ENGLISH 394—TWENTIETH CENTURY LITERATURE (SPRING 2012)

Instructor: Mary Wood  
Office: 445 PLC, 6-3010
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W 11:00 am-2:00 pm

Course Goals: 1) To acquaint students with modernist literary movements on both sides of the Atlantic; 2) to foster students’ appreciation and interpretation of a range of multicultural literary works in their social, historical, and political contexts; 3) To develop students’ abilities to write strong, coherent analytical essays informed by an understanding of literary techniques and strategies.

Texts:  Clifford Odets, Waiting for LEFTY  
George Bernard Shaw, Pygmalion  
Marjane Satrapi, Persepolis  
John Okada, No-No Boy  
Lan Cao, Monkey Bridge  
D'Arcy McNickle, The Surrounded

Shorter works listed in reading schedule available on Blackboard  
Books above available at the University of Oregon Bookstore.

Requirements:

Class attendance is mandatory. Everyone is allowed two unexcused absences. Unexcused absences after that may affect your grade. Please come to class having read and thought about the work listed for that day. (Participation counts for 5% of final grade).

Writing requirements and other projects are as follows:

1) Quizzes: We will have quizzes about once every two weeks. They will cover material read since the last quiz. These are meant to encourage you to keep up with the reading and will consist of 5-6 multiple choice questions and a brief essay question. I will drop out your lowest quiz grade. (15%)

2) 3-4-page essay on an aspect of the reading, due at the end of the fifth week. (20%)

3) another 3-4-page essay on the reading, due during finals week. (40%)

4) A group project that teaches fellow students about a literary anthology, magazine or journal in its socio-historical contexts and relates that publication to class topics. Projects will begin in the third week, on Thursday, and will continue on Thursdays through the last week of the term. The project will be accompanied by a 2-3-page essay (per student) that interprets the project and its relationship to class reading. We will discuss the project more at length in class. (20% presentation and essay).
“I’m a Good Girl I Am”: Modernity Meets Class and Gender
Tuesday, Sept. 25th—Introductions.

Tuesday, Oct. 2nd—Finish Pygmalion.

“How Readily Our Thoughts Swarm Upon a New Object”: Writing the Perceiving Mind
Tuesday, Oct. 9th—Virginia Woolf, “The Mark on the Wall” (1921).
Thursday, Oct. 11th—Henry James, “The Turn of the Screw” (1898).

“What Happens to a Dream Deferred”? Poetry, Translation, Liberation Struggles
Tuesday, Oct. 16th—Poems by Langston Hughes, Claude McKay (1920s). Article by Stokes.
Thurs., Oct. 18th—Hughes translations of poems by Nicolas Guillen (Cuba Libre) and Federico Garcia Lorca (Gypsy Ballads), poems by Césaire (1930s, 1940s).

Tues., Oct. 23rd—Hughes and Césaire continued.
3-4-page essay due.

“A Story Like That, He Realized, Was Full of Meaning”: Narrative, Power, Identity
Tuesday, Oct. 30th—Odets, continued. D’Arcy McNickle, The Surrounded (1936)
Thursday, Nov. 1—McNickle, continued.

Tuesday, Nov. 6th—Okada, No-No Boy (1957).
Thursday, Nov. 8th—Okada, continued.

“The Violent, Fractured Worlds That We Must Etch Into Beauty”: Writing Dislocation

Tuesday, Nov. 20th—Begin Satrapi, Persepolis. Film of Persepolis
Thursday, Nov. 22nd—Holiday.

Turn of the Millenium: Trans-National Literature
Tuesday, Nov. 27th—Satrapi, Persepolis (2000).
Thursday, Nov. 29th—Satrapi, continued, and conclusions.

No final exam. Final Essay due Wednesday, Dec. 5th, by 6 p.m., under my office door, 445 PLC