A Cultural History of American Art and Literature: From the Great Depression to the Present
ENGLISH 388
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 incorporating resources appropriate to the study of a multi-disciplinary field;
- Add research instruction appropriate to the cultural history of art and literature.

The core syllabus below is the generic three credit version.

Course Description:
The third 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. CROSSLISTED 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 changes through the 20th Century and into the 21st Century.
- Students will demonstrate a detailed knowledge of the art and literature of 20th Century and contemporary 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

Required Texts:
Luis Valdez, *Zoot Suit and Other Plays* (Houston: Arte Publico, 1992.)
Readings on E-Reserve and at the library reserve desk.

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

Week 1—Introduction.  
A Different Order.  
(Read in Norton Wallace Stevens, “The Idea of Order at Key West”; Ernest Hemingway, “Big Two-Hearted River.”)

Week 2—The Art of the Depression.  
(Read Pohl 363-428)  
The Depression and the Rise of Documentary Film.  
(Screening: Pare Lorentz, *The Plow that Broke the Plains, The River, The City.*)

Week 3—The Camera Eye.  
(Read on e-reserve James Agee and Walker Evans, from *Let Us Now Praise Famous Men*; John Dos Passos, from *U.S.A.*)  
Picasso, *Guernica* and American Modernism.  
(Read Pohl 429-439.)

Week 4—After the War: The Art of Parody.  
(Read Pohl 440-451.)  
Joseph Heller, *Catch 22.*
Week 5—Joseph Heller, *Catch 22.*
   The Art of the Beat Generation
   (Read Pohl 451-456.)

Week 6—The Beats.
   The Art of Protest: Pop, Performance.
   (Read Pohl, 456-491.)

Week 7—Angry Art: Vietnam and the Civil Rights Movement.
   Read Amiri Baraka, *Dutchman.*

Week 8—Luis Valdez, *Zoot Suit.*
   Postmodern Art: Identity and Global Culture.
   (Read Pohl 502-520).

Week 9—Postmodern Prose.
   (Read on e-reserve Thomas Pynchon, “Entropy”; John Barth, “Lost in the Funhouse”; Donald Barthelme, “At the End of the Mechanical Age.”
   The New Video Art.