ENGL 3307 – V1 | 15/VS | CAMB 135 | MWF 10:00-10:50
TWENTIETH CENTURY LITERATURE

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Phone: 1-604-648-4476  Skype: prof.gifford
Hours: Wed. 11:00 – 11:50  Office: 118

COURSE DESCRIPTION
The major American, British and Continental writers of the 20th century viewed within the context of the literary, social, political and scientific forces that shaped them.

COURSE OBJECTIVE
English 3307 equips students for critical encounters with the texts and literary materials that constitute the social, political and scientific context of the twentieth century in North America and Europe. Organized around the theme of the fantastic in speculative fiction, the course delves into enduring tensions in Western cultural traditions, the utopic and nostalgic in social life, science and the rational tradition, and differing forms of social organization. Through a series of essays and formal assignments, students will also improve their understanding of persuasive and correct communication.

COURSE FORMAT
The graded essays must be submitted through SafeAssign in WebCampus by midnight of the due date, as per the class schedule. Late assignments will not be accepted unless the instructor has been notified before the deadline, in which case a late penalty of up to a third of a letter grade per day will be applied, unless an extension is given. Papers more than a week late cannot be accepted, and all assignments must be completed in order to pass the course. Extensions will be granted in cases of illness or according to unique circumstances. You are expected to come to each class having completely read the assigned readings, and you are strongly encouraged to read ahead on the major texts, which will require greater reading time.

REQUIRED TEXTS (download via WebCampus or ebrary)

REQUIRED TEXTS (print editions)

ASSIGNMENT GUIDELINES
1. All essays should follow the MLA style manual. All formal essays must be double-spaced and typed in the format we outline in class and as per the template on the course website. If you do not have access to a computer or typewriter and are unable to use the equipment on campus, please see the instructor to make alternate arrangements.
2. All essays must be submitted through SafeAssign in WebCampus by midnight on the due date. Any essay submitted through any other process (email or print) will be deemed late and will receive a late penalty until it is submitted through SafeAssign.
3. Students will best serve their interests by regular attendance, participation, and completion of assignments.

GRADING POLICIES
1. All essays must be submitted through SafeAssign in WebCampus by midnight on the due date. All other assignments are due at the start of class on the due date. Late assignments will be penalized by one third of a grade per day (i.e., B to B-), unless the instructor has been suitably notified prior to the due date or in the case of extenuating circumstances. Extensions may be granted based on illness or according to unique circumstance, but the instructor must be consulted in advance.
2. In order to pass the course, you must hand in all essays and complete the final exam. This includes all drafts and revisions. This means that you might have “A”s on all the papers you have handed in and still fail the course because you have not handed in all major assignments.
3. All students must consult and abide by the University’s policy on attendance: <http://fduninfo.com/studentlife/handbook/>. Click on the Metropolitan Campus logo then on Academic Regulations. Meaningful class participation is considered an important component of your grade for this course.
4. A grading rubric will be provided for essay assignments.

ASSIGNMENTS

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<th>Pages</th>
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<td>Critical Position Statement #2</td>
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<tr>
<td>Debates / Presentations</td>
<td>28</td>
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<tr>
<td>Midterm Examination</td>
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GRADING SYSTEM

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<td>C-</td>
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Incomplete (I) only in special cases. University policy must be followed.

Debates / Presentations: This is a team presentation and debate for 28 minutes between the four presenters. An overall grade will be assigned for the presentation—your individual final grade will be determined based on the outcome of the debate. The presentation grade will differ by at least (but perhaps more than) one stanine between the two groups based on who wins the debate. If you all want a high
grade, you should plan to give an exceptional presentation that lets both sides develop the debate fully.

The debate is a modified Canadian Parliamentary system. Each selects a “leader.” The “For” side will defend the use of power in the reading for the week against the “Opposing” side. The “Opposing” side will seek to prove why the form of power in the reading or the “For” side’s argument is unacceptable.

The format is straightforward and is a slight variant of the Canadian Parliamentary Debate format. The leader of the “For” side will open and close the debate, and the sides will otherwise alternate in the following time schedule:

4 min. 6 min. 6 min. 6 min. 2 min. 4 min.
Leader “For” Leader “Nay” Member “For” Member “Nay” Leader “Nay” Leader “For”

Times will be strictly upheld. Each team should decide who is best suited for the “Leader” and “Speaker” roles. “For” argues a justification of the week’s readings based on the assigned topic. The “Opposition” argues the opposite. You should be prepared for the unexpected on both sides.

**Critical Position Statement #1** – Your critical position statement is a TWO PAGE statement. It should be concise, focused, and make a specific argument. Using either the Prothero or Shovlin critical article, respond to any creative text we have read in class so far. You will use specific textual evidence from the article and the creative text in order to argue a specific point—you needn’t agree with the critical work, but you should address how it relates to the creative work in order to make your own argument in as focused a manner as possible and while using quotations and citations to the primary and secondary works to support your position.

This position statement will be peer reviewed in class, so please place only your student number on it, not your full name. The peer review process is an essential part of the assignment, so late work will receive less feedback and carry a significant penalty.

**Critical Position Statement #2** – Your critical position statement is a TWO PAGE statement. It should be concise, focused, and make a specific argument. Using either the Suvin or Roberts critical article, respond to any creative text we have read in class so far. You must use a second critical source from FDU’s Online Library and include a correct citation (on page 3) to it, including the URL / web link.

You will use specific textual evidence from the TWO articles and the creative text in order to argue a specific point—you needn’t agree with the critical works, but you should address how they relate to the creative work in order to make your own argument in as focused a manner as possible and while using quotations and citations to the primary and secondary works to support your position.

This position statement will be peer reviewed in class, so please place only your student number on it, not your full name. The peer review process is an essential part of the assignment, so late work will receive less feedback and carry a significant penalty.

**Research Essay** – Choose from the following essay suggestions. You may create your own topic, with approval, if you consult me before 17 April. You must use secondary sources appropriate to your topic in both focus and quantity. Your paper should demonstrate a grasp of both the primary text(s) you choose to write on and the critical materials available. This means that you must show an understanding of the reliability of critical materials, how to find scholarly criticism, and an ability to judge whether a work is dated or current. While some topics will have more or less critical materials available than others, you must include 3 sources from FDU’s Online Library as a minimum—papers that do not demonstrate familiarity with the Online Library resources will not receive a grade. You may also wish to consider biographical materials, letters, print history, journals, or other such sources as well.

- By using one of the theoretical paradigms developed in lectures, such as Rosemary Jackson’s work, contrast the instantiations of the fantasy genre in Howard, Le Guin, and/or Delany. In
particular, consider the potential for social critique, nostalgia, and gender identities in each of the two or more authors you contrast. Is the genre open to forms of dissent or is it a nostalgic or consolatory genre? Be sure to base your commentary on specific and carefully analyzed references to the primary materials in our course readings.

- Howard, Le Guin, and Delany all draw on concepts of gender and identity in their fantasy novels. Is this an intrinsic part of fantasy as a genre, perhaps challenged or made uncomfortable by these authors, or is this an atypical element of their works that differs from the genre’s typical forms? You might consider either or both of the presentations of masculine and feminine identity in these novels. How do we see women? How do we see men? Be sure to base your commentary on specific and carefully analyzed references to the primary materials in our course readings.

- Several of the authors we have studied seem to be inspired by or interested in each other’s work. Consider two or more authors’ relationships (personal or purely literary) and how they can inform their writings. Is it a mutual influence? Does a later author alter the way we read an earlier one? Try to consider as many levels in the texts as possible, such as allusions, style, setting, themes, argumentative purposes, or even related texts and biographical information. You might choose to compare Butler with Howard or Miéville with Lovecraft.

- The time travel genre is typically traced from H.G. Wells’ *The Time Machine* to the present. In what ways do you see Octavia Butler changing or refocusing the genre for her own unique purposes, or to what degree is her work typical of genre fiction? By using specific information from the text and secondary critical resources, do you see her novel as mainstream pulp fiction or as a challenge to the dominant social norms of her time?

- China Miéville has frequently described his own work as the “New Weird.” In what ways is this a continuation of the “Weird Stories” tradition seen in H.P. Lovecraft, and in what ways is Miéville breaking with this tradition? Be sure to base your analysis on a detailed study of the primary text as well as suitable secondary scholarly resources from the online research library. You may also choose to use Miéville’s scholarly work or interviews.

- Fredric Jameson has emphasized the disruptive nature of Science Fiction in contrast to an essentially nostalgic or consolatory function for Fantasy. Likewise, Darko Suvin has focused on the cognitive estrangement that science fiction can effect in contrast to a feeling on continuity from fantasy. Based on our readings, are these genre distinctions accurate? Does either genre (science fiction or fantasy) escape its mass market limitations, or are both normative rather than disruptive forces in culture?

**Mid-term Examination:** The Mid-term examination will test your recall and comprehension of the reading materials from the first 7 weeks of the course. You will have a combination of multiple choice and short answer oriented toward demonstrating comprehension and completion of the coursework to date.

**Final Examination:** The Final Examination will test your recall and comprehension of the complete reading materials across the course as a whole, although it will emphasize Weeks 8 through 14. You will answer a combination of short answer questions and essay(s).

**CLASSROOM AND EMAIL ETIQUETTE**

Classroom etiquette is to be upheld at all times throughout the duration of this course. This means you should be on time and turn off your mobile phones or place them on silent. Respect your fellow students while they are speaking or asking questions, and be attentive during class time. With regard email, take as much care as you do with written assignments. Be sure to write clearly and to proofread your messages. Avoid abbreviations and other texting shortcuts. Never send an email in anger. When you compose an email to your instructor, ask yourself these questions:
• is the answer in my textbook?
• is this question a result of not paying attention in class? If so, have I endeavored to discuss this with a classmate first?
• have I checked the course website for the detailed schedule?
• have I re-read my composition for error-free writing?
• did I address my instructor appropriately?
• did I sign my composition?
• did I include any attachments (where applicable)?

WITHDRAWALS
In the event you choose to withdraw from our course, the burden of following through with the withdrawal process is your responsibility. You may or may not be dropped for excessive absences. However, failure to attend does not guarantee being dropped. Please understand that if you do not officially withdraw before the end of 23 March, you will be assigned a grade based upon what you have earned. Please refer to the College Catalogue for more detail. If you believe you must withdraw for any reason, consult me first.

STUDENTS WITH DISABILITIES
FDU has a tradition of providing access to education for students with disabilities. Students with disabilities should inform the instructor especially if there are medical problems or learning disabilities. Accommodations may be provided as recommended by the Special Resource Center.

ACADEMIC INTEGRITY
I prosecute all violations of academic integrity, including plagiarism, in accord with the Calendar and regardless of personal circumstances. Using secondary sources is a benefit to academic writing and will help you in this course, but please ensure you cite appropriately. If you are in doubt, consult the instructor. If you are still uncertain if your citations are adequate, please discuss this with me before I mark your paper. Intellectual honesty is accepted as the cornerstone of the development and acquisition of knowledge. Since knowledge is cumulative, further advances are predicated on the contributions of others. To claim contributions and ideas of another as one’s own is to deprive oneself of the opportunity to participate in the scholarly process. Therefore, students enrolled at FDU are expected to maintain the highest standards of academic honesty. Academic dishonesty includes
• cheating (giving and/or receiving unauthorized assistance in any exercise or examination)
• plagiarism (representing the ideas or words of others as one’s own)
• falsification (inventing or falsifying information, citation or data in any exercise)
• multiple submission (submitting substantial portions of any academic exercise more than once for credit without the prior approval of the instructor)
• complicity (facilitating any of the above actions or performing work that another student presents as his/hers)
• interference (hampering another student from performing his/her assignments).
According to the FDU student handbook, students who engage in acts of academic dishonesty may, at the discretion of the instructor, be failed for the course, receive a reduced grade in the course, receive no credit for the assignment, and/or be recommended to the Dean for academic probation. Other penalties can include permanent expulsion from the University with an indication of academic dishonesty on a student’s transcripts.

IMPORTANT DATES
Classes Begin January 19
Last Day for New Registrations: February 2
Family Day Holiday: February 9
Mid-Term Grades Due: March 16
Last Day for Withdrawal from Classes: March 23
Registration for Summer Term 2014 Begins: March 30
Good Friday Holiday: April 3
Easter Monday Holiday: April 6
Last Day of Classes, Spring Term: April 24
Final Examinations (Monday-Friday): April 27 – May 1

NB: exams run to 7:00 pm or later on each day.

Trimester Ends, 11:00 PM: May 1
Vancouver Campus Commencement: May 6
University Commencement in New Jersey: May 19

COURSE SCHEDULE (subject to change)
January
19 Week 1 Introduction
21 Introduction
23 Prothero “Fantasy, Science Fiction, & the Teaching of Values” (WebCampus)

26 Week 2 Howard Beyond the Black River
28 Howard Beyond the Black River (cont’d)
30 Shovlin “Canaan Lies Beyond the Black River” (WebCampus)

February
2 Week 3 Le Guin The Tombs of Atuan
4 Le Guin The Tombs of Atuan (cont’d)
6 Le Guin The Tombs of Atuan (cont’d)

9 Week 4 Family Day: CAMPUS CLOSED
11 Le Guin The Tombs of Atuan (cont’d)
13 Le Guin The Tombs of Atuan (cont’d)

16 Week 5 Delany Tales of Neveryon
18 Delany Tales of Neveryon (cont’d)
20 Writing & Research Workshop

23 Week 6 Delany Tales of Neveryon (cont’d)
25 Delany Tales of Neveryon (cont’d)
27 Delany Tales of Neveryon (cont’d)

March
2 Week 7 Peer Review Workshop
Critical Position Statement #1: DUE
4 Delany Tales of Neveryon (cont’d)
6 Midterm Examination: DUE

9 Week 8 Suvin “Estrangement & Cognition” (WebCampus)
11 Lovecraft The Call of Cthulhu
13 Lovecraft The Call of Cthulhu (cont’d)
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<td>Roberts “Defining Science Fiction” (WebCampus)</td>
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<td>11</td>
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<td>Revising &amp; Formatting Workshop</td>
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