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ENG 3808-002: Twentieth-Century British Literature

Zahlan
Eastern Illinois University

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ENGLISH 3808: TWENTIETH-CENTURY BRITISH LITERATURE

Spring 2001
Section 2, TR 1230-1345
Coleman Hall 313

Dr. Zahlan
Phone: 581-6977
e-mail: cfarz@eiu.edu
Office: 316E Coleman

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;

OFFICE HOURS (316E): Tuesdays, 4:30-5:45; Wednesdays, 4:00-4:45; Thursdays, 10-10:45 & 2-3:15.

WEEK I
9 January: Introduction to course, assignments, Heart of Darkness.

WEEK II
Assignment of Paper I due 22 February; Oral Report Assignments.

WEEK III
23 January: Major Barbara; complete the play and read Preface and companion reading for today (Longman 2092-2190).

WEEK IV
30 January: SPEECHES ON IRISH INDEPENDENCE, Longman 2295-2304;
Yeats, "Easter 1916," 2310-2312;
James Joyce, Part I of A Portrait of the Artist as a Young Man (1916).
1 February: James Joyce, A Portrait of the Artist as a Young Man (1916).
WEEK V
6 February: Joyce, *A Portrait of the Artist as a Young Man*; complete the novel for today.
8 February: W.B. Yeats, Poems, Longman 2312-2331. (Bring *Portrait* and Longman to class.)

WEEK VI
15 February: T.E. Lawrence, from *The Seven Pillars of Wisdom*, Longman 2226-39; Robert Graves, from *Goodbye to All That*, Longman 2280-2294.

WEEK VII
20 February: Mid-Term Exam (Bring Exam Booklets to class.)
22 February: Paper I due today in class; be prepared to share your paper with the class.
  E.M. Forster, *A Passage to India* (1924); Read Part One for today.

WEEK VIII
27 February: Forster, *A Passage to India*; read "Mosque" and "Caves" for today.
  Discussion of Mid-Term Exam; Revised Paper I due today in class.
1 March: Complete *A Passage to India* for today.

WEEK IX
  Discussion of Paper I; Assignment of Paper II due 26 April (Prospectus due 10 April).

WEEK X
SPRING BREAK--NO CLASS MEETING

WEEK XI
20 March: Virginia Woolf, *To the Lighthouse* (1927); read Part One for today.
  Read also "Virginia Woolf," Longman 2453-2455; excerpts from the *Diaries*, Longman 2514-2526; and, Longman 2527-2528.
22 March: Woolf, *To the Lighthouse*; read Parts One and Two for today.

WEEK XII
27 March: *To the Lighthouse*; complete novel for today;

WEEK XIII
3 April: Poems by W.H. Auden, Longman 2656-2667;
  Poems by Dylan Thomas, 2736-2738;
  Poems by Stephen Spender, Longman 2687-2689
5 April: Winston Churchill, Speeches, Longman 2679-2686 (and Introduction 2678);
  Orwell, from "Inside the Whale," Longman 2700-2707, and "Politics and the
English Language," 2708-2716; Rushdie, "Outside the Whale," 2717-2725.

WEEK XIV

PAPER II PROSPECTUS DUE: (Hand in a typed one-paragraph description of your topic and approach for Paper II.)

(Schedule conferences as needed.)

12 April: *The Comedians*; have Parts One and Two read for today.

OPTIONAL: TYPED POLISHED AND DOCUMENTED DRAFT OF PAPER II MAY BE HANDED IN TODAY OR ON 16 APRIL (BY 4:00) FOR COMMENT.

WEEK XV
17 April: *The Comedians*--finish novel for today


WEEK XVI
24 April: Stoppard, *Arcadia*; have the play read for today.

26 April: Stoppard, *Arcadia* concluded; exam review; farewells.

**Paper II due in class or on 27 April by 4:00.**
(Be sure to keep a copy of your paper; see Policies.)

FINAL EXAM SCHEDULED:______________________

**Grade Calculation**
Mid-Term Exam=15%;

Paper I=15%; Paper II (including Prospectus)=25%;

Class Preparation & Participation (including Quizzes & Oral Presentations) = 25%

Final Exam (Cumulative)=20%

**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: Oral reports will be assigned during the semester.

III. PAPER I: Paper I is due on 22 February at class time.

Paper I is a brief and very specifically focused critical analysis of one longer work, or perhaps two or more shorter works, of twentieth-century British literature 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 text(s).
PAPER I ASSIGNMENT (continued)
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)
amore helpful than many works of "criticism." If you choose to consult critical 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). 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.

III. PAPER II: Paper II, a longer paper that involves some outside reading and research,
is due at the end of the semester. Details of the 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: 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.

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.
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 solutions.

ACADEMIC HONESTY: All written work (papers, exams, tests, quizzes) must be original and independent. 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 accomodations, 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.

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