**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 372: American Literature III: Realism, Naturalism through WWI (1865 – 1930)

**Home Department: English**

**Department Chair Name and Contact Information** (phone, email): Lynn Domina, [ldomina@nmu.edu](mailto:ldomina@nmu.edu), 227-2711

**Expected frequency of Offering of the course** (e.g. every semester, every fall): In rotation with the other American Literature survey courses (EN 370, EN 371, EN 373, and EN 376)

**Official Course Status**: Has this course been approved by CUP and Senate? YES

*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

EN 372 considers the literature that took shape in the wake of the Civil War through World War I, including literary movements such as regionalism, realism, naturalism, the Harlem Renaissance, as well as the impact of WWI upon American literature. Students will explore works by diverse authors and the relationships among the texts and between the texts and their cultural contexts.

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

EN 372 requires students to read a variety of essays, poems, short stories, and novels that took shape in the wake of the Civil War through World War II from a range of U.S. authors. Students will consider literary movements such as regionalism, realism, naturalism, the Harlem Renaissance, as well as the impact of WWI upon American literature.

**Critical Thinking Component:**

* **Evidence:** Students are assessed on their analysis of various texts and their understanding of the texts through various lenses: history, form, and structure by responding to the reading of the text and class discussion. In forming a written response, students should demonstrate an ability to closely read and analyze text, then provide an argument in terms of their understanding of a specific poem, essay, short story, or novel while using textual evidence as support.
* **Integrate:** Students are asked to consider their own experiences, positive or negative, when reading and discussing the text, as well as exploring various historical perspectives on an issue. Throughout the semester, students are taught to consider how varying approaches can lead to different, often contradictory, interpretations of the text. For example, students might examine the short story, “Drenched in Light” by Zora Neale Hurston, and consider how a child’s perspective as a free spirit is represented in the text as a savage and then look at the same piece through a New Critical perspective.
* **Evaluate:** Students are required to apply varying literary – critical methods in analyzing the text and draw conclusions, in terms of meaning and expression, particularly when considering audience, purpose, and technique. For example, when examining “Drenched in Light”, students may apply a literary-historical lens, a New Criticism lens, and the African American Literary Criticism lens in their written analyses. In the process, students should be able to draw thematic connections among other texts read for class.

**Human Expression Component:**

* **Knowledge of Aesthetic Role:** Students are required to demonstrate a clear understanding of how varying literary styles, genres, and conventions are used in applying specific historical themes.One of the primary goals of the course is to emphasize an appreciation for how these styles, genres, and conventions display the beauty of human experience and expression of such experiences.
* **Innovative Thinking:** Students are asked to consider how historical events have led to diverse approaches to literary interpretations of texts. This requires an understanding of how theme, purpose, and the expression of texts have evolved. This can be assessed in a variety of ways and allows students to draw off of their own ideas and experiences in order to express how their interpretation of the text speaks to their own values and beliefs.
* **Acknowledges Contradictions:** Literature is inherently subject to a variety of interpretations. These are often informed by the purpose of the writer and the reader’s perspective, experiences, beliefs, and values. In analyzing the literature for this course, students are often required to identify or provide varying interpretations and contradictions through acknowledging that the different writers, whom often have a specific purpose unique to their interpretation of the text.

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

* + **Discussions:** Students may be asked to participate in class discussions, which may be centered on various concepts and themes. Students will be encouraged to freely and creatively express their thoughts in terms of how their experiences, values, and beliefs mold their understanding of the texts.
  + **Essay Exams:** Students may be given exams throughout the course of the semester (typically a mid-term and final) designed to test their understanding of the texts. Success is determined by the student’s ability to demonstrate a working knowledge of literary forms, concepts, themes, and terminology, as well as their application to the text.
  + **Project:** Students may be required to complete a project of choice, all of which focus on human experiences and how those experiences are expressed through literature.

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

Any student of Sophomore standing who has passed through “EN 211” with a grade of C or higher.

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

EN 372 fulfills major and minor requirements and has functioned to fulfill the division II Liberal Studies requirement.

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

**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 | Quality of information will be assessed through, most importantly, evidence-based writing assignments, as well as through other classroom activities, which may include presentations, creative work, or tests.  **Frequency:** at least two times  **Overall Grading Weight:** 20-40%  **Expected Proficiency Weigh**t: We expect a 75-80% proficiency rate because this is an upper-level class. |
| **Integrate** | Integrates insight and or reasoning with existing understanding to reach informed conclusions and/or understanding | The ability to integrate insight and modes of reasoning will be assessed, most importantly, through the writing assignments indicated above, as well as through in-class activities such as presentations, discussion or group work.  **Frequency:** at least two times  **Overall Grading Weight:** 20-40%  **Expected Proficiency Weigh**t: We expect a 75-80% proficiency rate because this is an upper-level class. |
| **Evaluate** | Evaluates information, ideas, and activities according to established principles and guidelines | The ability to evaluate information and ideas, in accordance with research and analysis principles established, will be assessed, most importantly, through the writing assignments indicated above, as well as through other classroom activities, which may include presentations or tests.  **Frequency:** at least two times  **Overall Grading Weight:** 20-40%  **Expected Proficiency Weigh**t: We expect a 75-80% proficiency rate because this is an upper-level class. |

**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. | Students will demonstrate comprehension of the role of the aesthetic in human experience by engaging with U.S. literature from 1865-1930 in a variety of ways, including analytical essays, presentations, discussions, and/or exams.  **Frequency:** at least two times  **Overall Grading Weight:** 20-40%  **Expected Proficiency Weigh**t: We expect a 75-80% proficiency rate because this is an upper-level class. |
| **Innovative Thinking** | Create or adapt activities, ideas, or questions expressing both creativity and experience | Students will demonstrate innovative thinking by applying core concepts from lectures and readings to primary texts through analytical essays, presentations, exams, and/or creative assignments.  **Frequency:** at least two times  **Overall Grading Weight:** 20-40%  **Expected Proficiency Weigh**t: We expect a 75-80% proficiency rate because this is an upper-level class. |
| **Acknowledging contradictions** | Integrates alternate interpretations or contradictory perspectives or ideas. | Students will integrate alternate interpretations or contradictory perspectives and ideas through class discussions and group work, as well as through analytical essays and/or exams.  **Frequency:** at least two times  **Overall Grading Weight:** 20-40%  **Expected Proficiency Weigh**t: We expect a 75-80% proficiency rate because this is an upper-level class. |

**EN 372 American Literature III: Realism, Naturalism through WWI (1865 – 1930)**

**MW Noon – 1:40pm**

**Sandra Burr Winter 2014**

**264 Gries, 227-1650,** [**sburr@nmu.edu**](mailto:sburr@nmu.edu)

**Office Hours: TR 3pm – 5pm and by appointment**

**Liberal Studies Program Goals**

As a 300-level English course, EN 372 will emphasize at least two of the Ability and the Understanding goals within NMU’s Liberal Studies Program. Specifically, EN 372 will help students to continue to develop the following abilities:

* Ability to write and communicate clearly and effectively
* Ability to evaluate various forms of evidence and knowledge
* Ability to engage in analytical reasoning and argumentation

Furthermore, EN 372 will stress applying these abilities in the pursuit of

* Understanding cultural diversity within the United States
* Understanding the world as a diverse and interrelated community
* Understanding the relationship of the individual to society and its culture and institutions

Specifically, this course will

Compare and contrast the literature, culture, and history of male and of female Euro-Americans to those counterparts within African-American, Native American, and Chinese-American societies to understand more deeply the literary and cultural richness that various populations bring to the United States through the spoken and printed word;

Investigate and reflect upon the complex consequences of racism in the United States to reveal the ways in which this country is, and remains, interrelated with Western racism through systems of labor and peonage.

**Bulletin Description**

Considers the literature that took shape in the wake of the Civil War through World War I, including literary movements such as regionalism, realism, naturalism, the Harlem Renaissance, as well as the impact of WWI upon American literature 4 credits

**Required Books in Print**

Crane, Stephen. *The Open Boat and Other Stories.* New York: Dover, 1993. ISBN 9780486275475

Fauset, Jessie Redmon. *Plum Bun: A Novel without a Moral*. Boston: Beacon P, 1990. ISBN 9780465041268

Lewis, David Levering, ed. *The Portable Harlem Renaissance Reader*. New York: Viking-Penguin, 1994. ISBN 9780140170368

Modern Language Association. *MLA Handbook for Writers of Research Papers.* 7th ed. New York: Modern Language Association, 2009. ISBN 9781603290241

Nagel, James, and Tom Quirk, eds. *The Portable American Realism Reader*. New York: Penguin Putnam, 1997. ISBN 9780140268300

O’Neil, Eugene. *Three Great Plays: The Emperor Jones, Anna Christie, and The Hairy Ape*. New York: Dover, 2005. ISBN 9780486442181

**Required Texts Online**

Dunbar, Paul Laurence. “The Haunted Oak.” Poetry Foundation. ©2011. Web <http://

www.poetryfoundation.org/poem/173459>.

**MLA Style**

MLA is the standard formatting style for language majors and minors and for literature professionals. All students in this class must use the MLA handbook, 7th edition, for assignments and course projects. **Older editions won’t be completely accurate, so get and use the 7th edition (2009).**

**Course Learning Objectives**

* Demonstrate ability to analyze and evaluate literary arguments
  + Assessed through essay test questions and monitoring of class discussions
* Demonstrate ability to write a clear, sustained, source-based, thesis-driven paper
  + Assessed through specifically designed essay test questions
* Demonstrate ability to deeply engage in specific aspect of American literature and/or culture
  + Assessed through course projects selected, designed, and created by students and through student self-reporting

**Course Description**

This survey explores key literary movements between 1865 and 1930, including realism, regionalism, naturalism, modernist fiction and drama, and the artistic explosion known as the Harlem Renaissance, with an emphasis on the culture and ideas of the times. As you can imagine, we can’t possibly cover every important writer or text from the late 19th and early 20th centuries. Please know that the writers and texts that we do focus on are very cool and interesting and should provoke lots of great discussion.

We’ll begin the semester with two examples of regional or local-color short fiction to examine the ways that regionalists characterize basic folks in the West and in New England—primarily for eager Northeastern readers to consume in the hundreds of newly available popular magazines and newspapers. Author Kate Chopin spearheads our exploration of realist short stories that focus intensely on relationships between men and women, parents and children, and old and new as the so-called “mundane” aspects of life find center stage. The sickening racism at the heart of too-many Americans’ “mundane” lives haunts our introduction to the Plantation Tradition in Paul Laurence Dunbar’s poetry. Our encounters with naturalism’s sweeping external and internal forces then begin with Stephen Crane’s *Maggie: A Girl of the Streets*. The deep cultural ennui and modernist artistic vision stemming from World War I tangle with the naturalistic forces at work in Eugene O’Neill’s *Emperor Jones*. This play is also a precursor of the Harlem Renaissance, with which we round out the semester. Through the artistic philosophy, poetry, and fiction of renowned authors W. E. B. DuBois, Claude McKay, Zora Neale Hurston, Jessie Redmon Fauset, and many others, we’ll explore the important themes, tensions, and literary strategies percolating within this vital and dynamic artistic period.

**Please come to class prepared to discuss the day’s reading. Bringing your reading books with you every day!**

**EN 372-01 Course Requirements**

**Actively participate in class discussions and activities**. Throughout a typical K-12 education in the US, students learn that they’re supposed to keep their mouths shut, sit still, and do their work. Asking questions and being *actively involved* in learning doesn’t tend to be part of the package. That changes in this course. Some of you are outgoing and will ask questions and talk freely in class from the first day. Others will sit in a corner and try to be invisible and silent. The rest of you fit somewhere along this spectrum. In this course, *active participation* means **obvious active involvement** in small-group and in whole-class discussions. Asking questions, debating someone else’s point, adding further insight, nodding intently—these are signs of obvious active involvement. Sleeping, napping, reading e-mail, texting, staring catatonically—these are signs of physical presence, mental absence, and non-involvement.

**Holistic grading—I’ll know who’s involved and who’s not. 10 percent of semester grade**

**Complete and turn in all take-home essay tests.** Questions posed will be taken from previous class discussions, all of which will incorporate information from required reading material, handouts, videos, and lecture.

**55 percent of semester grade**

**Complete and turn in one course project covering some aspect of American literature or culture between 1865 and 1930.** Since EN 372 is a literature course, **everyone’s project must include some writing.** **35 percent of semester grade**

What form that writing takes will depend upon the project you choose. You may

* **Write** a critical analytical paper on a literary text or author, or you may opt to research and write more broadly about a literary or historical phenomenon. In those cases, your finished paper will be your project; or
* **Write** something creative: a short story, poems, a play, a film, a diary from the perspective of a known historical figure, a children’s book, a recipe book, etc. In this case, your writing will take two forms: the form of your project, and the form of a 5-6-page process paper in which you discuss the specific artistic, intellectual, and common-sense choices you made throughout the process of creating your project; or
* **Create** an original teaching unit made of at least 20 pages of lessons you’ve thought of yourself. In this case, as with the creative writing ideas above, your writing will take the form of your teaching unit and the form of the 5-6-page process paper; or
* **Investigate** any topic and **make** a board game, painting, sculpture, ceramic, quilt, documentary, film, TV show, etc. Your art will be your project, and your writing will take the form of the 5-6-page process paper; or
* **Investigate** any topic and **present that topic to the class. All projects that take the form of presentations must last at least 20 minutes to be eligible for a passing grade.** Your writing will take the form of the 5-6-page process paper.

**Be creative! Have fun while you learn!** **Ideas for 1865-1930**: **Compare** films or television programs about the period; **create** a multi-media presentation of a text, author, cultural event, etc.; **write** a short story, a collection of poetry, a play, a TV episode, a movie, etc.; **compose and record** original music; **teach** a specific text, author, cultural event, etc., to the class; **compare and contrast** several websites on American literature, key figures (writers, artists, inventors, athletes, abolitionists, preachers, teachers, cultural leaders, etc.), or important cultural issues (racism, women’s suffrage, Native American holocausts, Chinese-American laborers, etc.); **videotape and/or present** to the class an original documentary, an original TV program, or an original play/musical/other theatrical production; **sew** a garment, quilt, or other comparably complex textile; **investigate** archaeology (learning about aspects of American life through digs, shipwrecks, etc. ), agriculture, animals, automobiles, the decorative arts, science, sports, the military, food, cooking and cuisine, music, toys, popular literature, painters and painting (especially folk art and artists), crime and punishment, transcontinental railroad, the telephone, radio, warfare, weaponry, the Civil War, post-Civil War neo-slavery, Plantation literature, black minstrel shows vs. blackface minstrelsy, theatre—burlesque and vaudeville for the masses vs. so-called legitimate theater and opera, symphony orchestras, gardening, sex, gender, cemeteries, specific publishers/presses, textile design, pottery, folklore, sculpture, maps, trade unions, early electricity in homes and cities, newspapers, poetry, city parks, amusement parks, periodicals, musical instruments, museums, technology, restaurants, illustration, photography, children’s literature, fashion (costume history), jewelry, architecture, holidays, labor riots, interior design, sharecropping, World Fairs, the circus, etc. to craft a unique board game, newspaper, children’s book, video game, presentation, tool, sports implement, pottery, painting, embroidery, mural, piece of furniture, etc.; analyze a literary text of the period; write and compile an original teaching unit; etc.

**Final Projects due in our classroom on W, 30 Apr noon – 1:50pm (Registrar’s Time for our final)**

**All projects must draw on, cite, and provide a complete Works Cited section for a minimum of 12 sources. Of those 12 sources, at least 7 must be available in print form. Printed books, journal articles, interviews, maps, illustrations, photographs, films, TV episodes, videos, sheet music, musical lyrics, recorded musical performances, etc., are PRINT SOURCES.**

**Journal articles downloaded and printed from a reputable electronic database (MLA, JSTOR, Project MUSE, America: History and Life, etc.) are PRINT SOURCES for the purposes of this assignment.**

**All projects require a minimum of 12 sources. I’ll provide requirement handouts for the Project (including the 5-6 page process paper) and the Project proposal+.**

**Unacceptable Main Sources**: abstracts; Wikipedia.com; some sixth-grader’s paper found online; online teachers’ lessons and units; others to be announced

**Reviews of books, movies, TV episodes, theatre productions, etc., are RARELY APPROPRIATE. AVOID! DANGER! DANGER! They cannot, and do not, take the place of professional literary, cultural, or historical books, book chapters, journal articles, interviews, or documentaries that you need to research to understand your selected topic.**

**Grading**

A 94% and above C- 70-73%

A- 90-93% D+ 68-69%

B+ 88-89% D 64-67%

B 84-87% D- 60-63%

B- 80-83% F 59 percent and below

C+ 78-79%

C 74-77%

**Course Policies**

* **Class attendance and participation** affects your final grade, so be responsible about coming to class regularly. Life does intervene, of course. You may miss a maximum of 5 classes without penalty. After the 5th absence, you will fail the course. This grade policy applies to all absences, including doctor’s appointments, etc. Please let me know if you are dealing with difficult circumstances that may require you to miss 5 or more class sessions. We may be able to work out something.
* When using ideas, phrases, and other material that originated outside of your brain, you must 1) quote or paraphrase the information appropriately, and 2) cite the source(s) of that information. If you’re not sure what it means to *cite* something, please ask me! I’m here to help. Please realize that not quoting and/or paraphrasing and not citing others’ material is called plagiarism—whether you engaged in it yourself or an accomplice did it for you.  **If you plagiarize, you will fail this course, the Dean of Students will place a letter in your permanent file, and you will be charged with “Academic Dishonesty” under the Student Code.**
* **Cell phones and laptops** are tools, not toys. Please set cell phones on vibrate. Use laptops only for relevant class activity. Translation: **Laptops should be closed at all times unless I ask you to use them.**
* **Instructor illness** may occur. In the event that I miss 2 or more consecutive days of class, I will e-mail the class an assignment to be completed outside of class and turned in once class resumes. This assignment will fall under the category of a “task” and as such will be included in assessing your semester grade.

**DISABILITY SERVICES**

If you have a need for disability-related accommodations or services, please inform the Coordinator of Disability Services in the Disability Services Office at 2001 C. B. Hedgcock (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.

**Class Schedule Bring Reading Book to Class Every Day!**

***Portable American Realism Reader: RR***

***Portable Harlem Renaissance Reader: HR***

# **Week 1 Jan. 13 + 15**

M Introduction

For W, read: “The Luck of Roaring Camp,” Bret Harte (*RR*)

**Week 2 Jan. 20 + 22**

M **MLK, Jr. Day — No Class**

W Finish “Luck RC”

**Week 3 Jan. 27 + 29**

For M, read: *RR* Introduction (vii – xxxii) + “A Church Mouse,” Mary Wilkins Freeman (*RR*)

W Finish “Church Mouse”

**Week 4 Feb. 3 + 5**

For M, read: “Désirée’s Baby,” Kate Chopin (*RR*)

W Finish “D’s Baby”

**W: Turn in Project Proposal w/Bibliography**

**Week 5 Feb. 10 + 12**

For M, read: “Mrs. Spring Fragrance,” Sui Sin Far (*RR*)

W Finish “Mrs. SF”

**Week 6 Feb. 17 + 19**

For M, read: “The Haunted Oak,” Paul Laurence Dunbar

W Finish “Haunted Oak”

# **Week 7 Feb. 24 + 26**

For M, read: *Maggie: A Girl of the Streets*, Stephen Crane (in *Open Boat*)

W Continue *Maggie*

**Week 8 Mar. 3 + 5 Spring Break!**

No Class

**Week 9 Mar. 10 + 12**

M Finish *Maggie*

For W, read: “The Emperor Jones,” Eugene O’Neill

**Week 10 Mar. 17 + 19**

For M, read: “Returning Soldiers,” “The Task of Negro Womanhood,” “The Negro-Art Hokum,” and “Criteria of Negro Art,” Du Bois, McDougald, Schuyler (*HR*)

For W, read: “A Southern Road,” Helene Johnson (*HR*)

# **Week 11 Mar. 24 + 26**

For M, read: from *Home to Harlem*, “Snowstorm in Pittsburgh” + “Spring in Harlem,” Claude McKay

W Continue excerpts from *Home to Harlem*

**Week 12 Mar. 31 + Apr. 2**

For M, read: “Drenched in Light,” Zora Neale Hurston

W Finish “Drenched”

# **Week 13 Apr. 7 + 9**

For M, read: *Plum Bun*, Jessie Redmon Fauset

For W, read: *Plum Bun*

**Week 14 Apr. 14 + 16**

M Continue *Plum Bun*

W Finish *Plum Bun*

**Week 15 Apr. 21 +23**

M Projects

W Projects

**Finals time decided by the Registrar: Wednesday, 30 April Noon – 1:50pm**

**All projects due in our classroom at this time.**