <ul style="list-style-type: none"> • What was postmodernism? • Backstory: the poets of the New York School • “I-do-this-I-do-that” • John Ashbery’s “Soonest Mended”

Week	Dates*	Topics, Readings, Assignments, Deadlines
		<p>The Black Arts Movement</p> <p>Amiri Baraka, "An Agony. As Now," "A Poem for Willie Best," p. 1484-1490; "Black Art" [available on course Carmen module]</p> <ul style="list-style-type: none"> • LeRoi Jones/Amiri Baraka: coming after the Harlem Renaissance • LeRoi Jones/Amiri Baraka: Art and infrastructure (yet again) <p>Women Poets: Dickinson's Great-Grand-daughters</p> <p>Emily Dickinson: #320 [There's a certain Slant of light], #340 [I felt a Funeral, in my Brain], #479 [Because I could not stop for Death], #591 [I heard a Fly buzz – when I died], #1096 [A narrow Fellow in the Grass], #1263 [Tell all the Truth but tell it slant], pp. 90-1, 94, 96, 99, 100; #764 [My Life had stood - a Loaded Gun] [available on course Carmen module]</p> <p>Adrienne Rich: "Snapshots of a Daughter-in-Law," "Diving into the Wreck," pp.1416-1423. Sylvia Plath, "Lady Lazarus," "Daddy," pp.1444-1449. Anne Sexton, "Sylvia's Death," pp. 1410-1412.</p> <ul style="list-style-type: none"> • Backstory: second-wave feminism • Flashback: Emily Dickinson (1830-1886) • The allusive method: Adrienne Rich's "Snapshots of a Daughter-in-Law" • Adrienne Rich's "Diving into the Wreck" • Sylvia Plath and nursery-rhymes: "Daddy" • Sexton and Plath in dialogue: "Lady Lazarus" and "Sylvia's Death" <p><i>Backstory: Introduction (American Literature since 1945): "Experiment and Play in Twentieth- and Twenty-First-Century Literature," 1081-1084.</i></p>
13		<p>Postmodernisms: Morrison, Carver, DeLillo</p>

Week	Dates*	Topics, Readings, Assignments, Deadlines
		<p>Eighties Fiction: Morrison and Carver</p> <p>Toni Morrison, "Recitatif," p. 1429-1442. Raymond Carver, "Cathedral," p. 1532-1542.</p> <ul style="list-style-type: none"> • Backstory: Toni Morrison and Raymond Carver • Postmodernity in Morrison and Carver • Unreliability in Morrison's "Recitatif" • Unreliability in Carver's "Cathedral" • Estrangement in "Recitatif" and "Cathedral" • Sidebar: Art and infrastructure (one last time) <p>Postmodernist Fiction: DeLillo's <i>White Noise</i></p> <p>Don DeLillo, from <i>White Noise</i>, pp. 1501-1518.</p> <ul style="list-style-type: none"> • "From the modernism you choose you get the postmodernism you deserve" (David Antin) • Backstory: Don DeLillo's career • Postmodernity in <i>White Noise</i> (1985) • Postmodernism in <i>White Noise</i> • Uncanny DeLillo <p><i>Backstory:</i> Introduction (American Literature since 1945): "Literature Now," 1084-6.</p>
14		<p>Postmodernisms: Immigrant Writing and Saunders</p> <p>Immigrant Writing in the Seventies and Eighties: Kingston and Spiegelman</p> <p>Maxine Hong Kingston, from <i>The Woman Warrior</i>, pp. 1544-1553. Art Spiegelman, from <i>Maus</i> pp. 1588-1604.</p> <ul style="list-style-type: none"> • Backstory: Immigrant writing • Maxine Hong Kingston's <i>Woman Warrior</i> • Art Spiegelman's <i>Maus</i>

Week	Dates*	Topics, Readings, Assignments, Deadlines
		<ul style="list-style-type: none"> • Backstory: A (very) brief history of comics • Estrangement in <i>Maus</i> • Epilogue: The invisible art of comics <p>Immigrant Writing at the End of the Millennium: Lahiri and Díaz Jhumpa Lahiri, "Sexy," p. 1691-1707. Junot Díaz, "Drown," p. 1709-1716.</p> <ul style="list-style-type: none"> • Backstory: New immigrant writing in the 1990s • Jhumpa Lahiri and Junot Díaz: What they do (and don't) have in common • Estrangement in Lahiri's "Sexy" • Estrangement in Díaz's "Drown" <p>Postmodernist Fiction in the 21st Century: George Saunders George Saunders, "CivilWarLand in Bad Decline," pp. 1665-1677.</p> <ul style="list-style-type: none"> • Postmodernism: the next generation (and after) • Postmodernity in "CivilWarLand in Bad Decline" • Ghost stories <p>Final Exam: Final Exams Week, day and time TBD</p>

*Specific dates will be added when the OSU Academic Calendar is revised for Spring 2021 (as it stands the Academic Calendar does not indicate instructional breaks).

English 2291, Autumn 2019
U.S. Literature, 1865 to the Present
Lectures: Tuesdays and Thursdays 4:10—5:05, Journalism 251

Instructor

Brian McHale

Email: mchale.11@osu.edu

Office hours: Tuesdays 12noon—2 pm and by appointment
562 Denney Hall

Recitation Leaders

Alison Cummins

Email: cummins.111@buckeyemail.osu.edu

Office hours: Tuesdays 2-4pm

513 Denney Hall

Section 0040 Fridays 3:00—3:55, 238 Denney Hall

Section 0020 Fridays 4:10—5:05, 206 Denney Hall

Evan Van Tassell

Email: vantassell.6@osu.edu

Office hours: Thursdays 2-4pm

506 Denney Hall

Section 0050 Fridays 3:00—3:55, 80 Derby Hall

Section 0030 Fridays 4:10—5:05, **214** Denney Hall

Description This course provides a broad survey of American literature over more than a century and a half, from the aftermath of the Civil War to the new millennium. Examining a wide range of fiction, nonfiction, poetry, and drama, the course studies literary engagements with such historical and cultural phenomena as post-Civil War Reconstruction; the expanding social, economic, and cultural networks of the late-nineteenth and early twentieth centuries; immigration and internal migration; race and regional identity; the two World Wars and other armed conflicts of the twentieth-century; and the increasingly rapid pace of social and technological changes over the last 75 years. Our investigation of literary responses and influences will include attention to such literary genres, trends, and movements as the short story, the emergence of new forms of poetry, realism and its variants, modernism, and postmodernism. *This syllabus is subject to change.*

English 2291 satisfies the GE requirement in Literature

- *Goals:* Students evaluate significant texts in order to develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; and critical listening, reading, seeing, thinking, and writing.
- *Expected Learning Outcomes:* 1) Students analyze, interpret, and critique significant literary works. 2) Through reading, discussing, and writing about literature, students appraise and evaluate the personal and social values of their own and other cultures.

Text. Robert S. Levine et al, editors, *The Norton Anthology of American Literature, Vol. 2: 1865 to the Present*. Shorter Ninth Edition. New York: W.W. Norton, 2017.

Assignments. Students are expected to prepare in advance the assigned readings for each lecture, and to regularly attend and fully participate in recitations. Graded assignments:

- Midterm exam (30% of your final grade), **Friday, October 25, Recitation classrooms.**
- Final exam (30% of your final grade), **Thursday, December 12, 4-5:45pm, Journalism 251**
- Twelve weekly quizzes, every Friday except October 18 (cumulatively, 30% of your final grade). Your two lowest quiz-grades will be dropped, leaving 10 graded quizzes to count toward your final grade.
- Obligation to submit via the Carmen discussion-board a question about the week's readings or lectures *at least five times* during the semester (cumulatively, 10% of your final grade). Each question should be 3-5 sentences long, and may address *either* the week's readings *or* the week's lectures, *or both*. **Due Thursday of each week no later than 8 pm.** If a question is judged to be unacceptable, you will need to submit another one later in the semester. Submission of additional questions, beyond the required five, is welcome and encouraged, but will *not* earn extra credit.

Grading of all these assignments, including evaluation of discussion questions, is the responsibility of the Recitation Leaders.

Grade scale: A = 94-100, A- = 90-93, B+ = 87-89, B = 83-86, B- = 80-82, C+ = 77-79, C = 73-76, C- = 70-72, D+ = 67-69, D = 63-66.

Policies

Attendance policy. There are *no automatic excused absences* in this course. If you know you will need to miss a class-meeting for some good reason, you must contact me in advance, either in person or by e-mail, to clear it with me. If you miss a class-meeting for some reason beyond your control, such as illness, you must bring me an official excuse or other documentary evidence. Unexcused absence may result in a lowering of your grade, at my discretion.

Electronic device policy. Laptops and iPads, Kindles, or other readers are acceptable, *if used on-task*. Unfortunately, hand-held devices, including smartphones, *cannot* be used (unless special permission is obtained in advance); the temptations to misuse them are just too great. Cell-phones *must* be turned off, and *no texting whatsoever* will be tolerated, nor will use of headphones or earbuds in class.

Academic misconduct. It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of

alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.”

Plagiarism is the representation of another’s writing or ideas as one’s own. It includes the unacknowledged word for word use and/or paraphrasing of another person’s work, and/or the inappropriate unacknowledged use of another person’s ideas. All cases of suspected plagiarism, in accordance with university rules, will be reported to the Committee on Academic Misconduct. You *could* plagiarize and get away with it – maybe. But thanks to internet search engines, plagiarism is much easier to detect nowadays than it used to be, and if you’re caught doing it, you’ll be punished severely. Why risk it?

Social justice statement. The Ohio State University is committed to social justice. So am I. Our University does not discriminate on the basis of race, sex, age, disability, veteran status, religion, sexual orientation, color or national origin. I also aspire not to discriminate, and I hope you do, too. I aim to foster a safe, nurturing learning environment based upon open communication, mutual respect, and non-discrimination. Any suggestions as to how to further such a positive and open environment in this class will be appreciated and given serious consideration.

Disability services. Students with documented disabilities who have registered with the Office of Student Life Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. SLDS is located in 098 Baker Hall, 113 W. 12th Ave; Tel.: 614-292-3307; VRS: 614-429-1334; Email: slds@osu.edu; Web: slds.osu.edu

Sensitive material. It is to be expected that some of the material that we will be reading this semester may be sensitive in nature, especially with respect to issues of gender, sexuality, race and violence. I will endeavor to alert you in advance to potentially problematic material as the semester progresses. On your part, I hope you will keep an open mind.

Class cancellation policy. In the unlikely event of unforeseen class cancellation due to emergency, the instructor will contact you via e-mail and request that a note on be placed on the door. In addition, the instructor will contact you as soon as possible following the cancellation to let you know what will be expected of you for our next class meeting.

Schedule of Readings

Aug	20	Tu	Introduction
			<i>Realisms</i>
	22	Thur	Realist Fiction (1): Charles Chesnutt, “The Wife of His Youth,” pp. 488-496.
	23	F	Recitation sections Introduction (1865-1914): “Reconstructing America,” pp. 3-6, and “The Literary Marketplace,” 6-7. Quiz #1.

- 27 Tu **Realist Fiction (2):** Henry James, *Daisy Miller*, chapters I and II, pp. 342-361. 584-6. William Dean Howells, from “Editor’s Study,” pp. 580-583; James, from “The Art of Fiction,” pp. 584-586.
- 29 Thur **Realist Fiction (3):** Henry James, *Daisy Miller*, chapters III and IV, pp. 361-382.
- 30 F **Recitation sections**
Introduction (1865-1914): “Forms of Realism,” pp. 8-11.
Quiz #2.
- Sept 3 Tu **Realist Fiction (4):** Mark Twain, from *The Adventures of Huckleberry Finn*, Chapters XV-XVIII, pp. 158-182.
- 5 Thur **Realist Fiction (5)** Edith Wharton, “Roman Fever,” pp. 540-549
- 6 F **Recitation sections**
Jane Smiley and Toni Morrison on *Huckleberry Finn*, pp. 299-302.
Quiz #3.
- 10 Tu **Alternative Realisms:** Ambrose Bierce, “An Occurrence at Owl Creek Bridge,” pp. 327-333; Charlotte Perkins Gilman, “The Yellow Wallpaper,” pp. 511-523; “Why I Wrote ‘The Yellow Wallpaper?’” pp. 523-4.
- 12 Thur **Naturalisms:** Theodore Dreiser, from *Sister Carrie*, chapter I and III, pp. 597-611; Jack London, “To Build a Fire,” pp. 641-652. Frank Norris, “A Plea for Romantic Fiction,” pp 587-589; London, “What Life Means to Me,” pp. 590-592.
- 13 F **Recitation sections**
Introduction (1865-1914): “The ‘Woman Question,’” pp. 11-12, and “Unseen Forces,” pp. 13-15.
Quiz #4.
- 17 Tu **African America at the Turn of the Century:** Booker T. Washington: selection from *Up from Slavery*, p. 471-479; W.E.B. DuBois, selections from *The Souls of Black Folk*, pp. 561-577; Paul Laurence Dunbar. “An Ante-Bellum Sermon,” “We Wear the Mask,” “Sympathy,” pp. 634-636.
- 19 Thur **The Turn Toward Modernism:** Edwin Arlington Robinson, “Richard Cory,” p. 689. Robert Frost, “The Death of the Hired Man,” p. 738-743. Susan Glaspell, *Trifles*, pp. 751-761. Sherwood Anderson, “Mother,” pp.767-772.
- 20 F **Recitation sections**
Introduction (1914-1945): “Changing Times,” pp. 670-674.
Quiz #5.

Modernisms

- 24 Tu **Free Verse:** Walt Whitman, "Crossing Brooklyn Ferry," pp. 69-73. Ezra Pound, "A Pact," p.799. Amy Lowell, "September, 1918," pp. 728-9. Carl Sandburg, "Chicago," "Grass," pp. 773-4. T.S. Eliot, "The Love Song of J. Alfred Prufrock," pp. 830-833. Langston Hughes, "The Negro Speaks of Rivers," p. 1037, and "I, Too," p. 1038.
- 26 Thur **Imagism:** Ezra Pound, "In a Station of the Metro," "The River-Merchant's Wife," p. 799-800, and from "A Retrospect," p. 809-11. Carl Sandburg, "Fog," p. 774. Wallace Stevens, "Thirteen Ways of Looking at a Blackbird," p. 782. William Carlos Williams: "Spring and All," p. 790, "The Red Wheelbarrow," "This Is Just to Say," p. 793. H.D., "Mid-day," "Oread," p. 822.
- 27 F **Recitation sections**
Introduction (1914-1945): "American Versions of Modernism," pp. 677-81.
Quiz#6.
- Oct 1 Tu **The Harlem Renaissance (1):** Langston Hughes, from "The Negro Artist and the Racial Mountain," pp. 816-18. Zora Neale Hurston, "Sweat," pp. 950-958, and "How It Feels to Be Colored Me," pp. 958-961. Jean Toomer, selections from *Cane*, pp. 968-973.
- 3 Thur **The Harlem Renaissance (2):** Claude McKay, all selections, pp. 936-8. Langston Hughes, "Mother to Son," "The Weary Blues," "Mulatto," "Song for a Dark Girl," "Visitors to the Black Belt," "Note on Commercial Theatre," "Democracy," "Theme for English B," pp. 1037-1044. Countee Cullen, all selections, pp. 1054-7.
- 4 F **Recitation sections**
Introduction (1914-1945): "Modernism Abroad and on Native Grounds," pp. 681-3.
Quiz#7.
- 8 Tu **The Modernist Avant-Garde:** Gertrude Stein, from *The Making of Americans*, pp. 731-734. Mina Loy, "Feminist Manifesto," pp. 806-809. William Carlos Williams, from *Spring and All*, pp. 814-15. e.e. cummings, all selections, pp. 962-967.
- [10-11 **Autumn Break; no Lecture or Recitations]**
- 15 Tu **Modernist Long Poems:** T.S. Eliot, "The Waste Land," pp.834-846. Robert Hayden, "Middle Passage," pp. 1193-1197.

- 17 Thur **Modernist Fiction:** William Faulkner, "A Rose for Emily," pp. 1009-1015. Ernest Hemingway, "Hills Like White Elephants," pp.1032-1035.
- 18 F **Recitation sections**
Introduction (1914-1945): "Modern Literature on Stage and Screen," pp. 683-685.
Quiz#8.
- 22 Tu **Drama at Midcentury (1):** Eugene O'Neill, *Long Day's Journey into Night*, Acts 1, 2, 3, pp. 857-908.
- 24 Thur **Drama at Midcentury (2):** O'Neill, *Long Day's Journey into Night*, Act 4, pp. 908-934.
- 25 F **Mid-term exam, Recitation classrooms**

Postmodernisms

- 29 Tu **Fifties Fiction:** Ralph Ellison, "Battle Royal," pp. 1210-1220; Flannery O'Connor, "A Good Man Is Hard to Find," p. 1381-1392.
- 31 Thurs **Confessional Poetry:** Elizabeth Bishop, "The Armadillo," pp. 1111-1112, and "One Art," pp. 1115-1116. Robert Lowell, "Skunk Hour," "For the Union Dead," pp. 1296-99. John Berryman, from *The Dream Songs*, #1, 14, 29, 384, pp. 1206-1208.
- Nov 1 F **Recitation sections**
Introduction (American Literature since 1945): "New Readers, New Writers, New Heroes," pp. 1070-1078.
Quiz#9.
- 5 Tu **The Beats:** Jack Kerouac, from *On the Road*, Parts One and Five, pp. 1318-1326. Allen Ginsberg, *Howl*, I, pp. 1394-99, and "A Supermarket in California," pp. 1402-1403.
- 7 Thur **The New York School and Black Arts:** John Ashbery, "Illustration," "Soonest Mended," "Myrtle," pp.1405-1408. Amiri Baraka, "An Agony. As Now," "A Poem for Willie Best," p. 1484-1490.
- 8 F **Recitation sections**
Introduction (American Literature since 1945): "Literature and American Media," pp. 1078-1081.
Quiz#10.

- 12 Tu **Dickinson's Great-Grand-daughters:** Emily Dickinson, 320 [There's a certain Slant of light], 340 [I felt a Funeral, in my Brain], 409 [The Soul selects her own Society], 1263 [Tell all the Truth but tell it slant], pp. 90-1, 93, 100. Adrienne Rich: "Snapshots of a Daughter-in-Law," "A Valediction Forbidding Mourning," "Diving into the Wreck," pp.1416-1423. Sylvia Plath, "Lady Lazarus," "Daddy," pp.1444-1449. Anne Sexton, "Sylvia's Death," pp. 1410-1412.
- 14 Thur **Eighties Fiction:** Toni Morrison, "Recitatif," p. 1429-1442. Raymond Carver, "Cathedral," p. 1532-1542.
- 15 F **Recitation sections**
Introduction (American Literature since 1945): "Experiment and Play in Twentieth- and Twenty-First-Century Literature," 1081-1084.
Quiz#11
- 19 Tu **Postmodernist Writing (1):** Don DeLillo, from *White Noise*, pp. 1501-1518.
- 21 Thur **Immigrant Writing in the Seventies and Eighties:** Maxine Hong Kingston, from *The Woman Warrior*, pp. 1544-1553. Art Spiegelman, from *Maus* pp. 1588-1604.
- 22 F **Recitation sections**
Introduction (American Literature since 1945): "Literature Now," 1084-6.
Quiz#12.
- 26 Tu **Immigrant Writing at the End of the Millennium:** Jhumpa Lahiri, "Sexy," p. 1691-1707. Junot Díaz, "Drown," p. 1709-1716.

[28, 29 **Thanksgiving Break**]

- Dec 3 Tu **Postmodernist Writing (2):** George Saunders, "CivilWarLand in Bad Decline," pp. 1665-1677.

[6-12 **Exam Week**]

Final Exam

Thursday, December 12, 4-5:45pm, Journalism 251

Arts and Sciences Distance Learning Course Component Technical Review Checklist

Course: English 2291

Instructor: Brian McHale

Summary: U.S. Literature 1865 to the Present

Standard - Course Technology	Yes	Yes with Revisions	No	Feedback/ Recomm.
6.1 The tools used in the course support the learning objectives and competencies.	X			<ul style="list-style-type: none"> • Carmen • Office 365
6.2 Course tools promote learner engagement and active learning.	X			<ul style="list-style-type: none"> • Asynchronous and synchronous Zoom activities • Carmen discussion board postings.
6.3 Technologies required in the course are readily obtainable.	X			All are available free of charge through various OSU site licenses.
6.4 The course technologies are current.	X			All are updated regularly
6.5 Links are provided to privacy policies for all external tools required in the course.	X			No 3 rd party tools are used.
Standard - Learner Support				
7.1 The course instructions articulate or link to a clear description of the technical support offered and how to access it.	X			Links to 8HELP are provided.
7.2 Course instructions articulate or link to the institution's accessibility policies and services.	X			a
7.3 Course instructions articulate or link to an explanation of how the institution's academic support services and resources can help learners succeed in the course and how learners can obtain them.	X			b
7.4 Course instructions articulate or link to an explanation of how the institution's student services and resources can help learners succeed and how learners can obtain them.	X			c
Standard – Accessibility and Usability				
8.1 Course navigation facilitates ease of use.	X			Recommend using the Carmen Distance Learning "Master Course" template developed by ODEE and available in the Canvas Commons to provide student-users with a consistent user experience in terms of navigation and access to course content.
8.2 Information is provided about the accessibility of all technologies required in the course.	X			No 3 rd party tools are used.
8.3 The course provides alternative means of access to course materials in formats that meet the needs of diverse learners.	X			Instructions are provided.
8.4 The course design facilitates readability	X			
8.5 Course multimedia facilitate ease of use.	X			All assignments and activities that use the Carmen LMS with embedded multimedia facilitates ease of use. All other multimedia resources facilitate ease of use by being available through a standard web browser

Reviewer Information

- Date reviewed: 3/8/21
- Reviewed by: Ian Anderson

Notes: Add dates to the weekly breakdown.

^aThe following statement about disability services (recommended 16 point font):
Students with disabilities (including mental health, chronic or temporary medical conditions) that have been certified by the Office of Student Life Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office of Student Life Disability Services is located in 098 Baker Hall, 113 W. 12th Avenue; telephone 614- 292-3307, slds@osu.edu; slds.osu.edu.

^bAdd to the syllabus this link with an overview and contact information for the student academic services offered on the OSU main campus.
<http://advising.osu.edu/welcome.shtml>

^cAdd to the syllabus this link with an overview and contact information for student services offered on the OSU main campus. <http://ssc.osu.edu>. Also, consider including this link in the “Other Course Policies” section of the syllabus.