

ENL 4273 – TWENTIETH-CENTURY BRITISH LITERATURE (4H42), Summer 2018

Instructor Name: Kristen Gregory

Course meeting times & locations: Pugh 120, MTWRF, Period 4

Office Location and Hours: Pugh Lobby, TW, Period 3

Course website: Canvas

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Course Description:

From the decline of the “Imperial Century,” to the World Wars, the twentieth century was a period of tumult and transformation in the British Empire. The symbolic power of the child as an embodiment of—and response to—cultural anxieties is particularly prominent during times of crisis and change, so this course will explore this transformation by attending to the representation of the child and childhood in twentieth-century British literature. Beginning with the Romantic poets and continuing into the twenty-first century, the literary child symbolizes growth, decay, potential, and regret. Thus, in this course we will seek to answer the question how do childhood and literature *about* the child confront twentieth-century anxieties concerning society and the individual? Beginning at the turn of the twentieth century, we will trace the remnants of the Romantic Child in works by J.M. Barrie, W.B. Yeats, and Dylan Thomas, then we will explore Richard Hughes’ deconstruction of this figure. We will examine how Freudian psychoanalysis and modernist questioning of identity contributed to the prominence of childhood memory in works by Virginia Woolf and Neil Gaiman. We will also consider the postwar period, examining the ways authors like William Golding use childhood to allegorize and critique social ills, from imperialism and war to restrictive gender and sex norms. Finally, we will look at how childhood forms, like illustrated verse, picture books, and fairy tales, can critique dominant power structures in the works of Stevie Smith and Angela Carter. We will also draw from selected scholarship throughout the semester to add psychoanalytical, feminist, and postcolonial lenses to our readings.

By the end of the semester, students should be able to unpack the ideologies and anxieties that surround childhood and adolescence in twentieth-century Britain. Students should be able to make historical, literary, critical or theoretical statements about the texts we’ve read and should be able to support those statements. Students should be able to think critically about literature and culture, synthesize literature with relevant scholarship, and construct cohesive, convincing arguments. Students should be comfortable with the process of academic research. Additionally, students should have refined their basic writing skills, including MLA documentation style, drafting, proofreading, editing, and composing a polished final product.

Required Texts:

- Richard Hughes, *A High Wind in Jamaica*
- Virginia Woolf, *Mrs. Dalloway*
- William Golding, *The Lord of the Flies*
- Angela Carter, *The Bloody Chamber*
- Neil Gaiman, *The Ocean at the End of the Lane*

*All other required readings will be made available to you on Canvas

Assignments and Participation:

Brief Responses (4 total)

25%

In order to encourage initial engagement with our texts, students are required to write four brief (340-400 word) responses to the day's reading. These responses must be uploaded to our Canvas Discussion Board BEFORE class the day on which they are due. Please consult the Brief Responses assignment prompt for further instructions and check the Canvas Discussion Boards for the due dates for Brief Responses to each text.

These responses raise either *interpretive* or *critical* questions concerned with textual meaning. They may comment on themes, figurative language or symbolism within the narrative. They also may make judgments regarding the period, history, politics and ethical questions that are relevant to the text. The open-endedness of interpretive and critical responses indicates that there may well be neither simply "right" nor simply "wrong" arguments; the success of a response is based on the evidence and reasoning students employ to support their analysis and judgment. Students are also required to comment on their peers' responses at least four times across the semester. These comments are also due before class.

Position Essay

25%

For this assignment, students will write a 5-6 page essay that engages with one of our assigned texts and a small selection of relevant scholarship (2-3 sources). This assignment asks students to familiarize themselves with the scholarly conversation on their chosen topic and then enter the conversation. Each essay should synthesize the most relevant sources on its topic and present an original, compelling perspective based on the student's interpretive and critical reading of the primary text. These papers must have a clear thesis statement and follow proper essay format construction.

Childhood Museum Exhibit

30%

On the final day of class, we will convert our classroom into a Museum of Childhood, emphasizing the critical significance of childhood and the child to twentieth-century British literature. Each exhibit should be creative and interactive, as is often found in children's museum, and it should invite deep critical engagement with one of our primary texts. For example, if we read *The Turn of the Screw*, students may choose to recreate Flora's keepsake box, carefully selecting items that highlight certain facets of Flora's childhood development. If we read *Holes*, a potential exhibit could be an interactive sandbox with items that symbolize hidden themes buried strategically throughout. We will discuss this project more in depth and look at some online examples from other classes throughout the semester.

Students may choose to work individually or in groups of two or three on this project. After the in-class exhibition, students must also submit a 2-3 page reflection, which analyzes their own goals for the project, evaluates their execution of the idea, and reflects on some of the other exhibits they explored in class. Each student must write their own individual reflection.

Quizzes, Classwork and Participation

20%

This class depends on lively and informed class discussions, which means that students are expected to come to class having read the texts and prepared to contribute talking points or raise questions in the discussion. Some class periods will feature group work and free writing, which will be collected for a grade. Participation grades may also include reading quizzes if I notice a lull in the conversation.

Course Policies:

1. You must complete all *assignments* to receive credit for this course.
2. *Attendance*: During the summer semester, students may miss up to THREE class periods without penalty. For each absence after the third, I will deduct three percent from the students' final grade in the course. At SIX absences, the student will fail the course entirely. Please note that THREE tardies (arriving to class more than five minutes late) will count as ONE absence.
3. *Paper Format & Submission*: All papers and responses will be submitted electronically on Canvas. Responses do not have formatting requirements because they should be submitted in-text on the Discussion Boards. Do not post them as attached files. Formal papers should be in MLA format (TNR 12 pt font, 1-inch margins, double spaced, MLA header).
4. *Late Papers/Assignments*: A late assignment will lose ten percent for each day it is late (24 hours after the deadline). I will accept not late work more than three days after the deadline.
5. *Paper Maintenance Responsibilities*. Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
6. *Academic Honesty and Definition of Plagiarism*. Plagiarism violates the Student Honor Code and requires reporting to the Dean of Students. All students must abide by the Student Honor Code: <https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>.
7. Students with *disabilities* who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/), which will provide appropriate documentation to give the instructor.
8. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
9. *Course Evaluations*. Toward the end of the semester, you will receive email messages asking you to go online and evaluate this course: <https://evaluations.ufl.edu/evals/Default.aspx>
10. Students who face difficulties completing the course or who are in need of counseling or urgent help may call the on-campus Counseling and Wellness Center (352) 392-1575, or contact them online: <http://www.counseling.ufl.edu/cwc/Default.aspx>
11. *UF's policy on Harassment*: UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty: <http://hr.ufl.edu/manager-resources/recruitment-staffing/institutional-equity-diversity/resources/harassment/>

Class Schedule

	Monday	Tuesday	Wednesday	Thursday	Friday
Week 1	Syllabus and Introductions Discuss Blake & the Romantic Child	Excerpts from <i>The Little White Bird; The Image of Childhood</i> , introduction	No Class	Yeats, "The Stolen Child," "Among School Children," "The Second Coming;" "Children in the Poetry of Yeats"	<i>A High Wind in Jamaica</i>
Week 2	<i>A High Wind in Jamaica</i>	<i>A High Wind in Jamaica</i>	<i>A High Wind in Jamaica</i>	<i>Mrs. Dalloway</i> ; Freud, "Childhood Memories and Screen Memories"	<i>Mrs. Dalloway</i>
Week 3	<i>Mrs. Dalloway</i>	<i>Mrs. Dalloway</i>	Thomas, "Fern Hill;" "A Lacanian Reading of the Poem"	<i>Lord of the Flies</i>	<i>Lord of the Flies</i>
Week 4	<i>Lord of the Flies</i>	<i>Lord of the Flies</i> ; "The Government of Boys"	<i>The Bloody Chamber</i> ; Kidd, "Kids, Fairy Tales, and the Uses of Enchantment"	<i>The Bloody Chamber</i>	<i>The Bloody Chamber</i> Position Essay Due
Week 5	Smith, "Was It Not Curious?" Poor Soul, poor Girl!" "The Queen and the Young Princess" "Lot's Wife;" Bryant, "Poetry Picture Book"	<i>The Ocean at the End of the Lane</i>	<i>The Ocean at the End of the Lane</i> *Last day to get final approval for exhibit project	<i>The Ocean at the End of the Lane</i>	<i>The Ocean at the End of the Lane</i>
Week 6	<i>Black Mirror</i>	In-Class Exhibition	Semester Review Final Project Reflections Due	Conferences	No Class