NOTE to prospective students: This syllabus is intended to provide students who are considering taking this course an idea of what they will be learning. A more detailed syllabus will be available on the course site for enrolled students and may be more current than this sample syllabus. Summer term courses may be accelerated – please check the Ecampus Schedule of Classes for more information.

ENG 254

Survey Of American Literature: 1900 To Present

Course Credit: (4) This course combines approximately 120 hours of instruction, online activities, and assignments for 4 credits.

Contact Information:

Sample syllabi may not have the most up-to-date information. For accuracy, please check the ECampus Schedule of Classes to see the most current instructor information. You can search for contact information by name from the OSU Home Page.

Instructor name: Sam Schwartz, Ph.D.
Instructor email: schwarsa@oregonstate.edu
Instructor phone: 503-779-9790
Twitter: @doctorschwartz

Course Description

Catalog Description: Readings from American literature presented in chronological sequence; important eras and movements with emphasis on major writers.

Section Description: This class is broadly framed by a particular irony that it will attempt, with the help of students taking the course, to solve. The irony is this: despite the political, economic, technological, and cultural influence the United States has wielded during the twentieth century, the century ended in much the same way that it began. From 1898 to 1901, in Cuba and the Phillipines, much to the chagrin of writers like the aging Mark Twain, the U.S. thrust its fledgling but surprisingly formidable military power into the arena of world politics. A century later, the U.S. once again reasserted itself overseas, its might no longer fledgling, but with far murkier purpose, after two
hijacked airplanes careened into the iconic towers that symbolized the nation’s wealth and power. This event bitterly ended what has been called “America’s century,” and it set a grim tone for the century to come. How did we get here? Is there a way to account for this irony? The way that time moves forward but stands still?

American literature tells this story, and can offer startling and revealing answers to these questions, if you know how and where to look. Of course, it’s not just a century of war and violence, as defined as it is by those two themes. The century gave rise to the the most aesthetically daring literary art ever conceived, and U.S. writers played key roles in that effort. Yet the challenges faced by U.S. writers were not just aesthetic. Despite the legacy of slavery, violence, and discrimination, for example, African American writers used language to represent, express, and urge forward their march to greater freedom. The century is full of examples like this, in which individuals and groups use language to encounter, describe, mock, mourn, reflect and challenge the sweep of events we call “history.”

We’ll progress through the twentieth century decade by decade, but at times theme will trump chronology. Literary time does not operate the same way that historical time operates. The course will approach literature as something that both influences and is influenced by both culture and history. We’ll cover key concepts and techniques that were meaningful and transformative, and the readings will reflect a wide range of styles, purposes, and perspectives. We’ll balance deep, vertical engagement with horizontal coverage. Remember that this course covers 115 years of literature in ten weeks—which means we’ll usually be moving pretty fast. The course will be successful if it enhances your ability to think critically, and to find both wisdom and aesthetic pleasure in the stories and poems that capture the “American century.”

**Communication**

Please post all course-related questions in the General Discussion Forum so that the whole class may benefit from our conversation. Please email your instructor for matters of a personal nature. I will reply to course-related questions and email within 24-48 hours. I will strive to return your assignments and grades for course activities to you within seven days of the due date. Since we will not be seeing each other in person, consistent and clear communication is vital to success.

**Technical Assistance**

If you experience computer difficulties, need help downloading a browser or plug-in, assistance logging into the course, or if you experience any errors or problems while in your online course, contact the OSU Help Desk for assistance. You can call (541) 737-3474, email osuhelpdesk@oregonstate.edu or visit the [OSU Computer Helpdesk](http://www.oregonstate.edu) online.
Learning Resources

NOTE: For textbook accuracy, please always check the textbook list at the OSU Bookstore website. Sample syllabi may not have the most up-to-date information. Students can also click the ‘OSU Beaver Store’ link associated with the course information in the Ecampus schedule of classes for course textbook information and ordering.

Required Texts:


   **Must buy the Norton edition.

   **1986 edition ok.

   **2006 edition ok.

**Several texts will be downloadable as pdfs on Canvas. The course schedule will always indicate when/if students are responsible for downloading readings.

You’ll need regular access to the internet so that you can interact with Canvas.

Canvas
This course will be delivered via Canvas where you will interact with your classmates and with your instructor. Within the course Canvas site, you will access the learning materials, such as the syllabus, class discussions, assignments, projects, and quizzes. To preview how an online course works, visit the Ecampus Course Demo. For technical assistance, please visit Ecampus Technical Help.

Measurable Student Learning Outcomes

Bacc Core

Successful completion of this course partially fulfills OSU’s Baccalaureate Core course requirements in the “Perspectives” category under “Literature and the Arts” and “Western Culture.”
Bacc Core Outcomes for Western Culture:

• Identify significant events, developments, and/or ideas in the Western cultural experience.
• Interpret the influence of philosophical, historical, and/or artistic phenomena in relation to contemporary Western culture.
• Analyze aspects of Western culture in relation to broader cultural, scientific, or social processes.

Bacc Core Outcomes for Literature and the Arts:

• Recognize literary and artistic forms/styles, techniques, and the cultural and historical contexts in which they evolve.
• Analyze how literature/the arts reflect, shape, and influence culture.
• Reflect critically on the characteristics and effects of literary and artistic works.

Section-Specific Outcomes

In addition to these broad, Bacc Core outcomes, this individual section will promote these more specific and measurable outcomes:

• Identify and classify the purpose and strengths of particular, prominent literary genres and subgenres used by twentieth century American poets and authors.
• Differentiate, compare, contrast, and evaluate differences between poetry and fiction, including their aesthetic and epistemological perspectives.
• Recognize and explain how minority writers use art to express themselves and their milieu in ways that both compare and contrast to writing by more privileged groups.
• Discover, distinguish, and summarize what makes twentieth century American literature distinct and significant.
• Identify the relationships between literary form (technique, style, arrangement) and content (plot, character, setting, theme) and how they mutually influence each other.
• Interpret literary artifacts using “close reading” practices such as annotating, highlighting, notetaking, and research.
Course Content: Activities, Assignments, and Assessments

**Separate, more detailed assignments are available on Canvas**

Weekly Discussion Forum Entries: Each week students are required to post twice to the discussion forum. Read the forum instructions at the beginning of each week. When we’re reading prose, it’s unlikely a text will be finished completely before posting about it at the beginning of the week (Tuesdays generally); yet, by Friday (deadline for second post), students should have completed the readings. Discussion forum instructions will always be highly specific in relation to a topic, but the questions and tasks will always be rather open-ended. Don’t expect to write forum entries that are simply factual answers. Students will consistently be asked to share their thoughts, reactions, and questions on the forum. For this reason, the forum is perhaps the most important part of the course in terms of communicating ideas and maintaining contact with students and peers.

Weekly Collective Annotation: Using Google Docs, we’ll “annotate” one text per week. This could be a poem, short story, or even a passage or paragraph from a longer work. To annotate, in this class, usually means to highlight and comment on certain aspects of a text that might be meaningful or significant in some way. The annotation will appear in the margins; by the time the assignment is due (weekly on Wednesdays), these documents will be full of everyone’s comments and questions. The purpose of the assignment is to use everyone’s collective perspectives to develop an accurate and comprehensive interpretation of the text at hand.

(Nearly) Weekly Analysis Assignments: These assignments will require some form of “close reading,” a vital skill to develop when encountering literary work, which requires different kinds of thinking, more intense attention, and specific reading habits. These activities are in some ways similar to the collective annotations, but they’re more intense and will require students to convert informal notes and annotations into brief, interpretive essays that will normally require an argument to be made and defended.

Short Essays: Three short essays (3-4 pages) are required. Due dates are week 3, week 7, and week 9. The essays require analysis, just like the Analysis Assignments, but these Short Essays will always be comparative; that is, you’ll be required to compare at least two texts and to examine the relationships between them. When short essays are assigned, they will take the place of the Weekly Analysis that week.

Midterm Collaboration: Using the essays included in the Norton edition of Faulkner’s *As I Lay Dying*, students will be required to team up in groups of three to deliver an online, collaborative presentation. Students will be asked to summarize the content of certain secondary essays, and then to illustrate how and what the essays illuminate in the novel. Students can expect to use Powerpoint or Google Slides for this project.

Final Exam: The Final Exam will be conducted online during finals week. It will consist of short, identification questions, a close analysis exercise, and a synthesizing essay.
Evaluation of Student Performance

- Weekly Discussion Forum Entries – 200 (20 pts. x 10)
- Midterm Collaboration – 100 points
- Weekly Collective Annotations – 150 points (15 pts. x 10)
- Analysis assignments – 175 points (25 pts. x 7)
- Short Essays – 225 (75 pts. x 3)
- Final Exam – 150 points
- Total – 1000 points

Grading Scale
An A in this course is achieved if a student earns 920 points or more; 900-919 = A-; 870-899 = B+; 830-869 = B; 800—829 = B-; 770-799 = C+; 730-769 = C; 700-729 = C-; 670-699 = D+; 630-669 = D; 600-629 = D-; 599 or below = F

Course Policies

Late work
Certain work can be made up (turned in late), but some activities, like the discussion forum, only serve their purpose if they’re completed on time. Likewise concerning the midterm collaboration. If an extended due date is needed for anything else, email me in advance and we can make arrangements for a new due date. However, points will always be deducted for turning work in late. The amount of points deducted will depend upon how late the work is turned in.

Discussion Participation
Students are expected to participate in all graded discussions. While there is great flexibility in online courses, this is not a self-paced course. You will need to participate in our discussions on at least two different days each week, with your first post due no later than Wednesday evening, and your second posts due by the end of each week.

Incomplete
Incomplete (I) grades will be granted only in emergency cases (usually only for a death in the family, major illness or injury, or birth of your child), and if the student has turned in 80% of the points possible (in other words, usually everything but the final paper). If you are having any difficulty that might prevent you completing the coursework, please don’t wait until the end of the term; let me know right away.

Guidelines for a Productive and Effective Online Classroom
Students are expected to conduct themselves in the course (e.g., on discussion boards, email) in compliance with the university’s regulations regarding civility.

Civility is an essential ingredient for academic discourse. All communications for this course should be conducted constructively, civilly, and respectfully. Differences in beliefs, opinions, and approaches are to be expected. In all you say and do for this course, be professional. Please bring any communications you believe to be in violation of this class policy to the attention of your instructor.
Active interaction with peers and your instructor is essential to success in this online course, paying particular attention to the following:

- Unless indicated otherwise, please complete the readings and view other instructional materials for each week before participating in the discussion board. However, if we’re reading a novel or longer short stories, it’s permissible to post entries before you’ve completely finished a text. Even then, it will be required that you had to have read part of the text before posting.
- Read your posts carefully before submitting them.
- Be respectful of others and their opinions, valuing diversity in backgrounds, abilities, and experiences.
- Challenging the ideas held by others is an integral aspect of critical thinking and the academic process. Please word your responses carefully, and recognize that others are expected to challenge your ideas. A positive atmosphere of healthy debate is encouraged.

**COURSE SITE LOGIN INFORMATION**
Information on how to login to your course site can be found [HERE](#).

**STATEMENT REGARDING STUDENTS WITH DISABILITIES**
Oregon State University is committed to student success; however, we do not require students to use accommodations nor will we provide them unless they are requested by the student. The student, as a legal adult, is responsible to request appropriate accommodations. The student must take the lead in applying to Disability Access Services (DAS) and submit requests for accommodations each term through DAS Online. OSU students apply to DAS and request accommodations at our [Getting Started with DAS](#) page.

Accommodations are collaborative efforts between students, faculty and Disability Access Services (DAS). Students with accommodations approved through DAS are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through DAS should contact DAS immediately at 541-737-4098.

Additionally, Canvas, the learning management system through which this course is offered, provides a [vendor statement](#) certifying how the platform is accessible to students with disabilities.

**ACADEMIC INTEGRITY AND STUDENT CONDUCT (OSU POLICY)**
Students are expected to be honest and ethical in their academic work. Intentional acts of academic dishonesty such as cheating or plagiarism may be penalized by imposing an “F” grade in the course.
Student conduct is governed by the universities policies, as explained in the Office of the Dean of Student Life: Student Conduct and Community Standards. In an academic community, students and faculty, and staff each have responsibility for maintaining an appropriate learning environment, whether online or in the classroom. Students, faculty, and staff have the responsibility to treat each other with understanding, dignity, and respect.

Students are expected to conduct themselves in the course (e.g. on discussion boards, email postings, etc.) in compliance with the university's regulations regarding civility. Students will be expected to treat all others with the same respect as they would want afforded to themselves. Disrespectful behavior (such as harassing behavior, personal insults, inappropriate language) or disruptive behaviors are unacceptable and can result in sanctions as defined by Student Conduct and Community Standards.

For more info on these topics please see:

- Statement of Expectations for Student Conduct
- Student Conduct and Community Standards - Offenses
- Policy On Disruptive Behavior

**PLAGIARISM**

You are expected to submit your own work in all your assignments, postings to the discussion board, and other communications, and to clearly give credit to the work of others when you use it. Academic dishonesty will result in a grade of “F.”

- Statement of Expectations for Student Conduct
- Avoiding Academic Dishonesty

**TECHNICAL ASSISTANCE**

If you experience computer difficulties, need help downloading a browser or plug-in, assistance logging into the course, or if you experience any errors or problems while in your online course, contact the OSU Help Desk for assistance. You can call (541) 737-3474, email osuhelpdesk@oregonstate.edu or visit the OSU Computer Helpdesk online.

- COURSE DEMO
- GETTING STARTED

**TUTORING**

For information about possible tutoring for this course, please visit our Ecampus NetTutor page. Other resources include:

- Writing Center
- Online Writing Lab
STUDENT EVALUATION OF TEACHING
The online Student Evaluation of Teaching form will be available in week 9 and close at the end of finals week. Students will be sent instructions via ONID by the Office of Academic Programs, Assessment, and Accreditation. Students will log in to “Student Online Services” to respond to the online questionnaire. The results on the form are anonymous and are not tabulated until after grades are posted. Course evaluation results are very important and are used to help improve courses and the learning experience of future students. Results from questions are tabulated anonymously and go directly to instructors and unit heads/supervisors. Unless a comment is “signed,” which will associate a name with a comment, student comments on the open-ended questions are anonymous and forwarded to each instructor. “Signed” comments are forwarded to the unit head/supervisor.

REFUND POLICY INFORMATION
Please see the Ecampus website for policy information on refunds and late fees.
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<th>Module</th>
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<td>Pdf handouts on “New York” and “Naturalism” (pdfs)</td>
<td>Discussion Forum (DF) #1</td>
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<tr>
<td>Week 1</td>
<td>Turn-of-the-Century American literature: Romanticism, Realism, and Naturalism</td>
<td>Stephen Crane, “An Episode of War” and “The Open Boat” (pdf)</td>
<td>Collective Annotation (CA) #1</td>
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<td>Literature and science; urban versus rural settings</td>
<td>Poems by Whitman and Dickinson</td>
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<td>Autobiography and nonfiction</td>
<td>Henry Adams, “The Virgin and the Dynamo” (pdf)</td>
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<td>Am. lit. and technology</td>
<td>Carl Sandburg, “Chicago” (pdf)</td>
<td>Collective Annotation (CA) #2</td>
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<td>3: Make it New</td>
<td>Modernist Poetry</td>
<td>T.S. Eliot: “The Love Song of J. Alfred Prufrock”</td>
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<td>Week 3</td>
<td>Experimental poetic techniques</td>
<td>Ezra Pound: “In a Station at the Metro”, “To Whistler, American”, “A Pact”</td>
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<td>The modernist response to the 19th century</td>
<td>Mina Loy: “Brancusi’s Golden Bird”</td>
<td>Collective Annotation (CA) #3</td>
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<td>Modernist art and modernist poetry</td>
<td>WC Williams “The Red Wheelbarrow”</td>
<td>Analysis #3</td>
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<td>Alternative courses for American modernist poetry: Pound or Stevens?</td>
<td>Wallace Stevens:</td>
<td>Short Essay</td>
<td>Friday (Weekend turn-in option)</td>
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<td>4: World War I</td>
<td>Politics and poetry</td>
<td>PL Dunbar, “The Poet” “Life’s Tragedy”</td>
<td>Discussion Forum (DF) #1</td>
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<td>Or does it explode?</td>
<td>Language and oppression</td>
<td>Claude McKay, “If We Must Die” Langston Hughes, All poems 127-129</td>
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<td>Week 4 and half of week 5</td>
<td>Double-consciousness expressed</td>
<td>Countee Cullen, “Incident”</td>
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<td>Harlem Renaissance</td>
<td>Jean Toomer stories and poems from Cane</td>
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<th>Week 5: William Faulkner As I Lay Dying</th>
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<td>Double-consciousness expressed</td>
<td>Language and oppression</td>
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<td>Modernist prose</td>
<td>Experimental narrative technique</td>
<td>Harlem Renaissance</td>
<td>Experimental narrative technique</td>
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<th>6: Postwar poetry</th>
<th>Late-Century (postmodernist)</th>
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<th>Week 6: Midterm Collaboration</th>
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<td>Week 6:</td>
<td>Modernist prose</td>
<td>Experimental narrative technique</td>
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<td>Due end week 6 (Friday)</td>
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This course is offered through Oregon State University Extended Campus. For more information, contact:
Web: ecampus.oregonstate.edu  Email: ecampus@oregonstate.edu  Tel: 800-667-1465
| These are my Confessions | Confessional modes | developments in American Poetry: *Confessional  
*Black Mountain  
*Deep Image  
*Beats  
*New York School  
*Black Arts  
*Language  
*Postconfessional | Collective Annotation (CA) #1 | Wednesday |
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<td>Responding to modernism</td>
<td>World War II</td>
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<td>Popular culture</td>
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<td>Short Essay</td>
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| 7: Civil Writes | Late-century writing by minorities | Leslie Marmon Silko *Ceremony* | Week 8:  
Discussion Forum (DF) #1 | Tuesday and Friday |
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<td>Weeks 8 &amp; 9</td>
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<td>Music, words, beauty, and healing</td>
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<td>Thursday</td>
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| 8: Turn of the Century, Part 2: | Popular culture | David Foster Wallace, “The Soul is Not a Smithy” | Week 9:  
Discussion Forum (DF) #1 | Tuesday and Friday |
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<td>Reflexivity in literature</td>
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<td>The return of sincerity?</td>
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<td>America: Utopia or Dystopia?</td>
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Finals | Final Exam |                           |                              |

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