

English 394  
British and American Twentieth-Century Literature 1890-1945

12122  
CON 260  
CRN: 12122  
T/R 8:30-9:50

Dr. Rosalie Roberts  
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### **Course Description**

Modern literature from American, British, and European Cultures, 1890 to 1945. Significant works of poetry, fiction, drama, and nonfiction in relation to intellectual and historical developments.

### **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 literary works written between 1890 and 1945 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.

### **Course narrative**

This class investigates the effects of transatlantic modernity on gender, race, sexuality, class, and other identities with particular interest in how those identities affect the meaning of modern relationships.

### **Texts**

Shaw, Bernard. *Pygmalion*.  
Larsen, Nella. *Passing*.  
Woolf, Virginia. *Orlando*.  
McCullers, Carson. *Reflections in a Golden Eye*.

Other readings available on Canvas

### **Grading**

Weekly close readings 10%  
Discussion facilitation 20%  
Midterm paper 25%  
Final paper rough draft 5%  
Final paper 40%

## Assignments

### **Assignment formatting**

All assignments should be typed, double-spaced, saved with your name in the file name, and in .doc or .docx form. Always cite quotes or paraphrases from our texts using MLA format, author last name and page number in parentheses at the end of the sentence. Make sure that you revise your thoughts and proofread each sentence for clarity.

### **Weekly close readings**

Each week, you'll respond to brief prompts in a paragraph or two with insights about excerpts or concepts from the texts in order to prepare ideas for class discussion.

### **Discussion facilitation**

In groups of 2-3 classmates, you will present historical context, literary vocabulary, and lead a discussion on a topic of your choosing in response to the week's readings. Your task is to facilitate the class with information that will lead us in an interesting and informative direction, then ask questions to continue to engage group participation. The historical element is particularly important: choose a concept that people might make certain assumptions about today but that, if understood in a historical context, explains the text. Choose one secondary text from JSTOR to contextualize your ideas.

### **Midterm essay**

For this paper, you'll elaborate on a weekly close reading of your choice with a more clearly articulated argument about a text or texts from the first half of the course. There will be writing workshops and optional conferences with me to help you refine your assignment.

### **Final essay**

For this essay, you'll develop an argument about one aspect of a text or multiple texts. You'll support your argument with analysis of the formal and thematic elements and attention to specific passages. This paper must include one secondary source from the historical presentations during class. A rough draft of this paper is due on canvas in advance of finals week.

## Policies

### **Attendance**

Your presence in class is crucial to our learning community. In this class, you get 2 free absences for any reason with no need for communication. After that, each absence subtracts 5 points from your final grade.

### **Readings**

Always complete the readings before class and bring the texts or your computer/tablet to class along with your notes and any questions. During writing workshop days, bring your computer/tablet or hardcopies for revision. Some texts require more substantial reading than others, so during slower weeks, get started early!

### **Late Work**

In the interest of fairness, you must submit all work on time. For every day your work is late your grade goes down a step (from A to A-, B to B-, ... etc).

### **Communication**

Please check the Canvas schedule often and make sure you read official class emails. Email in advance if you need help on a paper, must miss class, have any questions or concerns.

### **Academic Honesty**

Your original ideas are important to our class community. All work submitted in this course must be your own and be written exclusively for this course, which means you may not submit papers or portions of papers you have written for any other course. The use of sources (ideas, quotations, paraphrases) must be properly documented. Please refer to the *Student Conduct Code* on the Office of Student Conduct and Community Standards website. In cases where academic misconduct has been clearly established, the award of an F for the final course grade is the standard practice. Please see me if you have any questions about your use of sources.

### **Access**

The University of Oregon is working to create inclusive learning environments. Please notify me in week one if there are aspects of the instruction or design of this course that result in disability-related barriers to your participation. You may also wish to contact the Accessible Education Center in 164 Oregon Hall at 541-346-1155 or [uoaec@uoregon.edu](mailto:uoaec@uoregon.edu).

## Schedule

	<b>Date</b>	<b>Reading due</b>	<b>Writing due</b>
1	9-29	Syllabus	
	10-1	Pygmalion Act I, introduction and preface	Close reading due before class
2	10-6	Pygmalion to Act III; JSTOR demo	
	10-8	Pymalion: (Group 1) to the end	Close reading due before class
3	10-13	Sui Sin Far “The Wisdom of the New” Sa, Zitkala. “The Indian’s Awakening” and “The Red Man’s America”	
	10-15	Toomer, Jean. “Race Problems and Modern Society” (Group 2)	Close reading due before class
4	10-20	Millay, Edna St. Vincent. “Love is Not All” and “The Singingwoman from the Wood’s Edge” Gertrude Stein “A Substance in a Cushion” and “If I had Told Him A Complete Portrait of Picasso” HD “Notes on Thought and Vision” Loy, Mina. “Feminist Manifesto”	
	10-22	Villa, Jose Garcia. “136” and “The Anchored Angel” Hughes, Langston. “I, Too” and “Dreams” (Group 3)	Close reading due before class
5	10-27	<i>Passing</i> Introduction to Part Two	
	10-29	<i>Passing</i> (Group 4) to the end	
6	11-3	<i>Orlando</i> Chapters 1 and 2	
	11-5	No class	Midterm essay due by midnight
7	11-10	<i>Orlando</i> Chapters 3 and 4	
	11-12	<i>Orlando</i> (Group 5) to the end	
8	11-17	<i>Reflections in a Golden Eye</i> Parts 1 and 2	
	11-19	<i>Reflections in a Golden Eye</i> (Group 6) to the end	
9	11-24	No class-optional conferences	Final paper proposal due by midnight
	11-26	Thanksgiving	
10	12-1	Writing workshop	Final paper rough draft due by midnight
	12-3	Final discussion	