105A: 20th Century Lit in English 1900-1945
Wednesdays 7 to 9:50 PAS 1229
Instructor: Sara Humphreys
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Office Hours: Friday 11am to 1pm (or by appointment)
Office Location: Psychology Building (PAS) 2224

Please note: this syllabus is subject to change with notice.

Course Objectives:
The works we cover in this survey course only represent a tiny fraction of the available literature; however, each work will introduce different perspectives on the major western literary and cultural movements in the tumultuous period of the early to mid-twentieth century. We will study various cultures, identities, histories, genres, and aesthetic traditions in order to reflect the diversity of, what might be called, the most artistically elitist and socially critical period of the twentieth century. Please see the course calendar below for details.

Class Organization:
A three-hour class is gruelling enough without having to listen to a 180-minute lecture. Furthermore, the human mind learns information more fully when material is presented in different formats. Therefore, the class is organized as follows:

1. The first hour and a half will consist of lecture and discussion. A variety of visual methods (overheads, PowerPoint etc...) will be incorporated with the lecture.
2. The last hour and a half will consist of group work or discussion in which a question relating to the work assigned for the week will be debated.
3. There are weeks in which films will be shown in lieu of group work or class discussion, please see the course calendar listed below for details.

Required Texts:
*All Quiet on the Western Front* Erich Remarque
*The Great Gatsby* F. Scott Fitzgerald
*Barometer Rising* Hugh MacLennan
*Their Eyes Were Watching God* Zora Neale Hurston
Course Book (available in the bookstore)

Evaluation:
Response Papers 30%
Participation 10%
Final Essay 30%
Final Exam 30%

100%
Assignment Descriptions:

Response Papers: 30%

The works that are not covered in the group work sessions will be the subject of response papers. Response papers are a good way to warm up for the final paper by allowing students to write a less formal paper on the assigned material. A more detailed description, with an example, will be given prior to the first due date. Response papers are graded according to the detail of analysis, quality of prose and creativity.

Participation: 10%

If you do not make one single comment during lecture, you will not be penalized. This grade is based completely on group participation. You must contribute to debate and dialogue with your classmates and vice versa. Your attendance to the group work component is mandatory. Each unsubstantiated absence will result in a 2% deduction.

Final Essay 30%

The final essay has two components:

1. A proposal worth 10% of the overall mark.
2. You will write a comparison and contrast paper or a close reading paper on one or two of the works studied over the term. You will be provided with essay topics to guide your thesis and analysis. More information will be provided later in the term.

Final Exam: 30%

A combination of short answer and essay questions - more information will be provided towards the end of term.

Course Schedule:

May 3rd Week One:

Readings Due: None

Lecture Topics: outline of the course and requirements, a brief history of the period, introduction to next week’s readings and so on...

Group Work: None

Assignments Due: None
May 10th Week Two:


Lecture Topics: The major themes of the course, the components of good literary analysis, the tenets of modernism, the importance of futurism, how to write a response paper.

Group Work: None

Assignments Due: None

May 17th Week Three - Theme One: the end of innocence

Readings Due: All Quiet on the Western Front (including introduction)

Lecture Topics: 1900 to 1917 – the Edwardian spirit: colonialism, imperialism and Social Darwinism, the tenets of red-blooded realism – futurism vs. social realism

Group Work: None

Assignments Due: First response paper on Rainey or Marinetti

May 24th Week Four:

Readings Due: All Quiet on the Western Front, “Introduction to Dadaism” (Lawrence Rainey) and “Dada Fragments” (Hugo Ball)

Lecture Topics: Shattering innocence: technology as mass murder, war propaganda and Remarque’s novel, realism and social criticism, the futurists go to war and the dadaists protest nationalism.

Group Work: TBA

Assignments Due: none

May 31st Week Five – Theme Two: excess, success, nonsense and the surreal

Readings Due: The Great Gatsby (first half), “The Love Song of Alfred J Prufrock” T.S. Eliot

Lecture Topics: Capitalism and excess, characterization and narration/narrative voice

Group Work: TBA
Assignments Due: None

June 7th Week Six:

Readings Due: The Great Gatsby (all of it),

Lecture Topics: social dislocation, fragmentation, time and place

Group Work: TBA

Assignments Due: none

June 14th Week Seven

Readings Due: “Surrealism” Laurence Rainey, Gertrude Stein Tender Buttons (only read one section - either “Objects,” “Food” or “Rooms” - you can read the entire poem, but this is optional, “Looking Back on Surrealism” Theodor Adorno (optional)

Lecture Topics: experimentation in visual rhetoric and written rhetoric

Group Work: none

Assignments Due: A response paper on Stein or Eliot

June 21st Week Eight intermission: the film revolution

Readings Due: Handout on film theory (posted on line), “The Work of Art in the Age of Mechanical Reproduction” (Walter Benjamin) (optional)

Lecture topics: the visual rhetoric of film: silence, sound and the gaze, is film literature? Is film art or artifice? social criticism and film, how to write an essay proposal...

Film Viewing: Charlie Chaplin’s The Great Dictator

Assignments due: none

June 28th Week Nine Theme Three: tradition and modernism

Readings Due: First part of Their Eyes Were Watching God, Langston Hughes (poems are in course book)

Lecture Topics: what is tradition in terms of modernism OR what is modernism in terms of tradition?

Group Work: none

Assignments: response paper on The Great Dictator
July 5th Week 10

Readings Due: *Their Eyes Were Watching God*, Zitzala Ska “School Days”

Lecture Topics: intertextuality, narrative voice, interrogating colonization, racism, and anthropology

Group Work: none

Assignments Due: essay proposal due (online)

July 12th Week Eleven:

Readings Due: *Barometer Rising*

Lecture Topics: Canadian modernism, realism and the canon

Group Work: TBA

Assignment Due: none

July 19th Week Twelve:

Readings Due: *Barometer Rising*

Lecture Topics: wrap up *Barometer Rising*, course review, exam template given.

Assignments Due: Final essay

Plagiarism:
The definition of plagiarism provided by the English Department at the University of Waterloo states, “Plagiarism is the act of presenting ideas, words, or other intellectual property of another as one's own.” We do not merely request that you cite your sources - YOU MUST CITE ALL SOURCES. Otherwise, you will commit a serious academic offense.

If you have any concerns or questions please see the instructor, or visit the following website for more information:
http://www.adm.uwaterloo.ca/infoucal/UW/policy_71.html
If you are unsure of what constitutes plagiarism and how to avoid it, there is a helpful website produced by the University of Waterloo to clarify the issue:
"How to Avoid Plagiarism and Other Written Offences: A Guide for Students and Instructors"

**Late Policy:** Extensions are granted on a case-by-case basis, and no extensions will be negotiated after the due date. Any papers without an approved extension will be penalized 5% per day including weekends.

**Other Course Policies:**

**Student Grievances:** “Students who believe that they have been wrongfully or unjustly penalized have the right to grieve; refer to Policy #70, Student Grievance, http://www.adm.uwaterloo.ca/infosec/Policies/policy70.html” (Senate Undergraduate Council).

**Disability Services:** “Note for students with disabilities: The Office for Persons with Disabilities (OPD), located in Needles Hall, Room 1132, collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require academic accommodations to lessen the impact of your disability, please register with the OPD at the beginning of each academic term”(Senate Undergraduate Council).