

ENL 4273: Twentieth Century British Literature: One Hundred Years of Transformation

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Campus Availability: 4335 Turlington Hall
Hours: W 12:30-2:30, and by appointment

Summer B, Section 41F7-B
Class: TUR 2333
MTWTF 3
11:00-12:15

Course Description:

The twentieth century was a prolific one for British literature, and a period of profound transformation. In this course, we will attend to that transformation by engaging with a diverse range of poetry, prose, drama, and fiction. Our premise will be to interrogate how British literature not only attests to some of the historical upheavals defining this century—the World Wars and the decline of the Empire—but how as a cultural intervention, this literature shapes Britain’s understandings of these events, and thus itself. Beginning at the tail-end of Britain’s “Imperial Century,” we will trace out the aesthetic, formal, and thematic diversity of influential, early twentieth century authors, noting continuities and differences that these authors bear to their predecessors. By also gaining a sense of these authors’ attitudes toward the British nation, of home and of the empire, we will identify the artistic, cultural, and critical contours of what we now call Modernism. Our next consideration will be the World Wars, examining how authors register the Wars’ experiences and also demonstrate how warfare and technology fundamentally change Britain’s culture, social organization, and map. The second half of the course will thus examine the wakes of World War I and II. We will read about the empire’s autumnal years, segueing finally, into a discussion of Britain’s postmodernist and postcolonial literature. What does Britain’s landscape look like toward the end of the twentieth century? And how does literature confront questions concerning “the nation,” race, the minor welfare state, and language? We will consider these questions through key works spanning the latter half of the twentieth century.

Required Texts:

Book Title	Author	Edition	ISBN
<i>The Norton Anthology to English Literature: 20th Century and After (Volume F)</i>	Stephen Greenblatt (Ed.)	W. W. Norton & Company	039391254X
<i>Things Fall Apart</i>	Chinua Achebe	Anchor	0385474547

All other readings marked with an asterisk (*) will be available on Sakai as PDFs.

You are expected to *print out PDFs* and bring them to class.

Assignments (Refer to class schedule below for due dates.):

- **Discussion Leading and Response Essay:** On one assigned day during the semester, you will facilitate the discussion by presenting on that day's reading for 8-10 minutes. Your presentation should be a springboard for proposing interpretive questions to the class about the day's reading (literature and/or critical essays); you can engage in a close-reading of a key scene, provide an overview of a text's major themes, or consider the uniqueness of a text's form, historical situation, or generic conventions. Most likely, you will present some combination of these aspects. Presentation software (Power Point or Prezi) and visual or audio supplements (like photos, sound clips, or music) is encouraged but not necessary.

Also be prepared to respond to 2 or 3 questions that both I and the next presenter will respond with as we listen to your presentation (and before we open up to a class-wide discussion).

Additionally, at 5:00 pm before the day you present, submit a 500-600 word response essay via Sakai which presents a cogent and detailed argument about one or two major points that you propose in your presentation; think of this response essay as your chance to speak more in-depth about certain aspects of your presentation material, really focusing on our theme of transformation in Britain's literature during the twentieth century. (Detailed rubrics for the presentation and response, and a list of all presentation times, are provided on Sakai).

- **Short Midterm and Final:** At the end of Week 3 and 6, we will have a 10-question in-class midterm and final exam comprised of objective and interpretive questions. These exams will be comprehensive, designed to test your objective knowledge and interpretive strengths on this century's literature, history, and critical and philosophical developments.
- **Research Essay Proposal:** At the beginning of Week 3, you will submit a 400-800 word proposal for your final research paper. The proposal should identify which texts you are choosing to write on from our syllabus, and it should also provide an overview of your argument including your critical approach and direction for analysis. (A detailed rubric is provided on Sakai).
- **Research Essay (potential writing sample for graduate school applications):** This essay will be a researched analysis of 1 (or 2) primary texts which appear on our syllabus. It should present an original argument about these texts, substantiated with 5-8 scholarly sources. Your essay can address any aspect(s) of the text(s) which interest you, but in all cases, you should address how the notion of transformation works or is evinced in the text you have chosen. (A detailed rubric is provided on Sakai).

Grade Percentage Breakdown:

The weights for grading are based on points totaling: 1,000

Participation	150
Discussion-leading and Response Essay	(150 discussion) + (100 Response Essay): 250
Midterm and Final Exams	(75 midterm) + (75 final): 150
Research Essay Proposal	100
Final Research Essay	350

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	0-599

Grade Appeals:

Students may appeal a final grade by filling out a form available in the English Department, 4008 Turlington Hall, from Carla Blount, Program Assistant. Grade appeals may result in a higher, unchanged, or lower final grade

Course Policies:

Absence and Tardiness

Given the importance of daily participation for this course, the absence policy will be quite stringent. Students who miss **more than four class periods will automatically be asked to consider withdrawing from the course, before being dropped.** In addition, prolonged absences will affect your participation grade, and in-class assignments cannot be made up due to the extremely fast pace of this course.

All students will be required to be in class on time and on a daily basis. **Lateness over 5 minutes will count as a partial absence (2 late arrivals will equal 1 absence).** If you are **more than 10 minutes late, you will be marked absent.**

If you are absent, it is still your duty to: **1) turn in any assigned work on time, 2) email me for any changes that may have been announced in class.** You may discuss the missed material with me during my office hours, or you may contact another student. Remember, if you are absent, any daily activities or quizzes cannot be made up.

I recommend getting at least 1 student's contact information to stay current on daily activity.

If you will be absent for a serious illness, please provide me a doctor's signed medical note.

For absences regarding university-sponsored athletics, music or theater, please let me know beforehand. For these circumstances, I will allow you to make up missed work.

Preparation

Make sure you are well-prepared to contribute your thoughts to every class. **Be sure to bring the assigned readings with you, as well as your note-taking materials. Be active when reading for class: mark the text, take notes, and record points you wish to contribute during seminar discussions.** This course is reading-heavy, so ensure that you have adequate time to read carefully and thoroughly.

Participation

Participation for this course entails more than your presence; it entails your contributions to the discussion. While I often give lectures as overviews to the literature, our daily classes will rely on your questions and comments. If I notice that the class seems to be flagging or unenergetic, I may call on students directly or administer a pop quiz.

Electronic Devices – Cell Phones, Laptops, iPads, tablets

Out of respect your peers and instructor, set all of your electronic devices to silent the minute that class starts. Please remove all electronic devices from your desk for the entire session. If I see them out, I will tell you to put them away, and if the offense repeats more than twice, I will mark you absent for the day.

I may allow electronic devices on the days when we are viewing PDFs available on our course's Sakai homepage. On all other days, however, you should only have your books and note-taking materials on your desk when class begins.

Assignment Submission

Assigned essays will be submitted via electronic copy, in .doc or .docx format only, either the day before or the day of class, depending on the assignment type.

Technology failure is not an excuse for a late assignment. **Please email me your essay if either Sakai or the course homepage is not functioning properly – and double check that your attachment uploads correctly.** Always save your work on a flash drive or on a cloud service such as Google Drive.

Late Assignments

Since your assignment are often crucial to class discussion, turning in work on time is very important in this course. Late submissions will be penalized based on a student's class and performance record, but I do have the right to not accept late work.

- Discussion-Leading
 - You cannot make up the in-class portion of this assignment, so be sure to be prepared on your day.
 - The accompanying response paper's grade will be lowered by 5% for every hour that it is not submitted by 5:00 pm on the day before your presentation.
- Final Paper Proposal and Final Research Paper
 - I will lower the grades of these assignments by 5% every hour after their due dates and times. After 24 hours, it will be at my discretion to accept or reject a late submission.

Academic Paper Format

As an upper-division English course, we will be using MLA style only. Be sure your submitted essays meet these criteria:

- Double-spaced
- 12 point, Times New Roman font
- 1 inch margins, on all sides
- MLA style headers with page numbers
- MLA style citations

For an up-to-date MLA style guide, refer to the OWL Purdue website available via Sakai: (<http://owl.english.purdue.edu/owl/resource/747/01/>).

University Policies

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

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

Statement on academic honesty: All students must 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>

Schedule of Classes and Assignments

Please note that the daily schedule is subject to change. When changes occur, I will notify you beforehand. Complete the readings and assignments listed below before class on the day on which they are listed.

Texts marked with an asterisk (*) are available on our Sakai homepage.

-----Week 1-----	-----Week 1-----	-----Week 1-----
Date	Assignments and Daily Activities	Due Dates
M: 06/30	(Course Introduction) -Syllabus Review, Assignments, Course Goals -An overview of 20 th century Britain and its literature -Discussion-Leading Overview and Signup	
T: 07/01	(Part I – Continuity and Change: Poetry and Prose at	

	End of the Imperial Century)	
	-Overview of Literature: Poetry, Fiction, Drama, and movements -Thomas Hardy: "Hap," "The Darkling Thrush," "The Ruined Maid," "Channel Firing," "In Time of 'The Breaking of Nations'"	
W: 07/02	-A.E. Housman: "Loveliest of Trees," "When I Was One-and-Twenty," "To an Athlete Dying Young," "Terence, This Is Stupid Stuff," "Epitaph on an Army of Mercenaries" -Essay: Art Berman: "Modernity and Modernism"*	
R: 07/03	-William B. Yeats: "The Rose of the World," "The Lake Isle of Innisfree," "Easter, 1916," "The Wild Swans at Coole," "The Second Coming," "Man and the Echo"	
F: 07/04	Independence Day – No Class	
----Week 2----	-----Week 2-----	----Week 2---
M: 07/07	-James Joyce: "Two Gallants"* and "The Dead"	
T: 07/08	(Part II – Transformations: Voices from the Great War and Modernist Manifestos) -Rupert Brooke: "The Soldier" -Edward Thomas: "Adlestrop," "The Owl," "As the Team's Head Brass" -Siegfried Sassoon "They," "Glory of Women," "Memoirs of an Infantry Officer" -Assignment Intro: Research Proposal	
W: 07/9	-Ivor Gurney: "To His Love," "The Silent One" -Isaac Rosenberg: "Break of Day in the Trenches," "Returning, We Hear the Larks" -Wilfred Owen: "Anthem for Doomed Youth," "Dulce Et Decorum Est," "Strange Meeting" -Essay: Paul Fussell: "Oh What a Literary War" and "Arcadian Recourses"* (excerpts)	
R: 07/10	-May Wedderburn Cannan: "Rouen" -Robert Graves: "Recalling War" -David Jones: "In Parenthesis – Preface and Part 7: The Five Unmistakable Marks"	

F: 07/11	<ul style="list-style-type: none"> -T.E. Hulme: <i>Romanticism and Classicism</i> -F.S. Flint and Ezra Pound: <i>Imagisme</i> and "A Few Don'ts by an Imagiste" -Imagist Cluster: Hulme, Pound, H.D., and Sea Rose -Mina Loy: "Feminist Manifesto" and "Songs to Joannes I, III, XIV, and XXVI" 	
-----Week 3----- -	-----Week 3-----	-----Week 3--- --
M: 07/14	<p style="text-align: center;">(Part III – Postwar Britain)</p> <ul style="list-style-type: none"> -Virginia Woolf: <i>Mrs. Dalloway</i>, pgs. 2156-2196 -Peer Review: Research Proposal 	
T: 07/15	-Mrs. Dalloway, pgs. 2197-2236	
W: 07/16	-Mrs. Dalloway, pgs. 2237-2264	
R: 07/17	<ul style="list-style-type: none"> -T.S. Eliot: "The Love Song of J. Alfred Prufrock," "The Waste Land," "The Hollow Men," "Journey of the Magi" -Assignment Intro: Research Essay 	Research Proposal
F: 07/18	-D.H. Lawrence: "The Horse Dealer's Daughter," "How Beastly the Bourgeois Is," "The Ship of Death"	Midterm Exam
-----Week 4-----	-----Week 4-----	-----Week 4--- --
M: 07/21	<p style="text-align: center;">(Part IV – Transformations Take Two: The Second World War, Literary Aftermath, and Postmodernism)</p> <ul style="list-style-type: none"> -Woolf: <i>Three Guineas</i> – "As a Woman I Have No Country" -Edith Sitwell: "Still Falls the Rain" -Henry Reed: <i>Lessons of the War</i> 	
T: 07/22	<ul style="list-style-type: none"> -Keith Douglas: "Vergissmeinnicht," "Aristocrats" -Roald Dahl*: "Shot Down over Libya"; "They Shall Not Grow Old," "The Soldier" 	
W: 07/23	<ul style="list-style-type: none"> -W.H. Auden: "Musée des Beaux Arts," "The Unknown Citizen," "September 1, 1939" -Dylan Thomas: "Poem in October," "Do Not Go Gentle into That" 	

	Good Night” -Essay: Ihab Hassan: “Toward a Concept of Postmodernism”*	
R: 07/24	-Samuel Beckett: <i>Endgame</i> ,* pgs. 1-28	
F: 07/25	- <i>Endgame</i> , pgs. 29-57	
-----Week 5----- -	-----Week 5-----	-----Week 5--- --
M: 07/28	(Part V – Postcolonial Britain: “The Empire Writes Back”) -George Orwell: “Shooting an Elephant” -Jean Rhys: “The Day They Burned the Books,” “On Not Shooting Sitting Birds” -Peer Review: Final Essay	
T: 07/29	-Chinua Achebe: <i>Things Fall Apart</i> , CH.1-6 -Essay: Bill Ashcroft, et al.: <i>The Empire Writes Back</i> , “What are Post-Colonial Literatures?”*	
W: 07/30	- <i>Things Fall Apart</i> , CH.7-11	
R: 08/31	- <i>Things Fall Apart</i> , CH. 12-18	
F: 09/01	- <i>Things Fall Apart</i> , CH. 19-25	
-----Week 6----- -	-----Week 6-----	-----Week 6--- --
M: 08/04	-Claude McKay: “Old England” “If We Must Die” -Louise Bennett: “Jamaica Language,” “Dry-Foot Bwoy,” “Colonization in Reverse” “Jamaica Oman”	Final Essay
T: 08/05	-Derek Walcott: “A Far Cry from Africa,” “The Schooner <i>Flight</i> ” -V.S. Naipaul: “One out of Many”	
W: 08/06	-Brian Friel: <i>Translations</i> , Acts I and II	
R: 08/07	- <i>Translations</i> , Act III	
F: 08/08		

	-Zadie Smith: "The Waiter's Wife"	Final Exam
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