GUIDANCE Week 1
The American Experience

Weekly Learning Outcomes
By week’s end you will be able to:

1) Evaluate the stylistic similarities and differences of essays of the late 19th century;
2) Assess the cultural undertones encapsulated within the literature of the late 19th century;
3) Analyze the distinguishing features of narrative writing; and
4) Analyze the writing of major literary figures of the 19th century.

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Required & Recommended Readings

The Literature of the Late Nineteenth Century, pp 1157-1166
Sir Walter Scott and the Southern Character, pp 1168-1170
Chapters I & II from The Invisible Empire, pp 1171-1177
Story of the Bad Little Boy, pp 1184-1186
An Occurrence at Owl Creek Bridge, pp 1461-1467

The following are recommended reading for Week 1:

Narrating the Self, by Elinor Ochs and Lisa Capps (Available in JSTOR)
“Me Talk Pretty One Day,” David Sedaris
“This I Believe,” NPR.org
Finding Prosperity by Feeding Monkeys, by Harold Taw
Dressed in 'Courduroy': New Book Finds Satirist’s Self-Depreciating Wit Intact, by David Sedaris

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This Week’s Essential Learning

“All modern American literature comes from one book
by Mark Twain called Huckleberry Finn.”
--Ernest Hemingway

Welcome to ENG 202: American Literature Since 1865. As you might imagine, there is quite a bit of material to cover in a very short time. I mean...there’s been more than a work or two of literary significance published in America in the past 150 years or so!
To begin, I’d like to go over a few common approaches to literature. You will be expected to take a particular critical approach to the texts we will be reading and discussing this term. You should have learned about these approaches in your Introduction to Literature course, but in case you missed something or feel like you need a refresher, here’s a primer:

**Formalist Criticism:** This approach regards literature as "a unique form of human knowledge that needs to be examined on its own terms." All the elements necessary for understanding the work are contained within the work itself. Of particular interest to the formalist critic are the elements of form—style, structure, tone, imagery, etc.—that are found within the text. A primary goal for formalist critics is to determine how such elements work together with the text’s content to shape its effects upon readers.

**Biographical Criticism:** This approach "begins with the simple but central insight that literature is written by actual people and that understanding an author's life can help readers more thoroughly comprehend the work." Hence, it often affords a practical method by which readers can better understand a text. However, a biographical critic must be careful not to take the biographical facts of a writer's life too far in criticizing the works of that writer: the biographical critic "focuses on explicating the literary work by using the insight provided by knowledge of the author's life.... [B]iographical data should amplify the meaning of the text, not drown it out with irrelevant material."

**Historical Criticism:** This approach "seeks to understand a literary work by investigating the social, cultural, and intellectual context that produced it—a context that necessarily includes the artist's biography and milieu." A key goal for historical critics is to understand the effect of a literary work upon its original readers.

**Gender Criticism:** This approach "examines how sexual identity influences the creation and reception of literary works." Originally an offshoot of feminist movements, gender criticism today includes a number of approaches, including the so-called "masculinist" approach recently advocated by poet Robert Bly. The bulk of gender criticism, however, is feminist and takes as a central precept that the patriarchal attitudes that have dominated western thought have resulted, consciously or unconsciously, in literature "full of unexamined 'male-produced' assumptions." Feminist criticism attempts to correct this imbalance by analyzing and combating such attitudes—by questioning, for example, why none of the characters in Shakespeare's play Othello ever challenge the right of a husband to murder a wife accused of adultery. Other goals of feminist critics include "analyzing how sexual identity influences the reader of a text" and "examin[ing] how the images of men and women in imaginative literature reflect or reject the social forces that have historically kept the sexes from achieving total equality."

**Psychological Criticism:** This approach reflects the effect that modern psychology has had upon both literature and literary criticism. Fundamental figures in psychological criticism include Sigmund Freud, whose "psychoanalytic theories changed our notions of human behavior by exploring new or controversial areas like wish-fulfillment, sexuality, the unconscious, and repression" as well as expanding our understanding of how "language and symbols operate by demonstrating their ability to reflect unconscious fears or desires"; and Carl Jung, whose theories about the unconscious are also a key foundation of mythological criticism (see below). Psychological criticism has a number of approaches, but in general, it usually employs one (or more) of three approaches:

1. An investigation of "the creative process of the artist: what is the nature of literary genius and how does it relate to normal mental functions?"
2. The psychological study of a particular artist, usually noting how an author's biographical circumstances affect or influence their motivations and/or behavior.
3. The analysis of fictional characters using the language and methods of psychology.

**Sociological Criticism:** This approach "examines literature in the cultural, economic and political context in which it is written or received," exploring the relationships between the artist and society. Sometimes it examines the artist's society to better understand the author's literary works; other times, it may examine the representation of such societal elements within the literature itself. One influential type of sociological criticism is Marxist criticism, which focuses on the economic and political elements of art, often emphasizing the ideological content of literature; because Marxist criticism often argues that all art is political, either challenging or endorsing (by silence) the status quo, it is frequently evaluative and judgmental, a tendency that "can lead to reductive judgment, as when..."
Soviet critics rated Jack London better than William Faulkner, Ernest Hemingway, Edith Wharton, and Henry James, because he illustrated the principles of class struggle more clearly. Nonetheless, Marxist criticism "can illuminate political and economic dimensions of literature other approaches overlook."

**Mythological Criticism:** This approach emphasizes "the recurrent universal patterns underlying most literary works." Combining the insights from anthropology, psychology, history, and comparative religion, mythological criticism "explores the artist's common humanity by tracing how the individual imagination uses myths and symbols common to different cultures and epochs." One key concept in mythological criticism is the archetype, "a symbol, character, situation, or image that evokes a deep universal response," which entered literary criticism from Swiss psychologist Carl Jung. According to Jung, all individuals share a "collective unconscious," a set of primal memories common to the human race, existing below each person's conscious mind—often deriving from primordial phenomena such as the sun, moon, fire, night, and blood, archetypes according to Jung "trigger the collective unconscious." Another critic, Northrop Frye, defined archetype in a more limited way as "a symbol, usually an image, which recurs often enough in literature to be recognizable as an element of one's literary experience as a whole." Regardless of the definition of archetype they use, mythological critics tend to view literary works in the broader context of works sharing a similar pattern.

**Reader-Response Criticism:** This approach takes as a fundamental tenet that "literature" exists not as an artifact upon a printed page but as a transaction between the physical text and the mind of a reader. It attempts "to describe what happens in the reader's mind while interpreting a text" and reflects that reading, like writing, is a creative process. According to reader-response critics, literary texts do not "contain" a meaning; meanings derive only from the act of individual readings. Hence, two different readers may derive completely different interpretations of the same literary text; likewise, a reader who re-reads a work years later may find the work shockingly different. Reader-response criticism, then, emphasizes how "religious, cultural, and social values affect readings; it also overlaps with gender criticism in exploring how men and women read the same text with different assumptions." Though this approach rejects the notion that a single "correct" reading exists for a literary work, it does not consider all readings permissible: "Each text creates limits to its possible interpretations."

**Deconstructionist Criticism:** This approach "rejects the traditional assumption that language can accurately represent reality." Deconstructionist critics regard language as a fundamentally unstable medium—the words "tree" or "dog," for instance, undoubtedly conjure up different mental images for different people—and therefore, because literature is made up of words, literature possesses no fixed, single meaning. According to critic Paul de Man, deconstructionists insist on "the impossibility of making the actual expression coincide with what has to be expressed, of making the actual signs [i.e., words] coincide with what is signified." As a result, deconstructionist critics tend to emphasize not what is being said but how language is used in a text. The methods of this approach tend to resemble those of formalist criticism, but whereas formalists' primary goal is to locate unity within a text, "how the diverse elements of a text cohere into meaning," deconstructionists try to show how the text "deconstructs," "how it can be broken down ... into mutually irreconcilable positions." Other goals of deconstructionists include (1) challenging the notion of authors' "ownership" of texts they create (and their ability to control the meaning of their texts) and (2) focusing on how language is used to achieve power, as when they try to understand how a some interpretations of a literary work come to be regarded as "truth." (Kennedy and Gioia, 1995, pp 1790-1818)
Discussion Post Expectations

Discussion 1: Literature of the Late 19th Century – Narrative Writing – Due by Thursday; Point Value = 3

Prompt: Both Mark Twain’s “Story of the Bad Little Boy,” and Ambrose Bierce’s “An Occurrence at Owl Creek Bridge” are examples of narrative writing. They use story-telling to convey their message.

Highlight the stylistic similarities of both works. How are they different? Compare narrative writing to other forms of essay writing. What advantages does the narrative style have? Support your thoughts and ideas with appropriate resources.

Your initial post should be at least 150 words in length. Support your claims with examples from required texts and/or scholarly sources, and properly cite any references. Respond to at least two of your classmates by Day 7 (Monday).

Helpful Tips
The discussion forums are the heart and soul of an online classroom. Please respond to your classmates’ posts well before the Monday deadline the check back frequently to continue the conversations. Push each other’s thinking and be willing to consider other viewpoints.

Discussion 2: Literature of the Late 19th Century- The Essay – Due by Thursday; Point Value = 3

Prompt: Mark Twain’s “Sir Walter Scott and the Southern Character” and Albion Tourgee’s The Invisible Empire both examine the Southern character through the genre of the essay.
Why is this genre effective? What underlying religious, political, and/or philosophical tensions become
apparent in the society of which the writers speak? Give examples from the works to emphasize your
points.

Your initial post should be at least 150 words in length. Support your claims with examples from
required texts and/or scholarly sources, and properly cite any references. Respond to at least two of
your classmates by Day 7 (Monday).

Carefully review the Rubric for the criteria that will be used to evaluate your
discussion posts and responses. Take advantage of the Rubric, and self-assess your
discussion post and response. This is a great way to identify your own strengths and
areas for improvement before I evaluate your work.

Assignment Expectations

Assignment 1: An American Experience: An Essay Written in Narrative Style – Due by Monday;
Point Value = 15

Write a short, two to three-page narrative essay about your encounter/experience with one aspect of
American experience. You could alternatively describe your experience as an American in another
society. Some aspect of the experience of American culture should be examined.

For examples of narrative essays, see Harold Taw’s “Finding Prosperity by Feeding Monkeys.” This
essay is a description of one man’s attempt to keep his ancestral Burmese promise to bring prosperity
to his family even while in America. Or, see David Sedaris’ “Me Talk Pretty One Day,” which is a
description of an American attempting to learn French in Paris.

Address the following in your narrative essay, but do so in paragraph format, retaining the natural
flow of storytelling:

1. Purpose & Shape: Give your essay purpose and shape, or structure.
2. The Narrator: The narrator of such a personal experience is the speaker, the one who was
   there. Since this will be you, use I subjective, and incorporate details and language to
   express your feelings.
3. What to Emphasize: While telling your story and coming to your point, you should strive to
   answer the following questions. Do so in a natural way, as you would while telling any story.
   Avoid heavy-handed answers to these questions.
   a. What happened?
   b. Who took part?
   c. When?
   d. Where?
   e. Why did this event (or these events) take place?
   f. How did it (or they) happen?
4. Organization: Organize your story in as logical a way as possible. For most stories, this
   means telling events in chronological order.
5. The Point: Although many narratives lack an official thesis statement, for the purposes of this
   essay, you are to start the essay telling the reader exactly what point you are making and end
   with a concluding statement of some kind, which indicates your outlook on the world or the
   manner in which you were shaped by the event(s) you have described. For an example, read
   Harold Taw’s work. Taw’s essay is one in the series entitled This I Believe, offered by NPR;
   multiple such examples exist at their website.

The Paper must be 2-3 pages in length and formatted in APA style. You MUST use at
least two scholarly resources other than your textbook. Cite your sources in text and
Before you submit your final draft, re-read the assignment to be sure you’ve addressed all of the required elements.

Additional Resources

APA Checklist: Available in the Ashford Writing Center, Chapter 7, section 7.1 (LINK: https://content.ashford.edu/books/AUWC.12.4/sections/sec7.1#sec7.1)

“Narrative Essays” from The OWL at Purdue https://owl.english.purdue.edu/owl/resource/685/04/


References


GUIDANCE Week 2
Modernism & The Harlem Renaissance

Weekly Learning Outcomes

By week’s end you will be able to:

1) Analyze how literature was used to highlight the status of women in the early 1900s;
2) Evaluate the way African-American poetry voiced the opinions and experiences of African-Americans in the early 1900s;
3) Assess the literary devices of rhythm, alliteration, assonance, and imagery and how they are implemented in the poetry of African-American writers in the early 1900s; and
4) Illustrate how a strong thesis will enhance an essay.

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Required & Recommended Readings

The Literature of the Twentieth Century, pp 1559-1568
Chapters I-V from The School Days of an Indian Girl, pp 1611-1616
Trifles, pp 1710-1719
White Houses, p 1801
The Black Finger, pp 1801-1802
The Road, p 1802
Countee Cullen 1903-1906, pp 1802-1805
Langston Hughes 1902-1967, pp 1864-1868

The following are recommended reading for Week 1:

Review of the book Walking by Faith: The Diary of Angelina Grimke, by Carli Conklin

This Week’s Essential Learning

"We Negro writers, just by being black, have been on the blacklist all our lives. Censorship for us begins at the color line."
--Langston Hughes

“King and Queen of Serbia Murdered!”
“Revolts in Russia!”
“Greeks Revolt in Crete!”
“King Carlos and Crown Prince Assassinated!”
“Bulgaria declares Independence!”
“Revolution in Portugal!”
“Archduke Ferdinand Assassinated in Serbia!”
These were just some of the headlines that appeared in newspapers at the turn of the twentieth century. The beginning of the century was a time of confusion and growing tension, of unease with social order and of uproar and revolution that eventually led to World War I. It was also a time of new advents, inventions, thought patterns and a sense of liberation from many traditional bonds; it was the beginning of the modernist era.

Modernism is often defined as a response to the scientific, political and economic developments of the time and the way people dealt with those issues. The tension and unease that these issues brought along with them also manifested in the art of the time; it affected music, philosophy, visual art, and of course literature. Writers and authors of the time who reflected on these issues could not help but to give voice to the tension and change in their work, and a new literary genre, the modernist movement, was developed (Wrenn, 2010, p. 9).

Within the modernist movement, we can find several specific areas of artistic achievement and growth. This week we will be looking at two of them: the feminist movement and the Harlem Renaissance.

One minority voice of the era, the female voice, was greatly impacted by the rise of modernism. “The turn of the century and its many changes, industrialization in particular, gave a number of women the chance to work outside of the home. According to Coolidge, ‘not a few’ of these women were able to use their inherent intelligence and started to question and defy the traditional place of woman in western society (85). As time progressed a gradual change took place and "the new woman" emerged between the two world wars. One of the major aims of this modern woman was economic and financial independence. This type of freedom brought with it other rights: to choose whether to marry or remain single, to obtain work positions, the right of sexual expression and so much more. What was most important for 'the new woman' was intellectual freedom; women were looking for self-realization, for the ability to use their intellectual abilities and talents to find themselves and their true identity. Needless to say this new woman became not only a threat to male-dominated societies but also a great source of material for the writers of the time.” (Wrenn, 2010, p. 10)

As you prepare to respond to Discussion 1, "Modernist American Literature by Women," keep in mind what Wrenn (2010) says of the literature of the time:

As a result of the new feminist movement, literature of the modernist period often depicts the female as an individual who insists on her right to have a career or a family, or both, depending on her individual choices and desires. The “new woman” in literature is depicted as one who “emphasizes the identity of interests that all human beings have. While she recognizes the diversity involved in true equality, she sees that the diversity isn’t necessarily on the sex-lines but on the lines of what each individual has to contribute to society” (West 14). The “new woman” was far from perfect and some of her aspirations and behavioral patterns were far from admirable, but much of this, according to June West, was simply “a result of woman’s not being accustomed yet to freedom of choice” (14).

Although many changes are seen in the way women are portrayed in modernist literature—and the “new woman” can certainly be detected page after page—many male writers were unable to let go of the old, established, feminine view of female characters. Tradition was still too strong and the “womanly woman” remained an important literary figure alongside this
“new woman.” William Faulkner’s The Sound and the Fury, Ernest Hemingway’s “Snows of Kilimanjaro,” and F. Scott Fitzgerald’s The Great Gatsby offer examples of how this new feminist view coupled with the old view of woman in modernist literature.

The second minority voice we’ll be looking at this week is the African American voice that rose to deafening levels during the period commonly referred to as the Harlem Renaissance. Most scholars and students agree that the 1920s was a decade of extraordinary creativity in the arts for black Americans and that much of that creativity found its focus in the activities of African Americans living in New York City, particularly in the district of Harlem. Unquestionably, at least where the arts (including music and dance) are concerned, these years marked an especially brilliant moment in the history of blacks in America. In particular, the second half of the decade witnessed an outpouring of publications by African Americans that was unprecedented in its variety and scope...In poetry, fiction, drama, and the essay, as in music, dance, painting, and sculpture, African Americans worked not only with a new sense of confidence and purpose but also with a sense of achievement never before experienced by so many black artists in the long, troubled history of the peoples of African descent in North America.” (Gates & McKay, 2004, p. 953)

As Discussion 2, “The Harlem Renaissance 1900-1940,” points out, jazz music became inextricably tied to the artistic explosion that occurred in Harlem at this time. In an essay by J.A. Rogers (1925), the power and influence of jazz on the Harlem Renaissance is explained as follows:

What after all is this taking new thing, that, condemned in certain quarters, enthusiastically welcomed in others, has nonchalantly gone on until it ranks with the movie and the dollar as a foremost exponent of modern Americanism? Jazz isn’t music merely, it is a spirit that can express itself in almost anything. The true spirit of jazz is a joyous revolt from convention, custom, authority, boredom, even sorrow—from everything that would confine the soul of man and hinder its riding free on the air. The Negroes who invented it called their songs the ‘Blues,’ and they weren’t capable of satire or deception. Jazz was their explosive attempt to cast off the blues and be happy, carefree happy, even in the midst of sordidness and sorrow. And that is why it has been such a balm for modern ennui, and has become a safety valve for modern machine-ridden and convention-bound society. It is the revolt of the emotions against repression. (p. 217)
There are many similarities that can be found in the subject matter and rhythms of both the poetry and the music of the era. To better understand both, let's review a few key terms:

**Rhythm:** The recurrence of accent or stress in lines of verse. In the following lines from "Same in Blues" by Langston Hughes, the accented words and syllables are underlined:

I said to my baby,  
Baby take it slow....  
Lulu said to Leonard  
I want a diamond ring

**Alliteration:** The repetition of consonant sounds, especially at the beginning of words. Example: "Fetched fresh, as I suppose, off some sweet wood." Hopkins, "In the Valley of the Elwy."

**Assonance:** The repetition of similar vowel sounds in a sentence or a line of poetry or prose, as in "I rose and told him of my woe." Whitman's "When I Heard the Learn'd Astronomer" contains assonantal "I's" in the following lines: "How soon unaccountable I became tired and sick, / Till rising and gliding out I wander'd off by myself."

**Imagery:** The pattern of related comparative aspects of language, particularly of images, in a literary work. Imagery of light and darkness pervade James Joyce's stories "Araby," "The Boarding House," and "The Dead." So, too, does religious imagery.

Discussion Post Expectations

**Discussion 1: Modernist American Literature by Women**  - **Due by Thursday; Point Value = 4**

**Prompt:** Women writers in the early 1900s used innovative means of expressing their particular plight in a society still arguing for, among other things, the right for women to vote.
Both Zitkala sa and Susan Glaspell touch on the plight of women in a society dominated by men. At the same time, Modernism as a movement gained popularity in a society in which the inner truths veiled behind social structures were coming into question.

Compare and contrast the heroines from each of the works. How do the works relate to Modernism? What truths about society are conveyed in the stories? How might the themes explored in the works have had a significant impact on the ideas of the time? In your opinion, would these works be considered triumphs of progress or not? Support your thoughts and ideas with appropriate resources.

Your initial post should be at least 150 words in length. Support your claims with examples from required texts and/or scholarly sources, and properly cite any references. Respond to at least two of your classmates by Day 7 (Monday).

The discussion forums are the heart and soul of an online classroom. Please respond to your classmates’ posts well before the Monday deadline the check back frequently to continue the conversations. Push each other’s thinking and be willing to consider other viewpoints.

Discussion 2: The Harlem Renaissance 1900-1940 – Due by Thursday; Point Value = 4

Prompt: The rise of jazz was closely associated with the Harlem Renaissance – a period of artistic eruption extending from approximately 1900-1940…during which African Americans depicted their experiences and celebrated their unique cultural heritage through the musical, visual and literary arts. The primary socioeconomic factor in the development of the Harlem Renaissance was the “Great Migration.” In this huge relocation, millions of African Americans moved northward, fleeing the enforcement in Southern states of post-Reconstruction segregation through the terrorism of lynching and through the pervasive, debilitating effects of systematic exclusion from economic opportunity and social equality. (McMichael & Leonard, 2011. P. 1563.)

The poetry of Claude McKay, Angelina Grimke, Helene Johnson, Countee Cullen, and Langston Hughes arose during a period of social and political revolution in America. How do the poets use the literary conventions of rhythm, alliteration, assonance, and/or imagery to convey the unique experience of African Americans in this time period? Give at least one example from the poetry to illustrate your answer.

In addition, Jazz music was a rhythmic revolution spawned from African American heritage. Give examples from the poetry that echo the subject matter and rhythms of jazz.

Your initial post should be at least 150 words in length. Support your claims with examples from required texts and/or scholarly sources, and properly cite any references. Respond to at least two of your classmates by Day 7 (Monday).

Carefully review the Rubric for the criteria that will be used to evaluate your discussion posts and responses. Take advantage of the Rubric, and self-assess your discussion post and response. This is a great way to identify your own strengths and areas for improvement before I evaluate your work.

Assignment Expectations

Assignment 1: Thesis & Source List for the Final Essay – Due by Monday; Point Value = 8
For this assignment, you are to choose a topic for the final essay. From that topic, you are to craft three viable theses, and begin researching for the essay. You are to present three secondary sources on your topic of choice. You will find that your research will help you to formulate your thesis.

The thesis will tell your reader what to expect in your essay. You may use Ashford’s thesis generation software in the Ashford Writing Center to help with this assignment; however, you may need to refine the thesis suggestions the software gives you. Keep in mind, your arguments in your essay must center on the literature you are studying.

Possible essay topics (choose one):

1. Write a comparative analysis of a pair of poems from the textbook that have similar themes and were written from the late 19th c. on. Compare and contrast such aspects as (a) situation and point of view, (b) figurative language, (c) tone, (d) diction, (e) versification, and (f) rhyme scheme or stanza form. You do not need to discuss all of these elements but rather focus on those that lend themselves to a significant comparison. In conclusion, in what respects does each poem exhibit the individual style of its author and in what respects does it belong to a “school” (Modernism, Postmodernism, Harlem Renaissance, etc)?
2. Susan Glaspell and Eugene O'Neill are credited with the creation of an authentic American drama. Choose from The Hairy Ape or from Trifles and create a well-written essay arguing how the story or characters in the play are authentic to the American experience. What aspect of the American experience do they portray? You need only choose one aspect and argue it well with examples from the play.
3. Compare and contrast the writing of Leslie Marmon Silko and Louise Eldich. How do these writers’ depictions of the Native American experience in America differ? What commonalities do they share?
4. Chose one writer of the Depression Era and indicate how his or her work captured the spirit of American social consciousness of the time.
5. Who were the Beatniks and what social ideologies did they reflect and impact in America?
6. The status of women changed politically and socially in drastic measure throughout American history. Choose the writing of two American women poets, playwrights, or prose writers. Indicate how the writing of the authors voiced commonalities of American women experiences.

Cite your sources in text and on the reference page. Before you submit your final draft, re-read the assignment to be sure you’ve addressed all of the required elements.

Additional Resources

APA Checklist: Available in the Ashford Writing Center, Chapter 7, section 7.1 (LINK: https://content.ashford.edu/books/AUWC.12.4/sections/sec7.1#sec7.1)

References

GUIDANCE Week 3  
Modern American Poets & Writers  

Weekly Learning Outcomes

By week’s end you will be able to:

1) Evaluate the writing of significant modernist poets;
2) Assess how modernist poets employ poetic devices to convey theme;
3) Analyze the central tenets of Modernism as they pertain to literature of the 20th c.;
4) Evaluate the writing of Hemingway and Faulkner;
5) Analyze short stories for theme;
6) Evaluate the writing of various writers for commonalities and differences; and
7) Develop an outline for the final essay.

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Required & Recommended Readings

Portrait D’Une Femme, pp 1721-1722
“The Love Song of J Alfred Prufrock,” pp 1725-1729
[the Cambridge ladies who live in furnished souls], p 1752
[I Shall Forget You Presently, My Dear], p 1766
Disillusionment of Ten O’clock, pp 1771-1772
Domination of Black, pp 1772-1773
Thirteen Ways of Looking at a Blackbird, pp 1773-1775
The Red Wheelbarrow, p 1788
Between the Walls, p 1788
Landscape with the Fall of Icarus, p 1788-1789
In Another Country, pp 1847-1850
Barn Burning, pp 1852-1863

This Week’s Essential Learning

“Modernism is typically defined as the condition that begins when people realize God is truly dead, and we are therefore on our own.”

--Phillip E. Johnson
To begin any discussion of Modern American poets essentially requires a pre-cursor or introductory discussion of the poets who came before the Moderns. Without Walt Whitman and Emily Dickinson, we have no T.S. Eliot, Ezra Pound or H.D. (Hilda Doolittle).

Whitman was, by far, the most modern of his contemporaries and was actually considered quite scandalous. His poetry “expresses a new way of looking at the world, discovering charged relationships among the most disparate things and people, and uncovering the world’s variousness within himself as poet and as human archetype. This largeness of conception broke the bonds of conventional prosody. He became the first major poet to write in free verse, a crucial innovation that Ezra Pound and the Imagists were to institutionalize more than fifty years later as a prime tenet of modernism” (Ramazani, Ellmann & O’Clair. 2003, p. xxxvii).

Likewise, Emily Dickinson’s poetry echoes "through the work of twentieth-century poets, whether working primarily in ‘closed’ or ‘open,’ regular or irregular forms....Indeed, Dickinson both embraced and burst formal boundaries: she wrote compact poems in hymnlike quatrains that alternate four- and three-beat lines, yet she slanted and skewed rhyme and structure, time and space. The extreme compression of her poetry, its riddle- or parablelike indirection, and its abruptly shifting scale seem to anticipate ‘modern’ developments.”

Unlike Whitman’s “macrocosm, manifested in long lines, [Dickinson’s] world is one of minute examinations of her surroundings, recounted like secrets that seem to have been preserved almost accidentally” (Ramazani, Ellmann & O’Clair. 2003, p. xxxviii). We see this same need to reveal secrets in the modernity of the Confessionalist poets such as Sylvia Plath, Elizabeth Bishop and Adrienne Rich.

Certainly free verse and close examinations of one’s very personal, indeed even intimate, life details are just two distinct features of Modern poetry. However, we cannot forget that Modernism came about not only as a push away from the Victorian era but also as a response to a rapidly evolving culture. This sudden and drastic change made three other features of Modern poetry prominent to the movement:

**Make it “New”** – Reflecting the rapidly transforming life of the twentieth century, the preoccupation with "newness" is heard in both Ezra Pound’s writing, who’s slogan was "make it new,” and William Carlos Williams’ writing, who said “Nothing is good save the new.” According to Ramazani, et. al. (2003),
Formal coherence, metrical rules, and generic laws must be broken or, at least, twisted and distorted to fit the unsettled times: “To break the pentameter, that was the first heave,” Pound writes. Electricity was spreading, cinema and radio were proliferating, new pharmaceuticals were being developed, and cheap steel was readily available for the building of skyscrapers. As labor was increasingly managed and rationalized, as more and more people crowded into cities, as communications and transportation globalized space and accelerated time, poetry could not stand still. The early twentieth century also brought countless advances in technology and the social changes at the turn of the century were reflected not only in what and how the new poetry was written but also in who was writing it. After long struggles, the women’s movement won suffrage for American women. Modern women poets in turn helped prepare the way for the still greater number of ambitious women poets after World War II. (pp. xl-xlvi)

Make it Difficult – Another, somewhat problematic, feature of Modern poetry is the intentional difficulty inherent in the work. In “The Metaphysical Poets” (1921), T.S. Eliot writes that, “it appears likely that poets in our civilization, as it exists at present, must be difficult. Our civilization comprehends great variety and complexity, and this variety and complexity, playing upon a refined sensibility, must produce various and complex results. The poet must become more and more comprehensive, more allusive, more indirect, in order to force, to dislocate if necessary, language into his meaning.” Essentially, because of the quick pace of the social and technological changes taking place at the turn of the century, modern poetry must disrupt “the old order, up-end ethical and social codes, cast into doubt previously stable assumptions about self, community, the world, and the divine. Difficulty takes on many different guises in modern poetry. Modern poetry more often shows instead of telling, presents instead of expounding. Its approach is typically oblique, throwing the reader into the middle of an experience instead of working up to it gradually. Because modern poems present ideas, experiences, and sensory perceptions directly, unfiltered by explanations, their immediacy and directness paradoxically contribute to their difficulty” (Ramazani, Ellmann & O’Clair. 2003, p. xliii).

Make it Global – At the beginning of the twentieth century, trade, travel, investment and communications were becoming more and more international. This brought about a sudden increase in the movement of “knowledge, images, news, capital, and people within and across national boundaries. No previous period in English-language poetry includes so many migrants and expatriates. Like the great literary burgeoning of the Renaissance, when Continental and classical models infused the English-language writing of Shakespeare, Spenser, and Milton, the Modern movement resulted in part from an energetic opening to global literatures. Never before had major English-language writers immersed themselves so thoroughly in the literary cultures of East and South Asia as did Yeats, Pound, and Eliot. Little wonder that high modernist poetry is polyglot—ancient Greek, Latin, French, German, Sanskrit, Chinese, and Yiddish are among the untranslated languages heard in the multilingual din of poems by Pound, Eliot, Moore, H.D., Zukofsky, and Tolson” (Ramazani, Ellmann & O’Clair. 2003, pp. xliv-xlvi).

This week, you’ll be asked to read and analyze several poems. Here’s a good primer on how to begin analyzing a poem:

Sample Poetry Analysis - https://youtu.be/0HKiRvgj5-c
NOTE: See the links under “Additional Resources” for information regarding the specific authors we will be looking at this week as they relate to Modernism.

Discussion Post Expectations

Discussion 1: Modern American Poets – Due by Thursday; Point Value = 4

Prompt: Modernist writers are credited with delving beneath the façade of surface realities to expose inner truth. In “The Love Song of J. Alfred Prufrock,” for instance, T.S. Eliot alludes to a patient etherized on a table, setting the tone of malaise that plagues the narrator of the poem though his surface reality is normal. As such, the writer establishes a powerful theme of the emptiness of his contemporary, post-war society.

Choose one poem from the following list of poets from this week’s readings and discuss one instance in which the poem delves beyond the superficial concerns to unveil a deeper truth about society.

- Ezra Pound
- T.S. Eliot
- e.e. cummings
- Wallace Stevens
- William Carlos Williams
- Edna St Vincent Millay

Elaborate on what that deeper meaning is and how the poet uses poetic conventions to expose it. What does the work reveal about contemporary society?

Be sure to read all the poems so that you can comment intelligently on two of your classmates’ posts. If there is still availability, please choose a poem that has not yet been commented on by another student. Alternatively, you may make a new point about a poem already discussed.

Your initial post should be at least 150 words in length. Support your claims with examples from required texts and/or scholarly sources, and properly cite any references. Respond to at least two of your classmates by Day 7 (Monday).

The discussion forums are the heart and soul of an online classroom. Please respond to your classmates’ posts well before the Monday deadline. Check back frequently to continue the conversations. Push each other’s thinking and be willing to consider other viewpoints.

Discussion 2: Modern American Writers – Due by Thursday; Point Value = 4

Prompt: Both Hemingway’s “In Another Country” and Faulkner’s “Barn Burning” examine what Hemingway referred to as an individual’s “moment of truth.” (McMichael & Leonard, 2011, p. 1846)

Discuss the truths apparent in each work. Do the characters come to an understanding of truth? What does each work tell us about human spirit, human condition, and human potential? Support your thoughts and ideas with appropriate resources.

Your initial post should be at least 150 words in length. Support your claims with examples from required texts and/or scholarly sources, and properly cite any references. Respond to at least two of your classmates by Day 7 (Monday).
Carefully review the Rubric for the criteria that will be used to evaluate your discussion posts and responses. Take advantage of the Rubric, and self-assess your discussion post and response. This is a great way to identify your own strengths and areas for improvement before I evaluate your work.

Assignment Expectations

Assignment 1: Outline of the Final Essay – Due by Monday; Point Value = 8

Prepare an outline of the Final Essay using the following template. Your work must be in APA format, with a cover page with your name, date, course, topic, title.

1. Topic:
2. Thesis:
3. Argument 1:
4. Sources Used:
5. Argument 2:
6. Sources Used:
7. Argument 3:
8. Sources Used
9. Concluding Statement/Idea:

Cite your sources in text and on the reference page. Before you submit your final draft, re-read the assignment to be sure you’ve addressed all of the required elements.

Additional Resources

APA Checklist: Available in the Ashford Writing Center, Chapter 7, section 7.1 (LINK: https://content.ashford.edu/books/AUWC.12.4/sections/sec7.1#sec7.1)


References


GUIDANCE Week 4
Modern & Postmodern Fiction & Poetry

Weekly Learning Outcomes
By week’s end you will be able to:

1) Analyze the writing of Hemingway and Fitzgerald to understand tone and theme;
2) Assess the effects of modernist sentiment on the writing of the modernist period;
3) Analyze the writing of Sylvia Plath and Anne Sexton to learn the poetic conventions used by the poets;
4) Distinguish between various types of references made by two post-modernist poets; and
5) Assess the motivations of the poets in crafting intensely personal poetry.

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Required & Recommended Readings

Winter Dreams, pp 1830-1845
The Chrysanthemums, pp 1869-1876
The Literature of the Twentieth Century, pp 1891-1904
Anne Sexton 1928-1974, pp 1949-1955
Interview with Anne Sexton, by Patricia Marx
Plath’s Lives, by Langdon Hammar

This Week’s Essential Learning

“The world breaks everyone, and afterward, some are strong at the broken places..”
--Ernest Hemingway

From Modernism to Postmodernism:

Although scholars have a hard time coming to a consensus on exactly what is “Modernist” culture, there is a growing agreement on what it is not. It is not, for example, “modernization” – which is to say, making something modern in appearance or behavior only, for example. According to Daniel Joseph Singal (2006) in his essay, “Towards a Definition of American Modernism,” “Modernism should properly be seen as a culture – a constellation of related ideas, beliefs, values, and modes of perception – that came into existence during the mid to late nineteenth century, and that has had a powerful influence on art and thought on both sides of the Atlantic since roughly 1900” (p 113).

Mostly, we must remember that the modernist worldview "begins with the premise of an unpredictable universe where nothing is ever stable, and where accordingly human beings must be satisfied with knowledge that is partial and transient at best” (p 121).
After World War II, the arts reacted to further shifts in culture and against Modernism to create what is commonly referred to as Post-Modernism. As with Modernism, Post-Modernism is difficult to pin down or clearly define; however, it can be argued that one thing Post-Modernism does attempt is a return to traditional and classical models (as opposed to Modernism’s call to “make it new!”), while, at the same time almost mocking Modernism through parody and irony, the common use of unreliable narrators and a fragmented method of storytelling.

Another interesting shift that took place between Modernism and Post-Modernism is the focus on which literary critics placed their emphasis. As Steven Connor states in his essay, “Postmodernism and Literature” (2004), “Literary postmodernism has tended to be focused on one kind of writing, namely, narrative fiction. The most influential books on literary postmodernism...are devoted to postmodern fiction....One might almost say that the move from Modernism to Postmodernism involves a move from poetry to fiction” (p 62). In fact, when we talk about Modernism (as we have for the past week), our emphasis is naturally on the Modernist poets: Eliot, Pound, Stevens, Cummings, etc. However, as we begin to move into Postmodernism, our discussion will shift more toward fiction – as in the short stories we’re discussing this week by Hemingway and Fitzgerald.

Keep this in mind as you are reading the material and completing the discussions for this week.

**Confessional Poetry: a Wikipedia Primer**

Confessional poetry is a style of poetry that emerged in the United States during the 1950s and 1960s that has been described as poetry "of the personal." The content of confessional poems is autobiographical and marked by its exploration of subject matter that was considered taboo at the time. This subject matter included topics like mental illness, sexuality, and suicide.

The school of poetry that became known as "Confessional Poetry" was associated with several poets who redefined American poetry in the 1950s, including Robert Lowell, Sylvia Plath, John Berryman, Anne Sexton, Allen Ginsberg, and W. D. Snodgrass. Some key texts of the American "confessional" school of poetry include Lowell's Life Studies, Plath's Ariel, Berryman's The Dream Songs, Snodgrass' Heart's Needle, and Sexton's To Bedlam and Part Way Back. One of the most prominent, consciously "confessional" poets to emerge in the 1980s was Sharon Olds whose focus on taboo sexual subject matter built off of the work of Ginsberg (Confessional poetry, n.d.).

Consider what Sexton has to say in the above video about writing poetry, about taking on the “persona” of a character in order to write the poem. Keep this in mind as you’re responding to the discussion this week.

**A Word on Tone and Theme:**

You are also being asked to analyze the readings of Hemingway and Fitzgerald specifically regarding tone and theme. Remember that when we talk about “themes” in literature, we’re talking about the IDEAS being expressed. It is not what the story is “about” or the “moral” of the story; rather, one story can have many themes because it deals with many ideas.

Likewise, the tone of a story determines how the THEME is approached in the work. For example, the tone of a story may be formal, informal, intimate, solemn, somber, playful, serious, ironic, condescending, or many other possibilities. How the author approaches the theme (ideas) in the story is the tone of the story.

Watch the video below before you attempt to respond to Discussion 1: Modern American Fiction.

Finding Themes to Analyze in Literature - [https://youtu.be/CFToXJehlhA](https://youtu.be/CFToXJehlhA)

**NOTE:** See the links under “Additional Resources” for information regarding the specific authors we will be looking at this week.

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**Discussion Post Expectations**

**Discussion 1: Modern American Fiction – Due by Thursday; Point Value = 4**

*Prompt:* The Roaring Twenties came to an end with the resounding stock market crash of 1929 and the resulting Great Depression that followed. Writers began to focus their writing more and more on social commentary in an age of duress.

F. Scott Fitzgerald and John Steinbeck accomplished such social commentary in drastically different ways. Fitzgerald was master of writing about the beguiling, shiny aspects of the material world by
which upper and middle class Americans had been deceived. Steinbeck wrote of the plight of the common folk of America.

Compare and contrast how “Winter Dreams” and “The Chrysanthemums” explore the theme of love in the modern world. Give examples from the works to prove each of your points. How do the stories differ in town and style? How are they similar?

Your initial post should be at least 150 words in length. Support your claims with examples from required texts and/or scholarly sources, and properly cite any references. Respond to at least two of your classmates by Day 7 (Monday).

The discussion forums are the heart and soul of an online classroom. Please respond to your classmates’ posts well before the Monday deadline the check back frequently to continue the conversations. Push each other’s thinking and be willing to consider other viewpoints.

Discussion 2: Literature in the Postmodern Era – Due by Thursday; Point Value = 4

Prompt: Very little was muted about the social and political upheaval of the 1960s, a period when civil rights, black power, women’s rights, the anti-war movement, and gay rights all became part of the national consciousness. The list of landmark events of the 1960s is long and deeply inscribed on the national consciousness, and it marks both tremendous hope and tremendous despair.

Sylvia Plath and Anne Sexton revealed much about their inner emotions. What purpose might they have had of divulging so much about their private lives by submitting their work for publication? In your opinion, have the authors divulged too much?

Identify one comparison from one of the poems. The comparison could be a form of allusion, where the poet refers to a significant idea or event, it could be a metaphor (a comparison without using like or as) or it could be a simile (a comparison using like / as). How does referencing this other idea influence tone and theme?

Your initial post should be at least 150 words in length. Support your claims with examples from required texts and/or scholarly sources, and properly cite any references. Respond to at least two of your classmates by Day 7 (Monday).

Carefully review the Rubric for the criteria that will be used to evaluate your discussion posts and responses. Take advantage of the Rubric, and self-assess your discussion post and response. This is a great way to identify your own strengths and areas for improvement before I evaluate your work.

Additional Resources

APA Checklist: Available in the Ashford Writing Center, Chapter 7, section 7.1 (LINK: https://content.ashford.edu/books/AUWC.12.4/sections/sec7.1#sec7.1)


References


GUIDANCE Week 5
Language, Rhetoric and the Immigrant Experience

Weekly Learning Outcomes

By week’s end you will be able to:

1) Examine the rhetorical devices used in political speeches by Dr. Martin Luther King and Barack Obama;
2) Analyze the social issues that led to the writing of Dr. King’s and President Obama’s speeches;
3) Analyze the writing of Amy Tan, Gloria Anzaldua, and Maxine Hong Kingston;
4) Identify commonalities of the immigrant experience expressed in literature; and
5) Analyze the writing of writers from the period after 1865 to discover common themes, styles, or preoccupations.

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Required & Recommended Readings

I Have a Dream, pp 1906-1909
Inauguration Address, pp 1914-1918
No Name Woman, pp 2028-2036
“Half and Half” from The Joy Luck Club, pp 2116-2125
Gloria Anzaldua 1942-2004, pp 2157-2166

Recommended Readings & Videos:

A Conversation with Charles Johnson and Maxine Kingston Hong
Plath’s Lives, by Landgon Hammar
Martin Luther King, I Have a Dream [VIDEO]
President Barack Obama’s Inaugural Address [VIDEO]

This Week’s Essential Learning

“Rhetoric is the art of ruling the minds of men.”
--Plato

Welcome to the final week of the course! This week, I’d like us to focus on rhetoric and rhetorical devices used in contemporary writing.

Good, and by good I mean effective, speeches always make use of rhetorical devices to persuade their audiences to a shift in perspective or to action. Wikipedia defines a rhetorical device as “a
technique that an author or speaker uses to convey to the listener or reader a meaning with the goal of persuading him or her towards considering a topic from a different perspective, using sentences designed to encourage or provoke a rational argument from an emotional display of a give perspective or action."

There are three appeals used in rhetoric:

**Logos**: uses logic to appeal to readers or listeners

"However, although private final demand, output, and employment have indeed been growing for more than a year, the pace of that growth recently appears somewhat less vigorous than we expected. Notably, since stabilizing in mid-2009, real household spending in the United States has grown in the range of 1 to 2 percent at annual rates, a relatively modest pace. Households' caution is understandable. Importantly, the painfully slow recovery in the labor market has restrained growth in labor income, raised uncertainty about job security and prospects, and damped confidence. Also, although consumer credit shows some signs of thawing, responses to our Senior Loan Officer Opinion Survey on Bank Lending Practices suggest that lending standards to households generally remain tight." [The Economic Outlook and Monetary Policy by Ben Bernanke. August 27th, 2010.]

**Pathos**: makes an emotional appeal to readers or listeners

"I am not unmindful that some of you have come here out of great trials and tribulations. Some of you have come from narrow jail cells. And some of you have come from areas where your quest -- quest for freedom left you battered by the storms of persecution and staggered by the winds of police brutality. You have been the veterans of creative suffering. Continue to work with the faith that unearned suffering is redemptive. Go back to Mississippi, go back to Alabama, go back to South Carolina, go back to Georgia, go back to Louisiana, go back to the slums and ghettos of our northern cities, knowing that somehow this situation can and will be changed." [I Have a Dream by Martin Luther King Jr. August 28th, 1963.]

**Ethos**: makes use of ethics and credibility to persuade an audience

"I will end this war in Iraq responsibly, and finish the fight against al Qaeda and the Taliban in Afghanistan. I will rebuild our military to meet future conflicts. But I will also renew the tough, direct diplomacy that can prevent Iran from obtaining nuclear weapons and curb Russian aggression. I will build new partnerships to defeat the threats of the 21st century: terrorism and nuclear proliferation; poverty and genocide; climate change and disease. And I will restore our moral standing, so that America is once again that last, best hope for all who are called to the cause of freedom, who long for lives of peace, and who yearn for a better future." [Democratic Presidential Candidate Acceptance Speech by Barack Obama. August 28th, 2008.]

Check out this video for more examples of Logos, Pathos and Ethos:

[Introduction to Ethos, Pathos, and Logos - https://youtu.be/oKtQEnERhSY]
Now that you have an understanding of the three appeals used in rhetoric, watch these ads and see if you can determine which appeal is being used on the audience:

“Grace:” PETA’s banned Thanksgiving ad - [https://youtu.be/HjKRxa7ZyMs](https://youtu.be/HjKRxa7ZyMs)

As you can see, rhetoric is everywhere: in politics, in advertising, in the speeches of world leaders and community organizers. Where else do you see rhetoric?

Be sure to check out the Handbook of Rhetorical Devices before attempting to respond to Discussion 1.

Discussion Post Expectations

Discussion 1: Language and Rhetoric in English Literature Today – Due by Thursday; Point Value = 4

Prompt: Literature has been indelibly impacted by technologies such as television, radio, and the internet. Examine two speeches, one by Martin Luther King and the other by President Barack Obama. How do the orators use poetic or other literary devices to enhance the manner in which their speeches will sound to an audience? Consider rhythm, meter, cadence, diction, etc. Give examples from the speeches to enhance your points.

Identify echoes of Dr. King’s speech within President Obama’s speech. Comment on the social impetus for Dr. King’s speech. Why was it so compelling for the time? In your opinion, does President Obama face similar challenges in his contemporary society?

Your initial post should be at least 150 words in length. Support your claims with examples from required texts and/or scholarly sources, and properly cite any references. Respond to at least two of your classmates by Day 7 (Monday).

The discussion forums are the heart and soul of an online classroom. Please respond to your classmates’ posts well before the Monday deadline. Check back frequently to continue the conversations. Push each other’s thinking and be willing to consider other viewpoints.
Discussion 2: The Immigrant Experience – Due by Thursday; Point Value = 4

Prompt: The story of America is one of migration to a new land from various countries. In modern times, this pattern continues. As it did in the beginning of America’s development as a nation, immigration has an indelible impact on the literature of America.

Examine the work of Gloria Anzaldua, Maxine Hong Kingston, and Amy Tan. Answer the following question by using original examples from the text, and your own fresh perspective. Investigate such literary elements as myth, allusion, metaphor, diction, tone, or any other literary device that fits to arrive at your answer.

Compare and contrast how two of these authors portray the contrast between the culture from which the characters come and the culture of America.

Your initial post should be at least 150 words in length. Support your claims with examples from required texts and/or scholarly sources, and properly cite any references. Respond to at least two of your classmates by Day 7 (Monday).

Carefully review the Rubric for the criteria that will be used to evaluate your discussion posts and responses. Take advantage of the Rubric, and self-assess your discussion post and response. This is a great way to identify your own strengths and areas for improvement before I evaluate your work.

Assignment Expectations

Assignment 1: The Final Essay – Due by Monday; Point Value = 30

The final essay is a literary essay and must, above all else, examine the primary works discussed. Every insight you make should be an analysis of the primary works you are examining. Outside references should be used to support your thoughts and ideas.

Choose one of the essay topics below and write an eight to ten page essay exploring the topic by creating a thesis and arguing your point of view.

6. Write a comparative analysis of a pair of poems from the textbook that have similar themes and were written from the late 19th c. on. Compare and contrast such aspects as (a) situation and point of view, (b) figurative language, (c) tone, (d) diction, (e) versification, and (f) rhyme scheme or stanza form. You do not need to discuss all of these elements but rather focus on those that lend themselves to a significant comparison. In conclusion, in what respects does each poem exhibit the individual style of its author and in what respects does it belong to a “school” (Modernism, Postmodernism, Harlem Renaissance, etc)?

7. Susan Glaspell and Eugene O’Neill are credited with the creation of an authentic American drama. Choose from *The Hairy Ape* or from *Trifles* and create a well-written essay arguing how the story or characters in the play are authentic to the American experience. What aspect of the American experience do they portray? You need only choose one aspect and argue it well with examples from the play.

8. Compare and contrast the writing of Leslie Marmon Silko and Louise Eldich. How do these writers’ depictions of the Native American experience in America differ? What commonalities do they share?

9. Choose one writer of the Depression Era and indicate how his or her work captured the spirit of American social consciousness of the time.

10. Who were the Beatniks and what social ideologies did they reflect and impact in America?
11. The status of women changed politically and socially in drastic measure throughout American history. Choose the writing of two American women poets, playwrights, or prose writers. Indicate how the writing of the authors voiced commonalities of American women experiences.

The Final essay:

1. Must be 8 – 10 double-spaced pages in length and formatted according to APA style as outlined in the Ashford Writing Center (AWC).
2. Must include a title page with the following:
   a. Title of paper
   b. Student’s name
   c. Course name and number
   d. Instructor’s name
   e. Date submitted
3. Must begin with an introductory paragraph that has a clearly defined thesis statement
4. Must address the topic of the paper with critical thought
5. Must end with a conclusion that reaffirms the thesis
6. Must use at least THREE literary resources, including a minimum of TWO from the Ashford Online Library
7. Must document all sources in APA style, as outlined in the AWC
8. Must include a separate reference page, formatted according to APA style

Cite your sources in text and on the reference page. Before you submit your final draft, re-read the assignment to be sure you’ve addressed all of the required elements.

Additional Resources

APA Checklist: Available in the Ashford Writing Center, Chapter 7, section 7.1 (LINK: https://content.ashford.edu/books/AUWC.12.4/sections/sec7.1#sec7.1)

A Handbook of Rhetorical Devices [LINK: http://www.virtualsalt.com/rhetoric.htm]

References
