

# American Public University System

*The Ultimate Advantage is an Educated Mind*

**School of Arts and Humanities**  
**LITR221**  
**American Literature Since the Civil War**  
**Credit Hours: 3**  
**Length of Course: 16 weeks**  
**Prerequisite(s) Required: ENGL 101**

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## Course Description

This course examines the rapid social and technological changes that have taken place in American culture during the mid-to-late nineteenth and twentieth centuries, and how these upheavals have been expressed in our nation's literature. (Prerequisite: ENGL101).

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## Course Scope

In this course, we will explore American literature from the Civil War to the present. The literature selected is diverse and represents the vast tracts of America's culture. Timely issues and traditions are studied in their historical, social, political, and economic context. With the passage of time, these issues and dilemmas multiplied, as did the philosophic, economic, and cultural assumptions that helped frame our country. Frank Norris, an American Naturalist author stated "The function of a novelist . . . is to comment upon life as he sees it."

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## Course Objectives

**By the end of this course, the learner must be able to:**

1. Identify the major genres and authors of America's literature from the Civil War to recent.
2. Practice analyzing literary genres (including: poetry, prose, biographical accounts, and historical counts).
3. Effectively analyze different periods and movements of American literature.
4. Synthesize information and ideas related to American literature since the Civil War.
5. Articulate an original opinion based on the materials read.

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## Course Delivery Method

American Literature 221 is delivered via distance learning. It will enable students to complete academic work in a flexible manner, completely online. Course materials and access to an online learning management system will be made available to each student. Assignments for this class include written assignments and forum assignments. Finally, in the course project the learner will be required to relate these movements, periods, and authors together in order to assert a general conclusion about American literature. Throughout the course, the learner's writing and documentation skills will prove essential to demonstrate comprehension of the material and his/her mastery of the art of academic analysis. The instructor will support students throughout the duration of this course.

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## Course Materials

### Required Texts:

Hardcopy: American Literature Since the Civil War. Create edition. McGraw-Hill, 2011.

ISBN-10: 1121233104      ISBN-13: 9781121233102

Required Readings: LITR221 E-Book American Literature Since the Civil War Links

Adobe Reader is required to view these files. If you do not have this software, please log onto [www.adobe.com](http://www.adobe.com) to download the free reader.

**You will need to log-in to each link with your student/faculty ID and password. You must be logged in to your campus page before you can access the links.** Troubleshooting tips are available in the Online Library in the Course Materials & Bookstore section, and also in the [HELP/FAQs](#) section. Multiple troubleshooting tips are available in the following links: <http://apus.libanswers.com/a.php?qid=10718> and <http://apus.libanswers.com/a.php?qid=9349>

Please report any issues to [ECM@apus.edu](mailto:ECM@apus.edu).

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[http://ezproxy.apus.edu/login?url=http://ebooks.apus.edu/LITR221/Perkins\\_2011\\_frontmatter.pdf](http://ezproxy.apus.edu/login?url=http://ebooks.apus.edu/LITR221/Perkins_2011_frontmatter.pdf)  
[http://ezproxy.apus.edu/login?url=http://ebooks.apus.edu/LITR221/Perkins\\_2011\\_week1.pdf](http://ezproxy.apus.edu/login?url=http://ebooks.apus.edu/LITR221/Perkins_2011_week1.pdf)  
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[http://ezproxy.apus.edu/login?url=http://ebooks.apus.edu/E-book\\_FAQs.docx](http://ezproxy.apus.edu/login?url=http://ebooks.apus.edu/E-book_FAQs.docx)

## **Software Requirements:**

- Microsoft Office (MS Word, MS Excel, MS PowerPoint)
- Adobe Acrobat Reader ([Click here for free download](#))

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## **Evaluation Procedures**

### **FORUMS: (a minimum of 3 weekly posts required, over at least two separate days)**

Students will be asked to respond initially to twelve forum topics by **Thursday** of the assigned week. Each student will then be responsible for building onto the points of two other students by Sunday.

Forums cannot be made up, so make sure you post your responses by the weekly deadlines. Again, your initial post is due by Thursday 11:59 p.m. EST, and the feedback posts are due by Sunday at 11:59 p.m. EST. Students are required to post over at least two separate days each week to encourage week-long, evolving discussion.

Each forum entry must be pertinent to the subject matter and demonstrate knowledge and understanding of the topics discussed with an appropriate introduction, supporting paragraphs, and conclusion. Direct references to the weekly readings (specific lines, page numbers, etc.) should be included to support--but not dominate--student posts.

The initial forum entries should contain 300-400+ words and cite references to the text under discussion. Responses to classmates should approximate a 100+ word requirement each; however, responses to classmates should address the nature of the topic and advance the discussion forward.

Attention to proper spelling/grammar/punctuation and organization of ideas is important and will factor into the final score. "Texting"-type language (lowercase i's, no punctuation or appropriate capitalization) is unacceptable in the forums.

### **FORUM RUBRIC: See forum description for rubric**

#### **FORUM EXAMPLE:**

The prompt to a forum might ask how an author uses figurative language to create a picture in the mind of the audience.

After reading "Sonny's Blues" by James Baldwin, I was captured by how Baldwin describes the terrible numbing shock that his narrator experiences in learning that his younger brother has been arrested for possession and sale of heroin: "It was not to be believed and I kept telling myself that, as I walked from the subway station to the high school. And at the same time I couldn't doubt it. I was scared, scared for Sonny. He became real to me again. A great block of ice got settled in my belly and kept melting there all day long . . . It was a special kind of ice. It kept melting, sending trickles of ice water all up and down my veins, but it never got less. Sometimes it hardened and seemed to expand until I felt my guts were going to come spilling out or that I was going to choke or scream" (319). The image of the "great block of ice" creates the picture of the numbing sensation that the narrator feels at the moment of discovery and wondering what the future will hold for his brother. In addition, the "great block of ice" signifies the ice that one uses to numb one's pain...plus another 200 words for an exemplary post.

### **ESSAY ASSIGNMENTS:**

Your submissions should always be in *MLA Style*: Each essay should be approximately 2-3 full pages, not including the Work(s) Cited page. Work should be saved and submitted as Microsoft Word files or as .rtf (rich text format) files.

In the upper left-hand corner of the paper, place your name, the professor's name, the course name, and the due date for the assignment on consecutive lines. Double space your information from your name onward. Don't

forget a centered title. All papers should be in 12 point type, Times New Roman font, with one-inch margins on all sides. Initial lines of new paragraphs should be indented five spaces (by hitting the tab key) from the left margin. All work is to be left justified. When quoting lines in literature, please research the proper way to cite short stories, plays, or poems according to MLA style. For instance, short story and poem titles are underlined, whereas longer works like plays have their titles in italics or are underlined.

You should make use of the online APUS library for your essays to find scholarly articles. The open web can be consulted but not always trusted, although web addresses with .org or .edu extensions are considerably more reputable than .com sources. With each essay, be careful not to create a "cut and paste" paper of information from your various sources. Your research should support your points, not dominate them. Also, take great care not to plagiarize. If in doubt, cite the source. The text itself (meaning the literature that you choose to discuss) should be the primary source that you reference.

**ESSAY ASSIGNMENT RUBRIC: See individual Assignments in the online Classroom**

**FINAL LITERATURE PROJECT ASSIGNMENT:**

The scope for the course project is to show evidence of careful and thoughtful development of the subject with attention to appropriate depth and detail. The project should be clear, coherent, and well organized. It should be free of errors that hinder meaning and free of plagiarized material. Detailed course project options are listed in the assignment section of the classroom.

**COURSE LITERATURE PROJECT ASSIGNMENT RUBRIC: See Assignments in Classroom for rubric**

Your final grade will be based on the following:

<b>Grade Instruments</b>	<b>Points Possible</b>	<b>Percent to Grade</b>
Essay 1	100	15%
Essay 2	100	15%
Essay 3	100	15%
Forums (11x30)	330	40%
Project	100	15%
<b>TOTAL</b>	<b>730 Points</b>	<b>100%</b>

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**Grading Scale**

Please see the [Student Handbook](#) (click here) to reference the University's [grading scale](#).

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**16 - Week Course Outline**

<b>We ek</b>	<b>Topic</b>	<b>Learning Objectives</b>	<b>Readings</b>	<b>Assignment</b>
<b>1</b>	Introduction to the course  Meeting your classmates and instructor  Course Expectations	LO-1 LO-2  LO-3 LO-4	<b>Reading(s) Assignment</b> <b>Introduction/American Literature Post</b> <b>Civil War</b>  Emily Dickinson – Life I or “I’m nobody, who are you” - p. 2 Emily Dickinson – Life XLIII or “The brain is wider than the sky” – p. 3	Forum Assignment Post #1

	<p>Uncovering possible resource</p> <p>Poetry</p> <p>Narrative</p> <p>social criticism</p> <p>Realists and Regionalism</p>		<p>Walt Whitman – Author Bio – p. 4-6</p> <p>Walt Whitman – “I Saw in Louisiana a Live-Oak Growing – p. 7</p> <p>Walt Whitman – “A Noiseless Patient Spider” – 8</p> <p>Mark Twain – Author Bio – p. 9-11</p> <p>Mark Twain – “How to Tell a Story” – 12-15</p> <p>Mark Twain – from “Roughing It” – p. 16-18</p> <p>Also, to respond to the course objectives, read the syllabus and the information on Writing about literature located in the classroom under Course Tools/Resources.</p>	
<b>2</b>	<p>Freedom</p> <p>The Gilded Age</p> <p>Regionalist</p> <p>Narratives</p>	<p><b>LO-1.</b></p> <p>LO-2</p> <p>LO-3.</p> <p>LO-4.</p> <p>LO-5</p>	<p><b><u>Reading(s) Assignment</u></b></p> <p><b>Freedom and the Gilded Age/Regionalism</b></p> <p>Crosscurrents: Freedom and the Gilded Age – pp. 20-31</p> <p>Walt Whitman</p> <p>Henry Adams</p> <p>George Washington Cable</p> <p>Booker T. Washington</p> <p><b>Naturalists:</b></p> <p>Sarah Orne Jewett – Author Bio – pp. 32-33</p> <p>Sarah Orne Jewett – “A White Heron” – pp. 34-40</p> <p>Charles W. Chesnutt – Author Bio – p. 41</p> <p>Charles W. Chesnutt – “The Passing of Grandison” – 42-53</p>	<p>Forum Assignment Post #2</p>
<b>3</b>	<p>Turn of the Century</p> <p>Gothic literature</p>	<p><b>LO-1.</b></p> <p>LO-2</p> <p>LO-3</p> <p>LO-5</p> <p>LO-6</p>	<p><b><u>Reading(s) Assignment</u></b></p> <p><b>Prosperity and Social Justice at the Turn of the Century Part I – Gothic Fiction</b></p> <p>Crosscurrents: Prosperity and Social Justice at the Turn of the Century – pp. 56-67</p> <p>Andrew Carnegie</p> <p>Stephen Crane</p> <p>William Vaughn Moody</p> <p>Zitkala-sa</p> <p>W.E.B. Du Bois</p> <p>Charlotte Perkins Gilman – Author Bio – pp. 68-69</p> <p>Charlotte Perkins Gilman – “The Yellow Wallpaper” – pp 70-81</p> <p>Edith Wharton – Author Bio – pp. 82-83</p> <p>Edith Wharton – “Roman Fever” pp. 84-92</p>	<p>Forum Assignment Post #3</p>

4	American Naturalist	<b>LO-1</b> LO-2 LO-3. LO-4 LO-5	<p align="center"><b><u>Reading(s) Assignment</u></b></p> <p align="center"><b>Prosperity and Social Justice at the Turn of the Century Part II/Naturalism</b></p> <p>Stephen Crane – Author Bio – 94-95  Stephen Crane – “The Open Boat” – 96-112</p> <p>Jack London – Author Bio – pp. 114-115  Jack London – “To Build a Fire” – pp. 116-125</p>	Forum Assignment Post #4
5	Essay One	LO-2 LO-3 LO-5	<p align="center"><b><u>Reading(s) Assignment</u></b></p> <p>Read Essay guidelines and instructions in Assignments. Please review rubric attached to assignment.</p>	<b>Writing Assignment One: Essay #1</b>
6	Literary Renaissance  Social and Cultural Challenge Part I	<b>LO-1.</b> LO-2 LO-3 LO-4 LO-5	<p align="center"><b><u>Reading(s) Assignment</u></b></p> <p align="center"><b>Literary Renaissance/A Literature of Social and Cultural Challenge Part I - Poets</b></p> <p>Literary Renaissance – p. 128-133</p> <p>Edwin Arlington Robinson – Author Bio – pp. 134- 136  Edwin Arlington Robinson – “Richard Cory” – p. 137  Edwin Arlington Robinson – “Miniver Cheevy” – p. 138</p> <p>Robert Frost – Author Bio – pp. 139-141  Robert Frost – “Mending Wall” pp. 142-143  Robert Frost – “The Ax-Helve” – pp. 144-146</p> <p>Carl Sandburg – Author Bio – 147-148  Carl Sandburg – “A Fence” – p. 149  Carl Sandburg – “Gone” – p. 150  A Literature of Social and Cultural Challenge – pp. 151-158</p> <p>Edna St. Vincent Millay – Author Bio – p. 159  Edna St. Vincent Millay – [What Lips My Lips Have Kissed, and Where, and Why] – p. 160  Edna St. Vincent Millay – [Those Hours When Happy Hours Were My Estate] – p. 161</p>	Forum Assignment Post #6
7	Drama	<b>LO-1</b> LO-2 LO-4 LO-5	<p align="center"><b><u>Reading(s) Assignment</u></b></p> <p align="center"><b>Literary Renaissance/A Literature of Social and Cultural Challenge Part II - Drama</b></p> <p>Susan Glaspell – Author Bio – pp. 164-165</p>	Forum Assignment Post

			<p>Susan Glaspell “Trifles” – pp. 166-175</p> <p>Eugene O’Neill – Author Bio – pp. 176-178</p> <p>Eugene O’Neill – The Hairy Ape – pp. 180-209</p>	#7
8		<p>LO-2</p> <p>LO-5</p>	<p><b><u>Reading(s) Assignment</u></b></p> <p><b>Please take this week to review past readings.</b></p>	
9	<p>Essay Two</p>	<p><b>LO-1</b></p> <p>LO-2</p> <p>LO-3</p> <p>LO-5</p>	<p><b><u>Reading(s) Assignment</u></b></p> <p>Read Essay guidelines and instructions in Assignments. Please review rubric attached to assignment.</p>	<p><b>Writing Assignment Two: Essay #2</b></p>
10	<p>Jazz Age</p> <p>Harlem Renaissance</p> <p>The Lost Generation</p> <p>Modernist Movement</p> <p>Paris Influence</p>	<p><b>LO-1</b></p> <p>LO-2</p> <p>LO-3</p> <p>LO-4</p> <p>LO-5</p>	<p><b><u>Reading(s) Assignment</u></b></p> <p><b>The Jazz Age and the Harlem Renaissance Part II</b></p> <p>Crosscurrents: The Jazz Age and the Harlem Renaissance – pp. 212-220</p> <p>James Weldon Johnson</p> <p>Paul Robeson</p> <p>Langston Hughes</p> <p>St. James Infirmary Blues</p> <p>Langston Hughes – Author Bio – p. 221</p> <p>Langston Hughes – “The Negro Speaks of Rivers” p. 222</p> <p>F. Scott Fitzgerald – Author Bio – pp. 224-225</p> <p>F. Scott Fitzgerald – “Babylon Revisited” pp. 226-239</p> <p>Ernest Hemingway – Author Bio – pp. 250-252</p> <p>Ernest Hemingway – “Two-Hearted River:</p>	<p>Forum Assignment Post #10</p>

			Part I and Part II” – pp. 253-264	
<b>11</b>	Age of Anxiety Beat Generation Multicultural Literature Post Modernism	<b>LO-1</b> LO-2 LO-4 LO-5	<p><b>Reading(s) Assignment</b> <b>The Second World War and its Aftermath/The Age of Anxiety: Postwar Romanticism</b></p> <p>The Second World War and Its Aftermath – pp. 290-297</p> <p>Crosscurrent: The Age of Anxiety: Post war Malaise and the Beat Generation – pp. 301-305 John Clellon Holmes Dwight D. Eisenhower</p> <p>Theodore Roethke – Author Bio – pp. 306-307 Theodore Roethke – “My Papa’s Waltz” – p. 308 Theodore Roethke – “Wish for a Young Wife” – p. 309</p> <p>Eudora Welty – Author Bio – pp. 310-311 Eudora Welty – “A Memory” – pp. 312-315</p> <p>John Cheever – Author Bio – pp. 316-317 John Cheever – “The Wrysons” – pp. 318-322</p>	Forum Assignment Post #11
<b>12</b>	Post Modernism Realism	<b>LO-1</b> LO-3 LO-4 LO-5	<p><b>Reading(s) Assignment</b> <b>A Century Ends and a New Millennium Begins Part I</b></p> <p>A Century Ends and a New Millennium Begins – pp. 324-330</p> <p>Joyce Carol Oates – Author Bio – 331-332 Joyce Carol Oates – “Where Are You Going, Where Have You Been?” pp. 333-344</p> <p>Toni Morrison – Author Bio – 345 Toni Morrison – from “Sula” – pp. 346-354</p> <p>Raymond Carver – Author Bio – 355 Raymond Carver – “Cathedral” – 356-366</p>	Forum Assignment Post #12
<b>13</b>	Essay Three	<b>LO-1</b> LO-2 LO-3 LO-4 LO-5	<p><b>Reading(s) Assignment</b></p> <p>Read Essay guidelines and instructions in Assignments.</p>	<b>Writing Assignment Three: Essay #3</b>



			Please review rubric attached to assignment.	
<b>14</b>	Contemporary Fiction Multicultural Women Writers	LO-2 LO-3 LO-4 LO-5	<p><b><u>Reading(s) Assignment</u></b>  <b>A Century Ends and a New Millennium Begins Part II</b></p> <p>Alice Walker – Author Bio – pp. 368-369  Alice Walker – “Everyday Use” pp. 370-375</p> <p>Tim O’Brien – Author Bio – pp. 376-377  Tim O’Brien – from “Going After Cacciato” – pp. 378-383</p> <p>Ann Beattie – Author Bio – p. 38  Ann Beattie – “Janus” – pp. 386-389</p> <p>Sandra Cisneros – Author Bio – p. 390  Sandra Cisneros – “Woman Hollering Creek” – pp. 391-398</p>	Forum Assignment Post #14
<b>15</b>	Multicultural Fiction	<b>LO-1</b> LO-2 LO-4 LO-5	<p><b><u>Reading(s) Assignment</u></b>  <b>A Century Ends and a New Millennium Begins Part III</b></p> <p>Sherman Alexie – Author Bio – p. 400  Sherman Alexie – “What You Pawn I Will Redeem” – pp. 401-415</p> <p>Jhumpa Lahiri – Author Bio – p. 416  Jhumpa Lahiri – “The Third and Final Continent” pp. 417-430</p> <p>Optional extra reading: Louise Erdrich --"The Shawl" (<a href="http://www.blogs.uni-osnabrueck.de/studyskills/files/2008/11/erdrichthe-shawl.pdf">http://www.blogs.uni-osnabrueck.de/studyskills/files/2008/11/erdrichthe-shawl.pdf</a>).  <a href="#">"The Shawl"</a></p>	Forum Assignment Post #15
<b>16</b>	Final Writing Project	LO-2 LO-4 LO-5	<p><b><u>Reading(s) Assignment</u></b></p> <p>Read Course Final guidelines and instructions in Assignments. Please review rubric attached to assignment.</p>	<b>Writing Assignment #4: Final Course Project</b>

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### Policies

Please see the [student handbook](#) to reference all University policies. Quick links to frequently asked about policies are listed below.

[Drop/Withdrawal Policy](#)  
[Plagiarism Policy](#)

## [Extension Process and Policy](#) [Disability Accommodations](#)

### WRITING EXPECTATIONS

Students are expected to have the background in grammar and mechanics necessary to complete the course. Please see the rubric presented earlier in the syllabus for detailed information regarding writing evaluation.

### CITATION AND REFERENCE STYLE

Attention Please: Students will follow the MLA as the sole citation and reference style used in written work submitted as part of coursework to the University..

### LATE ASSIGNMENTS

Students are expected to submit classroom assignments by the posted due date and to complete the course according to the published class schedule. As adults, students, and working professionals, I understand you must manage competing demands on your time. Should you need additional time to complete an assignment, please contact me before the due date so we can discuss the situation and determine an acceptable resolution. Routine submission of late assignments is unacceptable and may result in points deducted from your final course grade.

### **Netiquette**

Online universities promote the advancement of knowledge through positive and constructive debate - both inside and outside the classroom. Forums on the Internet, however, can occasionally degenerate into needless insults and "flaming." Such activity and the loss of good manners are not acceptable in a university setting - basic academic rules of good behavior and proper "Netiquette" must persist. Remember that you are in a place for the rewards and excitement of learning which does not include descent to personal attacks or student attempts to stifle the Forum of others.

- **Technology Limitations:** While you should feel free to explore the full-range of creative composition in your formal papers, keep e-mail layouts simple. The Sakai classroom may not fully support MIME or HTML encoded messages, which means that bold face, italics, underlining, and a variety of color-coding or other visual effects will not translate in your e-mail messages.
- **Humor Note:** Despite the best of intentions, jokes and especially satire can easily get lost or taken seriously. If you feel the need for humor, you may wish to add "emoticons" to help alert your readers: ;-), : ), ☺

### DISCLAIMER STATEMENT

Course content may vary slightly from the outline to meet the needs of a particular class section.

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### Academic Services (Online Library)

**The Online Library is available to enrolled students and faculty from inside the electronic campus. This is your starting point for access to online books, subscription periodicals, and Web resources that are designed to support your classes and generally not available through search engines on the open Web. In addition, the Online Library provides access to special learning resources, which the University has contracted to assist with your studies. Questions can be directed to [librarian@apus.edu](mailto:librarian@apus.edu).**

- **Charles Town Library and Inter Library Loan:** The University maintains a special library with a limited number of supporting volumes, collection of our professors' publication, and services to search and borrow research books and articles from other libraries.
- **Electronic Books:** You can use the online library to uncover and download over 50,000 titles, which have been scanned and made available in electronic format.
- **Electronic Journals:** The University provides access to over 12,000 journals, which are available in electronic form and only through limited subscription services.
- **Tutor.com:** AMU and APU Civilian & Coast Guard students are eligible for 10 free hours of tutoring provided by APUS. [Tutor.com](http://tutor.com) connects you with a professional tutor online 24/7 to provide help with assignments, studying, test prep, resume writing, and more. Tutor.com is tutoring the way it was meant to be. You get expert tutoring whenever you need help, and you work one-to-one with your tutor in your online classroom on your specific problem until it is done.

### **Request a Library Guide for your course (<http://apus.libguides.com/index.php>)**

The AMU/APU Library Guides provide access to collections of trusted sites on the Open Web and licensed resources on the Deep Web. The following are specially tailored for academic research at APUS:

- Program Portals contain topical and methodological resources to help launch general research in the degree program. To locate, search by department name, or navigate by school.
- Course Lib-Guides narrow the focus to relevant resources for the corresponding course. To locate, search by class code (e.g., SOCI111), or class name.

If a guide you need is not available yet, please email the APUS Library:  
[librarian@apus.edu](mailto:librarian@apus.edu).

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### **Turnitin.com**

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### **Selected Bibliography**

Students can use these additional books/resources if they would like additional information on the course content beyond the required and optional readings. These resources were used to establish the theoretical foundation for the course.

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