Course Description: ENG 394 provides a selective survey of modern literature in English between 1890 and 1945. The course incorporates works of prose, poetry, and drama, and attends closely to philosophical, political, and cultural events that run parallel to developments in 20th century literary history. Although readings in the course focus on a relatively narrow period, ENG 394 addresses issues, movements, and intellectual trends that are central to 20th century intellectual history more generally. No prerequisites are required, but students should be prepared for advanced university-level work in literary studies. ENG 394 satisfies the university's Group Requirement in the Arts and Letters category, and it satisfies an upper-division, 1789 to the present requirement for the English Major.

Course Outcomes: By the end of this course, you will have gained a deeper understanding modern literature in English between 1890 and 1945. You will also be able to read literary and cultural texts with more discernment and comprehension and with an understanding of their conventions; draw on relevant cultural and/or historical information to situate texts within their cultural, political, and historical contexts; you will be able to better perform critical, formal analyses of literary texts and write focused, analytical essays in clear, grammatical prose; and, you will improve your ability to employ logic, creativity, and interpretive skills to produce original, persuasive arguments and employ primary and/or secondary sources to contribute to a critical essay’s thesis with proper acknowledgement and citation.

Required Texts (UO Bookstore):
James Agee and Walker Evans, *Let Us Now Praise Famous Men*
Gwendolyn Brooks, *Blacks*
Lillian Hellman, *The Children’s Hour*
Zora Neale Hurston, *Their Eyes Were Watching God*
Mina Loy, *The Lost Lunar Baedeker*
Eugene O’Neill, *Three Great Plays*
William Saroyan, *My Name is Aram*
Virginia Woolf, *To the Lighthouse*

Regular access to Blackboard (BB)

Recommended: A good dictionary and a guide to MLA format. Active reading will require marking significant passages. Plan to access texts accordingly.

Assignments and Grading:
Attendance and Participation 10%
Daily Assignments 15%
Writing Assignment #1 15%
Writing Assignment #2 20%
Writing Assignment #3 20%
Presentation 10%
Poetry Recitation 10%

Attendance and Participation: Punctual, regular attendance is a requirement for this class. You are allowed three absences; each subsequent absence lowers your final grade by 1 step (A to A-, B+ to B, C to C-, etc.). You must be prepared to discuss the reading assignment on the day that it is due, and to participate in a respectful and lively discuss. Be prepared to read assigned texts closely, share your ideas and ask questions of your peers and your instructor. Turn off cell phones and music during class. You may not use a laptop in class though exceptions will be made for those with applicable documentation from the Accessible Education Center.
Assignments:

Reading Assignments: All readings are due by the beginning of the class time indicated on the course schedule attached to this syllabus. You are responsible for printing all Blackboard readings and bringing them to class on the days they are due. Failure to bring the appropriate texts to class on the assigned days will affect your participation grade.

Writing Assignments: All writing assignments are due at the beginning of class on the due date listed in the course schedule attached to this syllabus. I am happy to help you in advance of the due date on any assignment. All written work will be graded for form as well as content, so be sure to get help on writing and essay form (including grammar) in plenty of time if you need it. English classes are writing intensive and expect you to write at your best and use writing assignments to demonstrate and improve your writing skills. Refer to the “Essay Checklist” at the end of this document for formatting guidelines.

Daily Assignments: For each reading assignment, write one informal paragraph (at least 3-5 complete sentences) that asks and attempts to answer a question you have about that reading. Keep these questions in a notebook, and bring them to class with you each day. You may miss one written question without penalty. Along with your daily questions, keep a vocabulary notebook: write down and define any specific terms discussed in the reading and any words with which you are unfamiliar.

I will call on you in class to read these questions aloud, and they will serve as the springboards for our discussions. If I call on you, and you are unprepared, you will lose participation points.

Presentation: With a group, you will present on an historical, political, philosophical, or cultural topic to provide additional context for the course readings. Your presentation should be about 10 minutes. You may introduce any material you feel would help the class to engage further with the reading. For example, you might place the assigned reading in dialogue with an excerpt from another theoretical or critical essay, a particular historical event, political or philosophical or cultural movement. Does this context alter the ways in which we read and understand the literary work or its aims? You should feel free to add visual or audio elements to your presentation. At the end of your presentation, you should pose 2 or 3 specific questions you would like the class to consider during discussion. You should begin by reading the assigned text(s) for the day of your presentation and meet with your group early in the term. You must attend class on the day of your scheduled presentation. No make-ups will be allowed. More guidelines and suggestions are posted on Blackboard (“Oral Presentations”).

Poetry Memorization and Recitation: Your task for this assignment is to choose a poem from the course’s reading list that is at least 14 lines long, memorize it, recite it to me during office hours and discuss your interpretation of it. A sign-up sheet will be circulated during the first week of class. More guidelines and suggestions are posted on Blackboard (“Preparing Recitations”).

Policies:

Please review the University policy regarding academic honesty (in Schedule of Classes), which will be strictly enforced in this class. If you have any questions about integrating sources into your paper or proper citation format, please attend office hours.

No late assignments will be accepted (unless you’ve made arrangements with me well in advance of the due date). Incompletes will be given for documented medical emergencies only.

A final grade of C or better for the course is required for English major credit.

Accommodation: If you have a documented disability and anticipate needing accommodations in this course, please make arrangements to discuss this with me as soon as possible. Also, please request that the Accessible Education Center send a letter outlining your approved accommodations. Accessible Education center resources are available at http://aec.uoregon.edu/.
Broken Printers & Computer Crashes: These things happen. However, you should always back up your files. If your computer crashes and you are unable to produce a copy of your work before the beginning of class, your paper will be late. If your printer breaks and you are unable to produce a copy of your work before the beginning of class, e-mail it to me. Do not submit it via attachment; simply paste it into the body of the e-mail. This will not take the place of a hard copy. You must produce a hard copy and deliver it to my office no later than the next day. Remember, your e-mailed paper must arrive before the beginning of class or it will be considered late.

Course Schedule:
Note: All writing and reading assignments are due on the day listed. This schedule is subject to change.

Week 1
T 4/1 Course Introduction: 1890-1945. Poems and Manifestoes through the 1910s
R 4/3 Read: Poems and Manifestoes through the 1910s

Part I Drama
Week 2
T 4/8 Read: The Hairy Ape, scenes 1-4.
R 4/10 Read: The Hairy Ape, scenes 5-8.

Week 3
T 4/15 Read: The Children’s Hour; “The Bigger the Lie” (3-5); Scene Designs (71-72); Property Plot (73-75); Act I; Act II, scene 1.
R 4/17 Read: The Children’s Hour, Act II, scene 2; ACT III. Due: Assignment #1

Part II Poetry
Week 4
R 4/24 Read: The Lost Lunar Baedeker: Songs to Joannes, XV-XXXIV.

Week 5
R 5/1 Read: Blacks: A Street in Bronzeville (48-75). Assignment #2 DUE

Part III Fiction: Novel
Week 6
T 5/6 Read: To the Lighthouse (3-124).
R 5/8 Read: To the Lighthouse (125-209).

Week 7
T 5/13 Read: Their Eyes Were Watching God (1-99).
R 5/15 Read: Their Eyes Were Watching God (100-93).
**Part IV: Journalism**

**Week 8**

T 5/20  Read: *Let Us Now Praise Famous Men*, Walker Evans’ photographs; Preface (IX-XIV); TBA

R 5/22  Read: *Let Us Now Praise Famous Men*, TBA

**Week 9**

T 5/27  Read: *Let Us Now Praise Famous Men*, (197-224; 227-52; 281-83; 284-87; 288-95; 297-307).


**Part V Fiction: Short Story**

**Week 10**

T 6/3  Read: *My Name is Aram*: “Author’s Note” (Bb); (1-76).

R 6/5  Read: *My Name is Aram* (77-151).

**Daily Assignments DUE**

**Final Exam**

F 6/13  Assignment #3 DUE by noon in 375 PLC

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**Essay Checklist**

The following list is meant to assist you in formatting your essays to my specifications. Failure to comply with these specifications will result in lost points from your final grade for that essay.

Your essay must be:
1) Typed and of the appropriate length for the assignment
2) Double Spaced throughout with one-inch margins
3) Stapled
4) *In Times or Times New Roman* 12-point font
5) Upper left corner of 1st page:
   a) your name
   b) my name (Dr. Upton)
   c) course name and description of the assignment
   d) date (e.g. 3 April 2014)
6) Last name and page number in upper right corner of following pages (e.g. Your-Last-Name 4)
7) Document your sources & use correct citation form (*MLA format for this course*)
8) Proofread and spell-check