Instructor: Cody Walker

DATES: August 4-7, 2009, 10:15 a.m.-12:45 p.m.

PREREQUISITES: None

NUMBER OF CREDITS OR CEU’s: One credit or 10 clock hours

COURSE DESCRIPTION: This course will consider some of the major developments in American literature between the years 1910 and 1940. We’ll look at the rise of literary Modernism, noting parallel tendencies in the visual arts whenever possible. We’ll examine the social forces that impacted the poets and prose writers of the time. And we’ll subject ourselves again and again to F. Scott Fitzgerald’s test of a first-rate intelligence: “the ability to hold two opposed ideas in the mind at the same time, and still retain the ability to function.”

COURSE OBJECTIVES: The participant will gain a basic familiarity with some of the major American schools of writing of the early 20th century. Furthermore, the participant will discover points of contact among the writers themselves, and among the writers and other artists of the period. Best-case scenario: the participant leaves the class ready to make Walt Whitman’s long deferred vision a reality. From Whitman’s 1856 letter to Ralph Waldo Emerson: “The time is at hand when inherent literature will be a main part of These States, as general and real as steam-power, iron, corn, beef, fish.”

STUDENT EXPECTATIONS:
1. Attend all sessions
2. Participate in discussions as appropriate
3. For credit, research one literary development and present this research in written form

INSTRUCTOR: Cody Walker (M.F.A., Ph.D.) is the 2009 Amy Clampitt Resident Fellow in Lenox, Massachusetts. He taught for many years through Seattle Arts & Lectures’ Writers in the Schools program and at the University of Washington, where he won the English Department’s Distinguished Teaching Award in 2005. In 2007 he was elected Seattle Poet Populist. His work appears in The Best American Poetry, Slate, Parnassus, Shenandoah, Light, and elsewhere. His first poetry collection, Shuffle and Breakdown, was published in 2008 by The Waywiser Press.

METHODS OF INSTRUCTION:

This course will include lectures, discussion, audio and film clips, and an opportunity for participants to present their own research in a written format.
GRADING CRITERIA IF TAKING COURSE FOR CREDIT: Participants will be graded pass/fail or with a letter grade as requested. Projects (papers) are due one week following the last day of class. Timely submission of papers is very important. A “P” or “C” grade requires full attendance, active participation in class activities, and the preparation of a 1-2 page typewritten (double-spaced) analysis of a work of literature from the period covered in class OR project (to be discussed with instructor) such as lesson plan for teaching the literature of this period.

A “B” grade requires full attendance, active participation in class activities, and the preparation of a 2-3 page typewritten analysis of two works of literature from the period covered in class OR project (to be discussed with instructor) such as lesson plan for teaching the literature of this period.

An “A” grade requires full attendance, active participation in class activities, and the preparation of a 3-5 page typewritten analysis of two or more works of literature from the period covered in class OR project (to be discussed with instructor) such as lesson plan for teaching the literature of this period.

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<tr>
<th>Grading Criteria</th>
<th>Percentage</th>
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<tr>
<td>Class attendance</td>
<td>40%</td>
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<td>Discussion participation</td>
<td>20%</td>
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<td>Research paper</td>
<td>40%</td>
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EVALUATION: All participants will be provided with an evaluation form from Seattle Pacific University as well as an evaluation form for the use of the Frye. Feedback will be sought for appropriateness and usefulness of content information. Materials provided, effectiveness of instruction, course schedule and logistics of using the museum facility will be critiqued.

BIBLIOGRAPHY: The required reading for the course is listed (and hyperlinked) at http://augustfrye.blogspot.com. The following works may also be of interest.


*Fierce Pajamas: An Anthology of Humor Writing from the New Yorker*. Ed. David

**Lesson 1: Introduction and Beginnings**

Precursors and the Start of the 20th Century

Walt Whitman and Emily Dickinson: Yawps, Asides
E. A. Robinson and Robert Frost: “The Sound of Sense”

The Modernist Project

Ezra Pound and T. S. Eliot: Imagism, Collage, “Make It New”
Lesson 2: American Modernism
Modernism Ascendant
   Wallace Stevens and Marianne Moore: Bric-a-brac
   William Carlos Williams: The Armory Show, “The Mouths of Polish Mothers”
   E. E. Cummings: Poetry, Painting
Ekphrasis
   William Carlos Williams and W. H. Auden: Looking at Brueghel

Lesson 3: Home and Abroad
The Harlem Renaissance
   Langston Hughes, Paul Laurence Dunbar, Jacob Lawrence, Jazz and Blues
The Lost Generation

Lesson 4: North and South
The New Yorker Crowd
   Dorothy Parker, Robert Benchley, James Thurber: “To Be Thrown with Great Force”
Small Towns, Big Cities
   Eudora Welty, William Faulkner: Fiction, Friction
   Richard Wright, James Agee: Racial Redress, Photography
   H. L. Mencken: The Sage of Baltimore
   Delmore Schwartz: The Heavy Bear