

## ENL 4273--TWENTIETH CENTURY BRITISH LITERATURE

**Instructor Name: Professor Donnelly**

**Course meeting times & locations: Matherly 113 MTWTF 2 PM-3:15 PM**

**Office Location and Hours: Thursday 1-2 and by appointment on Zoom**

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

**Course Description:** When thinking about Britain, many non-Brits have a certain vision of it: quaint country villages, bustling urban culture centers, 'fairy tale' images of the royal family or the magic of British children's fantasies like *Harry Potter*. Some people understand Britain itself as a kind of real-life fantasy world, a place to escape from the messy 'real' world of modern life into innocent stories with universal appeal. But this image stems as much from British culture, specifically British literature, as from any 'real' representation of the nation. And like any other country, the United Kingdom has always been more complex than the images it creates of itself. Many nations have made these kinds of stories central to their identity, but Britain may be unique in popularizing whole genres of literature--Gothic romance, nonsense, fantasy, science fiction--that questioned reality itself. So can reading the fantasies the nation produced--about Britishness, about human nature, about what reality means--help us understand how these stories compel English-speaking readers and shape British identity to this day?

In this course, we will try to understand these fantasies, the histories they reveal, and the larger human stories they help illustrate. Following a roughly chronological order, we will trace the ways Britishness has grown up alongside 'fantastic' literature since 1900. While we will study the 'mainstream' works of this diverse time period we will also explore how new and evolving genres like fantasy and science fiction influenced this mainstream. Along the way, I hope to ask questions about the Britain (and the world) which exists now: How are fantasy and history intertwined? What do a nation's stories tell us about who its people are or wish to be? And are Britain's 'realities' actually as fantastic as the stories it tells about itself?

Upon completing this course, students will be able to:

- Analyze the interaction of context, form, and content in a text
- Perform close-reading on a given text's argument and effect
- Create and support a thesis-driven argument
- Write and think critically about literature, history, and nationhood
- Connect common historical and narrative patterns to their real-world

*consequences*

**Required Texts (I will provide digital scans of all required texts--only purchase a hard copy if needed):**

Neil Gaiman--*The Sandman: Preludes and Nocturnes* (1991)

Diana Wynne Jones--*Howl's Moving Castle* (1986)

C.S. Lewis--*The Voyage of the Dawn Treader* (1952)

Terry Pratchett--*Mort* (1988)

Assignments (see final pages of syllabus for Grading Rubrics):

**Discussion Responses (2 Total)--15% of final grade (50 points each)**

**Final Creative Project--40% of final grade (200 points)**

**Attendance and Participation--45% of final grade (250 points)**

**Total: 500 Points**

- **Discussion Responses (2, 150+ words each):** To facilitate discussion and preparation for each class session, you will prepare a written response to class material at least twice per semester. Each discussion board will feature suggested questions/response topics, but I encourage students to explore any topic they find compelling or confusing. *Additionally*, you must respond *at least once per semester* to a post from a peer—agreeing with, challenging, or adding to a fellow student's response.
- **Final Creative Project:** Inspired by the texts and strategies we encounter in this class, consider what major issues, structures, or aspects of your world shape your understanding of what 'fantasy' is. Think not only about your personal experiences or the texts you find comforting but how things like nation, race, ethnicity, gender, sexuality, economics, and/or history played into those personal experiences and preferences. You will then imagine a 'fantastic' world (in the loosest sense of that term) which reflects, represents, or re-shapes the most important aspect(s) of your understanding of fantasy--whether of British fantasy or of fantasy narratives as a whole. You will then show us that world through both **a creative component** and **an explanatory artist's statement of at least two pages**. To do so, first consider:
  - What does an ideal 'fantastic' world look, feel, smell, taste, sound like for me/others?*
  - What things would such a world create? What things might such a world prevent or end?*
  - How could I make such a world possible or sustainable--through personal*

*change? Through systemic change? Through changing the laws of physics?*

*--Why do I need this world? Why might others need it?*

*--What would this world allow me/others to do? To think through? To overcome?*

Then use your chosen creative medium to express what your world would 'look' like.

The creative component may take many shapes: a short story, a fiction or nonfiction podcast, a series of moodboards or collages, a series of music playlists, a proposed syllabus for a fantasy university class, a fantastic biography, or anything else you can dream up. For your artist statement, identify what 'fantasy' means for you in the context of your creative piece, what elements of identity or reality your fantasy world is designed to reflect or rework, and/or what in-class or other texts inspired your work. Just like the authors of many of our texts, I hope your creative work here is both critical and creative--pushing out the boundaries of reality to see how we could do better.

*Alternatively*, you may also create a more critical- or thesis-based piece of writing centered on the themes of the class. Through historical or critical research or close reading, present an argument about our texts or fantastic genres in general addressing similar themes of the speculative as a source of identity-building, political power, and/or personal realization. Please check in with me regarding topics so we can ensure this option is equivalent to the creative project option.

As part of the grade for this project, we will informally present portions of projects on the final day of class. You are not obligated to share the whole project (especially if it is large or very personal), but you will be asked to prepare a distillation of the project in visual, audio, spoken, or experiential form so as to present it to your peers. Suggested formats include: a PowerPoint presentation, a short video, a podcast episode, a poster, snacks or activities that relate to your project, or similar elements which can be presented in 15-20 minutes. See grading rubrics below for more on requirements.

- **Participation, Attendance, and Engagement:** Since literature courses are all about coming together to speak, interact, and collaborate, your attendance and participation is essential. This will look different for different students depending on personality, aspects of personal identity, academic experience, and access (or lack thereof) to resources/technology. I understand this and will take such differences into account by providing various ways to interact with class materials and with your peers. However, some basic strategies for engaging with this class include:

*--Regular class attendance and clear communication with me when you cannot attend*

*--Reading/viewing/listening to as much of the day's assigned resources as possible*

*--Coming to class with at least one talking point, question, or concern about daily materials*

*--Making a good faith effort to engage in discussion with peers in small groups; bringing input to whole class roughly once per week*

## **Course Policies:**

### *Academic Policies*

1. You must **complete all assignments** to receive credit for this course.

2. **Attendance:** Since this is a discussion-centered course, attendance and regular completion of assignments is essential to getting the most out of this class. Your effort to “attend” to the material presented in this course will be reflected in your class performance and grade. This means reading all required materials, interacting in a timely manner with discussion posts, and attending class meetings.\*<sup>1</sup> If you will be absent from a class, you must notify me (preferably a day in advance). Absences without notification will be considered unexcused. Two unexcused absences are permitted per semester; three or more may result in a reduction of one letter grade from your final grade. Absences with notification will be considered *mental health days* unless officially excused per UF policy. Two mental health days are permitted before the final grade is impacted.
3. **Tardiness:** Punctuality is essential for this course, as it shows respect for me, for yourself, and for your peers. If you are late to a synchronous session by more than five minutes, you will receive a partial absence unless and until you contact me after class to confirm your attendance. (Three partial absences count for one unexcused absence.)
4. **Classroom Behavior and Netiquette:** Students should be respectful of their peers and different viewpoints on subjects discussed. Disrespectful behavior is unprofessional and will result in lower participation grades or a meeting with the instructor to address the behavior. Additionally, emails to the instructor must follow professional protocols of subject, grammar, and tone--including proper salutations and signature. Remember that all emails sent through our UFL accounts are Public Records (Florida Statutes, Chapter 119).
5. **Paper Format & Submission:** All papers will be submitted electronically, via Canvas. Each submitted paper must be in .doc, .docx, or .rtf format.
6. **Late Papers/Assignments:** No late submissions will be accepted **UNLESS** an extension has been previously agreed upon with the instructor. Communicate with me and I can be flexible; keep me in the dark and I have to assume you have simply chosen not to do the assignment.
7. **Paper Maintenance Responsibilities:** Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
8. **Academic Honesty and Definition of Plagiarism:** UF students are bound by The Honor Pledge: “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the

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<sup>1</sup>\* If employment, monetary, or disability-related challenges make this policy an undue burden, please contact me so we can assemble a plan of action for your participation.

following pledge is either required or implied: ‘On my honor, I have neither given nor received unauthorized aid in doing this assignment.’”

*Plagiarism includes but is not limited to:*

- a. Stealing, misquoting, insufficiently paraphrasing, or patch-writing.
- b. Self-plagiarism, which is the reuse of the Student’s own submitted work, or the simultaneous submission of the Student’s own work, without the full and clear acknowledgment and permission of the Faculty to whom it is submitted.
- c. Submitting materials from any source without proper attribution.
- d. Submitting a document, assignment, or material that, in whole or in part, is identical or substantially identical to a document or assignment the Student did not author

9. **Grading Policies and Guidelines:** For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

10. **Grade Appeals.** Students in upper-division courses may appeal a final grade by communicating with Dr. Kenneth Kidd in the UF English Department. Please contact Dr. Kidd at ---@ufl.edu Grade appeals may result in a higher, unchanged, or lower final grade.

14. **Course Evaluations.** Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations. Toward the end of the semester, you will receive email messages requesting that you do this online: <https://ufl.bluera.com/ufl/>

### ***Inclusivity/Support Policies***

1. **Inclusivity:** This classroom affirms diversity, including but not limited to race, gender, sexual orientation, disability, and the intersections thereof. However, it is never a requirement to share relevant life experiences with me or the class for the sake of class enrichment. It is certainly an option if or when you wish to contribute this way, but it is never a requirement.

Students are expected to approach each other and course materials with open minds. Some of the works we study will cover painful histories and difficult topics; where possible, content warnings will be provided so students can prepare to engage appropriately with material. If certain kinds of material are unduly difficult for you, please contact me so we can assemble a plan of action to help you better participate.

2. **Students with disabilities** requesting accommodations should first register with the Disability Resource Center (352-392-8565, <https://disability.ufl.edu/>), which will provide appropriate documentation to give to me. However, accommodations are not just for students who identify as or are ‘officially’ disabled. Since accessibility benefits everyone and can be applicable to everyone, please feel encouraged to contact me with any accessibility requests regardless of diagnosis or documentation—whether early in the semester or as it occurs to you, since the state of the world may create unforeseen accessibility challenges for all of us.

3. **Students who are in distress** or who are in need of counseling or urgent help: please contact [umatter@ufl.edu](mailto:umatter@ufl.edu) or 352-392-1575 so that a team member can reach out to you. UF’s Counseling and Wellness Center offers additional support: 352-392-1575, or contact them online: <https://counseling.ufl.edu/> In addition, feel encouraged to reach out to me if you encounter difficulties—while I am not a counselor and cannot offer treatment or guidance, I can assist in formulating a plan to help you complete this course or point you toward more resources that can help.

4. **UF’s policy on Sexual Harassment:** The University of Florida is committed to providing a safe educational, working, and residential environment that is free from sexual harassment or misconduct directed towards any and all members of the community: <https://titleix.ufl.edu/about/title-ix-rights/>

12. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

### TENTATIVE WEEKLY SCHEDULE

Week	Date	Read/View for Class	DUE
1	Mon 5/15	Introductions and Icebreaker--Why Are We Here?	
	Tues 5/16	Definitions and Key Concepts: Fantasy and Nation --Excerpt from Helen Young <a href="#">on genre</a> --Excerpts on <a href="#">national identity</a>	

	Wed 5/17	<p>Weird Fiction: Victorian Haunting</p> <p>--Video on <a href="#">weird fiction</a></p> <p>--Arthur Machen, <a href="#">The Great God Pan</a> to section IV (CW: <i>murder, body horror, sexual violence</i>)</p>	
	Thurs 5/18	<p>Old Gods and the Gothic</p> <p>--Finish <i>The Great God Pan</i></p> <p>--Video on <a href="#">ghosts and spiritualism</a> (3:40-20:00)</p>	
	Fri 5/19	<p>The Flight of the Fairies</p> <p>--Robert Graves, <a href="#">I'd Love to Be A Fairy's Child</a></p> <p>--W.B. Yeats, <a href="#">The Stolen Child</a></p> <p>--Excerpt from Storm on <a href="#">disenchantment</a></p>	
2	Mon 5/22	<p>The Fields We Know: The Birth of Fantasy</p> <p>--Lord Dunsany, <i>The King of Elfland's Daughter</i></p> <p><a href="#">Chapter I-X</a> (CW: <i>religious shaming, kidnapping</i>)</p>	
	Tues 5/23	<p>The Inklings and the 'Golden Age'</p> <p>--Excerpt from JRR Tolkien's "<a href="#">On Fairy Stories</a>"</p> <p>--Tolkien, "<a href="#">Leaf by Niggle</a>" (CW: <i>death</i>)</p>	
	Wed 5/24	<p>The Golden Age of British Fantasy</p> <p>--C.S. Lewis, <a href="#">The Voyage of the Dawn Treader</a> Chapter 1-5 (CW: <i>violence, enslavement</i>)</p>	

	Thurs 5/25	Of Danger and Dragons: Quest Narratives -- <i>Dawn Treader</i> Chapters 6-10	
	Fri 5/26	A Boy's Empire in Fantasy -- <i>Dawn Treader</i> Chapter 11-14	Discussion Post #1
3	Mon 5/29	MEMORIAL DAY--NO CLASS	
	Tues 5/30	The Legacy of the Golden Age --Finish <i>Dawn Treader</i> --Excerpt from Cecire on <a href="#">the Inkling's legacies</a>	
	Wed 5/31	King Arthur and Postwar Britain -- <i>Monty Python and the Holy Grail</i>	
	Thur 6/1	The Feminist Fairy Tale --Angela Carter, "The Tiger's Bride" (CW: <i>sexual violence</i> ) --Excerpt from Dana Oswald, " <a href="#">Monstrous Gender</a> " OR <a href="#">Monstrous Women</a> podcast to 26:30	



	Fri 6/2	<p>Satire and Seizing the Narrative</p> <p>--Terry Prachett, <i>Mort</i> to pg. 60 (line ending “Granny Weatherwax’s Ramrub Invigatore...”)</p>	
4	Mon 6/5	<p>Satire and Seizing the Narrative</p> <p>--Terry Prachett, <i>Mort</i> to pg. 130 (line ending “Goodnight, Cutwell. Shut the door behind you.”)</p>	
	Tue 6/6	<p>Satire and Seizing the Narrative</p> <p>--Terry Prachett, <i>Mort</i> to pg. 182 (line ending “The storm around them rose and wailed. Mort screamed.”)</p>	
	Wed 6/7	<p>Satire and Seizing the Narrative</p> <p>--Finish <i>Mort</i></p>	
	Thurs 6/8	<p>Postmodern Gothic</p> <p>--Neil Gaiman, <a href="#">Sandman Part 1</a> (CW: imprisonment, sexual violence, chronic illness, gory imagery)</p> <p>--Video on <a href="#">grimdark fantasy</a></p>	
	Fri 6/9	Catch-Up Day--No In-Person Class	
5	Mon 6/12	<p>Children’s Literature and Global Britishness</p> <p>--Diana Wynne Jones, <a href="#">Howl’s Moving Castle</a> Chapter 1-5</p>	

	Tue 6/13	<p>Children's Literature and Global Britishness</p> <p>--<i>Howl's Moving Castle</i> Chapter 6-10</p>	
	Wed 6/14	<p>Children's Literature and Global Britishness</p> <p>--<i>Howl's Moving Castle</i> Chapter 11-15</p>	
	Thur 6/15	<p>Children's Literature and Global Britishness</p> <p>--<i>Howl's Moving Castle</i> Chapter 16-19</p> <p>--Excerpt on <a href="#">femininity and fairy tales</a></p>	
	Fri 6/16	<p>Adapting the Fantasy</p> <p>--Finish <i>Howl's Moving Castle</i></p> <p>--Watch first half of <i>Howl's Moving Castle</i> (2004)</p>	Discussion Post #2
6	Mon 6/19	<p>Cool Britannia--21st-Century Brit Fantasy</p> <p>--Watch Episode 1 of <i>Merlin</i></p>	
	Tue 6/20	<p>Interactive and/or Critical Fantasy</p> <p>--Dimension20, "A Court of Fey and Flowers" or "Fantasy High"</p> <p>--Excerpt from Cecire and Young <a href="#">on fantasy</a> OR Code Switch podcast on <a href="#">race in Dungeons and Dragons</a></p>	

	<b>Wed 6/21</b>	<b>Class Recap--Where Do We Go From Here?</b>	
	<b>Thur 6/22</b>	<b>Asynchronous Class--Writing Day</b>	
	<b>Fri 6/23</b>	<b>Creative Project Celebrations</b>	<b>Creative Project @ 11:59 PM</b>

## RUBRICS/GRADING SCALES

### Discussion Post/Thesis-Based Paper Rubric

	SATISFACTORY (200-130 Points)	UNSATISFACTORY (130 Points or Less)
CONTENT	Posts/papers exhibit evidence of ideas that respond to the topic with complexity, critically evaluating and synthesizing texts, and provide an adequate discussion with basic understanding of sources.	Papers either include a central idea(s) that is unclear or off- topic or provide only minimal or inadequate discussion of ideas. Papers may also lack sufficient or appropriate sources.
ORGANIZATION AND COHERENCE	Documents and paragraphs exhibit identifiable structure for topics, including a clear thesis statement and topic sentences.	Documents and paragraphs lack clearly identifiable organization, may lack any coherent sense of logic in associating and organizing ideas, and may also lack transitions and coherence to guide the reader.
ARGUMENT AND SUPPORT	Documents use persuasive and confident presentation of ideas, strongly supported with evidence such as close reading or outside sources. At the weak end of the satisfactory range, documents may provide only generalized discussion of ideas or may provide adequate discussion but rely on weak support for arguments.	Documents make only weak generalizations, providing little or no support, as in summaries or narratives that fail to provide critical analysis.
STYLE	Documents use a writing style with word choice appropriate to the context, genre, and discipline. Sentences should display complexity and logical structure.	Documents rely on word usage that is inappropriate for the context, genre, or discipline. Sentences may be overly long or short with awkward construction. Documents may also use words incorrectly.
MECHANICS	Papers will feature correct or error-free presentation of ideas. Papers may contain a few spelling, punctuation, or grammatical errors that remain unobtrusive and do not obscure the paper's argument or points.	Papers contain so many mechanical or grammatical errors that they impede the reader's understanding or severely undermine the writer's credibility.

### Creative Project Rubric

	SATISFACTORY (200-130 Points)	UNSATISFACTORY (130 Points or Less)
CREATIVE PORTION	The creative portion of the project illustrates a good-faith effort to engage with class themes such as gender, genre, politics, and power. The creative method used provides a thoughtful illustration of creative strategies encountered in course texts. The creative product shows thought, consistent effort, and consideration for mediums adapted to communicate the project's ideas.	The creative portion does not engage or only tangentially engages with class themes. The creative method used does not communicate the ideas outlined in the artist statement or does not engage with either personal or larger questions. The creative product does not seem finished or adapted to communicate course themes.
CREATIVE PORTION PRESENTATION	The student provides a visual, audio, spoken, or experiential representation of their creative project, engaging with their peers' questions and observations. The student makes a strong case for their project's connection to class themes.	The student provides only a minimal presentation product which does not illustrate their project. The student does not engage with peers' questions and comments or does not connect the project to larger class themes.
ARTIST STATEMENT	Artist statement uses persuasive and confident presentation of ideas, strongly supported with evidence such as close reading of class texts or engagement with outside sources. The statement connects the creative project to the author's personal experiences and inspiration and/or the larger themes of the class.	Artist statement does not connect to the creative portion or does not adequately explain the inspiration behind its content. It provides little to no evidence (citing of class texts or outside sources, argumentation for the creative vision). It does not connect the creative portion to the class's larger themes.
ORGANIZATION MECHANICS	A correct or error-free presentation of ideas; any punctuation or spelling errors do not obstruct meaning of either the artist statement or creative portion.	Documents contain so many mechanical or grammatical errors that they impede the reader's understanding or severely undermine the writer's credibility.

### Participation Rubric

	HIGH (250 Points)	MODERATE (150 Points)	LOW (100 Points or Less)
DISCUSSION PARTICIPATION	Student engages with texts on both a personal and critical level, bringing observations from both inside and outside the text. Student offers questions and comments as much as possible and encourages peers to do the same.	Student engages with texts on at least a personal or basic level, illustrating their comprehension of the text. Student offers questions or comments at least twice a week.	Student does not seem to comprehend text or try to connect it to other fields or outside experiences. Student offers questions less than once a week.
PREPARATION	Student makes good faith effort to complete all assignments and readings. Student comes to class with questions and observations 75%-100% of the time.	Student makes good faith effort to complete assignments and most readings. Student comes to class with questions and observations more than 50% of the time.	Student does not complete assignments or most readings. Student comes to class with questions 25% of the time or less.
ENGAGEMENT	Student asks questions, attends to lecture, and contributes their own knowledge to the class. Student stays in communication with instructor regarding absences, assignment extensions, or other needs.	Student attends to lecture and asks questions if needed for their comprehension. Student stays in contact with professor regarding absences and extensions.	Student does not attend to lecture and does not ask questions needed for their comprehension. Student does not stay in communication regarding academic needs.

**500-450 Point Grade:** Students engage with the class thoughtfully and thoroughly. They write about and discuss texts with insight into their own experience of the topic, drawing on outside experiences and critical sources when needed. They participate thoughtfully in both group and class-wide discussion, encouraging others to do the same. They use assignments like the creative project to think deeply about the themes of the class and their connection (or lack thereof) to their lives.

**450-350 Points:** Students engage thoroughly with the class. Their writing about and discussion of texts engages critically with the class's larger themes or their personal experiences. They participate in both group and class-wide discussion by bringing observations and suggestions. They fulfill the requirements of assignments and use them to engage with class texts.

**350-250 Points:** Students make good faith effort to engage with the class topics, but their preparation and level of engagement is not as thorough as their peers. Their writing and discussion are connected to course texts and themes but may be more simplistic, drawing less on skills like close reading or comparison to outside experiences.

**250 Point or Less:** Students are not willing or able to engage with course texts, themes, or fellow students. Rarely or never participate in group or class-wide discussion. Their writing about texts is vague or general, showing lesser engagement with reading assignments. They may be absent without communicating with the professor or unable to complete major assignments.