ENG 394 Twentieth Century Literature, 1890-1945  
Fall 2011    CRN 16820  MWF 2:00-2:50 p.m.    204 Chapman Hall  
Dr. Kathleen O’Fallon, Instructor  
Office: 256 PLC     Phone: 346-0994  
kofallon@uoregon.edu  
Office Hours: MWF 1:00-1:50 p.m. and by appointment

Required Textbooks:

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Willa Cather</td>
<td>O Pioneers!</td>
<td>1913</td>
</tr>
<tr>
<td>Theodore Dreiser</td>
<td>An American Tragedy</td>
<td>1925</td>
</tr>
<tr>
<td>Nella Larsen</td>
<td>Quicksand</td>
<td>1928</td>
</tr>
<tr>
<td>Virginia Woolf</td>
<td>Orlando</td>
<td>1929</td>
</tr>
<tr>
<td>Ernest Hemingway</td>
<td>A Farewell to Arms</td>
<td>1929</td>
</tr>
<tr>
<td>Langston Hughes</td>
<td>Not Without Laughter</td>
<td>1930</td>
</tr>
<tr>
<td>Flann O’Brien</td>
<td>At Swim-Two-Birds</td>
<td>1939</td>
</tr>
<tr>
<td>OR</td>
<td>Albert Camus</td>
<td></td>
</tr>
<tr>
<td></td>
<td>The Stranger</td>
<td>1942</td>
</tr>
<tr>
<td></td>
<td>trans. Matthew Ward</td>
<td></td>
</tr>
</tbody>
</table>

Course Description:

With an emphasis on the novel, this course explores developments in the literature of the first half of the twentieth century. Texts illustrate developments in realism, modernism and post-modernism, formalism and post-structuralism, as well as changes in literary style and technique. Additionally, they address many themes, including the changing relations between men and women, between upper and lower classes, between white and black Americans, and between immigrants and earlier settlers.

Schedule of Assignments

Readings must be completed on the first day they appear on the schedule.

<table>
<thead>
<tr>
<th>DATE</th>
<th>TOPIC/ READING PREPARATION</th>
<th>WRITING PREPARATION</th>
</tr>
</thead>
</table>
| Sept. 26| Introduction  
Attending to details and annotating a text  
Modernism                                                                                       | *List of characteristics of Cather’s style based on first 5 pages of O Pioneers!    |
| Sept. 28| Discussion on Style                                                                        | *What do Cather’s descriptions of her characters suggest about her ideas on gender? |
| Sept. 30| Background: Willa Cather and Realism  
O Pioneers!  
Part I                                                                                          |                                                                                      |
<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
<th>Notes</th>
</tr>
</thead>
</table>
| Oct. 3  | **O Pioneers!**
Parts II and III                  | *What is Cather saying about relationships—among friends, among family members, between lovers, between people and land? |
| Oct. 5  | **O Pioneers!**
Parts IV and V                     | *What Biblical themes do you find in the novel?                        |
| Oct. 7  | Background: Dreiser and Naturalism | Essay on **O Pioneers!** due                                       |
| Oct. 10 | **An American Tragedy**          | *                                                                    |
| Oct. 12 | **An American Tragedy**          | *                                                                    |
| Oct. 14 | **An American Tragedy**          | *                                                                    |
| Oct. 17 | Background: Hemingway and his influence on literary style | *Journal: “Bad Hemingway” (Parodies of Hemingway dialogue) |
| Oct. 19 | **A Farewell to Arms**           | *                                                                    |
| Oct. 21 | **A Farewell to Arms**           | *                                                                    |
| Oct. 24 | **A Farewell to Arms**           | *                                                                    |
| Oct. 26 | Virginia Woolf on women and writing—background, influence, technique | **A Farewell to Arms** essay due                                      |
| Oct. 28 | **Orlando**
Chapters 1 and 2                | *                                                                    |
| Oct. 31 | **Orlando**
Chapters 3 and 4                | *                                                                    |
| Nov. 2  | **Orlando**
Chapters 5 and 6                | *                                                                    |
| Nov. 4  | Background: The Harlem Renaissance | **Orlando** essay due                                              |
| Nov. 7  | **Quicksand**                    | *                                                                    |
| Nov. 9  | **Quicksand**                    | *                                                                    |
| Nov. 11 | **Quicksand**                    | *                                                                    |
| Nov. 14 | **Not Without Laughter**
Chapters i-ix                         | *                                                                    |
| Nov. 16 | **Not Without Laughter**
Chapters x-xix                       | *                                                                    |
| Nov. 18 | **Not Without Laughter**  
Chapters xx-xxx | * |
| Nov. 21 | Group meetings  
Final Exam Questions Handed Out | Journals due |
| Nov. 23 | Group Meetings | Not Without Laughter  
essay due |
| Nov. 25 | THANKSGIVING HOLIDAY | * |
| Nov. 28 | Group Presentation: The Stranger | * |
| Nov. 30 | Group Presentation: At Swim-Two-Birds | * |
| Dec. 2 | Discussion of final two novels | Final journals due |
| Dec. 6  
(Tuesday) | Final for 2:00 class due in my office  
by 5:00 p.m. | |
| Dec. 9  
(Friday) | Final for 12:00 class due in my  
office by NOON | |

**Writing Assignments**

**Reading Journals:** Journals serve the following purposes:

- ✓ To motivate students to complete assigned reading on time.
- ✓ To jump-start discussion. Students will be asked to read aloud from journals.
- ✓ To give students a way of working out ideas regarding the texts in a less formal format than that provided by essays.
- ✓ To give me a chance to gauge how well students are understanding the readings.
- ✓ To help students germinate ideas for required formal essays.

1. Write an entry of at least one page for each section of assigned readings. * in the schedule indicates a day that you should come to class with a completed journal entry.
2. Begin each entry with questions and ideas that the reading has stimulated in your mind. This might involve elements of the readings that you find puzzling, interesting, unique, disgusting, moving, stylistically distinct, etc. (but try to avoid the topic of things you find boring). I have included some sample questions for *O Pioneers!* on the syllabus, just to get you started.
3. During or after class discussion, add to your entry with comments about the direction of discussion, whether or not it illuminated points that you had trouble with, what people seem to agree and disagree about, and what points in the text you think you need to review.
4. For each text that you choose to write an essay about, include a section discussing possible essay ideas. List topics/questions/issues and outline some of the main ideas you will want to pursue. This will help lead you to paper drafts.
5. Keep the pages of your journal in a folder, so they may be handed in without stopping you from continuing to write.
BRING JOURNALS TO CLASS EVERY DAY.

LATE JOURNALS WILL NOT BE ACCEPTED. NO EXCEPTIONS.

Short Essays (2):
Two essays of no more than three pages in length (typed, double-spaced) will be developed from ideas discussed in reading journals and class discussion. You must write about two of the five assigned novels. The due dates for each essay are listed on the schedule. You must write about one of the first four novels assigned AND one of the final three novels assigned. DO NOT limit your options by procrastinating! Once an essay’s due date is passed, you may not turn in an essay on that novel.

Essays must be organized around an argumentative thesis, and they must demonstrate an understanding of the work as a whole as well as the particular elements on which you choose to focus. Use MLA in-text format to document all direct quotations, paraphrases, and ideas which you use from the work under discussion.

Group Presentation:
The final two novels will be presented to the class through group presentations. You will choose to read ONE of the two novels and help present it to the members of class who have read the other novel.

Final Examination:
Take-home essay exam. Questions will be distributed two weeks before the exam is due. Answers must be typed. Length limit: five double-spaced pages.

Policy on Plagiarism and Academic Dishonesty:
All work submitted in this course must be your own and must be written exclusively for this course. The use of sources (ideas, quotations, and paraphrases) must be properly documented. Refer to the summary of the Code of Student Conduct in the Schedule of Classes. In cases where plagiarism has been clearly established, the award of an F for the final course grade is my standard practice. Please see me if you have any questions about your use of sources.

Grades:
Each of the following requirements has equal weight (20%) in determining your grade:

Reading journal
Essay #1
Essay #2
Final exam
Attendance and Participation (INCLUDES group presentation)
**Attendance and Participation:**

Students are expected to be in class, on time, and having read the materials assigned for that day and having done any required writing. Assignments are due when class begins.

Attendance will be taken every day. It is your responsibility to sign in on the attendance sheet *for yourself only*. More than three absences will result in a one-half grade penalty in the final course grade. Attending class is a choice you have to make on your own, and that means you have to accept the consequences of that choice.

I do not distinguish between excused and unexcused absences, except in two cases:

1. Illness so severe and prolonged that a doctor officially excuses you.
2. You are involved in a university-sanctioned activity.

Written proof of these excuses is required, but there is no need to explain your reasons for other absences. Emailing me that you are going to miss does not excuse you from class.

If you know you are going to miss a class, make advance arrangements with me to turn in any work that is due and/or to pick up handouts. Ask a classmate to catch you up on discussion that you will miss.

If you have an unplanned absence, see me *as soon as you return* to pick up missed handouts, and ask a classmate for any missed notes. If you have questions about material discussed while you were gone, come to my office hours. We will have carried on in your absence, so please don’t be arrogant enough to ask if you missed anything. Of course, you did.

**STUDENTS MUST ALWAYS BRING TEXTS TO CLASS WHEN THEY ARE BEING DISCUSSED. IF JOURNALS ARE ASSIGNED, STUDENTS MUST BRING THEM TO CLASS. IT SHOULD GO WITHOUT SAYING THAT WRITING IMPLEMENTS ARE ALSO REQUIRED.**

Students are expected to contribute significantly to discussion, and to do so in a way that shows respect for classmates. Listening carefully is as important as speaking thoughtfully, so please do not interrupt or wave your hand insistently while someone else is speaking. All ideas are welcome in this class, but they should be backed up by evidence from the texts.

To be fully present in the class, you must be focused on the reading and the discussion at hand. THEREFORE, please turn off and put away all electronic devices before class begins. Please do not leave the room during class unless you have an emergency.

**Some Advice about Attention to Detail and Annotating a Literary Text (also helpful ideas for journal entries)**
In reading, one should notice and fondle details. There is nothing wrong about the moonshine of generalization when it comes after the sunny trifles of the book have been lovingly collected. If one begins with a ready-made generalization, one begins at the wrong end and travels away from the book before one has started to understand it. . . We should always remember that the work of art is invariably the creation of a new world, so that the first thing we should do is to study that new world as closely as possible, approaching it as something brand new, having no obvious connection with the worlds we already know. When this new world has been closely studied, then and only then let us examine its links with other worlds, other branches of knowledge.—Vladimir Nabokov

When annotating a text,

Use a pencil, not a highlighter

Look for patterns: themes, images, habits of speech, symbols, etc.

Ask questions:
  Why is the author making this particular choice at this place in the novel?
  What does this part of the novel remind me of? Note things outside the text which make interesting comparisons. [cf. means “compare to”]
  How does this element of the novel remind me of another element of the novel? Note comparisons among things within the text.

Talk back to the author: note what delights, irritates, distracts, or puzzles you.

Note passages that reveal something you hadn’t noticed before or that has been concealed.

Note turning points—places where the direction of the plot changes, where characters make key choices.

Note passages that seem to foreshadow later events or events that have been foreshadowed by earlier passages.