In this course we will be reading some of the most interesting and influential novels of the early twentieth century. The thematic focus of the course is on the move from realism to modernism, and we will discuss how this move relates to developments in the visual arts, in politics, and in the sciences. Despite this thematic focus, this class will be text driven rather than theory driven. The most important thing is that you carefully read the novels. Although I hope that you will be able to read each and every page of each and every novel on the syllabus, I realize that some of you have other commitments in life that may prevent you from completing all the assigned reading. Do read as much as you can. In the realist novels you will understand, with relative ease, what is happening in the story. In the modernist novels, you will probably not have 100% comprehension on your first reading. But be a good sport. Try reading aloud from the most difficult novels, To the Lighthouse and Ulysses. Try reading the latter work in an Irish accent. Try to play with Joyce and Woolf rather than get frustrated with them. They are trying to present human thought on the page. They are experimenting. Don’t try to understand everything they are trying to get across. Read them through, read on and on; hope that eventually you will begin to understand their “language". By the time you get to the middle of those novels you may begin to appreciate their music. By the time you get to the end, you may be eager to read them again with an enhanced understanding and appreciation (or you may become incurably mad, and begin speaking in incomprehensible gibberish).

Written Assignments and Presentations:
Reading, alas, is not the only thing you will be expected to do in this class. You will also be expected to articulate in writing and in class discussion, what you find to be interesting (or peculiar, or God awful, or historically relevant, etc...) in each weekly reading.

1. You will be handing in a typed 1-2 page paper each week in which you give your interpretation of a selection from the reading. In this assignment you should carefully and intelligently select a passage to analyze and then discuss the significance of the passage in a thesis driven and sharply focused paper. I will grade each of your response papers A,B,C,D,F and also indicate by number the top 5 to 7 papers. You should keep all of your response papers to hand in at the end of term as part of the portfolio. In the portfolio you will also be expected to use your individual response papers to construct a survey of your readings in the class. (The main task here is for you to come up with a general thesis which accounts for each of your response papers, and then to supply transitional paragraphs based on points of difference and/or similarity which connects each of your response papers. This final essay will be 7-10 pages in length)

2. Annotated bibliography. An annotated bibliography is simply a bibliography which includes a paragraph or so of summary and analysis after each entry. See sample handout for format. You should include from 7-10 entries in your annotated bibliography. At least five of your entries must be annotated. (You will use this annotated bibliography in an in-class presentation in which you discuss your research, and to help you write your in-class final essay.) For the annotated bibliography and presentation, each students will do research on one early twentieth century novel and/or novelist (not necessarily one on the reading list or in the textbook). During the week that we read a play by the author you have chosen, you will give a short presentation on your work in progress, and help to lead the class discussion.

3. Portfolios:
Your class portfolio will be due on the first day of finals week. It should be in a hard sided three ring binder with your name clearly written on the front and on the spine. It must include:
1. Table of contents providing page numbers and headings.
2. All of the written assignments IN ORDER. You must turn in the copy of your writing that has my comments, grade, or check on it. This includes in-class writing, take-home papers, midterm, your final anthology of response papers, the annotated bibliography, and your final in-class paper.

Goals and Objectives: by the end of this course you will be able to:
1. Identify major British writers and novels of the early 20th century.
2. Explain some of the most important historical and cultural contexts to be associated with those writers and/or works.
3. In oral and written argument, analyze, interpret, and compare the stylistic and thematic characteristics of two or more novels and/or novelists.
4. Identify along reasonably broad lines the relationship of the drama with social conditions in early 20th century England.
5. Demonstrate an understanding in your writing of the importance of revision, an ability to use various rhetorical forms, and a mastery of American English.
6. Define and apply terminology relevant to the 20\textsuperscript{th} century novel.

**Course Grades:**

<table>
<thead>
<tr>
<th>Component</th>
<th>Weight</th>
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<tbody>
<tr>
<td>Midterm exam</td>
<td>20%</td>
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<tr>
<td>Final exam</td>
<td>20%</td>
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<tr>
<td>Portfolio</td>
<td>20%</td>
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<tr>
<td>Response papers, quizzes, and participation</td>
<td>20%</td>
</tr>
<tr>
<td>Annotated Bibliography and presentation</td>
<td>20%</td>
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**Tentative Reading Schedule:**

1/8 Read over syllabus. Introductory lecture and discussion of the 20\textsuperscript{th} century novel, and of realism and modernism in the arts.
1/15 Viewing of first episode of The Forsyte Saga
1/22 The Forsyte Saga, pp. 1-222 (parts One and Two of the novel)
1/29 All of Crome Yellow
2/5 Sons and Lovers 1-246 (chapters 1-8)
2/12 Midterm. Sons and Lovers 247-end (chapters 9-15)
2/19 Ulysses first half
2/26 Ulysses second half
3/5 All of To the Lighthouse
3/12 Berlin Stories ("Last of Mr. Norris") pp. 1-191
3/19 Final Exam and all portfolios due. Berlin Stories ("Goodbye to Berlin") pp. 191-end

This is a challenging reading schedule, but by reading 35 pages per night you can finish the reading. Some weeks, of course, for example weeks four and seven, you won’t have to read nearly so much, but you might use those weeks to read ahead into the next novel.

**Winter Quarter, 2003**

<table>
<thead>
<tr>
<th>January 06</th>
<th>First Day of Classes</th>
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<tbody>
<tr>
<td>January 13</td>
<td>Last day to Add classes</td>
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<tr>
<td>January 13</td>
<td>Last day to change between audit and letter grading</td>
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<tr>
<td>January 13</td>
<td>Last Day of Late Registration (for Winter Quarter) ($25 fee)</td>
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<tr>
<td>January 17</td>
<td>Last day to apply for Winter Graduation</td>
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<tr>
<td>January 20</td>
<td>HOLIDAY - Martin Luther King Day – Campus Closed</td>
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<tr>
<td>January 21</td>
<td>Deadline to apply for refundable part of Student Services fees</td>
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<tr>
<td>January 27</td>
<td>Census Day</td>
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<tr>
<td>January 27</td>
<td>Last day to change between credit/no-credit and letter grading</td>
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<tr>
<td>January 27</td>
<td>Last day to withdraw from classes without a &quot;W&quot; being recorded; withdrawals from classes after this date and continuing through the next four-week period will be permitted only for serious and compelling reasons and require written approval by the dean or department chair</td>
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*omitted*

February 03 - 14  | Academic Advising for Continuing Students (for Spring Quarter) |
February 10 - 21  | Registration for Continuing Students (for Spring Quarter) |
February 17       | Washington’s Birthday - Regular Classes Scheduled |
February 24       | Last day to withdraw from classes for a serious and compelling reason |
February 24 - 28  | SOCI Week |
March 10          | Fees Due (for Spring Quarter) |
March 15          | Orientation and Advising for Antelope Valley Students (for Spring Quarter) |
March 17          | Last Day of Classes |
March 17          | Last day to submit completed Master’s Thesis to Graduate Studies and Research |
March 18          | Study / Reading Day |
March 19 - 22     | Examination Period |
March 24          | Grades Due |
March 24          | Late Registration Begins (for Spring Quarter) ($25 fee) |

Spring Break: March 25 – March 31, 2003