English 467: American literature 1900-present [American literature beyond borders]

ANSTETT 191, MW 12-1:20PM

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Office Hours Thursday, 10-1pm, 207 PLC

Course outline:
This course provides a survey of American literature since 1900 with a focus on American literature in the world. We consider what happens when American writers (and characters) travel, how American writers use cultural and linguistic resources from around the world, as well as what America and characteristically American themes look like from the outside. Topics covered will include what is involved in processes of translation and cultural exchange; how race in America is understood across the world; how moments of political crisis or war can become occasions for international artistic collaboration; and the experience of being an immigrant and a tourist in America in Vladimir Nabokov’s *Lolita*. Writers covered will include Edith Wharton, Claude McKay, Ezra Pound, James Baldwin, Elizabeth Bishop, and Azar Nafisi.

Learning outcomes:
The class will help you work toward the six learning outcomes informing the English Major. By the end of the class, you should have improved your ability to:

1) read literary and cultural texts with discernment and comprehension and with an understanding of their conventions;
2) draw on relevant cultural and/or historical information to situate texts within their cultural, political, and historical contexts;
3) perform critical, formal analyses of literary, cinematic, and other cultural texts;
4) write focused, analytical essays in clear, grammatical prose;
5) employ logic, creativity, and interpretive skills to produce original, persuasive arguments;
6) employ primary and/or secondary sources, with proper acknowledgment and citation, as they contribute to a critical essay’s thesis.

In addition to developing your abilities in these core skills, this class has the following, more specific, desired learning outcomes. By the end of the class, you should:

1) Understand some of the ways American literature operated across and beyond borders in the twentieth century and beyond
2) Understand some of the theoretical concepts informing a transnational approach to literary study
3) Have an introductory appreciation of some of the major transnational texts and authors with connections to America in the twentieth century and beyond.

4) Have improved your ability to perform critical analysis, both orally and in writing, of novels, poetry, and short fiction.

Course reading:
You must complete all the essential reading listed for each class, and come prepared to discuss it. This is a discussion-based classroom, and I expect everyone to have something to contribute in every session.

Every week, there are secondary readings available on Canvas to provide further information on the primary readings and to introduce you to some of the scholarly debates that have oriented discussion of these texts. This reading is not compulsory, but will help you get the most out of the course and will be especially helpful when preparing for assignments.

Assignments and grading:
Class participation 10%; presentation 10%, 2 short papers 40% (3-4pp each), final paper 40% (8-10pp).

Papers:
Questions will be circulated for papers two weeks in advance of the paper deadline.

Presentations:
You will all deliver a group presentation, in groups to be established in the first week of term. These presentations should last for no more than ten minutes.

Class participation:
I will reward students who approach discussion in an enthusiastic, informed, and collegial way. Both I and your fellow students will appreciate informed opinions, critical insight, a willingness to take a few risks, and respect for others. I might occasionally set small in-class activities and presentations which will also count towards this grade.

Attendance:
At the beginning of each class you should sign the attendance register. You are allowed two unexcused absences. Missing classes beyond this without adequate excuse and documentation (such as a doctor’s note) will result in your overall grade being lowered by 1/3 of a letter grade for each absence. Five such absences results in a failing grade.

Classroom Electronic Communications Policy:
In this class, cell phone use and the use of tablet devices is prohibited. All such devices should be stored in your bags or left at home. Laptop computers are permitted but only for activities related to the content of the class.

Plagiarism:
All written work should be either your own or contain clear references to your sources; one of the hallmarks of good scholarship is being able to use the insights of others while keeping your ideas distinct from theirs. I expect you to abide by university regulations on the proper acknowledgement of source material, and to follow accepted conventions for how to reference scholarship. I advise you to check on the university’s student conduct code (http://uodos.uoregon.edu/StudentConductandCommunityStandards/StudentConductCode/tabid/69/Default.aspx) for information about this; I recommend MLA style for the presentation of your research papers. Information about how to prepare bibliographies and citations in MLA style can be found at the Purdue Online Writing Lab (http://owl.english.purdue.edu/owl/resource/747/01/), and at the Knightcite MLA citation application (http://www.calvin.edu/library/knightcite/).

Late papers:
Papers should be submitted in class on the day of the deadline listed. I will deduct 1/3 of a letter grade for each day a paper is late. I will not accept any paper that is more than a week late. Any request for extensions will be carefully considered, but should be made as far in advance of the due date as possible.

Inclusive Learning Environments:
The University of Oregon is working to create inclusive learning environments. Please notify me if there are aspects of the instruction or design of this course that result in disability-related barriers to your participation. You are also encouraged to contact the Accessible Education Center (formerly Disability Services) in 164 Oregon Hall at 541-346-1155 or uoaec@uoregon.edu.

ESSENTIAL READING: please purchase these texts or arrange access for them for the duration of the course. These texts are available at the Duckstore.


IT IS VERY IMPORTANT THAT YOU BRING THESE BOOKS—AND PRINTOUTS OF INDIVIDUAL STORIES, ARTICLES OR POEMS FROM CANVAS THAT ARE THE SUBJECT OF THE DAY’S DISCUSSION—TO CLASS. You should also get into the habit of marking up your texts as you go along: it will help you focus your reactions and ideas for class discussion, and will improve the detail and insight of your written papers.
READING AND ASSIGNMENT SCHEDULE

WEEK ONE: INTRODUCTIONS, AND AN INTRODUCTION TO TRANSATLANTIC TASTE

M 1/4: Introductions.

W 1/6: Edith Wharton, “False Dawn” parts I-VI (pp.3--74), on Canvas.


WEEK TWO: POUND, TRANSLATION, AND CHINA

M 1/11: Ezra Pound, poems up to Cathay section (on Canvas), and “A Retrospect,” available at http://www.english.illinois.edu/maps/poets/m_r/pound/retrospect.htm

W 1/13: Ezra Pound, Cathay, on Canvas, and alternative translations of “A River Merchant’s Wife,” available at http://www.english.illinois.edu/maps/poets/m_r/pound/othertranslations.htm

Extra Reading:


WEEK THREE: THEORIZING THE TRANSNATIONAL

M 1/18: NO CLASS: MLK DAY
W 1/20: Theorizing the transnational.


**WEEK FOUR: THE BLACK DIASPORA AND CLAUDE McKAY’S GLOBAL POETICS**

M 1/25: Uncollected poems and Harlem Shadows, in Claude McKay: Selected Poems

W 1/27: Harlem Shadows, in Claude McKay: Selected Poems

**Wider reading:**


**WEEK FIVE: THE SPANISH CIVIL WAR AND THE INTERNATIONAL COALITION**


**FIRST ASSIGNMENT DUE**

There will also be a screening of Ken Loach’s film of the Spanish Civil War, Land and Freedom (1995), in support of this week and next week’s readings. Date and time TBA.


**WEEK SIX: JAMES BALDWIN AND AMERICANS IN PARIS**

**M 2/8:** James Baldwin, *Giovanni’s Room*, to the end of Part Two, Chapter Two.

**W 2/10:** James Baldwin, *Giovanni’s Room*, to conclusion.


**WEEK SEVEN: NABOKOV AND POSTWAR AMERICA I**

**M 2/15:** Vladimir Nabokov, *Lolita*, Foreword and chapters 1-23.


**Extra Reading:**


**WEEK EIGHT: NABOKOV AND POSTWAR AMERICA II**

SECOND ASSIGNMENT DUE


WEEK NINE: BISHOP AND THE POETRY OF GEOGRAPHY

M 2/29: Bishop, Geography III and New Poems

W 3/2: Bishop, Questions of Travel, plus “The Map.”


WEEK TEN: READING LOLITA IN TEHRAN


W 3/9: Conclusions

M 3/14: FINAL PAPER DUE
Periods of american literature. The New England Renaissance ROMANTICISM A literary and artistic movement of the 18th and 19th
centuries that placed value on emotion or imagination. Romanticism i,ž Genres and Style of Romanticism i,ž Character sketches i,ž
Slave narratives i,ž Poetry i,ž Short stories. American Literature Timeline. The Beginnings of an American Culture ArtMusicLiterature.
Henry David Thoreau. American Literature Timeline English 11. Colonial/Puritanism The Colonial movement was mostly instructional.
It was to spread the word of God What is American literature? Itâ€™s writing created by American authors writing in the English
language. Much of this literature describes life in America or of Americans living elsewhere. Americans started writing soon after the first
European settlers arrived in the 1600s. Ever since, American authors have asked questions: Who are Americans? What do they
believe? The Modern Age in English Literature started from the beginning of the twentieth century, and it followed the Victorian Age. The
most important characteristic of Modern Literature is that it is opposed to the general attitude to life and its problems adopted by the
Victorian writers and the public, which may be termed â€œVictorianâ€™. Theâ€¦. The young people during the first decade of the
present century regarded the Victorian age as hypocritical, and the Victorian ideals as mean, superficial and stupid. This rebellious mood
affected modern literature, which was directed by mental attitudes moral ideals and spiritual values diametrically opposed to those of the
Victorians. Nothing was considered as certain; everything was questioned. American Literature 1900-1945. At the beginning of the 20th
century, American novelists were expanding fictionâ€™s social spectrum to encompass both high and low life and sometimes
connected to the naturalist school of realism. In her stories and novels, Edith Wharton (1862â€“1937) scrutinized the upper-class,
Eastern-seaboard society in which she had grown up. Combining factual reportage with passages of literary complexity and poetic
beauty, Agee presented a complete picture, an accurate, minutely detailed report of what he had seen coupled with insight into his
feelings about the experience and the difficulties of capturing it for a broad audience.