

**ENL 4273-151D: Twentieth Century British Literature (Class # 17758), Summer A 2020,  
Britain's Lost Generation: British Writing Between The World Wars**

**Instructor Name:** Heather Hannaford

**Course meeting times & locations:** Online MTWTHF 2-3:15 **synchronous days will be T and Th**

**Office Location and Hours:** Via Zoom and Canvas 1-2 on Wednesday and by appointment and email

**Course website:** Canvas

**Instructor Email:** hhannaford@ufl.edu

**Britain's Lost Generation: British Writing Between The World Wars**

The devastation wrought by World War I on British society echoed through the halls of the once great English country houses and signaled a change in the old ideas of aristocracy, class, and politics. As the popular show *Downton Abbey* demonstrates, the class divides were put in sharp relief and the remains of a feudal society were confronted with the loss of an old way of life that had seemed secure before the war. These ways of life were central to both the wealthy and the poor, and the change was felt through all classes. Literature produced between World War I and World War II often deals with the decline of this way of life and the growing sense of disillusionment that was felt by this “lost generation” trapped between two major wars. It also examines the struggle with the horrors of war and how different political ideologies were informed by the inter-war period. This period was defined by youthful 1920s caprice, nihilism, and a deep sense of real change. This struggle defined what we now term the rise of Modernism, a loss, a change, a new society.

In this class we will examine how some of the writers of this period grappled with war, the fall of the aristocracy, and the growing threat of fascism. These range from nostalgia for a lost England, satire of the foibles of the aristocracy, and deep introspective meditations on class and war. We will read works from Nancy Mitford, Evelyn Waugh, T. S. Eliot, Virginia Woolf, and Muriel Spark, among others. As we celebrate the centenary of the beginning of the 1920s, we will return to the era to further understand why we are so fascinated by this time and the intense transformations that took place that define the modern world.

Due to the extraordinary circumstances we find ourselves in, this course has been modified to work in an online environment. On Monday of each week, I will upload a weekly guide to topics, issues, and historical analysis that will inform your reading. On Tuesdays and Thursdays, we will meet on Zoom. On Wednesdays, I will give you a very short assignment that corresponds with your reading. On Fridays, you will submit a short, guided, journal entry to your

reading. I will provide guidance on those small assignments each week. These assignments will help you engage in ways that we might have been able to do in class. While not perfect, I hope these assignments will allow for a deeper engagement with the texts overall. We are all in this together!

### **Required Books:**

*Mrs. Dalloway* by Virginia Woolf

*The Pursuit of Love* by Nancy Mitford

*Brideshead Revisited* by Evelyn Waugh

*The Prime of Miss Jean Brodie* by Muriel Spark

All other readings will be available on Canvas

### **Course Policies:**

1. You must complete all *assignments* to receive credit for this course.
2. *Attendance:* You are expected to attend every synchronous class meeting and to keep up with daily assignments. I will allow up to three missed classes with no excuse needed. However, if you miss more than three class periods, you will not receive credit for the course.

### **Twelve-Day Rule and Absence Exceptions**

According to University policy, students who participate in athletic or scholastic teams are permitted to be absent for 12 days without penalty. However, students involved in such activities should let me know of their scheduled absences at least 1 week ahead of time. In these cases, I will allow you to make up missed in-class work within a reasonable time frame, but you should still aim to submit major assignments on time. Likewise, if you must miss class because of a religious holiday, please let me know at least a week ahead of time, and I will allow you to make up missed in-class work. For the official University policy on absences, please refer to <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx> for more detail.

3. *Paper Format & Submission:* Every assignment must reach the minimum page count requirement. Any assignment submitted that does not reach the page-count will not be accepted and will receive a zero. (Please note that word counts do not include headers, headings, or Work Cited pages.) All assignments will be submitted on Canvas

All essays must be formatted in MLA style. This means that your paper must meet the following guidelines:

Double-spaced

12 point, Times New Roman font

1 inch margins, on all sides

MLA style headers with page numbers

MLA (8<sup>th</sup> edition) style citations

For help with MLA format, find a copy of the MLA Handbook in the library or refer to the OWL Purdue website (<http://owl.english.purdue.edu/owl/resource/747/01/>).

4. *Late Papers/Assignments*: I expect all work to be handed in on time. Any paper that is turned in late will have the grade lowered by half a letter grade for each day it is late. Example: An A will be lowered to an A- on the first late day, to a B+ the next late day, etc... No excuses! You need to keep track of due dates on the syllabus! If you know in advance that you will have trouble making a due date, you need to let me know.
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/](http://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>

### **Assignments:**

Online Journal Entries (5) 10%

Small Assignments (5) 10%

Close Reading 20%

Group Presentation Online 15%

Annotated Bibliography 15%

Final Critical Paper 30%

**Online Journal Entries:** You will discuss the text for the day in these entries. You can draw your own conclusions and feel free to be creative. You may contextualize the text as you want, with other readings, or through your own interpretation and questions. This is a forum to allow you to think through the texts. This will provide a way to visualize the text and enhance discussion on synchronous days. **20 points X 5 = 100 points**

**Small Assignments:** You will be asked to do some small assignments on asynchronous days to enhance your understanding of the text. These could vary from finding a piece of art, or a periodical publication that fits with the text, to a small writing prompt. **20 points X 5 = 100 points**

**Close Reading:** You will choose one text and conduct a persuasive close reading of part of that work. In this assignment, you will analyze the selection and develop an argument about the way in which the author’s composition influences your thematic reading. This assignment is designed to assess analytical and critical skills, so no outside research should be conducted. **3-4 Pages 200 points**

**Group Presentation Online:** You will be asked to work with several people to come up with an online presentation about a given topic. I will assign you to groups after add/drop week. The topics will reflect the readings for the week. This can be done as a google.doc, a power point presentation, or any form that is accessible to the class online. These will be due one per week and will be decided on as a class. **150 Points**

**Annotated Bibliography:** For this assignment, you will briefly describe your argument for the researched critical analysis and include five annotations for secondary works that you are considering. This will prepare you for the final paper. **150 Points**

**Final Critical Paper:** In this assignment, you will use the skills developed throughout the course and in previous papers. This assignment is a sustained, formally researched critical analysis in which you will make an original argument about one or more texts through a particular theoretical, historical, or critical lens. You will develop a topic of your own choosing, subject to my approval. This assignment is an opportunity to develop unique, interesting arguments. The paper should incorporate both primary and secondary texts and offer evidence of your critical thinking and interpretive abilities. **6-8 Pages 300 Points**

<b>Week</b>	<b>Day</b>	<b>Reading Material</b>	<b>Due</b>
1	May 11	Introduction: Read from Norton Intro to Twentieth Century on Canvas	
	May 12 Synchronous session	Poetry of WWI: Wilfred Owen “Dulce et Decorum Est,” Siegfried Sassoon “Repression of War Experience” On Canvas	

	May 13	T. S. Eliot "The Love Song of J. Alfred Prufrock" On Canvas	Small Assignment TBD
	May 14 Synchronous Session	P. G. Wodehouse "Jeeves and the Impending Doom" On Canvas	
	May 15	Excerpt from Cambridge Companion to Modernism on Canvas	Journal Entry 1
2	May 18	Woolf 3-40	
	May 19 Synchronous Session	Woolf 40-80	
	May 20	Woolf 80-120	Small Assignment TBD
	May 21 Synchronous Session	Woolf 120-160	
	May 22	Woolf 160 – end	Journal Entry 2 and Close Reading
3	May 25	<b>No Class</b>	
	May 26 Synchronous Session	"The Spatiotemporal Topography of Mrs. Dalloway" On Canvas	
	May 27	Mitford through chapter 5	Small Assignment TBD
	May 28 Synchronous Session	Mitford Chapters 6- 12	
	May 29	Mitford Chapters 13- 17	Journal Entry 3
4	June 1	Mitford Chapters 18- end	
	June 2 Synchronous Session	Waugh through chapter 3	
	June 3	Waugh Chapters 4-5	Short Assignment TBD
	June 4 Synchronous Session	Waugh Chapters 6-to end of Book One	
	June 5	Waugh Book 2 Chapters 1-3	Journal Entry 4 and Annotated Bibliography
5	June 8	Waugh Book 2 Chapters 4-end	

	June 9 Synchronous Session	“Evelyn Waugh’s Country House Trinity” On Canvas	
	June 10	Spark Chapter 1 and 2	Short Assignment TBD
	June 11 Synchronous Session	Spark Chapter 3	
	June 12	Spark Chapter 4 - end	Journal Entry 5
6	June 15	“The Familiar Attractions of Fascism in Muriel Spark’s <i>The Prime of Miss Jean Brodie</i> ” On Canvas	
	June 16 Synchronous Session	“The Happy Autumn Fields” by Elizabeth Bowen On Canvas	
	June 17	“Church Going” and “MCMIV” by Philip Larkin on Canvas	
	June 18 Synchronous Session	Discussion and wrap up of course.	Final Paper Due
	June 19	Rest Day	

### 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

### Grading Rubric:

An A level assignment is complete in content, is organized well, and has few to no mechanical errors. An assignment of this level also demonstrates originality and creativity, showing that the student took extra steps beyond what was required.

A B level assignment is solid overall in terms of content, organization, and mechanics, but may need some minor revision to one of these three areas. An assignment that receives this grade

fulfills assignment expectations but is also complete in content and relatively free of grammatical or mechanical errors.

A C level assignment has promise in some areas, but lacks the command, organization, persuasiveness or clarity of the A or B assignments. An assignment that receives this grade may be overlooking an important component of the assignment or need significant revision.

A D level assignment does not yet demonstrate basic writing expectations. The paper has major issues in content, organization and / or mechanics. Assignments that receive this grade will often be incomplete or have major issues with organization.

An “E” is usually reserved for students who do not do the assignment or fail to attend class. However, an “E” may also be given if an essay blatantly ignores instructions or has major problems.