Spring 1-15-2002

ENG 3808-002: Twentieth-Century British Literature

Zahlan
Eastern Illinois University

Follow this and additional works at: http://thekeep.eiu.edu/english_syllabi_spring2002

Part of the English Language and Literature Commons

Recommended Citation
http://thekeep.eiu.edu/english_syllabi_spring2002/107

This Article is brought to you for free and open access by the 2002 at The Keep. It has been accepted for inclusion in Spring 2002 by an authorized administrator of The Keep. For more information, please contact tabruns@eiu.edu.
ENGLISH 3808: TWENTIETH-CENTURY BRITISH LITERATURE

Spring 2002
Section 2, W 1800-2030
Coleman Hall 3150

Dr. Zahlan
Phone: 581-6977
e-mail: cfarz@eiu.edu
Office: Coleman 3556

Course Objectives

Students in this course will read and experience major works of poetry, fiction, and drama written by British (including Irish) authors during the twentieth century. You will increase your knowledge of English literature from the beginnings of modernism to our own post-modern era. Together, we will examine literary technique as well as theme, and "locate" works in a context of literary, social, and political history. The course will also offer opportunities to practice and improve skills in critical reading and thinking, as well as in oral and written communication.

TEXTS

Damrosch, Dettmar, and Wicke, eds. *The Longman Anthology of English Literature 2C: The Twentieth Century* (Longman);
Carter, *The Bloody Chamber*; Forster, *A Passage to India*;
Greene, *The Comedians*; Joyce, *A Portrait of the Artist As a Young Man*;
Stoppard, *Arcadia*; Woolf, *To the Lighthouse*;
RECOMMENDED: *MLA Handbook for Writers of Research Papers*.

OFFICE HOURS (3556CH): Tuesdays, 11-11:45 & 4:30-5:45; Wednesdays, 3:45-4:45; Thursdays, 2-3.

WEEK I

9 January: Introduction to course, assignments, *Major Barbara* and *Heart of Darkness*.
   Thomas Hardy, "Channel Firing," "In Time of The Breaking of Nations,"
   Longman, 2086-2087.

WEEK II

16 January: George Bernard Shaw, *Major Barbara*; read the play, the "Preface," and companion reading (Longman 2092-2190).

Drama Presentation:

   Joseph Conrad, *Heart of Darkness* (Read introductory material and Part I,
   Longman 2013-2039.
   Assignment of Paper I due 20 February.

WEEK III

23 January: Complete *Heart of Darkness* and companion readings, Longman 2013-2079.

Reports:

-1-
WEEK IV
Read "James Joyce," Longman, 2332-2335 and Parts I and II of *Portrait*.
SPEECHES ON IRISH INDEPENDENCE, Longman 2295-2304;

WEEK V
6 February: Joyce, *A Portrait of the Artist as a Young Man*; complete the novel for today.
Yeats, "An Irish Airman Foresees His Death," Longman
Report: ______________________

WEEK VI
13 February: PERSPECTIVES: THE GREAT WAR: CONFRONTING THE MODERN
BLAST, Longman, 2191-2295
Rupert Brooke, "The Soldier" 2226;
Siegfried Sassoon, "Glory of Women," "Everyone Sang" 2239-40;
Isaac Rosenberg, "Break of Day in the Trenches," 2243-44;
Wilfred Owen, "Anthem for Doomed Youth," "Dulce et Decorum Est."
"Strange Meeting," 2241-2242
T.E. Lawrence, from *The Seven Pillars of Wisdom*, Longman 2226-39;
Robert Graves, from *Goodbye to All That*, Longman 2280-2294.
Reports:

WEEK VII
20 February: **Paper I due in class at 6:00**; be prepared to share your paper with classmates.
**Mid-Term Exam: 7:00-8:30 (Bring Exam Booklets to class.)**
Begin E.M. Forster, *A Passage to India* [1924].

WEEK VIII
27 February: E.M. Forster, *A Passage to India* (1924) (Read the novel for today.)
Discussion of Mid-Term Exam; Revised Paper I due today in class.

WEEK IX
6 March: W.B. Yeats, Poems, Longman 2312-2331.
Discussion of Paper I; Assignment of Paper II due 17 April (Prospectus due 10 April).
Reports:

WEEK X
SPRING BREAK--NO CLASS MEETING

WEEK XI
20 March: Virginia Woolf, *To the Lighthouse* (1927); read the novel for today.
Read also "Virginia Woolf," Longman 2453-2455; excerpts from the *Diaries*, Longman 2514-2526; and, Longman 2527-2528.
WEEK XII
27 March: D.H. Lawrence, "The Fox," Longman 2571-2613; read also "D.H. Lawrence,"
Longman 2563-64, and poems, Longman 2565-2570.
Poems by Dylan Thomas, Longman 2736-2738 & Handout.

Reports:

WEEK XIII
Poems by Dylan Thomas, 2736-2738, & Handout.
Poems by Stephen Spender, Longman 2687-2689
Orwell, from "Inside the Whale," Longman 2700-2707, and "Politics and the
English Language," 2708-2716; Rushdie, "Outside the Whale," 2717-2725.

Reports:

WEEK XIV
10 April: Graham Greene, The Comedians (1966) (Read the novel for today.)
PAPER II PROSPECTUS DUE: (Hand in a typed one-paragraph description of
your topic and approach for Paper II.) (Schedule conferences.)

WEEK XV
17 April: Angela Carter, The Bloody Chamber (Read stories for today.)
**Paper II due in class on 17 April.** (Be sure to keep a copy of your paper; see Policies.)

24 April: Tom Stoppard, Arcadia; have the play read for today.

Drama Presentation:

**FINAL EXAM SCHEDULED:**

---

**Grade Calculation**

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mid-Term Exam</td>
<td>15%</td>
</tr>
<tr>
<td>Oral Report</td>
<td>5%</td>
</tr>
<tr>
<td>Paper I</td>
<td>15%</td>
</tr>
<tr>
<td>Paper II (including Prospectus)</td>
<td>25%</td>
</tr>
<tr>
<td>Class Preparation &amp; Participation</td>
<td>20%</td>
</tr>
<tr>
<td>Final Exam (Cumulative)</td>
<td>20%</td>
</tr>
</tbody>
</table>

**English 3808--ASSIGNMENTS**

I. **JOURNAL:** Each student in the class should keep a separate notebook or journal in
which you write both initial and considered responses to reading assignments and class discussion.
From time to time, you will be asked to write written responses in class, and you should insert
them into your journal when they are returned. Additionally, you should keep a list of terms and
other words you wish to add to your vocabulary.
II. ORAL REPORTS: During the semester, each student in English 3808 will make an oral presentation before the class. Students may report on an assigned work of poetry or participate in a dramatic reading of Shaw's *Major Barbara* or Stoppard's *Arcadia*. Consider the syllabus carefully and sign up for an author or work that you think will interest you. Be sure the time you sign up for is convenient; there are no "make-ups" for missed reports. (Sign up on 16 January.)

**Poetry Reports:** Students who choose to report on poetry will discuss poems assigned for the day on which reports are scheduled. Each presentation will consist of a dramatic reading of the poem and an analysis of salient features of sound and sense. Please be specific in your report; discuss a theme, a technique, a stylistic characteristic, imagery. If you consult criticism, be sure to cite the critics you use in your report! Do not paraphrase critics without acknowledgment. Also, be sure to put any critics you use into a context, identifying their critical positions: use criticism critically. The prepared presentation should last about 10 minutes for poetry. Once you have prepared the material of your report, practice your oral presentation in front of your mirror, before a critical audience, or into your tape-recorder. Time your presentation.

**Drama Report:** The drama report consists of a dramatic (rehearsed) reading of carefully chosen scenes from Shaw's *Major Barbara* or Stoppard's *Arcadia*, and some critical commentary. Choose scenes, assign rules, discuss interpretation, and rehearse the readings as a group. Make sure that the pauses and emphases you decide upon come from a consistent interpretation of the characters and of the play. The group should prepare and present some critical introduction and commentary, pointing out characteristics that struck them as particularly important. The dramatic reading and comments should last 30 minutes.

III. PAPER I: Paper I is due on 20 February at class time.

Paper I is a brief and very specifically focused comparative analysis of two works of twentieth-century British literature, one of which must be and the other of which may be included on the course syllabus. The paper should be somewhere in the 1000-1500-word range—approximately 4 to 6 double-spaced pages. (All papers must be typed or computer-generated; see the Course Policies.)

You will need to think very carefully and creatively about the focus for the paper. Avoid retelling plots and describing characters. Be sure that your critical points are very specific and backed up with (correctly cited) quotations from and references to the texts.

You may consult background and critical sources if you wish, but you are not required to do so for this paper. In general, I think that supplementary reading from histories of the period or other works by the author studied (as, for example, Virginia Woolf's essays or Yeats’ *A Vision*) are more helpful than many works of "criticism." If you choose to consult any secondary works, be sure to use them critically. Check dates and the credentials of critics; do not depend on a single critic; present opinions as such and provide counter-opinions. Above all, form your own opinions and express your own critical judgments. Do not allow critics (or professors, for that matter) to control your reading of the text(s). Although referring to commercial outlines (hard-copy or on-line) is not encouraged, any such aids that are used must be thoroughly and accurately documented. And, don't forget to document any ideas as well as any wording that you take from any writer, using the MLA (parenthetical + List of Works) documentation system.

Please discuss your topics with me as you work on the papers. See below for some "sample" areas of focus.
IV. PAPER II: Paper II, a longer paper that involves some outside reading and research, is due in class on 17 April. Details of the Paper II assignment will be announced.

POSSIBLE AREAS OF FOCUS FOR PAPERS I AND II:
1. Narrative technique: manipulations of time, of point of view, of language; "stream of consciousness"; different "voices" or languages within the text; uses and "mis-uses" of traditional generic categories--adventure tales, bildungsromane, detective stories, picaresque novels.
2. Mythology and Myth-Making: Is it surprising to you that twentieth-century writers have "returned" to mythological structures, images, and symbols? Do some twentieth-century writers also create their own systems of myth?
3. Social and Political Issues & Motifs: Although "modernism" is not associated with social and political concerns, many twentieth-century writers have been politically and socially committed (or overtly alienated). Some issues: poverty, social (in)justice; war, violence, imperialism, race, feminism, Fascism, Communism, revolution; images of prisons, concentration camps and other punitive institutions; utopias and dystopias.
4. Literature and the other Arts: connections and interactions between visual arts and literature (consider the applications of terms such as Surrealism, Dadaism, Impressionism); music; cinema; architecture.

V. PAPER II PROSPECTUS: A fully developed one-paragraph prospectus stating your plans for Paper II (approximately 200 words) is due in class on 10 April. The prospectus should be typed or computer-generated.

Questions to answer in the prospectus:
What are the primary works (literary texts) that you will write about in your paper?
Identify the works by title, author, date, genre (poetry, drama, fiction).
What is the approach that you will take? If you will discuss a theme, for example, identify it and give some idea of how it occurs in the chosen works.
What are some of the secondary (background, theoretical, or critical) works that you are consulting?
Can you state (tentatively) your thesis (an argumentative assertion to be backed up with evidence from the texts)? What is the main point that you will argue in your paper? If you have not yet arrived at your thesis, what major questions will you raise in the paper?
Why do you think your paper will be interesting?

ENGLISH 3808--COURSE POLICIES

STANDARDS & POLICIES: Class attendance, punctuality, preparation, and participation are expected and required. Students are responsible for all material covered in class and all announcements or assignments made in class as well as for all assignments on the syllabus. Assignments are to have been completed by class time on the date for which they appear on the syllabus. The book(s) in which the day's assignments are contained should be brought to class. Remember that "class participation" counts towards the course grade and that you cannot participate if you aren't in class. Unannounced quizzes on assigned material may be given at any time. There will be no opportunity to make up missed quizzes.
English 3808 Policies (continued)

A NOTE ON MAJOR TESTS AND EXAMS: Announced tests and final exams should be written on test booklets, available at the Union Book Store. Please write tests in ink and on the appropriate booklets. Exams must be taken at the scheduled time. Except in cases of DOCUMENTED emergency or official university absence, there will be no opportunity to make up mid-term or final exams!

ALL PAPERS AND OTHER WRITTEN WORK must be handed in on the date due.
1. Work turned in late without clearance will not be accepted.
2. Clearance does not constitute an "excuse." Work turned in late with clearance will be penalized, usually at the rate of 5 points per day (not per class meeting) of lateness.
3. Any lateness may delay the grading and return of the paper, perhaps until semester's end.

BE SURE TO KEEP A COPY OF EVERY PAPER YOU HAND IN. IN THE CASE OF A MISSING PAPER, THE STUDENT IS RESPONSIBLE FOR SUPPLYING A COPY.

A NOTE ON THE PRESENTATION OF PAPERS: Papers must be "typed" or computer-generated (double-spaced) on heavy or medium-weight white 9 x 11 paper. Computer print-outs must be "letter quality," 12-point size, clear, and dark--no pale print will be accepted.

Leave adequate margins. Each paper must have a separate title sheet which includes the title of the paper, course title, instructor's name, student's name, and submission date. Repeat the title at the top of the first page of text. Papers must be stapled or clipped, and pages numbered.

DOCUMENTATION: Use the MLA system to cite both primary and secondary sources used in your papers. Also, be sure to introduce all sources in your text in both written and oral work. Each student should have access to the latest edition of The MLA Handbook for Writers of Research Papers, and to a Handbook of usage and mechanics. Go to the Writing Center for help.

RESPONSIBLE USE OF ELECTRONIC MEDIA: Please keep in mind that electronic media materials must be documented as conscientiously and accurately as any other material. Be aware also that it is necessary to ascertain the authority, reliability, accuracy of all materials and that it may be particularly difficult to do so in the case of electronic media. Be sure that you evaluate as well as indicate the source of information and that you process material from electronic sources as critically and creatively as you do books that you read and then use in writing your own essays and reports: DOWNLOADING IS NOT RESEARCH. Documentation conventions are still in process. Check with the Writing Center for up-to-date solutions.

ACADEMIC HONESTY: All written work (papers, exams, tests, quizzes) must be prepared independently; all sources and background material (print, electronic, or other) must be digested and acknowledged. Please make sure that you understand the meaning of plagiarism and the policy of the English Department:

Any teacher who discovers an act of plagiarism--"the appropriation or imitation of the language, ideas, and/or thoughts of another author and representation of them as one's original work" (Random House Dictionary of the English Language)--has the right and the responsibility to impose upon the guilty student an appropriate penalty, up to and including immediate assignment of the grade of F for the course.

STUDENTS WITH DOCUMENTED DISABILITIES: If you have a documented disability and wish to receive academic accommodation, please note that arrangements must be made through the Office of Disability Services; you should, therefore, contact the Coordinator of the Office of Disability Services (581-6583) as soon as possible.