“On or about December 1910, human nature changed,” declared Virginia Woolf. And while she might have been imprecise about the date and hyperbolic about the claim, many believe that a paradigm shift occurred some time within the past 150 years, that fundamental assumptions about self, society, art, and truth were radically altered in ways that came to be associated with the word modern. So thorough was the modernist revolution that, early in the twenty-first century, those who would reject, reverse, or transcend it find no more original term for themselves than postmodern. English 3123 is an exploration of modernist techniques and sensibilities through the careful study of nine authors of fiction who, in varying ways, created a literary - and more generally, cultural - revolution. Because modernism was a global movement that cut across nationalities and languages (as well as disciplines and genres, including poetry, painting, music, architecture, philosophy, and the social science), we will be looking closely at novels and short stories from Europe, Africa, and the United States, in English and English translation, as well as casting sidelong glances at relevant historical developments.

August 30    Introduction

September 4    Knut Hamsun, Pan (1894)

September 6    Knut Hamsun, Pan

September 11   Joseph Conrad, The Secret Agent (1907)

September 13   Joseph Conrad, The Secret Agent
September 18  Franz Kafka, stories

September 20  Franz Kafka, stories

September 25  Franz Kafka, stories

September 27  Franz Kafka, stories

October 2     Ford Madox Ford, *The Good Soldier* (1915)

October 4    Ford Madox Ford, *The Good Soldier*

October 9    Ford Madox Ford, *The Good Soldier*

October 11  **Midterm Exam**

October 16  Edith Wharton, *The Age of Innocence* (1920)

October 18  Edith Wharton, *The Age of Innocence*

October 23  Edith Wharton, *The Age of Innocence*
<table>
<thead>
<tr>
<th>Date</th>
<th>Author</th>
<th>Title</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>October 25</td>
<td>Ernest Hemingway</td>
<td><em>The Sun Also Rises</em></td>
<td>1926</td>
</tr>
<tr>
<td>October 30</td>
<td>Ernest Hemingway</td>
<td><em>The Sun Also Rises</em></td>
<td></td>
</tr>
<tr>
<td>November 1</td>
<td>Ernest Hemingway</td>
<td><em>The Sun Also Rises</em></td>
<td></td>
</tr>
<tr>
<td>November 6</td>
<td>Henry Roth</td>
<td><em>Call It Sleep</em></td>
<td>1934</td>
</tr>
<tr>
<td>November 8</td>
<td>Henry Roth</td>
<td><em>Call It Sleep</em></td>
<td></td>
</tr>
<tr>
<td>November 13</td>
<td>Henry Roth</td>
<td><em>Call It Sleep</em></td>
<td></td>
</tr>
<tr>
<td>November 15</td>
<td>Mikhail Bulgakov</td>
<td><em>The Master and Margarita</em></td>
<td>c. 1937</td>
</tr>
<tr>
<td>November 20</td>
<td>Mikhail Bulgakov</td>
<td><em>The Master and Margarita</em></td>
<td></td>
</tr>
<tr>
<td>November 22</td>
<td></td>
<td>Thanksgiving Holiday</td>
<td></td>
</tr>
<tr>
<td>November 27</td>
<td>Mikhail Bulgakov</td>
<td><em>The Master and Margarita</em></td>
<td></td>
</tr>
<tr>
<td>November 29</td>
<td>Chinua Achebe</td>
<td><em>Things Fall Apart</em></td>
<td>1958</td>
</tr>
<tr>
<td>December 4</td>
<td>Chinua Achebe</td>
<td><em>Things Fall Apart</em></td>
<td></td>
</tr>
</tbody>
</table>
December 6        Chinua Achebe, *Things Fall Apart*

December 10-11    Student Study Days

December 13       **Final Exam** 10:30 a.m.-1:00 p.m.

**Required Texts:**


Ernest Hemingway. *The Sun Also Rises*. Scribner. 0684800713.


Henry Roth. *Call It Sleep*. Picador. 0312424124.


ENGLISH 3123 is an upper-division university course in modern fiction offered on the premise that those who sign up for it are able and eager to read and think lucidly about texts of the period. Students are expected to have read their assignments carefully by the date specified and to come to class prepared for active engagement in analysis of works and ideas. Each member of the class, including the professor, is assumed to be *primus inter pares* (first among equals) and willing to take responsibility for collective enlightenment. To anchor class discussion of readings, please bring a copy of the assigned reading to each session. In addition to reading the texts assigned to everyone in the class, members of the class will be pursuing separate projects relevant to modern fiction.
The professor is pleased to share his insights into the material being studied, but he finds no pleasure - and no point - in summarizing their contents to students who have not done the reading. He is glad to teach and gladder to learn, from students who come to class equipped for the day's topic and for consistent effulgence. Attendance for the entirety of each session is expected and required, and four absences will constitute grounds for a lower grade.

Because class meetings can accommodate only one speaker at a time, please do not engage in private conversations. As a courtesy to everyone, cell phones, laptops, iPods, video games, radios, and other electronic distractions must be turned off throughout each session. Once class has begun, please remain seated until its conclusion.

In addition to assigned readings, class attendance, and active, informed, and scintillating contributions to class discussions, students will be responsible throughout the semester for quizzes, occasional written assignments, a midterm, a term paper, and a final exam. The final grade will be a function of: midterm (25%) + term paper (30%) + class work, including quizzes, assignments, and discussions (10%) + final exam (35%) = 100%.

During his office hours or by appointment, Professor Kellman is available for questions, comments, or further discussion. He also welcomes telephonic and electronic communications. To facilitate further thoughts about our subject, to provide a practical means for conveying occasional information about course procedures, and supplemental information about authors and texts, the course will maintain a Blackboard site throughout the semester. Each student is responsible for checking the site at least once a week.

In cooperation with the Office of Disability Services, the class accommodates student disabilities.

UTSA issues the following official caveat: "The University expects every student to maintain a high standard of individual integrity for work done. Scholastic dishonesty is a serious offense that includes, but is not limited to, cheating on a test or other work, plagiarism (the appropriation of another's work and the incorporation of that work in one's own work), and collusion (the unauthorized collaboration with another person in preparing work offered for credit)."