

ENGLISH 225: MODERN BRITISH LITERATURE  
FALL 2009



**Monday 3-6pm . Clow 127**

**Dr. Marguerite Helmers, instructor**

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Also, frequently check D2L for course links, assignments, and updates

Office: Radford 226

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Office Hours: Monday, 1:30-2:45 . Monday, 12-2:45 . Thursday, 9-9:30 . And by appointment

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*Official Course Description*

Modern British Literature (HU). 3 credits.

A study of works by 20th Century British writers. Primarily for non-majors. Prerequisite: Any Writing-Based Inquiry Seminar (WBIS 188) or English 101 or English 110. Writing assignments will be required.

### *Required Book Purchases*

*The Broadview Anthology of British Literature: The Twentieth Century and Beyond* (From 1900 to World War II). Volume 6A.

*The Hound of the Baskervilles and the Speckled Band*, Arthur Conan Doyle. Broadview Critical Edition.

*The Deportees*, Roddy Doyle.

### **Additional Reading and Screening. No purchase necessary:**

“Rules of Notice,” Peter Rabinowitz

### *Writing Assignments*

All writing assignments receive separate instruction sheets, distributed in class and posted to D2L. In addition, we discuss how to approach each assignment during class hours and hold peer review sessions on them prior to the due date. Please also consider the University Writing Center a resource for questions and help in drafting.

### **Basic Essay Criteria:**

1. Strong thesis or statement of purpose.
2. Clearly defined, focused, organized paragraphs.
3. Quotations from texts used to support ideas, properly transcribed and documented.
4. Use of page numbers to reference key ideas.
5. Avoidance of plagiarism.
6. Proofreading and sentence correction.

### **Essay Types:**

1. Outline of Rabinowitz, “Rules of Notice” (due September 21)
2. Creative Essay based on *The Hound of the Baskervilles* (due October 5)
3. Poetry Analysis (due October 19)
4. Literary Analysis (due November 9)
5. Stylistic Essay based on work of Virginia Woolf (due November 23)
6. Connections Essay (due December 14)

### **Grading Weights**

- Outline of Rabinowitz, “Rules of Notice” (10%)
- Creative Essay based on *The Hound of the Baskervilles* (10%)
- Poetry Analysis (15%)
- Literary Analysis (15%)
- Stylistic Essay based on work of Virginia Woolf (15%)
- Connections Essay (10%)
- Quizzes (15%)
- Participation. 10%

## *D2L*

Vital information goes onto our D2L site daily, so please get in the habit of including a check of D2L in your daily electronic excursions. I add course materials, background research ideas, updates, changes, contact information, etc.

## *Electronic Resources*

**Saving essays:** Please save your work in MSWord (file extensions .doc, .docx, or .rtf).

**Universal Borrowing (Library):** This service allows you to get any book from any UW system library in 3 days. You will need your campus ID number and your email username and password.

**Email:** Please make sure that you check your campus email account ([username@uwosh.edu](mailto:username@uwosh.edu)). I use it to communicate with you. Also, you will receive information about scholarships, study abroad, career fairs, and safety on campus.

A few words on form and language in email: If you email me or another professor, please keep in mind that your email is a professional communication. Make sure you include:

- A subject line. We receive, sadly, many scams and spam, so a subject helps sort the mail.
- A proper salutation. “Dear Professor X” is a nice way to begin, rather than “Hey.”
- A text completely worded in non-IM style.
- An indication of your full name, preferably in a signature line.

Here is an example of a message that you should not send:

To: [helmers@uwosh.edu](mailto:helmers@uwosh.edu)  
From: [deathmasque666@hotmail.com](mailto:deathmasque666@hotmail.com)  
Subject:

hey  
RU gonna hev class 2day?  
CU l8r

## *Response Time*

Please allow me 24 hours to return your message during the workweek. I attend meetings on campus and meet with students during office hours and don't always see email messages sent right before class. I also may be traveling, in which case, I will post an away message to my email letting you know when you may receive a response.

## *Attendance*

I expect you to attend all class sessions. If you are unable to attend, I ask that you explain to me why you will not be in class. For medical absences, please supply a dated, signed excuse from a doctor.

After 3 missed hours of class (one full class period), your final grade will be lowered on a percentage basis: number of class hours missed divided by 42 class hours per semester (and this will include all absences).

⌘ **Participation** in class includes contributing to discussions, bringing books and other materials, and taking part in any online discussions. Calculated into final grade: 10%

### *Flu Epidemic Preparation*

In the case of the flu epidemic, I will follow procedures outlined by the UW Oshkosh Emergency Response team. In individual cases, I have prepared assignments for affected students so that they maintain their coursework and grades; I will require a documented, dated contact from a medical professional.

### *Late Papers*

All assignments are due, printed, in class on the date specified. If, for some reason, you do not have the printed copy at that time, please speak to me and put it in the D2L dropbox by midnight on the due date. In exceptional circumstances, such as documented illness, I will accept a late paper.

➤ I will not accept papers through email attachment.

### *Late Persons*

While there are no bells in college, class begins at the time listed in the timetable. You may be late once due to weather; however, repeatedly walking into class late will affect your final grade: it is not constructive, it is disrespectful, and it interferes with students' ability to learn in a conducive and positive environment. Announcements, such as changes to the schedule, clarification of essay assignments, and announcements of English Department and campus events, are made in the first 10 minutes of class. Missing these will impair your ability to succeed.

### *Plagiarism*

Plagiarism is a punishable offence, covered by the university rules. I can tell when your writing is not your own and the university now subscribes to Turnitin, which is an authentication tool for all essays. In addition, all essays must be original, which means that, even if you work with someone in class, you should ensure that you turn in individual writing and research. Even duplicated sentences between essays are considered an infringement of the academic honesty codes. We will discuss writing and plagiarism in this class. In the meantime, if you have any doubts about how to properly cite research, talk to me before you write.

### *Writing Center*

The Writing Center will help you conceptualize your essays (for this class and others). The Writing Center is not a proofreading or editing service. All Writing Center services are free, but you need to schedule an appointment. The Writing Center is located in the basement of Radford Hall. The phone number is 424-1152; you may also email them at [wcenter@uwosh.edu](mailto:wcenter@uwosh.edu).



*Kew Gardens*

## *Daily Syllabus*

Not everything that we do during this semester is represented on this syllabus! The major reading and writing assignments are listed here. All assignments should be completed on the date that they are listed on this syllabus. Dates may change slightly to accommodate our progress during the semester.

***Week One*** . Monday, September 14 . Welcome!

This afternoon's class will introduce you to the location (Great Britain), history, and literature that will be studied in the course.

### **Introduction to Reading Poetry:**

Thomas Hardy

The Convergence of the Twain (5)

Channel Firing (5)

Hap (2)

***Week Two*** . ***Monday, September 21***

Reading:

Peter Rabinowitz, "Rules of Notice" (D2L)

Chapters one and two of Conan Doyle, *The Hound of the Baskervilles*, annotated

Screening: The Hound in film

☞ Assignment Due: Outline of Rabinowitz, "Rules of Notice"

***Week Three*** . ***Monday, September 28***

Reading:

*The Hound of the Baskervilles* (all)

Contextual material: *The Hound of the Baskervilles*. Appendices B, C, E, F, G (Broadview edition)

***Week Four . Monday, October 5 . World War I***

☞ Assignment due: Creative Essay based on *The Hound of the Baskervilles*

Reading: *Broadview Anthology*. Make sure you read all biographical introductions.

“The Early Twentieth Century: From 1900 to World War II,” (Broadview xxix-LVIII)

Edward Thomas: Tears (98), Rain (100)

Siegfried Sassoon: They, Glory of Women, Everyone Sang, Memories of an Infantry Officer (101-104)

Rupert Brooke: Clouds, The Dead, The Soldier (105-106), The Great Lover (website)

Isaac Rosenberg: Break of Day in the Trenches, Dead Man’s Dump, Louse Hunting, Returning (107-110)

Viewing:

Art of the War: posters, representational works (online)

***Week Five . Monday, October 12 . World War I***

Reading: *Broadview Anthology*. Make sure you read all biographical introductions.

Wilfred Owen:

Arms and the Boy, Dulce et Decorum Est, Anthem for Doomed Youth, Strange Meeting, Futility, All Letters (114-123)

Ivor Gurney, “To His Love” (133)

Robert Graves, *Goodbye to All That* (135-138)

The Vorticist Manifesto (online)

Viewing:

Art of the War: Paul Nash, CRW Nevinson (online)

Listening:

Benjamin Britten, *The War Requiem* [1962] (selections)

***Week Six . Monday, October 19 . World War I: Women and World War I***

☞ Assignment Due: Poetry Analysis

Reading I: All poetry online. Please see D2L for links.

Marian Allen, The Wind on the Downs

Madeline Ida Bedford, Munition Wages

Sybil Bristowe, Over the Top

Vera Brittain,

Perhaps (To R.A.L.), To My Brother (In Memory Of July 1st, 1916), The Lament of the Demobilised, The Superfluous Woman, May Morning, The German Ward, The

Sisters Buried at Lemnos

May Wedderburn Cannan, Lamplight  
Margaret Postgate Cole, The Falling Leaves  
Mary Gabrielle Collins, Women at Munition Making  
Eva Dobell, Pluck  
Eleanor Farjeon, Now That You Too  
Winifred Mary Letts, To a Soldier in Hospital  
Charlotte Mew, May 1915  
Eileen Newton, Last Leave  
Jessie Pope, The Call, War Girls  
Cicely Fox Smith The Convalescent  
Muriel Stuart, Forgotten Dead, I Salute You  
Katharine Tynan, Joining the Colours  
Alberta Vickridge, In a V.A.D. Pantry  
Marjorie Wilson, To Tony {Aged 3}

Reading II: Broadview Anthology

Contexts: War and Revolution (124-144)

Introduction to *Songs and Sonnets* (125)  
John McRae, In Flanders Fields (126)  
John Mitchell, Reply to In Flanders Fields (128)  
J. A. Armstrong, Another Reply to In Flanders Fields (128)  
Elizabeth Daryush, Flanders Fields (129)  
I Learned to Wash in Shell-Holes (129)  
O, What a Lovely War (129)  
Rebecca West, "The Cordite Makers" (130-2)  
Vance Palmer, The Farmer Remembers the Somme (133)  
David Jones, *In Parenthesis* (509-514)

Viewing:

Art of the War: Henry Tonks portraits (online; warning: these can be disturbing)  
Video of women and war work (Oxford site)

**Week Seven . Monday, October 26 . Ireland: William Butler Yeats**

Reading: *Broadview Anthology*. Make sure you read all biographical introductions.

The Lake Isle of Innisfree (146)  
The Wild Swans at Coole (149)  
Easter 1916 (148)  
Second Coming (155)  
An Irish Airman Foresees hi Death (154)  
Meditations in Time of Civil War (155)  
The Tower (161)  
In Context: Yeats on Poetic Inspiration (170-173)  
In Context: The Struggle for Irish Independence (174-176)

**Week Eight . Monday, November 2 . Ireland: James Joyce**  
**Guy Fawkes Day November 5**

Readings: *Broadview Anthology*. Make sure you read all biographical introductions.

In Context: Joyce's Dublin (366-7)  
From James Joyce's *Dubliners*  
Eveline (317-319)  
Araby (319-322)  
The Dead (322-343)  
A Little Cloud (online)

**Week Nine . Monday, November 9 . Ireland: James Joyce**  
**Remembrance Day November 11**

Readings: *Broadview Anthology*. Make sure you read all biographical introductions.

Nausicaa, from Homer's *Odyssey* (online)  
*Ulysses* selection (343-356; full selection 343-366)

Viewing: *O Brother, Where Art Thou?* (selection)

☞ Assignment Due: Literary Analysis

**Week Ten . Monday, November 16 . Modernism: Virginia Woolf**

Readings: *Broadview Anthology*. Make sure you read all biographical introductions.

*Monday or Tuesday* (short stories: read all 215-238)  
Mrs. Dalloway on Bond Street (239-243)

**Week Eleven . Monday, November 23 . Class & War Remembered**

☞ Assignment Due: Stylistic Essay based on work of Virginia Woolf

Readings: *Broadview Anthology*. Make sure you read all biographical introductions.

Katherine Mansfield  
Bliss (425-432)  
The Garden Party (432-439)  
Miss Brill (439-441)  
Daughters of the Late Colonel (online)

Viewing: *Easy Virtue* (2008)

**Week Twelve . Monday, November 30 . T. S. Eliot**

Readings: *Broadview Anthology*. Make sure you read all biographical introductions.

The Love Song of J. Alfred Prufrock (444-447)  
The Waste Land: The Burial of the Dead (451-453), Unreal City (453-455)  
Reactions to the Poems of T. S. Eliot (489-496)



Old Possum's Book of Practical Cats (online)  
Macavity: The Mystery Cat  
Bustopher Jones: The Cat about Town  
Mr. Mistoffelees

Viewing: *Cats*

***Week Thirteen . Monday, December 7 . Ireland: A Taste of the Contemporary***

Reading: Roddy Doyle, *The Deportees*

Everyone Reads Foreword and 4 Stories:

Foreword, Guess Who's Coming for the Dinner, 57% Irish, New Boy, The Pram

*The Deportees* -- Selections by Discussion Group:

Group A

Home to Harlem

Group B

Black Hoodie

Group C

I Understand

***Week Fourteen . Monday, December 14 . Holiday Nostalgia***

☞ Assignment Due: Connections Essay

Reading:

Dylan Thomas, A Child's Christmas in Wales (online)