Spring 1-15-2005

ENG 3703-002: Modern American literature: 1900-1950

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Modern American Literature: 1900-1950

Texts

The Heath Anthology of American Literature (3rd edition), volume II  
The Sun Also Rises, Ernest Hemingway  
The Big Sea, Langston Hughes (Extra Credit)  
The Secret of the Old Clock, “Carolyn Keene”  
Quicksand, Nella Larsen

Tentative Schedule of Readings & Assignments  
*unless otherwise noted, page numbers refer to the Heath Anthology

The following selections...are highly varied. The writers share only two things in common; they identified themselves as American and they were born at a time when the modern world had unmistakably come into being. Their reactions to that world were diverse in terms of attitude and artistic form. Such variety is perhaps best appreciated by multiple perspectives, cross-readings, and even eccentric explorations. (Heath 914)

Week 1  
Begin 1900s
1/10  
Introductions
1/12  
“New Explorations of the American Self” (824-825); Selections from Impressions of an Indian Childhood, The School Days of an Indian Girl & “Why I am a Pagan” by Gertrude Bonnin (Zitkala-Sa) (859-873); Selections from The Promised Land by Mary Antin (873-881)  
Bring to class a note card or half page on which you write out a passage you would like us to discuss, one question about the passage, and one observation about the passage or the work as a whole.
1/14  
Selections from “Leaves from the Mental Portfolio of a Eurasian” by Edith Maud Eaton (Sui Sin Far) (833-843) Write out a response (250-500 words) in which you comment on specific aspects of this work and compare it to the biographical works we read last time

Week 2  
This week, turn in a response one day and a notecard the other
1/17  
MLK, Jr. Holiday ~ no class meeting
1/19  
Selections from Up From Slavery by Booker T. Washington (916-943)
1/21  
Selections from The Souls of Black Folks by W.E.B. DuBois (943-966)
Week 3
1/24 Introduction (1012) + “The Other Two” by Edith Wharton (1034-1047); Introduction (1085-1087) + “A Wagner Matinee” by Willa Cather (handout)
Note: Always read the author intros that precede readings in the Heath
1/26 Selection from The Jungle by Upton Sinclair (780-801); “Chicago” by Carl Sandburg (handout)
1/28 Selected Poems by Robert Frost (1146-1147), especially “Mending Wall” (1149) + “The Oven Bird” (1154) + “The Line-Gang” (1156)

Week 4
1/31 “Alienation and Literary Experimentation” (1214) + Selected Poems by Ezra Pound (1215-1220), especially “Salutation the Second.” “A Pact.” “In a Station of the Metro” and “L’Art. 1910” + “A Retrospect” (essay)
2/2 Trifles (play) by Susan Glaspell (1122-1134)
2/4 “Hands” by Sherwood Anderson (1164-1169); Intro. (1519-1521) + “Up in Michigan” by Ernest Hemingway (handout)

Week 5
2/7 “Returning Soldiers” (essay) by W.E.B. DuBois (handout); Selected Poems by Claude McKay (1688-1691), especially “The Harlem Dancer,” “If We Must Die,” “The Lynching,” and “America”
2/9 Intro. (1432-1434) + “Bernice Bobs Her Hair” by F. Scott Fitzgerald (handout); Intro. (1255-1257) + “Miss Furr and Miss Skeene” by Gertrude Stein (handout)
2/11 Lincoln’s Birthday Holiday ~ no class meeting

Week 6
2/14 Poems by e. e. cummings (1385-1386), especially “[the Cambridge ladies ...]” (1387) and “[my old sweet etcetera]” (1388-1389)
“Poetry” by Marianne Moore (1501-1503)
2/18 “The New Negro Renaissance” (1578-1581); “The New Negro” (essay) by Alain Locke (1581-1591); Poems by Countee Cullen (1642-1649), especially “From the Dark Tower,” “Yet Do I Marvel” and “Heritage”

Week 7
Professor Fern Kory

MWF 12:00 – 12:50 in CH 3150
English 3703 (02): Spring 2003

2/23  “Sweat” (1670-1680) + “How it Feels to be Colored Me” (handout) by Zora Neale Hurston
2/25  Begin The Sun Also Rises by Ernest Hemingway (Book I, 11-71)

Week 8
2/28  Continue The Sun Also Rises (begin Book II, 75-150)
3/2   Continue The Sun Also Rises (finish Book II, 151-228)
3/4   Finish The Sun Also Rises (Book III, 231-251)

Week 9
3/7   Begin Quicksand (1-62) by Nella Larsen
3/9   Finish Quicksand (63–135)
3/11  Mid-term Exam

Spring Break

Week 10
3/21  TBA
3/23  Reading by Self-Selected Author: 1st Response DUE
3/25  Self-Selected Reading: 2nd Response DUE

Week 11
3/28  Self-Selected Reading: 3rd Response DUE
3/30  Research: Annotated Bibliography DUE
4/1   No Class Meeting (I’ll be at a conference)

Week 12  Begin the 1930s
4/5   “Goodbye Christ” and “Welcome to the Waldorf Astoria” by Langston Hughes (1364-1367)
4/7   Outline/Draft DUE (individual conference appointments available)
4/9   Paper DUE
     Begin The Secret of the Old Clock. “Carolyn Keene”

Week 13
4/12  Finish The Secret of the Old Clock
4/14  “A Rose for Emily” by William Faulkner (1544-1566)
4/16  Waiting for Lefty (play) by Clifford Odets (1795-1815)
**Professor Fern Kory**

MWF 12:00 – 12:50 in CH 3150

English 3703 (02): Spring 2003

**Week 14**

4/19  “The Chrysanthemums” and Selections from *Grapes of Wrath* by John Steinbeck (1925-1933)

*Begin the 1940s*

4/21  “Bright and Morning Star” by Richard Wright (1933-1959)
4/23  “The Wide Net” by Eudora Welty (2132-2148)

**Week 15**

4/26  World War II Poems by Randall Jarrell (handout)
4/28  Japanese American Concentration Camp Haiku (handout)
      see also http://www.english.uiuc.edu/maps/poets/g_l/haiku/haiku.htm
4/30  From *America is in the Heart* by Carlos Bulosan (2124-2131)

**Final Exam**

5/4  (Wednesday) 12:30 – 2:30

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**GRADES**

Your course grade will be based on the percentage you earn of the 1000 points available.

*Note:* I will adjust these point values if we add, cancel, or revise any assignments.

| Component                                     | Points
|-----------------------------------------------|--------
| Cultural Context Assignment                   | =’100  |
| Mid-term                                      | = 200  |
| Self-Selected Reading                         |        |
| Responses                                     | = 100  |
| Critical Introduction (may be revised for a higher grade) | = 250  |
| Log (includes all other informal in- and out-of-class writing) | = 100  |
| Participation (including attendance)          | = 50   |
| Final Exam Essay                              | = 200  |

**The bottom line . . . grades are not curved**

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RESPONSIBILITIES AND POLICIES

1.) You must complete all major assignments to pass this course. Late work will be penalized unless we come to an understanding before the due date. So keep in touch! If you are experiencing temporary difficulties, contact me as soon as possible so we can work something out.

2.) Plagiarism is the act of taking someone else’s words or ideas and presenting them in your own writing or presentations without giving credit (written or oral) to the author. This is a serious academic offense and could result in a failing grade for the paper or this course and could also incur other university penalties. At the very least, any paper with serious citation problems will have to be revised before it can receive a grade. Tutors in the Writing Center (down the hall in CH 3110) can answer questions about how to document sources in papers you write for this class or others. Drop by or call (581-5929) to make an appointment if you want to work with a tutor at any point in the writing process. Writing Center hours are 9 a.m–3 p.m. + 6 p.m.–9 p.m. Monday through Thursday, Friday 9 a.m.–1 p.m.

3.) Formal writing assignments should be double-spaced and typed, using MLA-style documentation. Informal responses may be handwritten (one side of page only).

4.) Students with documented disabilities: please contact the Office of Disability Services (581-6583) soon so we can work out appropriate accommodations.

5.) Attendance Counts. Participation too. If you have more than three (3) unexcused absences, you will lose most of your participation points.

Readings ~ chronologically by date of publication

1900 “ Impressions of an Indian Childhood” + “School Days…,” Gertrude Bonin (Zitkala-Sa)
1901 Up From Slavery, Booker T. Washington
1902 “Why I am a Pagan,” Gertrude Bonin
1903 The Souls of Black Folk, W.E.B. DuBois
1904 “The Other Two,” Edith Wharton
   “A Wagner Matinee,” Willa Cather
1906 The Jungle, Upton Sinclair
1909 “Leaves from the Mental Portfolio of an Eurasian,” Edith Maud Eaton (“Sui Sin Far”)
1912 The Promised Land, Mary Antin
1913 “Salutation the Second,” Ezra Pound
1914 “Mending Wall,” Robert Frost
1916 “The Line Gang” and “The Oven Bird,” Robert Frost
   “A Pact,” “In a Station of the Metro” and “L’Art. 1910.” Ezra Pound
   “Chicago,” Carl Sandburg
1917  *Trifles.* Susan Glaspell  
“Harlem Dancer,” Claude McKay

1918  “A Retrospect,” Ezra Pound

1919  “Hands” (from *Winesburg, Ohio*). Sherwood Anderson  
“If We Must Die,” Claude McKay  
“Returning Soldiers,” W. E. B. DuBois  
“Tradition and the Individual Talent,” T. S. Eliot

1920  “Bernice Bobs Her Hair,” F. Scott Fitzgerald  
“The Lynching” and “America,” Claude McKay

1921  “The Negro Speaks of Rivers,” Langston Hughes  
“Up in Michigan,” Ernest Hemingway

1923  “Miss Furr and Miss Skeene,” Gertrude Stein  
“[the Cambridge ladies who live in furnished souls],” e.e. cummings

1924  “From the Dark Tower,” Countee Cullen  
“Dream Variations,” Langston Hughes

1925  “The New Negro,” Alain Locke  
“Yet Do I Marvel!” and “Heritage,” Countee Cullen  
“The Weary Blues” and “I, Too,” Langston Hughes

1926  *The Sun Also Rises.* Ernest Hemingway  
“[my old sweet etcetera],” e.e. cummings  
“The Negro Artist and the Racial Mountain,” Langston Hughes  
“Negro Art Hokum,” George Schuyler  
“Sweat,” Zora Neale Hurston

1928  “How it Feels to be Colored Me,” Zora Neale Hurston  
*Quicksand.* Nella Larsen

1930  “A Rose for Emily,” William Faulkner  
*The Secret of the Old Clock.* “Carolyn Keene”

1931  “Welcome to the Waldorf Astoria.” Langston Hughes

1935  *Waiting for Lefty.* Clifford Odets

1938  “Barn Burning,” William Faulkner  
“The Chrysanthemums,” John Steinbeck

1939  *The Grapes of Wrath.* John Steinbeck

1940  “Bright and Morning Star,” Richard Wright  
*The Big Sea.* Langston Hughes

1943  “The Wide Net,” Eudora Welty

1944  Japanese American Concentration Camp Haiku (date approximate)

1945  “Death of the Ball Turret Gunner,” Randall Jarrell

1946  *America is in the Heart.* Carlos Bulosan

1948  “Losses” and “Protocols,” Randall Jarrell
Kory, English 3703: Modern American Literature

**Brief Description of Assignments**

**Log**
This will consist of the informal writing you do during the course of the semester. Most weeks you will turn in one “response” and one “notecard.” (See syllabus.) I will collect these in class, respond to them, and mark each with a check, check +, or check -. Keep track of these so you can turn them back in to me at the end of the semester for an overall grade based on your success in identifying and articulating useful questions and observations about the works we read as a class.

**Cultural Context Assignment** *Due during our discussion of your assigned decade*
Explore something that extends your understanding of the cultural context of one decade:
- read one issue of a newspaper—local, national, or international
- peruse one issue of a magazine for children or adults, ads and all (see list)
- listen to some popular music or a radio show
- look at the architecture or art that was being produced
- watch a silent film or talkie
- research an important piece of legislation (one of the immigration restriction acts), current event (the stock market crash, the trials of Sacco and Vanzetti or the Scottsboro boys), social trend (hemlines), or issue (the 8-hour work week)
Your research should include at least two reliable sources of information. How you share the information with the class is up to you. You can create a handout or use the overhead projector; you could show a bit of video, navigate a web page using the projection system, or play some music... Your presentation should be focused and clear (short and sweet). At the class meeting following your presentation, turn in to me an annotated bibliography of your sources and a properly documented two-page discussion of the results of your research.

**Self-Selected Reading + Critical Introduction**
After mid-term, you will choose a work published or performed during this period—a book of poems or short stories, a novel, a play—to supplement the readings on the syllabus. You will write several informal responses to this work as you read it, and do some research on the book and its author. Then you will compose a critical introduction to this work (5-7 pages) in which you provide analytic description of the work’s style and themes plus usefully focused contextual information in at least two of the following categories: biography (making or clarifying connections between the author’s life and this particular work), composition or publication history, critical response (contemporary reviews and/or more recent literary scholarship), or relevant social or political history. You might also find it productive to compare this work to others from this period that we’ve read in order to place it in its literary-historical context.

**Mid-term**
This exam will consist of passages from a sub-set of the works that we’ve read up to this point. You will write about specific details in these passages, explaining their significance in the context of the work in which they appear and, if possible, in context of the period in which they were written. This will be an open book exam.

**Final Exam**
This will consist of a single in-class essay in which you discuss three works from the syllabus, one early (before 1920), one from the middle (the 20s), and one later (30s or 40s) by one writer or several who share a common concern or approach or interest.
Periodicals published during the this period available in Booth Library at EIU
Call number = A P 2 . [1st letter of title] x  (same for those on microform)

American Mercury

American Magazine

Atlantic Monthly

Blackwood's

Brownies' Book (microform)

Century

Crisis: A Record of the Darker Races (microform)

Fire!!

Harper's

Independent

Liberty (available in The Liberty Years, 1924 - 1950, an anthology AC5.C565)

Life

Literary Digest

Little Review

McClure's (available for years Cather was editor: 1906-1912)

Nation

New Republic

Opportunity (microform)

Outlook

Saturday Evening Post (microform)

Scribner's

Smart Set

St. Nicholas (children's magazine)

Vanity Fair