**ENGL 5155: Twentieth Century British Literature**

Dr. Maria Doyle  
Fall 2012  
MW 2-3:20  
Humanities 231

Office and Phone: TLC 2-248, 678-839-4853  
Email: mdoyle@westga.edu  
Office Hours: MW 1-2, 4-5 and by appt.  
Virtual Office Hours: T 9:30-1 (log in to CourseDen and use the chat function)  
Website: http://www.westga.edu/~mdoyle

Course Description:  
The twentieth century saw massive changes in Britain and its Empire, and this course will explore the major literary and social movements that have both reflected on and shaped those changes. Discussions will analyze developments from literary modernism to the Angry Young Men, absurdism and postcolonialism using prose fiction, poetry, drama, non-fiction and film. Our focus will be on understanding the relationship between individual artists and the broader currents of 20\textsuperscript{th} century history.

A catalog description and learning outcomes for this course can be found online at http://www.westga.edu/~engdept/fr/CourseGuid/5155.html.

All handouts will be posted to the CourseDen course site, so be sure to check there if you miss a class, since, "I wasn't in class the day we discussed X" will not be considered an acceptable excuse for not keeping up with material or for turning in work late. Students should use their university email accounts or the CourseDen email function to correspond with the professor. Students who have questions or want to consult about assignments are also welcome to attend office hours or to use the virtual office hours on Tuesdays.

**Requirements:**  
Weekly Critical Responses (15%): Each Friday for weeks 2-10 (8/31 to 11/2, with the exception of your midterm week) by 3 pm, students will submit a brief (250-300 word) critical response relating primary materials to specific secondary materials for the week. Critical materials for each response are indicated on the syllabus. Responses should build from class discussions but should move beyond them, focusing on a particular theoretical idea as it relates to the primary readings (the fictional text) for the week. Critical responses should demonstrate the student's ability to focus on unpacking particular elements of the text (rather than on offering a generalized overview) and to develop critical questions that might serve as the basis for a research project. Students must submit a total of eight responses (so you may select one response to skip; you may not, however, skip responses #1 or #2). Responses should be submitted electronically through CourseDen. Do not submit responses as an attachment; instead, include your text in the body of your email. Students will receive regular electronic feedback on these.

Research project (40% total [30% final paper, 10% preparatory materials]): Students will
complete an independent research project on a topic of their choosing for this course. This final product of this project will be a formal 12-15 page paper with an annotated bibliography of at least eight secondary sources. To help students develop their project ideas, this final project will be preceded by components: (1) a 300-500 word proposal that outlines the project idea, your rationale for exploring this question and the materials you will use to do so, including a preliminary list of at least three secondary sources and (2) an oral presentation of the project in-process to be given in class in the last month of the course. I will provide students with written feedback and suggestions on their proposal; each presentation will be followed by student questions so that you can also receive peer feedback as you work on the finished product.

Midterm (10%) and Final Exam (20%): Exams will ask students to identify and discuss passages, define terms, discuss significant events/stages in 20th century British literary development and analyze specific themes and ideas as they appear in the literary works on the syllabus. Students should also be able to discuss the historical and theoretical contexts covered in class. The exams will include short response and essay sections. No makeup exams will be scheduled, and students who arrive late to exams will not be given extra time.

Participation (15%): Class participation – your preparation for class meetings and your willingness to contribute to our discussions – is an important component of your grade. Consistent, punctual attendance is the minimum expected of all students, and after four absences, you will lose half a letter grade in this category for each additional class missed. You do not need to explain your absences to me – I understand that sometimes illness, childcare issues, uncooperative automobiles or unforeseen emergencies prevent you from coming to class – but use those allowed days for real emergencies, as I will not differentiate between “excused” and “unexcused” absences. Doing well in class participation means more than just coming to class, and graduate students are expected to be leaders in class discussions. Students are further expected to have read the material carefully before class meetings, to listen attentively both to the instructor and to the comments other students make during discussions, to ask questions and offer ideas about the material and to respond thoughtfully to ideas presented both by the instructor and the other students.

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I do not give 'makeup' assignments, and unless an exceptional opportunity arises that is directly related to the course material, I do not offer 'extra credit' opportunities: you will all be assessed by the same methods on the same assignments. If you find that you are having trouble with the course material, adjust your study schedule, come to my office hours or make an appointment at the Writing Center to get help with your writing.

Special Needs: If you have a registered disability that will require accommodation, please see me at the beginning of the semester; I will be happy to discuss your situation. If you have a disability that you have not yet registered through the Disabled Student Services Office, please contact Dr. Ann Phillips in Student Development (678-839-6428).
Outside Sources and Academic Honesty: Academic dishonesty involves any attempt on your part to claim ideas and/or specific phrasing that you have gotten from elsewhere – including, but not limited to, Wikipedia, the dictionary, *The New York Times*, Sparknotes, an article you found that just sounds "better" than you think you could say it or your Aunt Sally – as your own or to fabricate sources or evidence so as to make your argument sound stronger. Plagiarism thus includes actions such as copying papers or online responses from the internet or other sources (including word-for-word copying and paraphrasing without citation), cheating on exams, turning in work written by someone else or turning in work that you previously submitted for another course.

* **All** work that you turn in for this course must be your work completed in this semester in response to an assignment for this class; course assignments are designed to help you develop a set of skills, not just produce information, and failure to do your own work both shortchanges you in this skill development process – rather like attempting to play basketball or sculpt a piece of wood without mastering the dribble or learning about your tools – and violates the shared trust of this course.

* Academic dishonesty is a serious offense, and plagiarizing any assignment or part thereof, regardless of the relative value of the assignment in the calculation of your course grade, is grounds for failure of the course.

* In keeping with departmental and university honor policies, all cases of academic dishonesty will be reported both to the Chair of the English Department and to the Office of the Vice President for Academic Affairs. In short, do your own work and when you use outside information, provide accurate citations for it. For more on the English Department's plagiarism policy, see http://www.westga.edu/~engdept/Plagiarism/pladef.html.

* Students should include a signed copy of the following statement with each written assignment (your short essay and final research project) submitted this semester: "I have read the course statement on academic honesty, and I pledge that the material I am submitting for credit in this class is my own work."

Deadlines and Late Policy: Due dates for all assignments are listed on the syllabus; make note of them and plan your schedule accordingly. For the final project, **no late papers will be accepted**, nor will papers be accepted over email. For the first paper, a late penalty of one half of a letter grade will be assessed for each day that a paper is late. Papers that are more than four days late (including weekend days and holidays) will receive an automatic "F." Extensions will be granted only if you have a verifiable medical or other sufficiently serious ("seriousness" will be determined at the instructor's discretion) excuse and you request an extension (in person, via email or phone) before the paper deadline.

Regardless of your situation, no extensions will be granted beyond the four-day late period. Having papers or exams for other classes, a schedule conflict with work or other responsibilities, or simply being "swamped" are not sufficiently serious excuses and will not result in your being granted an extension. Late penalties for papers turned in outside of class will be assessed based on when I receive the paper, since if you do not hand it to me directly, I cannot verify when you turned it in.
Paper Format: All papers should be typed, double-spaced, in a standard 12 point font (preferably Times New Roman) with 1" margins. Big fonts, extra spaces between your paragraphs, and large margins are pretty easy to spot, so stick to the standard size guidelines and use the revision process to help you generate enough information to present a clear and well-reasoned analysis within the designated space limitations. Papers are required to have inline citations where appropriate and a descriptive title (i.e. not "Oedipus" but "The Chorus as Audience in Oedipus"), and you must number your pages and staple (NOT paper clip, glue, or origami fold) them together. Title pages are unnecessary; simply include your name, the course number and the date in the top right corner of your first page. Include your signed honor statement either at the end of your text or on your bibliography page.

Schedule of Readings:
Students are expected to have read (or in the case of the film, viewed) the material listed below by the date for which it appears on the syllabus. Any change to this schedule will be announced in class and posted to the course website.

Week 1
8/20 Introduction: Challenging the Victorians
8/22 George Bernard Shaw, Mrs. Warren's Profession, Acts 1-2 (BA10-31)
   Backgrounds: Introduction (through "The Edwardian Period") (Broadview Anthology XXXV-XXXIX)

Week 2
8/27 George Bernard Shaw, Mrs. Warren's Profession, Acts 3-4 (BA31-47)
   Backgrounds/Secondary Material for Critical Response #1: "The Author's Apology" to Mrs. Warren's Profession
   (http://www.gutenberg.org/files/1097/1097-h/1097-h.htm#2H_4_0001)
8/29 Joseph Conrad, The Secret Agent (Ch. 1-7)
   Backgrounds/Secondary Material for Critical Response #2: Conrad's Preface to The Nigger of the Narcissus (BA 62-64), Virginia Woolf, "Modern Fiction" (BA 227-231)
8/31 Critical Response #1 due electronically by 3 pm. You may not select this week as your optional week.

Week 3
9/3 Labor Day: No class meeting
9/5 Joseph Conrad, The Secret Agent (Ch. 8-13)
   Backgrounds: Introduction: "Marx, Einstein, Freud and Modernism" (BA XLIV-XLVII)
9/7 Critical Response #2 due electronically by 3 pm. You may not select this week as your optional week.

Week 4
9/10  W.B. Yeats, Poems (BA 144-155 ["The Lake Isle of Innisfree" through "An Irish Airman Foresees His Death"]
Backgrounds: Introduction: "Ireland" (BA LV-LVII), "The Symbolism of Poetry" (BA 170-171), "The Struggle for Irish Independence" (both excerpts, BA 174-176)
Secondary Material for Critical Response #3: from Richard Ellman, Yeats: The Man and the Masks (CourseDen)

9/12  W.B. Yeats, Poems (BA 155-170 ["The Second Coming" through "Under Ben Bulben"]
Backgrounds: from A Vision (BA 172-173)

9/14  Critical Response #3 due electronically by 3 pm.

Week 5
9/17  World War I Poets (BA 101-113): Siegfried Sassoon, Rupert Brooke, Isaac Rosenberg, Wilfred Owen
Backgrounds: The World Wars (BA XL-XLIV), War and Revolution Contexts (BA 124-130)
Secondary Material for Critical Response #4: from Paul Fussell, The Great War and Modern Memory (on CourseDen)

9/19  Virginia Woolf, A Room of One's Own Ch. 1-4 (231-255)
Backgrounds: Woolf and Bloomsbury (285-287), Introduction: "The Place of Women" and "Avant-Garde and Mass Culture" (BA XLVII-LII)

9/21  Critical Response #4 due electronically by 3 pm.

Week 6
9/24  Virginia Woolf, A Room of One's Own, Ch. 5-6 (255-279), from Orlando (307-308)
Backgrounds: Introduction: "Sexual Orientation" (BA LI-LIV), Edward Carpenter, "The Intermediate Sex" (BA 295-297)

9/26  Midterm exam (bring a bluebook)

Week 7
10/1  George Orwell, from Homage to Catalonia (BA 533-538), Winston Churchill, Speeches (BA 590-592); W.H. Auden, "Spain 1937," "In Memory of W.B. Yeats," "Sept. 1, 1939" (BA 576-77, 579-81)
Backgrounds: Introduction: "Ideology and Economics in the 1930s and 40s" through "The English Language in the Early 20th Century" (BA LVII-LXIV)

10/3  Samuel Beckett, Krapp's Last Tape (BA 551-553 and 568-573)
Secondary Material for Critical Response #5: from Martin Esslin, Theatre of the Absurd

10/5  Critical Response #5 due electronically by 3 pm.

Week 8
10/8  Stevie Smith, Poems (BA 527-531) and "A House of Mercy," "Our Bog is Dood," "The Frog Prince," "Thoughts about the Person from Porlock" and "The Galloping Cat" (on CourseDen)

10/10 Ted Hughes, Poems (BA 765-771) and "Hawk Roosting," "Crow's First Lesson," "Examination at the Womb Door," "Bride and Groom Lie Hidden for Three Days" and "A March Calf" on CourseDen
Backgrounds: "The End of the War and the Coming Welfare State" through "The 1960s through Century's End" (BA 617-626)

10/12 Critical Response #6 due electronically by 3 pm.

Week 9
10/15 Alan Sillitoe, "The Loneliness of the Long Distance Runner"; Tony Richardson, dir., *The Loneliness of the Long Distance Runner*
Secondary Readings for Critical Response #7: The Angry Young Men, John Osborne (BA 726-729)

10/17 Continue discussion of Richardson

10/19 Critical Response #7 due electronically by 3 pm.

Week 10
10/22 Margaret Atwood, Poems (BA 867-871) and "Death by Landscape"
Backgrounds: Susanna Moodie, from *Roughing it in the Bush* (BA online)
Secondary Readings for Critical Response #8: Margaret Atwood, from *Survival* and Northrop Frye, from *Northrop Frye on Canada* (on CourseDen)

10/24 No class meeting: work on research proposals

10/26 Critical Response #8 due electronically by 3 pm.

Week 11
10/29 Salman Rushdie, *Midnight's Children* (Book 1)
Backgrounds: The Quit India Movement (BA 784-787)
Secondary Readings for Critical Response #9: from Bill Ashcroft, Gareth Griffiths, and Helen Tiffin, *The Empire Writes Back* (on CourseDen)

10/30 **Research proposals due; email to mdoyle@westga.edu by 5 pm**

10/31 Salman Rushdie, *Midnight's Children* (Book 2)
Backgrounds: "The History of the English Language" (BA 631-633)

11/2 Critical Response #9 due electronically by 3 pm.

Week 12

11/7 Presentations

Week 13
11/12 Presentations

11/14 Presentations

Nov 19-25: Thanksgiving break
Week 14
11/26  Individual project consultations
11/28  Course wrap-up and exam review
       Final papers due in class

Exam: Monday, Dec. 3 from 2-4:30 (Bring a bluebook.)