

NB: This syllabus is a contract between you and me for the semester. I will hold you onto all its provisions when I determine your grade, so make sure that you know them well.

## ENL 4273: 20<sup>th</sup>-Century British Literature

Fall 2014

Section 1H67 MWF Period 03 (9:35-10:25 am)

Bldg: TUR, Room:2333

**Instructor:** Arun Kumar Pokhrel

**Office:** TUR 4321

**Mailbox:** Turlington

**Office Hours:** W/F (10:45-11:45 am)

(walk-in but appt. recommended)

**Email:** [apokhrel@ufl.edu](mailto:apokhrel@ufl.edu)

### COURSE DESCRIPTION

This course offers a selective survey of modern British literature from the turn of the twentieth century to the 1990s. With a focus on the important aesthetic and cultural movements of modernism and postmodernism, we will study different literary genres within broader social, cultural, political, and historical contexts. The first half of the course will investigate aspects of modernism and the modernist revolution in response to social and cultural changes brought about by the “new” century. We will examine formal aspects of important modernist texts, including works by Joseph Conrad, James Joyce, and Virginia Woolf. We will look at the relationship between modernism and empire, colonialism and literary representations, imperial metropolises and peripheral societies, as well as depictions of the relation of self to other, women and female subjectivity, the impact of imperial power on colonial subjects, and the changing urban landscape.

Our inquiries will be organized around questions such as: How is the idea of the “British” nation or Englishness represented and imagined in literary and cultural texts? What is “British” about British literature of this period? And, importantly, how do discourses of Englishness and English national identity change over time? Since English literature has been shaped and influenced for at least two centuries by expatriate writers, also known as “exiles and émigrés,” some of these questions may help us to probe constructions of permeable British identity and the English nation after the decline of empire.

Building on these inquiries, the second half of the course will explore important issues associated with postmodernism, postcoloniality, environmental movements, and globalization. We will consider problems of identity, diaspora, migration, gender, class, race, ethnicity, nation, national culture, and environment – as well as the interconnections of these problems – in contemporary British works, including those by writers of color and marginal ethnicities born outside of the United Kingdom.

### COURSE OUTCOMES

At the end of this course, students will be able to:

- 1) Understand broader literary and cultural themes, historical contexts, and formal characteristics of English literature.
- 2) Analyze English literature within varying cultural and historical contexts.

- 3) Explore the issues of culture, environment, race, gender, class, ethnicity, and identity within various literary and cultural discourses.
- 4) Apply skills of literary and cultural analysis, and more broadly, critical thinking, reading, and writing skills.

### Required Texts

Joseph Conrad, *Heart of Darkness* (3<sup>rd</sup> ed., Bedford Books)  
Virginia Woolf, *The Waves* (Houghton Mifflin Harcourt)  
Katherine Mansfield, *Selected Stories* (Oxford UP)  
James Joyce, *A Portrait of the Artist as a Young Man* (2<sup>nd</sup> ed., Bedford Books)  
Samuel Beckett, *Endgame* (Grove/Atlantic)  
V. S. Naipaul, *A Bend in the River* (Vintage International)  
Salman Rushdie, *Midnight's Children* (Random House Pub; 25<sup>th</sup> anniversary ed.)  
J. M. Coetzee, *Waiting for the Barbarians* (1<sup>st</sup> ed., Penguin)  
Kazuo Ishiguro, *The Remains of the Day* (1<sup>st</sup> ed., Vintage International)

❖ Selected other literary texts and critical essays. I will make some of these supplementary readings available on **SAKAI RESOURCES** and others you can easily access **online** as indicated. (**NB:** You are required to have your books and other reading materials handy in all our class meetings.)

### Useful Websites for Documentation Guidelines:

<http://owl.english.purdue.edu/> and <http://library.duke.edu/research/citing/workscited/>

### Other Resources:

YouTube and Multi-media texts

## MAJOR ASSIGNMENTS AND PERCENTAGE OF FINAL GRADE

### “Pop” Quizzes

10\*20=200 points

There will be **13 in-class “pop” quizzes** throughout the semester. Each quiz is worth 20 points and will consist of 5-10 short questions based on the readings that you are supposed to finish before a particular day or class. To keep everyone up on the readings, especially with long novels, no specific dates for quizzes are set up. You will be asked to respond to quizzes at the beginning of the class and you will answer them as precisely as possible by using key words or phrases from the texts. They will be graded promptly and returned to you. Reading the assigned materials carefully or thoroughly will help you pass these quizzes. **No make-ups will be offered for missed quizzes.** To allow for unanticipated problems or emergencies, medical reasons or illnesses, religious observances and athletic events, or any other reason for missing class, **three lowest quiz scores will be dropped.** That is, they won't count in your final grade.

**Literary Analysis/Mid-Term Paper (1600-1800 words; 6-7 page double-spaced) 250 points**

This will be an extended, argumentative analysis of at least one and at most two literary works covered thus far by the middle of the semester. I will provide detailed guidelines for the assignment and explain them in class ahead of the due date. They will also be posted on Sakai.

**Due: 10/17 at 11:55 pm on Sakai**

**Research Proposal with Bibliography (600-700 words) 100 points**

**Due: 11/14 at 11:55 pm on Sakai**

In **600-700** words, you will write a research proposal stating your plan for a final research paper. Your proposal will include a clear thesis statement, a brief description of major ideas or issues you want to address/explore in the text(s) dealt with especially after the mid-term, a central question you want to pose and answer, and a list of at least 4-5 secondary sources you want to use in your paper. Based on your own critical engagement with the primary text[s], your instructor's suggestions on possible research topics, and your secondary sources located during a preliminary research, you will provide a brief outline of the final research paper as it is provisionally envisioned. Further details outlining requirements and expectations will be provided in class and posted on Sakai.

**Final Research Paper (2400-2500 words; 10-page double-spaced plus bibliography) 350 points**

**Due: 12/15 at 11:55 pm on Sakai**

In this course, there will be no final exam. At the end of the semester, you will write a 10-page double-spaced research paper, following MLA documentation style. This paper is a core part of the course and weighs a large percentage of your final grade. Hence, you will develop an in-depth analysis of one or two of the texts covered after the mid-term. You will make a clear, specific, and sustained argument on a narrowly defined topic. I expect your position to be original while drawing on some scholarly works on the topic. I will provide a detailed description of the assignment ahead of the due date and explain it in class. Assignment guidelines will also be posted on Sakai.

**Small Groups, Free-Writing, and Participation 100 points**

You will want to participate in class discussion actively in a way that reflects careful attention to the assigned reading materials. Oftentimes, you will work in small groups. As you work in small groups, you will bring some important ideas, insights, and questions to frame the day's conversation on the reading materials. The level of your engagement with the materials does not necessarily mean how much you talk in class; it means how you demonstrate the connections between your ideas and the texts being discussed. A good place to start with is by asking honest questions and by taking notes of your ideas as they crop up in your mind while reading the texts. Periodically, you will be asked to free-write during class in order to explore your individual responses to the assigned reading; respond to classroom discussion and debate; test your ideas for the papers and work through questions or

issues raised by the reading. I may ask you to exchange written responses with a classmate, and write feedback to each other's ideas. Your free writing should demonstrate that you are engaged in careful reflection of the text in this writing. I will collect and read your free writing, although I may not formally evaluate it. Participation thus includes homework, in-class and out-of-class activities, attendance, as well as all graded and non-graded writing assignments.

**TOTAL**

**1000 points**

**Grading Scale**

A	4.0	93-100	930-1000	C	2.0	73-76	730-769
A-	3.67	90-92	900-929	C-	1.67	70-72	700-729
B+	3.33	87-89	870-899	D+	1.33	67-69	670-699
B	3.0	83-86	830-869	D	1.0	63-66	630-669
B-	2.67	80-82	800-829	D-	0.67	60-62	600-629
C+	2.33	77-79	770-799	E	0.00	0-59	0-59

**Grading Criteria:**

All of your work should demonstrate commitment, clarity and careful scholarship. Generally, the grade of A rewards extraordinary, exemplary, excellent and very satisfactory performances, products, and efforts in all aspects of the course work. It sets the high standard of excellence for the class and distinguishes you from most of your peers. A successful A-range paper, class exercise, or presentation is characterized by detail, accuracy, cohesiveness, clarity, depth, and passionate engagement. Grades within the B-range indicate the work that is slightly above average: The minimum requirement is met, all work is finished, and yet, class performances and papers lack detail, accuracy, coherence, clarity, or depth. C and D are just passing grades. They are for average or below average and unsatisfactory work, yet considered passing performances, products, and efforts. F means failing the course. Something terribly wrong has taken place. I hope all of you read, write, present and think critically to your best capabilities and potentials.

Grading criteria for individual assignments will be discussed in detail and more specifically as we move along the semester. I will post detailed guidelines for each major assignment on Sakai and explain them in class in advance so that you have sufficient time to think about and finish it on time.

**I believe that everyone is capable of success in this class. Enjoy!**

**Final Grade Appeals:**

I respect your hard work and believe in quick and respectful feedback. My conviction is that you should get enough time to respond to feedback in order to be on the right track. Your final grade is a cumulative grade that depends on the overall performance in the class. I take pride in careful

evaluation of students' works. But if you have any questions, concerns, or complaints about your grade with regards to an individual assignment, feel free to speak to me first. If you are not satisfied with the earned grades and my explanations, then you may appeal a final grade by filling out a form available in the English Department, 4008 Turlington, from Carla Blount, Program Assistant. A committee of faculty members will review your case and decide on the final grade. Your grade appeals may result in a higher, unchanged, or lower final grade.

### Schedule of Readings

(\*Schedule is subject to change at instructor's discretion. In the event of a change, you will be notified immediately and in writing.)

#### Week 1:

- M 8/25      Introductions; Review syllabus, expectations, and assignments
- W 8/27      Topics: Impressionism; Modernism and Empire  
Review syllabus; Read "Introduction: Biographical and Historical Contexts"  
(Bedford Books, pp. 3-16) & "Cultural Documents and Illustrations" (Bedford, pp. 97-112)
- F 8/29      Conrad, *Heart of Darkness*; "Cultural Documents and Illustrations" (Bedford, pp. 113-134)

#### Week 2:

- M 9/1      **Labor Day (Holiday-no classes)**
- W 9/3      Topics: Modernism and Colonialism or Imperialism  
Conrad, *Heart of Darkness* (contd.); Jameson, "Modernism and Imperialism" from *The Modernist Papers* (Sakai Resources)
- F 9/5      Conrad, *Heart of Darkness* (concluded); Achebe, "An Image of Africa: Racism in Conrad's *Heart of Darkness*" (Sakai Resources); Begam and Moses, "Introduction" from *Modernism and Colonialism* (Sakai Resources)

#### Week 3:

- M 9/8      Topics: Modernism and Narrative; Women and Fiction  
Woolf, *The Waves*; Woolf, chap. 6 from *A Room of One's Own* (Sakai Resources)
- W 9/10      Woolf, *The Waves* (contd.); Woolf, "Mr. Bennett and Mrs. Brown" from *Collected Essays*, Vol. 1 (Sakai Resources)
- F 9/12      Woolf, *The Waves* (contd.)

**Week 4:**

- M 9/15 Woolf, *The Waves* (concluded)
- W 9/17 Topics: *Exiles and Émigrés*  
Eliot, *The Wasteland* (online); Eliot, "Tradition and Individual Talent" from *Collected Essays* (Sakai Resources)
- F 9/19 Eliot, *The Wasteland* (contd.); Eagleton, "Introduction" and "T.S. Eliot and the Uses of Myth" from *Exiles and Émigrés*

**Week 5:**

- M 9/22 Eliot, *The Wasteland* (concluded); Eliot, "The Love Song of J. Alfred Prufrock" (online)
- W 9/24 Topics: Nation, Narration, and National Culture  
Yeats, "The Second Coming" and "Easter 1916"
- F 9/26 Joyce, *A Portrait of the Artist as a Young Man*; Read "Introductions" (Bedford Books).

**Week 6:**

- M 9/29 Joyce, *A Portrait* (contd.); Read some critical approaches to the novel (Bedford Books)
- W 10/1 Joyce, *A Portrait* (contd.)
- F 10/3 Joyce, *A Portrait* (concluded)

**Week 7:**

- M 10/6 Topics: Peripheral Modernisms; Englishness and Diasporic Identity  
Mansfield, *Stories*: "A Modern Soul," "The Woman at the Store," "The Little Governess"; Esty, "Introduction" from *A Shrinkling Island* (Sakai Resources)
- W 10/8 Mansfield, *Stories*: "Je ne parle pas français," "Prelude," "The Man without a Temperament"
- F 10/10 Mansfield, *Stories* (concluded): "The Daughters of the Late Colonel," "The Garden Party," "A Doll's House"

**Week 8:**

M 10/13 Topics: Postmodernism and Existentialism  
Beckett, *Endgame*; Jameson, “Introduction” from *Postmodernism* (Sakai Resources)

W 10/15 Beckett, *Endgame*; Do some research on Existentialism/Existentialist philosophy

F 10/17 **UF Homecoming Holiday-no classes**

**Literary Analysis/Mid-Term Paper due at 11:55 pm on Sakai**

**Week 9:**

M 10/20 Topics: Postmodernism and Poststructuralism  
Beckett, *Endgame* (concluded); Barthes, “The Death of the Author” from *Critical Theory* (ed. Dale Parker) (Sakai Resources)

W 10/22 Foucault, “What Is an Author?” (Sakai Resources); Derrida, “Structure, Sign and Play in the Discourse of the Human Sciences” (Sakai Resources)

F 10/24 Topics: Colonial Discourse and Postcolonial Studies  
Rushdie, *Midnight’s Children*; Williams and Chrisman, “Colonial Discourse and Post-Colonial Theory: An Introduction” from *Colonial Discourse and Postcolonial Theory* (Sakai Resources)

**Week 10:**

M 10/27 Topics: Narrating the Nation and Postcolonial National Imaginary  
Rushdie, *Midnight’s Children*; Rushdie, Excerpt from *Imaginary Homelands*

W 10/29 Rushdie, *Midnight’s Children* (contd.)

F 10/31 Rushdie, *Midnight’s Children* (contd.); Anderson, “Introduction” from *Imagined Communities* (Sakai Resources)

**Week 11:**

M 11/3 Topics: Postcolonial Nation Formation and Ambivalence  
Rushdie, *Midnight’s Children* (contd.); Bhabha, “On Mimicry and Man: The Ambivalence of Colonial Discourse” from *The Location of Culture* (Sakai Resources)

W 11/5 Rushdie, *Midnight’s Children* (contd.); Fanon, “On National Culture” from *CT*

F 11/7 **No Class—Instructor attending a professional conference**

**Week 12:**

- M 11/10      Rushdie, *Midnight's Children* (concluded); Bhabha, "Introduction: narrating the nation"
- W 11/12      Topics: Colonialism/Postcolonialism and Diaspora  
Naipaul, *A Bend in the River*; Loomba, "Introduction" and "Conclusion" from *Colonialism/Postcolonialism* (Sakai Resources)
- F 11/14      Naipaul, *A Bend in the River*; Gikandi, "Introduction" from *Writing in Limbo*

**Research Proposal w/ Bibliography due at 11:55 pm on Sakai**

**Week 13:**

- M 11/17      Naipaul, *A Bend in the River* (contd.); Hall, "Cultural Identity and Diaspora" from *Everyday Theory* (Sakai Resources)
- W 11/19      Naipaul, *A Bend in the River* (concluded); Gikandi, "Introduction" from *Maps of Englishness* (Sakai Resources)
- F 11/21      Coetzee, *Waiting for the Barbarians*

**Week 14:**

- M 11/24      Coetzee, *Waiting for the Barbarians* (contd.); White, "The Historical Text as Literary Artifact" from *Critical Theory* (Sakai Resources)

**\*\*\* Thanksgiving Holiday Break Nov. 26-28**

**Week 15:**

- M 12/1      Coetzee, *Waiting for the Barbarians* (concluded)
- W 12/3      Topics: The Postcolonial and the Global; Globalization, Multiculturalism, and Diaspora  
Ishiguro, *The Remains of the Day*; Revathi, "Introduction: Connections, Conflicts, Complicities" from *The Postcolonial and the Global* (Sakai Resources)
- F 12/5      Ishiguro, *The Remains of the Day* (contd.); Gikandi, "Globalization and the Claims of Postcoloniality" from *The South Atlantic Quarterly* (Sakai Resources)

## Week 16:

M 12/8 Ishiguro, *The Remains of the Day* (contd.); Loomba, “Beyond what? An Introduction” from *Postcolonial Studies and Beyond* (Sakai Resources)

W 12/10 Ishiguro (concluded); Nixon, “Environmentalism and Postcolonialism” from *Postcolonial Studies and Beyond* (Sakai Resources); Final Q & As

**\*\*\*\*\*Monday/Dec. 15 Final Research Paper due at 11: 55 pm on Sakai\*\*\*\*\***

## **COURSE POLICIES**

### **Attendance and Tardiness Policies**

Since this course is a learner-centered and participation-oriented course based on your collaborative performance, I expect you to attend all class meetings. However, I also acknowledge that you may come across some emergencies. For those exceptional situations, I allow you a maximum of three absences—excused or unexcused—throughout the semester. In such cases, you are responsible to cover your missed class readings and assignments. You must inform your instructor about your absence as soon as possible and make some alternative arrangements. There are, however, no make-ups for missed classes and assignments.

You may miss up to three classes without suffering any penalty, but should you miss more than three class meetings, **your final grade will be lowered one letter grade for each class you miss after the third absence.** I do not distinguish between excused and unexcused absences, so be advised that you should save up your absences for those crucial times when you really need them. The exception to this rule is your participation in university-sponsored events, such as athletics and band, and religious observances. If you miss your class due to the above reasons, **YOU MUST BRING IN VALID DOCUMENTATION** before the class meeting you will miss. Similarly, you must come to class on time and more than 2 late arrivals or consistent late arrivals will affect your final grade negatively. If you are more than 5 minutes late, you will be marked absent. Being tardy three times will equal one absence.

### **Class Participation**

Be prepared for the class. You must finish reading and doing other assignments before you come to the class. Your active class participation, such as in small group works, class discussions, and other assigned activities, should reflect your full preparation. Failure to prepare for class will count as an absence. Your individual success lies in sharing, exchange, help, encouragement, collaboration, and contribution to the group in particular and to the class in general.

### **Late Assignments**

Do all the assignments in a timely fashion. No late work will be accepted. Hence all assignments must be submitted on due dates on Sakai under the individual assignment tabs-**NO EXCEPTIONS.**

### **Mode of Submission**

All papers must be in **12-point Times New Roman font and double-spaced and formatted according to MLA format.** Your final drafts should be polished and presented in a professional manner.

**Important Tip:** You should never copy and paste something from the Internet without providing the exact location from which it came. All acts of plagiarism will result in failure of the assignment and may result in failure of the entire course. Plagiarism can occur even without any intention to deceive if the student fails to employ proper documentation techniques.

Unless otherwise indicated by the instructor for class group work, all work must be your own. Nothing written for another course will be accepted.

**The Writing Center:** If you need an outside help to improve your writing, there is no better place to visit than the UF's Reading & Writing Center located in 302 Tigert Hall. Set up an appointment with a writing center tutor for such help. For more details, check the Writing Center web.

### **E-mail**

**You must use your UF email address because it is the only email address through which I will contact you.** Check your UF email regularly for the class updates and assignments.

### **Graded Materials**

Students are responsible for maintaining duplicate copies of all work submitted in this course and retaining all returned, graded work until the semester is over. Should the need arise for a re-submission of papers or a review of graded papers, it is the student's responsibility to have and make available this material.

### **Classroom Behavior**

Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Some of the texts we will discuss and write about engage controversial topics and opinions. Diverse student backgrounds combined with provocative texts require that you demonstrate respect for ideas that may differ from your own.

### **Other Policies:**

- ❖ Set your Cell Phones to a silent ring, and turn off other electronic devices that distract your attention from the class unless otherwise instructed. If anyone is found or observed text-messaging and engaging in personal communications during the class, you will be marked absent.
- ❖ Don't leave during the middle of the class to go to bathroom and drink water unless you must go for some serious personal problems.
- ❖ Respect others and their opinions. Always be courteous. You can drink and eat in the class but make sure that you do not disturb the class.
- ❖ While doing small-group works, engage in productive and informed scholarly discussions. Please don't digress too much from the topic of that day's discussion.

## **UNIVERSITY POLICIES**

### **Composition (C) and Humanities (H) credit**

This course can satisfy the UF General Education requirement for Composition or Humanities. For more information, see:

<https://catalog.ufl.edu/ugrad/current/advising/info/general-education-requirement.aspx>

### **Writing Requirement (WR)**

This course can satisfy the UF requirement for Writing. For more information, see:

<https://catalog.ufl.edu/ugrad/current/advising/info/gordon.aspx>

### **Student Disabilities Services**

The Disabilities Resource Center in the Dean of Students Office provides students and faculty with information and support regarding accommodations for students with disabilities in the classroom. For more information, see: <http://www.dso.ufl.edu/drc/>

### **Statement on Harassment**

UF provides an educational and working environment for its students, faculty, and staff that is free from sex discrimination and sexual harassment. For more about UF policies regarding harassment, see: <http://www.dso.ufl.edu/sccr/sexual/>

### **Academic Honesty/Plagiarism**

Plagiarism is a serious violation of the University of Florida's Student Honor Code. So plagiarism won't be tolerated in any case. This course will strictly follow the university policy regarding plagiarism.

The Honor Code prohibits and defines plagiarism as follows:

Plagiarism: A student shall not represent as the student's own work all or any portion of the work of another. Plagiarism includes (but is not limited to):

- (a) Quoting oral or written materials, whether published or unpublished, without proper attribution.
- (b) Submitting a document or assignment which in whole or in part is identical or substantially identical to a document or assignment not authored by the student.

All UF students are required to abide by the Student Honor Code. For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration, see:

<http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php>