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: Edith Wharton, *The Touchstone*
George Bernard Shaw, *Pygmalion*
Nella Larsen, *Passing*
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 three unexcused absences. Unexcused absences after that may affect your grade. Please come to class having read 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 pop quizzes about once a week. 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) 5-6-page essay on the reading, due during finals week. (40%)
4) A group project that teaches fellow students about a literary magazine or journal in its socio-historical contexts and relates that publication to class topics. Projects will begin in the third week, on Friday, and will continue every Friday 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).

Reading Schedule:

**Who Knows What About Whom? Literature, Folk Stories and Modern Anthropology**
Monday, Jan. 3rd—Introductions.
Friday, Jan. 7th—Charles Chesnutt, “Dave’s Neckliss. “excerpt from Gertrude Simmons Bonnin’s *American Indian Stories*. 

This is the Story, or is it?—Unreliable Narrators and Modernity
Monday, Jan. 10th—Edith Wharton, The Touchstone.
Wednesday, Jan. 12th—Wharton continued.
Friday, Jan. 14th—Wharton Continued.

Monday, Jan. 17th—Excerpt from Joaquim Maria Machado de Assis, Dom Casmurro
Friday, Jan. 21st—Wharton and Machado de Assis compared.

How Do Modern Writers Represent Consciousness?
Friday, Jan. 28th—Nella Larsen, Passing.

Monday, Jan. 31st—Larsen continued.
Wednesday, Feb. 2nd—Larsen continued.
Friday, Feb. 4th—Larsen and Woolf compared. (3-4-page essay due).

What Happens to a Dream that Crosses the Ocean? Translation, Literature, and Liberation Struggles
Monday, Feb. 7th—poems by Langston Hughes and Claude McKay
Wednesday, Feb. 9th—Langston Hughes’ translations of poems by Nicolas Guillen (Cuba Libre) and Federico Garcia Lorca (Gypsy Ballads). Poems from Lorca’s Poet in New York.
Friday, Feb. 11th—Lorca continued.

Monday, Feb. 14th—Aime Cesaire, poems.
Wed., Feb. 16th—Cesaire continued.
Friday, Feb. 18th—poets compared.

Is Modern Theater Political Theater?
Monday, Feb. 21st—essays by Bertolt Brecht.
Wednesday, Feb. 23rd—George Bernard Shaw, Pygmalion.
Friday, Feb. 25th—Shaw continued.

Wed., March 2nd—Odets continued.
Friday, March 4th—Brecht, Odets and Shaw compared.

What are the Limits of Literary and Political Experimentation?
Monday, March 7th—Manifestos—futurism, surrealism, Trotsky/Rivera.
Friday, March 11th—Stein continued.

Final Essay due Wed., March 16th, under my office door, 445 PLC