Spring 1-15-2004

ENG 3703-001: Modern American Literature

Fern Kory
Eastern Illinois University

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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
My Antonia, Willa Cather
The Big Sea, Langston Hughes
*unless otherwise noted, all readings are from the Heath anthology

Tentative Schedule of Readings & Assignments

“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
1/12  Introductions
1/14  “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 page on which you identify a specific passage you would like to discuss, asking at least one question about the passage or the work overall and making at least one observation about it.
1/16  Selections from “Leaves from the Mental Portfolio of a Eurasian” by Edith Maud Eaton (Sui Sin Far) (833-843); Selections from Earth Horizons by Mary Austin (850-858) Write out a response (250-500 words) in which you compare one or both of these works to those we read last time

Week 2  This week, turn in a response one day and a notecard/page the other
1/19  MLK, Jr. Holiday ~ no class meeting
1/21  Selections from Up From Slavery by Booker T. Washington (916-943)
1/23  Selections from The Souls of Black Folks by W.E.B. DuBois (943-966)

Week 3
1/26  Introduction (1012) + “The Other Two” by Edith Wharton (1034-1047)
*Note: Always read the author intros that precede readings in the Heath
1/28  Selection from The Jungle by Upton Sinclair (780-801)
Begin 1910s
1/30  Selected Poems by Robert Frost (1146-1156)
Week 4
2/2 “Alienation and Literary Experimentation” (1214); Poems by Ezra Pound (1215-1220) + the essay “A Retrospect” (1220-1221)
2/4 Poems by Amy Lowell (1241-1255)
2/6 Selected Poems by William Carlos Williams (1267-1277)

Week 5
2/9 Trifles (play) by Susan Glaspell (1122-1134); “Hands” by Sherwood Anderson (1164-1169)
2/11 “Returning Soldiers” by W.E.B. DuBois (handout); Selected Poems by Claude McKay (1688-1692)
2/13 Lincoln’s Birthday Holiday ~ no class meeting

Week 6 Begin 1920s
2/16 “May Day” by F. Scott Fitzgerald (1432-1469)
2/18 Introduction (1255) + “Miss Furr and Miss Skeene” (handout) by Gertrude Stein; Selected Poems by e. e. cummings (1385-1391)

Week 7
2/23 Selections from The Big Sea by Langston Hughes TBA
2/25 Selected Poems by Langston Hughes (1611-1619 ~ only 20s poems)
2/27 “The New Negro Renaissance” (1578-1581); the essay “The New Negro” by Alain Locke (1581-1591); Poems by Countee Cullen (1642-1649)

Week 8
3/2 “The Creation” by James Weldon Johnson (988-990); “Sweat” by Zora Neale Hurston (1670-1680) + “How it Feels to be Colored Me” (handout)
3/4 The Sun Also Rises by Ernest Hemingway
3/6 Continue The Sun Also Rises

Week 9
3/9 Continue The Sun Also Rises
3/11 Finish The Sun Also Rises
3/13 Mid-term Exam

Spring Break

Week 10
3/22 TBA
3/24 Reading by Self-Selected Author: 1st Response DUE
3/25 Self-Selected Reading: 2nd Response DUE

Week 11
3/29 Self-Selected Reading: 3rd Response DUE
3/31 Research: Annotated Bibliography DUE
4/2 Outline/Draft DUE
| Week 12 | Begin the 1930s |
| 4/5 | “Welcome to the Waldorf Astoria” by **Langston Hughes** (1366-1367) |
| 4/7 | **Paper DUE** |
| 4/9 | “The Chrysanthemums” and Selections from *Grapes of Wrath* by **John Steinbeck** (1925-1933) |

| Week 13 |  |
| 4/12 | “Old Mrs. Harris” by **Willa Cather** (1085-1122) |
| 4/14 | *Waiting for Lefty* (play) by **Clifford Odets** |
| 4/16 | “A Rose for Emily”+ “Barn Burning” by **William Faulkner** (1544-1566) |

| Week 14 | Begin the 1940s |
| 4/19 | “Bright and Morning Star” by **Richard Wright** (1933-1959) |
| 4/21 | “The Wide Net” by **Eudora Welty** (2132-2148) |
| 4/23 | TBA |

| Week 15 |  |
| 4/26 | TBA |
| 4/28 | TBA |
| 4/30 | TBA |

**Finals Week**
5/5 (Wednesday) 10:15 – 12:15
Readings ~ chronologically by date of publication

1900 “Impressions of an Indian Childhood” + “School Days…,” Gertrude Bonin
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
1906 *The Jungle*
1909 “Leaves from the Mental Portfolio of an Eurasian,” Edith Maud Eaton

1912+ Poems: Ezra Pound
   *The Promised Land*, Mary Antin
1913+ Poems: Robert Frost
1914+ Poems: Amy Lowell
1915+ Poems: William Carlos Williams
   “The Love Song of J. Alfred Prufrock,” T. S. Eliot
1917 *Trifles*, Susan Glaspell
1918 *My Antonia*, Cather
1919 *Winesburg, Ohio* (“Hands”), Sherwood Anderson
   “If We Must Die,” Claude McKay
   “Returning Soldiers,” W. E. B. DuBois
   “Tradition and the Individual Talent,” T. S. Eliot

1921+ Poems: Langston Hughes
1922 “May Day,” F. Scott Fitzgerald
1923+ Poems: Robert Frost
   Poems: e.e. cummings
   “Miss Furr and Miss Skeene,” Gertrude Stein (1923)
1924+ Poems: Countee Cullen
1925 “The New Negro,” Alain Locke
1926 *The Sun Also Rises*, Ernest Hemingway
   “The Negro Artist and the Racial Mountain,” Langston Hughes
   “Sweat,” Zora Neale Hurston
1927 “The Creation,” James Weldon Johnson
1928 “How it Feels to be Colored Me,” Zora Neale Hurston

1930 “A Rose for Emily,” William Faulkner
1931 “Welcome to the Waldorf Astoria,” Langston Hughes
1932 “Old Mrs. Harris,” Willa Cather
   *Earth Horizons*, Mary Austen
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
Brief Description of Assignments

Log
This will be a collection of all ungraded informal writing that you do during the course of the semester. I will collect these writings, respond to them and return these at the next class meeting. Your job is to keep track of them so you can turn them back in at the end of the semester.

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)

You should have at least two reliable sources of information. How you share the information with the class is up to you. You can create a handout (double-sided max) 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 short and sweet. After 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. Also turn in any materials used in class.

Self-Selected Reading + Critical Introduction
After mid-term, you will choose a work—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 book’s style and themes plus useful contextual information from at least two of the following categories: biography (information about the circumstances under which the work was written, for example), composition or publication history, critical response (contemporary reviews and/or later literary scholarship), relevant social or political history. You might also choose to provide explanation of significant allusions. You could also compare this work to others 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)

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
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 using them in your own writing or presentations without giving credit (written or oral) to their 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 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 hand written (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.

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.

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cultural Context Assignment</td>
<td>100</td>
</tr>
<tr>
<td>Mid-term</td>
<td>200</td>
</tr>
<tr>
<td>Self-Selected Reading</td>
<td></td>
</tr>
<tr>
<td>Responses</td>
<td>100</td>
</tr>
<tr>
<td>Critical Introduction (may be revised for a higher grade)</td>
<td>250</td>
</tr>
<tr>
<td>Log (includes all other informal in- and out-of-class writing)</td>
<td>100</td>
</tr>
<tr>
<td>Participation (including attendance)</td>
<td>50</td>
</tr>
<tr>
<td>Final Exam Essay</td>
<td>200</td>
</tr>
</tbody>
</table>

The bottom line... grades are not curved

91% + = A
81% + = B
71% + = C
61% + = D
- 60% = F