**General Education Course Inclusion Proposal**

**HUMAN EXPRESSION**

*This proposal form is intended for departments proposing a course for inclusion in the Northern Michigan University General Education Program. Courses in a component satisfy both the Critical Thinking and the component learning outcomes. Departments should complete this form and submit it electronically through the General Education SHARE site.*

**Course Name and Number:** EN 286: Survey of American Literature II

**Home Department:** English Department

**Department Chair Name and Contact Information** (phone, email): Dr. Lynn Domina (x2711, ldomina@nmu.edu)

**Expected frequency of Offering of the course** (e.g. every semester, every fall): Every winter semester.

**Official Course Status**: Has this course been approved by CUP and Senate? NO (under review)

*Courses that have not yet been approved by CUP must be submitted to CUP prior to review by GEC. Note that GEC is able to review courses that are in the process of approval; however, inclusion in the General Education Program is dependent upon Senate and Academic Affairs approval of the course into the overall curriculum.*

**Overview of course** (please attach a current syllabus as well): *Please limit the overview to two pages (not including the syllabus)*

**A. Overview of the course content**

The primary instructional goal of EN 286 is to expose students to a variety of major American literary works from the Reconstruction period onward (1865 to the present) in relation to historical and literary contexts. In the course of their readings, students will study major literary movements (such as realism, naturalism, modernism, and postmodernism), major literary critical movements (such as the New Criticism, poststructuralism, and multiculturalism), and major themes and issues (such as American imperialism, migration and immigration, the Great Depression, the World Wars, and Civil Rights). They should leave the course with a solid understanding of the breadth of American literature after the Civil War, its major figures and themes, and its relation to historical and literary contexts. This course provides important preparation for upper-division courses in American literature (which are more specialized in focus) and offers students of all majors an opportunity to consider important developments of American history and culture through one of the most significant modes of human expression (literature) after one of the most significant events in American history (the Civil War). Students will be encouraged to consider how American literature of the last one hundred and fifty years comments upon, is shaped by, and engages a variety of significant cultural and historical developments—and how it helps us understand important issues in our own time.

The course objectives are as follows:

1. Read broadly in American literature (1865-present).
2. Understand major literary movements, critical movements, and issues of the period.
3. Effectively analyze texts from the period in relation to literary and historical contexts.

**B. Explain why this course satisfies the Component specified and significantly addresses both learning outcomes.**

**Critical Thinking Component:**

* **Evidence:** This course asks students to read, evaluate, and analyze a variety of texts in relation to literary and historical context. Students will regularly make arguments about literary texts and support those arguments using textual evidence. In the course of so doing, they must assess which evidence is appropriate, relevant, and sufficient to support their development of a coherent argument and analysis. This skill is fundamental to successful completion of EN 286 and will be evaluated through various assignments, such as class discussion, response papers, presentations, quizzes and exams, and/or essays and projects.
* **Integrate:** This course asks students to engage in integrative thinking in at least three ways: 1) within texts, 2) across texts, and 3) between texts and contexts. In the first instance (within texts), students are asked to consider how literary form (the way a texts is written) relates to literary content (what a text is about). In integrating form and content, students practice the primary task of literary analysis. In the second instance (across texts), students are asked to make connections between literary texts, considering form, content, and context, and, thereby, to ascertain the broad issues and movements that characterize the historical period under consideration. The survey form of this course, which covers a large number of authors and texts, requires students to make integrative claims that involve two or more literary works. In the third instance (between texts and contexts), students are asked to consider how literary works respond to or are shaped by historical contexts. In so doing, they work to understand that a literary text can only mean what it means in specific dynamics of creation and reception. These forms of integrative thinking will be assessed through various assignments, such as class discussion, response papers, presentations, quizzes and exams, and/or essays and projects.
* **Evaluate:** This course asks students to evaluate literary texts according to the principles and guidelines of one or more established modes of literary criticism. These modes might include practices of close reading, historical contextualization, feminist or antiracist critique, etc. Whichever approaches are undertaken, students will practice drawing conclusions about and articulating interpretations of literary works using the specific critical techniques. For example, a feminist approach to Walt Whitman’s *Leaves of Grass* might yield a very different interpretation than a historical approach focused on the publication of different editions of the book; in either case, however, the student will be asked to follow the logical implications of the relevant critical approach to develop an informed and insightful argument about the text. Evaluation as an element of critical thinking will be assessed through various assignments, such as class discussion, response papers, presentations, quizzes and exams, and/or essays and projects.

**Human Expression Component:**

* **Knowledge of the Role of the Aesthetic:** This course asks students to demonstrate a clear understanding of how varying literary styles, genres, and conventions are used in a broad swath of American literary texts. Students will learn to identify and analyze aesthetic techniques in individual literary works, to recognize similarities and differences across literary works, and to understand why major literary movements developed specific aesthetic techniques in response to both literary and historical contexts. The study of the aesthetic in relation to historical context is especially important in helping students learn how literary expression is a significant means by which human beings express, understand, and share their experiences. Knowledge of the role of the aesthetic will be assessed through various assignments, such as class discussion, response papers, presentations, quizzes and exams, and/or essays and projects.
* **Innovative Thinking:** This course asks students to express both creativity and experience through a variety of activities that demonstrate innovative thinking. Literary analysis always involves both understanding other perspectives and developing a creative and original interpretation that draws upon textual evidence, critical context, and creative thinking. The survey format of this class introduces students to a wide variety of perspectives and expressions of human experience. Students in this class must demonstrate an accurate understanding of these perspectives while drawing upon their own experiences (personal, academic, intellectual, historical, etc.) to ask questions and develop interpretations of texts in ways that are relevant to the shared context in which we read. Success in this class requires more than the recitation of important texts, themes, and movements; rather, students must add their own perspective to the lively mix of ideas this course presents to them. Innovative thinking will be assessed through various assignments, such as class discussion, response papers, presentations, quizzes and exams, and/or essays and projects.
* **Acknowledging Contradictions:** This course regularly asks students to identify, analyze, and evaluate contradictions within the American literary tradition and to integrate their knowledge of these contradictions in their written and oral work. The survey format of the course exposes students to a wide variety of artistic and intellectual perspectives, including many that are in contradiction with each other. For example, in addressing the theme of American identity, African American scholar and writer W. E. B. Du Bois expresses views and employs techniques that are quite different from those expressed and employed by Dakota/Sioux memoirist Zitkala-Sa. There are many such conflicts recorded in American literature (1865-present), whether historical, cultural, political, intellectual, or aesthetic; a major function of the course is to identify and evaluate these conflicts as they are engaged in literary texts. Furthermore, the task of literary criticism also involves identifying contradictions within literary texts. For example, the form of a literary work might, at times, be in conflict with its expressed intention, as in the case of subtle sexist language in a text that purports to be egalitarian, or the case of a text that expresses a traditional point of view but employs innovative formal techniques. Students’ ability to evaluate either type of contradiction will be assessed through various assignments, such as class discussion, response papers, presentations, quizzes and exams, and/or essays and projects.

**The following are examples of various means of assessment for both Critical Thinking and Human Expression:**

* + **In-class Writing**
		- Students respond to prompts on assigned readings. The focus is on direct textual analysis, in preparation for class discussion and more formal writing assignments in which evidence will be used to support complex arguments. Over the course of the semester, students demonstrate, through this task, their ability to evaluate textual **evidence**, employ **evidence** in making arguments, **integrate** textual elements and contexts, and **evaluate** texts according to literary critical techniques. They also demonstrate their knowledge and understanding of the significance of textual forms (i.e. the **aesthetic**), employ their experience and creativity in analyzing the text (i.e. **innovative thinking**), and address **contradictions** within and across texts. This assignment, therefore, provides an ongoing means of assessment for **all Critical Thinking and Human Expression dimensions**.
	+ **Close Reading** (at least 3 full pages, double-spaced)
		- In this short paper, submitted early in the semester, students write a focused analysis of a single passage, theme, or formal element from a text on the assigned reading list. The close reading includes extensive analysis of literary form (the **aesthetic**), in addition to analysis of content and context. Synthesizing all three elements requires **integrative** and **innovative** thinking, as well as **evaluation** of the text according to a specific literary critical practice (i.e. “close reading”). Students must use **evidence** from the text to support their claims about it. Although not a requirement, the close reading might also productively **acknowledge** **contradictions** within the text (e.g. between form and content), between the text and other texts from the period (e.g. in their response to a historical issues), or between the text and its context (e.g. in its critique of a historical issue). This assignment provides a reliable means of assessment for **all Critical Thinking elements and two Human Expression dimensions.**
	+ **Group Presentation** (approximately 15 minutes)
		- Throughout the semester, groups of three to four students provide background information, introductory analysis, and discussion questions related to a text on our reading list. These presentations include:
			* Historical context
			* Literary context
			* Author biography
			* Textual analysis
			* Discussion questions
			* Visual aids
			* A works cited slide
		- This assignment offers an opportunity to assess **all elements of the Critical Thinking and Human Expression dimensions:**
			* **Evidence:** Students analyze both primary (literary) and secondary texts and use evidence from both to introduce a text to the class. In performing library research, students evaluate which sources are appropriate and reliable.
			* **Integrate:** Students synthesize primary texts, secondary texts, and contexts in their introductory comments, preliminary analysis, and discussion questions.
			* **Evaluate:** Students develop a preliminary analysis of a literary text, according to the literary critical practices being taught and modeled in class.
			* **Knowledge of the role of the aesthetic:** Students address literary techniques in relation to historical context, demonstrating their understanding of why certain aesthetic practices were chosen for a specific text in a specific context.
			* **Innovative thinking:** Students draw upon creativity and experience in developing presentation format, visual aids, and discussion questions. Working in a group also requires them to understand others’ perspectives.
			* **Acknowledging contradictions:** Students explain how the text they are presenting on fits into its literary and historical context, including explanations of how it differs in form, content, or perspective from other texts studied in class. Students should also address differing (and contradictory) interpretations of the text.
* **Research Paper** (at least 6 full pages, double-spaced, excluding endnotes and works cited)
	+ - In the second half of the semester, students write a research paper focused on a literary text from our reading list in relation to a relevant historical topic. This paper makes a focused argument that answers this question: How does the chosen literary text respond to the chosen historical topic? The research paper must include references to at least three scholarly sources as well as extensive discussion of both literary form and historical context.
		- This assignment offers an opportunity to assess **all dimensions of the Critical Thinking and Human Expression components:**
			* + **Evidence:** Students analyze both primary (literary) and secondary texts and use evidence from both to support an argument about the relationship between a text and its context. In performing library research, students evaluate which sources are appropriate and reliable. In analyzing the text, they determine which passages serve as evidence for their claims.
				+ **Integrate:** Students synthesize their original analysis of a text with research on that text and its contexts.
				+ **Evaluate:** Students develop an original analysis of literary text according to literary critical practices being taught and modeled in class.
				+ **Knowledge of the role of the aesthetic:** Students address literary techniques in relation to historical context, demonstrating their understanding of why certain aesthetic practices were chosen for a specific text in a specific context.
				+ **Innovative thinking:** Students draw upon creativity and experience in developing and supporting an original argument about a literary text.
				+ **Acknowledging contradictions:** Students explain how the text they are presenting on fits into its literary and historical context, including explanations of how it differs in form, content, or perspective from other texts studied in class. Students should also address differing interpretations of the text.
	+ **Final Exam**
		- The final exam is comprehensive, covering all major texts and topics and emphasizing material covered in class discussion. The exam includes a variety of question formats—short answer, multiple choice, and passage identification and analysis—as well as an essay question focused on the most recent course readings and topics. **Specific questions relate to specific dimensions of the Critical Thinking and Human Expression components**. For example, students might be asked to identify key literary techniques in a quoted passage (**aesthetic**), explain key historical forces behind literary movements (**integrate**), analyze a new text according to what they know about the period they have studied (**innovative thinking**), and write an essay that explains how two literary texts respond differently to a historical issue (**all dimensions**).

**C. Describe the target audience (level, student groups, etc.)**

This is a lower-division survey course intended for general education students and English majors alike; any student interested in American literature, history, and/or culture—or in literary, humanities, or cultural studies, in general—is the target audience for EN 286. General Education students are encouraged to take this course at any point in their studies. No specialized knowledge of or experience with American literature is required; rather, any student who is prepared for college-level reading and writing is prepared for this course. The only prerequisite is successful completion of EN 111 College Composition (or cognate course). English majors should take this course (or its sister course, EN 285 Survey of American Literature I) early in their studies, because it provides a useful foundation for more focused and challenging upper-division courses in American literature.

**D. Give information on other roles this course may serve (e.g. University Requirement, required for a major(s), etc.)**

This course fulfills an American Literature Survey requirement in the newly designed English major (currently under review by CUP).

**E. Provide any other information that may be relevant to the review of the course by GEC**

The course cap is 25 students.

EN 286 is being submitted for GEC review along with EN 285 Survey in American Literature I. Both are new courses currently under review by CUP. They each provide a much-needed option for students interested in American literature who are not prepared for an upper-division literature course. (To this point, American literature has only been offered at the 300 level.) They also provide a crucial foundation in American literature for English majors.

**PLAN FOR LEARNING OUTCOMES
CRITICAL THINKING**

*Attainment of the CRITICAL THINKING Learning Outcome is required for courses in this component. There are several dimensions to this learning outcome. Please complete the following Plan for Assessment with information regarding course assignments (type, frequency, importance) that will be used by the department to assess the attainment of students in each of the dimensions of the learning outcome. Type refers to the types of assignments used for assessment such as written work, presentations, etc. Frequency refers to the number of assignments included such as a single paper or multiple papers. Importance refers to the relative emphasis or weight of the assignment to the entire course. For each dimension, please specify the expected success rate for students completing the course that meet the proficiency level and explain your reasoning. Please refer to the Critical Thinking Rubric for more information on student performance/proficiency in this area. Note that courses are expected to meaningfully address all dimensions of the learning outcome.*

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| **DIMENSION** | **WHAT IS BEING ASSESSED** | **PLAN FOR ASSESSMENT** |
| **Evidence** | Assesses quality of information that may be integrated into an argument | **Task Type: Response papers/journal entries, essays, exam questions, and/or a presentation or project** through which students analyze course materials to support an interpretation or argument. The *Evidence* dimension is assessed via assignment-specific rubrics.**Frequency:** at least 3 times**Overall Grading Weight:** 20%-40%**Expected Proficiency Rate:** 75% |
| **Integrate** | Integrates insight and or reasoning with existing understanding to reach informed conclusions and/or understanding | **Task Type: Response papers/journal entries, essays, exam questions, and/or a presentation or project** through which students synthesize textual elements, relate texts to contexts, and/or integrate multiple texts in an informed and logical manner.The *Integrate* dimension is assessed via assignment-specific rubrics.**Frequency:** at least 3 times**Overall Grading Weight:** 20%-40%**Expected Proficiency Rate:** 75% |
| **Evaluate** | Evaluates information, ideas, and activities according to established principles and guidelines | **Task Type: Response papers/journal entries, essays, exam questions, and/or a presentation or project** through which students interpret and analyze course materials according to literary critical practices taught and modeled in class. The *Evaluate* dimension is assessed via assignment-specific rubrics.**Frequency:** at least 3 times**Overall Grading Weight:** 20%-40%**Expected Proficiency Rate:** 75% |

**PLAN FOR LEARNING OUTCOMES
HUMAN EXPRESSION**

*Attainment of the HUMAN EXPRESSION Learning Outcome is required for courses in this component. There are several dimensions to this learning outcome. Please complete the following Plan for Assessment with information regarding course assignments (type, frequency, importance) that will be used by the department to assess the attainment of students in each of the dimensions of the learning outcome. Type refers to the types of assignments used for assessment such as written work, presentations, etc. Frequency refers to the number of assignments included such as a single paper or multiple papers. Importance refers to the relative emphasis or weight of the assignment to the entire course. For each dimension, please specify the expected success rate for students completing the course that meet the proficiency level and explain your reasoning. Please refer to the Rubric for more information on student performance/proficiency in this learning outcome. Note that courses are expected to meaningfully address all dimensions of the learning outcome.*

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| **DIMENSION** | **WHAT IS BEING ASSESSED** | **PLAN FOR ASSESSMENT** |
| **Knowledge of the role of the aesthetic** | Demonstrate comprehension of the role of aesthetic in the human experience including artistic, literary, and rhetorical expression. | **Task Type: Response papers/journal entries, essays, exam questions, and/or a presentation or project** through which students identify and analyze specific literary techniques in relation to historical and literary context. The *Aesthetic* dimension is assessed via assignment-specific rubrics.**Frequency:** atleast 3 times**Overall Grading Weight:** 20-40%**Expected Proficiency Rate:** 75% |
| **Innovative Thinking** | Create or adapt activities, ideas, or questions expressing both creativity and experience | **Task Type: Response papers/journal entries, essays, exam questions, and/or a presentation or project** through which students draw upon their own creativity, their growing experience with American literature, and their knowledge of others’ perspectives to develop original interpretations of and/or introductions to literary texts. The *Innovative Thinking* dimension is assessed via assignment-specific rubrics.**Frequency:** at least 2 times**Overall Grading Weight:** 20%-40%**Expected Proficiency Rate:** 75% |
| **Acknowledging contradictions** | Integrates alternate interpretations or contradictory perspectives or ideas. | **Task Type: Response papers/journal entries, essays, exam questions, and/or a presentation or project** through which students address multiple approaches to a literary work, different perspectives expressed by different literary works, and/or contradictions with a specific literary text. The *Acknowledging contradictions* dimension is assessed via assignment-specific rubrics.**Frequency:** at least 2 times**Overall Grading Weight:** 20-40% **Expected Proficiency Rate:** 75% |

Sample Syllabus

EN 286: Survey of American Literature II

Instructor: Lesley Larkin, Associate Professor of English

Email: llarkin@nmu.edu

Office Phone: 906-227-1794

Office: Jamrich 3242

Office Hours: TBD

**Bulletin Description**

A survey of American literature from the Reconstruction period to the present, concentrating on major figures and texts and on the development of modern literary issues. 4 credits. Prerequisite: EN 111 with a grade of “C” or better, HON 101, or EN 109 with a grade of “B” or better. Credits: 4.

**Sample Course Description**

In this class, we will study American literature from the Reconstruction period to the present, paying special attention to how American citizenship has been understood and expressed by American writers since the end of the Civil War. The texts we read in this course meditate on citizenship as a figure for belonging, community, responsibility, or, as the case may be, exclusion and violence. Citizenship is always based in part on a fiction: the imaginative assertion of belonging and not-belonging. As historian Benedict Anderson puts it: “Communities are to be distinguished not by their falsity/genuineness but by the style in which they are imagined” (6). Literature, an act of imagination, is especially well poised to imagine and reimagine community. Our task in this course is to ask how major literary works from the last one hundred and fifty years have engaged in this imaginative labor. We will pursue this question through rich encounters with modern and contemporary literary movements (realism, naturalism, modernism, postmodernism), critical movements (New Criticism, poststructuralism, feminism, multiculturalism, queer theory, ecocriticism), and historical issues (Reconstruction, the Great Depression, the World Wars, Civil Rights, the culture wars, and environmentalism).

**Required Texts**

*The Concise Heath Anthology of American Literature* Volume II: 1865 to the Present

Walt Whitman, *Leaves of Grass* (1882)

John Okada, *No-No Boy* (1957)

Claudia Rankine, *Citizen: An American Lyric* (2014)

**Course Objectives and Assessment**

|  |  |
| --- | --- |
| **OBJECTIVE** | **ASSESSMENT** |
| Read broadly in American literature (1865-present) | Quizzes/in-class writing, response papers, final exam |
| Understand major literary movements, critical movements, and issues of the period | Quizzes/in-class writing, response papers, group presentation, final exam |
| Effectively analyze texts from the period in relation to literary and historical contexts.  | Close reading, research paper, final exam |

**Sample Grading Structure**

Attendance & Participation 10%

Quizzes/in-class writing 10%

Group presentation 10%

Close reading 15%

Research paper 25%

Final Exam 30%

**Grading Scale**

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| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **%** | **Letter** | **%** | **Letter** | **%** | **Letter** | **%** | **Letter** | **%** | **Letter** |
| 93-100% | A | 87-89% | B+ | 77-79% | C+ | 67-69% | D+ | <60% | F |
| 90-92% | A- | 83-86% | B | 73-76% | C | 63-66% | D |  |  |
|  |  | 80-82% | B- | 70-72% | C- | 60-62% | D- |  |  |

**Attendance and Participation**

EN 286 is a discussion-intensive course. Every student is responsible for participating in each class meeting. Careful reflection on course material is required. Your instructor will guide discussion, provide background and framing material, and lecture when necessary. However, the main content of the course will be produced collaboratively through class discussion. You may miss two class periods without penalty. More than two absences will adversely affect your grade, unless special arrangements have been made and approved by your instructor.

**Quizzes and In-class Writing**

Quizzes and in-class writing will be frequent, unscheduled, and focused on current readings and discussions. They cannot be made up for any reason. Your two lowest quiz/homework/in-class-writing grades will be dropped at the end of the semester.

**Close Reading** (at least 3 full pages, double-spaced)

Early in the semester, you will write a focused analysis of a single passage, theme, or formal element from a text on our reading list. Your close reading should include extensive analysis of literary form, in addition to content and context. Outside research is not required. *Submitted via Educat.*

**Group Presentation** (approximately 15 minutes)

Throughout the semester, groups of three to four students will provide background information, introductory analysis, and discussion questions related to a text on our reading list. All members of the group must help prepare and present the presentation. Collaboration outside of class is required. Your presentation should include:

* Historical context
* Literary context
* Author biography
* Textual analysis
* Discussion questions
* Visual aids
* A works cited slide (with references to at least three scholarly sources)

**Research Paper** (at least 6 full pages, double-spaced, excluding endnotes and works cited)

In the second half of the semester, you will write a research paper focused on a literary text from our reading list in relation to a relevant historical topic. Your paper should make a focused argument that answers this question: How does your chosen literary text respond to your chosen historical topic? Your essay should include references to at least three scholarly sources and should include extensive discussion of both literary form and historical context. Assignment guidelines and topics will be distributed in class. *Submitted via Educat.*

**Essay Format Requirements**

* Follow MLA guidelines for formatting and source citation for all written work.
* Use Times New Roman 12-point font, one-inch margins, and page numbers.
* Include student name, course number, assignment number, date, and title on page one.
* Essays that fail to follow these requirements will be returned for correction and counted late.

**Plagiarism**

Plagiarism includes:

* Using an idea from an outside source without giving proper credit.
* Copying or paraphrasing phrases, sentences, or paragraphs from any outside source (including student essays and websites) without proper citation.
* Buying or borrowing a paper to turn in as your own or as part of your own.
* Allowing a peer or tutor to rewrite your essay in part or entirely.

Plagiarized work will receive a failing grade and may result in disciplinary action.

**Final Exam**

The final exam will be comprehensive, covering all major texts and topics and emphasizing material covered in class discussion. The exam will include a variety of question formats—such as short answer, multiple choice, and passage identification and analysis—as well as an essay question focused on the most recent course readings and topics.

**Extra Credit**

**Campus/Community Event Response Paper**

* Attend an academic or cultural event on campus or in the community.
* Write a 1-page, single-spaced response paper describing the event and connecting it in some way to our course.
* Each extra credit paper will be counted as a quiz/homework assignment.

**Non-Discrimination Statement**

Northern Michigan University does not unlawfully discriminate on the basis of race, color, religion, sex, national origin, age, height, weight, marital status, familial status, handicap/disability, sexual orientation, or veteran status in employment or the provision of services, and provides, upon request, reasonable accommodation including auxiliary aids and services necessary to afford individuals with disabilities an equal opportunity to participate in all programs and activities. If you wish to make a civil rights inquiry, please contact the Equal

Opportunity Office, 502 Cohodas Hall (906-227-2420).

# Disability Services

If you have a need for disability-related accommodations or services, please inform the Coordinator of Disability Services in the Dean of Students Office at 2001 C. B. Hedgcock Building (227-1700). Reasonable and effective accommodations and services will be provided to students if requests are made in a timely manner, with appropriate documentation, in accordance with federal, state, and University guidelines.

**Course Etiquette**

***Failure to follow these rules may result in dismissal from class.***

* Bring notebooks, pens, books, reading notes, and printed electronic readings to class.
* Keep your laptop closed during class unless otherwise instructed**.**
* Silence your cell phone and refrain from texting during class.
* Refrain from eating during class (unless you've brought food for everyone!).
* Listen attentively and respectfully when others are speaking.
* Use formal language when addressing your instructor in conversation or in writing. Emails should begin: "Dear Dr. Larkin."
* Do not email your instructor with questions you could answer by re-reading the syllabus.
* Refrain from racist, sexist, and other degrading language. The material of this course may cause us to read, hear, and occasionally quote such language. Our citation of degrading language should always be done with attentiveness to the injury it can do.
* A note on pronouns: “We” and “they” (or “us” and “them”) should be used with caution. Use “I” and “me” to speak of your personal experiences and beliefs. “He” should not be used as a universal pronoun; “he or she,” “they,” or “ze/hir” may be used in this way. Members of this class will be asked to share their preferred personal pronouns and are asked to respect one another’s preferences.

**Course Schedule**

*Weeks 1-4*

*UNIT ONE: RECONSTRUCTING CITIZENSHIP* (1865-1900)

**Literary and critical movements/forms**: realism, naturalism, free verse, folktales, corridos.

**Issues**: Reconstruction, racial violence, genocide, forced removal, imperialism, feminism.

**Authors**: Walt Whitman, Zitkala-Sa, Sarah Winnemucca, Charles Chesnutt, Ida B. Wells-Barnett, Alice Dunbar-Nelson, Paul Laurence Dunbar, José Martí, Kate Chopin, Charlotte Perkins Gilman, Mark Twain.

*Weeks 5-8*

*UNIT TWO: MODERN CITIZENS* (1900-1945)

**Literary and critical movements**: modernism, Harlem Renaissance, social protest, New Criticism

**Issues**: Racial violence, Great Migration, immigration, WWI, Great Depression, WWII, Civil Rights, feminism.

**Authors**:W. E. B. Du Bois, Sui Sin Far, Gertrude Stein, Ernest Hemingway, T. S. Eliot, William Faulkner, Langston Hughes, Zora Neale Hurston, Anzia Yezierska, Richard Wright, José García Villa, Hisaye Yamamoto, Ralph Ellison.

*Weeks 9-12*

*UNIT THREE: POSTMODERN CITIZENS* (1945-2000)

**Literary movements and forms**: postmodernism, poststructuralism, feminism, multiculturalism, Native American Renaissance

**Issues**: Civil Rights, cultural nationalism, feminism, multiculturalism

**Authors**: John Okada, Flannery O’Connor, James Baldwin, Sylvia Plath, Kurt Vonnegut, Martin Luther King, Malcolm X, N. Scott Momaday, Maxine Hong Kingston, Toni Morrison, Helen Maria Viramontes, Gloria Anzaldúa.

*Weeks 13-15*

*UNIT FOUR: CITIZENSHIP TODAY* (2000-present)

**Literary movements and forms**: speculative fiction, graphic novels, experimental nonfiction, ecocriticism, queer theory

**Issues:** Black Lives Matter, LGBTQ rights, environmentalism

**Authors**: Claudia Rankine, Alison Bechdel, Richard Powers, Nnedi Okorafor