A Cultural History of American Art and Literature: From the Civil War to the Great Depression
ENGLISH 387
4 credits

Rationale for conversion: The conversion will promote learning-intensive, integration of digital resources for the study of American Art and Literature, such as online archives on writers, movements, and text variants. At least one assignment added will focus on integration of digital scholarship.

The four credit version will:
• add a written assignment focusing on integration of digital scholarship appropriate to the multi-disciplinary field;
• add instruction in research (print and non-print sources) appropriate to the study of literature and art.

The core syllabus below represents the three credit generic version last taught.

Course Description:
The second course in an interdisciplinary sequence that examines the development and interrelationships of American art and literature from contact to the present. ENG 386: Conquest to Civil War ENG 387: Civil War to Harlem Renaissance ENG 388: Great Depression to Postmodernity CROSSTLISTED as ART 386, ART 387, ART 388. PREREQS: Sophomore standing.

Learning Outcomes
➢ Students should leave the class with the ability to recall and describe key elements in the foundations of the American experience as it changed from the 19th to the 20th Century.
➢ Students will demonstrate a detailed knowledge of the art and literature of post-Civil War American society.
➢ Students will be able to identify and explain in writing the importance of major figures and movements in American literature and art of the period.
➢ Successful students will a) be able to articulate the critical relation between literary language, visual imagery, and b) become able to synthesize this knowledge with their own cultural experience in order to enhance and explain their own understandings of American culture.
➢ Search, access, and integrate digital scholarship in the study of the American art and literature and its relation to history and culture.

Evaluation of student performance: two 10-12 page essays (33% each), at least one of which incorporates digital scholarship and/or online archival material on gender in the study of American art and literature; final exam (33%)

Statement Regarding Disability Access Services:
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 737-4098.

**Link to Statement of Expectations for Student Conduct:**
[http://oregonstate.edu/admin/stucon/achon.htm](http://oregonstate.edu/admin/stucon/achon.htm)

**Required Texts:**
Readings on E-Reserve and at the library reserve desk.

**SCHEDULE OF ASSIGNED READINGS**

**Course Schedule**
(Readings to be completed by the date indicated, schedule subject to change)

Week 1—Introduction.
   Toward the West.
   (Read in Norton Henry David Thoreau, “Walking”)

Week 2—The Nation Divided: Western Movement, Manifest Destiny, and Native American Traditions.
(Read Pohl 185-238)

Week 3—Civil War.
(Read in Norton Harriet Beecher Stowe, from *Uncle Tom’s Cabin*; Abraham Lincoln, “The Second Inaugural”; Walt Whitman, “When Lilacs Last in the Dooryard Bloom’d”)
The African American as Stereotype and Individual.

Week 4—Industrialization: The Image of the Worker.
(Read Pohl 239-252)
Industrialization: The Image of the Worker.
(Read in Norton Rebecca Harding Davis, *Life in the Iron Mills*)

Week 5—The Image of Women: Domesticity and Liberation.
(Read Pohl 252-300)
Men and Women in American Impressionism.

Week 6—Kate Chopin, *The Awakening.*
   (Read Pohl 301-322; on e-reserve, Walt Whitman “Crossing Brooklyn Ferry”; Hart
   Crane, “Chaplinesque,” from The Bridge in Norton)
   High Modernism
   (Read in Norton T.S. Eliot, The Wasteland)

Week 8—The American Avant Garde: The Machine and the Body
   The American Avant Garde: The Machine and the Body
   (Read in Norton William Carlos Williams, “The Great Figure,” “The Red
   Wheelbarrow,” To Elsie, Spring and All, from Paterson)

Week 9—William Faulkner, As I Lay Dying.
   William Faulkner, As I Lay Dying.

Week 10—Harlem Renaissance
   (Read Pohl 350-362)
   African American Writing and Double Consciousness
   (Read on e-reserve Alain Locke, “The New Negro”; Langston Hughes, “The Negro
   a Negro,” “Freedom Train”; Zora Neale Hurston, “How It Feels To be Colored Me.”)