



stereocard of no man's land near Lens, France, during World War I

ENGL 3119W: Modern British Literature

Spring 2013, TTh 9:30 am – 10:45 am, Chemistry Building 215

Professor: Prof. Victoria Ford Smith

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Office hours: Tuesday, 1:30–3:30 pm, Wednesday 10 am–noon, and by appointment

Course Description: In this course, we will explore modern British literature in context. This piece of literary history was a time of transformation and experimentation. We will focus on “new voices and sounds,” considering texts by writers from George Bernard Shaw to Tom Stoppard alongside cultural and historical shifts that transformed literature and art of the twentieth century. We will encounter soldier-poets who crafted new representations of war, female writers who challenged male narratives, Imagists who redefined the voice of poetry, city environments full of new sounds and movements, imperial voices that reflected and reformed the language of empire, and regional dialects that disrupted or harmonized with London accents. Our goal is to find unity in this diversity — to think about what is unique about twentieth-century British literature and what circumstances shaped its course.

This is also a writing intensive course. Therefore, one of the primary ways we will make meaning of the novels, poetry, and plays we read will be through writing. Some of this writing, such as in-class reflections, will be informal and experimental. Other writing, such as midterm and final papers, will be formal assignments. We will focus on not only the finished product but also the processes of drafting and revision that result in truly polished work, and we will build an arsenal of writing strategies that will be useful to you in this course and beyond.

According to university-wide policies for W courses, you cannot pass this course unless you receive a passing grade for its writing components.

Required Texts:

All required books for this course are available at the campus bookstore. You may also purchase them elsewhere or check them out from a local library. However, it will be easier to follow along in class if you use the editions indicated by the ISBN numbers below. (This is particularly important regarding the *Norton Anthology*. There are many editions of this text, and each includes different readings.)

- *Norton Anthology of English Literature, Vol. F: The 20th Century and After* (9780393912548)
- George Bernard Shaw, *Pygmalion* (0141439505)
- Kazuo Ishiguro, *The Remains of the Day* (0679731725)

Assignments:

| Assignment | Due Date | Percentage of final grade |
|------------------------------|---|---------------------------|
| Midterm Paper (6 to 7 pages) | February 28 (first draft) March 5 (workshop) March 12 (final draft) | 30 percent |
| Annotated Bibliography | April 11 | 20 percent |
| Final Paper (8 to 9 pages) | April 25 (first draft) May 2 (workshop) Exam period (final draft) | 35 percent |
| Participation | Throughout the semester | 15 percent |

Grades and their metrical values: I will assign you a numerical grade for each assignment. Those numerical values translate to letter grades as follows:

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|-----|--------|-----|-------|-----|-------|
| A: | 94–100 | B–: | 80–83 | D+: | 67–69 |
| A–: | 90–93 | C+: | 77–79 | D: | 64–66 |
| B+: | 87–89 | C: | 74–76 | D–: | 60–63 |
| B: | 84–86 | C–: | 70–73 | F: | 0–59 |

Midterm Paper, Final Paper, and Annotated Bibliography: You will write two major papers in this course: a 6- to 7-page midterm paper and an 8- to 9-page final paper. You will begin the latter by submitting an annotated bibliography. Notice that for each paper I have listed first draft, workshop, and final draft deadlines. After submitting a first draft to me, you will discuss possible revisions with me and your classmates in a small group peer workshop. After the workshop, you will make substantial changes to your paper before the final deadline. *Revision is an important part of completing these assignments.* We will discuss how to use revisions to develop your ideas. These papers will draw on class material, but you will build on our discussions through research and analysis. I will provide topics and guidelines for research, documentation, and paper submission, as well as directions for structuring your annotated bibliography, in class.

Class Participation: Our course will be successful only with your participation. In this class, participation requires arriving on time and engaging in our discussion and in group activities. You will not receive an A in class participation if you simply attend and listen. I expect to hear your voice, because I appreciate your point of view and because your contributions make our work together more interesting. If you are shy or reluctant to speak up during discussions, see me and we will talk over strategies to ease your anxiety. I insist upon this not because I want to penalize shy students or make them uncomfortable but because learning to speak up, either through comments or questions, is an important part of learning, both in the classroom and after graduation. I calculate your final participation grade by assigning you a daily participation grade (based on the rubric below) and averaging these daily grades at the end of the semester.

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| A | Student demonstrates excellent preparation and contributes to discussions thoughtfully and frequently without being called on, using his or her comments to respond to classmates. |
| B | Student demonstrates good preparation and contributes to discussions thoughtfully relatively frequently without being called on. |
| C | Student demonstrates adequate preparation and contributes thoughtfully but only when called on, infrequently engaging in class voluntarily. |
| D | Student does not engage in class, contributing little and only when called on. Student demonstrates that s/he is unprepared or inattentive (e.g. texting, chatting, or online). |
| F | Student is present but asleep, extremely inattentive, or disruptive. |

Course Policies:

Attendance: You must attend class to succeed in my course. You are allotted three absences. After you reach this three-absence limit, your final grade will be penalized two points per absence. If you are 20 minutes late or more for a class period, I consider you absent. If you must miss class, notify me as early as possible so I can be sure that you have access to material covered that day in class. Notifying me that you will be absent does not mean that an absence is excused. I understand that you sometimes must miss classes for doctor's appointments, run-of-the-mill illnesses, transportation issues, and travel. I recommend saving your absences for these circumstances. I excuse absences only in extenuating circumstances. Absences for athletic events are, per university policy, excused. Athletes should provide me with their schedules at the beginning of the semester.

Technology: Turn off and put away your cell phone during class. I allow the use of laptops or iPads in class. However, I reserve the right to ask all students to put them away. I also reserve the right to embarrass you if I find you playing Words with Friends or watching a video of a cat playing the piano.

Meetings and email correspondence: I am happy to talk with you at any time during the semester. My office hours and contact information are posted at the top of the syllabus. Feel free to make an appointment or stop by. I am also happy to correspond with you by email. Emails should be composed in a professional manner. This means they should be written in complete sentences, with correct spelling and punctuation, and end with a signature. I will respond to emailed inquiries within two business days.

Late work: I do not accept assignments submitted after the due date unless we have made prior arrangements. In other words, a late paper or other assignment will receive a failing grade. I advise completing all assignments early to ensure that you can print or submit them without problems.

University Writing Center: All UConn students are invited to visit the University Writing Center for individualized tutorials. The Writing Center staff includes graduate and undergraduate students from across the humanities, social sciences, and sciences. They work with writers at any stage of the writing process. Their first priority is guiding a writer's revisions, so they frequently provide a sounding board for ideas, arguments, analysis, and uses of evidence. They can also work with you on sentence-level concerns, but please note that they will not proofread for you; instead, they will help you become a better editor of your own work. You should come with a copy of the assignment you are working on, a current draft (or notes if you are not yet at the draft stage), and ideas about what you want out of a session. Tutorials run 45 minutes and are free. You can drop in, but it's best to make an appointment. For hours, locations, and more information, please visit writingcenter.uconn.edu.

Academic Integrity: In this course we aim to conduct ourselves as a community of scholars. You are encouraged to build on the ideas and texts of others; that is a vital part of academic life. However, when you use someone else's ideas or language—whether through direct quotation, summary, or paraphrase—you must formally acknowledge that debt by signaling it with a standard form of academic citation. In this course, we will use the MLA system of documentation, and we will review the standards of that system in class. I am always available to answer any questions about proper citation. Even one occasion of academic dishonesty, large or small, on any assignment, large or small, will result in failure for the entire course and referral to Student Judicial Affairs. For University policies on academic honesty, please see UConn's Responsibilities of Community Life: The Student Code and the Office of Community Standards: <http://www.community.uconn.edu>.

Students With Disabilities: Students who think that they may need accommodations because of a disability are encouraged to meet with me privately early in the semester. Students should also contact the Center for Students with Disabilities as soon as possible to verify their eligibility for reasonable accommodations. For more information, please go to <http://www.csd.uconn.edu>.

Reading Schedule: Most readings are from the course's required texts. Readings followed by (HCT) are available on HuskyCT as PDF files or web links. Occasionally, I ask you to consult images or recordings; these are available on our HuskyCT page under "Images and Audio."

During the semester, we may discover that we want to spend more time on certain topics and less time on others. I'll consider changing the schedule or adding/removing readings if such a change would benefit most students' learning. I will announce all changes in class and, when necessary, distribute a revised syllabus. Writing-related deadlines are surrounded by asterisks.

| Date | Readings and other information |
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| T January 22 | Introduction to the course. In-class reading of Thomas Hardy, "The Darkling Thrush." Identification of writing topics for strategy sessions. |
| Th January 24 | Voice, class, and mobility. George Bernard Shaw, acts 1–2 of <i>Pygmalion</i> . Review the syllabus carefully and come to the next class with any questions. |
| T January 29 | George Bernard Shaw, acts 3–5 of <i>Pygmalion</i> . I will distribute and discuss the prompt for Paper 1. |
| Th January 31 | Soldier's voices in WWI. Rupert Brooke, "The Soldier"; Siegfried Sassoon, "They"; Ivor Gurney, "To His Love"; Wilfred Owen, "Dulce Et Decorum Est"; and David Jones, from <i>In Parentheses</i> . Explore WWI images and audio on HCT. |
| T February 5 | Women's voices in WWI. May Wedderburn Cannan, "Rouen." Also read Rebecca West, "The Cordite Makers" and Mary Gabrielle Collins, "Women at Munition Making" (HCT). Explore Women in WWI images on HCT. Writing strategy session 1. |
| Th February 7 | Voicing the void. D. H. Lawrence, "Odour of Chrysanthemums" and "Why the Novel Matters." |
| T February 12 | Voices from beyond. James Joyce, "The Dead." |
| Th February 14 | Echoes. W. B. Yeats, "The Second Coming" and "Lapis Lazuli." |
| T February 19 | Voices of high modernism: the –isms. "Modernist Manifestos"; F. S. Flint and Ezra Pound, "Imagisme" and "A Few Don'ts by an Imagiste"; and the introduction to and poems included in "An Imagist Cluster" (Hulme, Pound, and H.D.). View/listen to the modernist art and music posted in the "Images and Audio" section of our HCT page. |
| Th February 21 | Many voices and sounds. T. S. Eliot, <i>The Waste Land</i> , parts 1 through 3. |
| T February 26 | Finish up <i>The Waste Land</i> , parts 4 and 5. Writing strategy session 2. |
| Th February 28 | Interior voices. Virginia Woolf, first third of <i>Mrs. Dalloway</i> and selection from "Modern Fiction." Sign up for peer review sessions. *First draft of Paper 1 due in class.* |

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| T March 5 | *No regular class meeting. Attend your scheduled peer review session.* |
| Th March 7 | Virginia Woolf, first third of <i>Mrs. Dalloway</i> and Fran Tonkiss, "Aural Postcards: Sound, Memory, and the City" (HCT). |
| T March 12 | Virginia Woolf, second third of <i>Mrs. Dalloway</i> . I will distribute and discuss the prompt for the annotated bibliography and Paper 2. *Final draft of Paper 1 due at the beginning of class.* |
| Th March 14 | Virginia Woolf, final third of <i>Mrs. Dalloway</i> . |
| March 19 & 21 | No class due to Spring Recess. Enjoy the break! |
| T March 26 | Voices of disaster. Listen to Orson Welles' radio play <i>The War of the Worlds</i> and watch video from the Hindenberg crash, both available in the "Images and Audio" section of our HCT page. |
| Th March 28 | Voices from WWII. Henry Reed, "Vergissmeinit" in the Norton and selections from Hamish Henderson, <i>Elegies for the Dead of Cyrenaica</i> (HCT). |
| T April 2 | New accents. Introduction to "Nation, Race, and Language"; Kamau Brathwaite, "Nation Language"; Louise Bennett, "Jamaica Language" and "Colonization in Reverse." Listen to recordings of Bennett in the "Images and Audio" section of our HCT page. Writing strategy session 3. |
| Th April 4 | Salman Rushdie, "The British Indian Writer and a Dream England," "English Is an Indian Literary Language," and "The Prophet's Hair." |
| T April 9 | Jean Rhys, "The Day They Burned the Books." |
| Th April 11 | Hanif Kureishi, "You Will Always Be a Paki" and "My Son the Fanatic" *Annotated bibliography due at the beginning of class.* |
| T April 16 | Voices, reliable and unreliable. Kazuo Ishiguro, first third of <i>Remains of the Day</i> . |
| Th April 18 | Kazuo Ishiguro, second third of <i>Remains of the Day</i> . Writing strategy session 4. |
| T April 23 | Kazuo Ishiguro, end of <i>Remains of the Day</i> . |
| Th April 25 | Past and present voices in conversation. Tom Stoppard, Act 1 of <i>Arcadia</i> . *First draft of Paper 2 due at the beginning of class.* |
| T April 30 | Tom Stoppard, Act 2 of <i>Arcadia</i> . Sign up for peer review sessions. |
| Th May 2 | *No regular class meeting. Attend your scheduled peer review session.* |