

# ENGL2000-103: MILLENNIALS AND THE LOST GENERATION

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Mrs. Danielle Clapham (she/her/hers)

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Office: Marquette Hall 008E (ext. 83020)

Office Hours: M/W 12:00-1:30 and by appointment

## GENERAL COURSE INFORMATION

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### COURSE DESCRIPTION

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Restless. Young. Impulsive. The Lost Generation, a generation of writers and artists coming of age during and after World War I, were often described by such terms as the public struggled to define them and their experiences. In recent years, columnists, theorists, and political commentators have applied similar terms to millennials, debating whether they are the “lost generation” for the new millennium. This course takes up this defining question of the generation by placing millennial experience and contemporary politics and culture in conversation with the literature of the original Lost Generation from 1920s and 30s. The course will explore key themes in the literature of the Lost Generation and compare them to current culture using think pieces, social media, and other artifacts. We will explore questions around the influence of global conflict, experiences of feelings of disillusionment, issues of self-presentation, and new forms of identity politics to identify key parallels and divergences across these two generations. Using literature as the foundation of our study, we will examine the ways in which culture impacts both public and personal perception of a generation’s identity and interrogate the value society places on identifying generational patterns.

### REQUIRED TEXTS

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- *Mrs. Dalloway*—Virginia Woolf, First Edition, Houghton Mifflin Harcourt, ISBN: 9780156628709
- *The Sun Also Rises*—Ernest Hemingway, Scribner, ISBN: 9780743297332
- *The Great Gatsby*—F. Scott Fitzgerald, Scribner, ISBN: 9780743297332
- *A Moveable Feast*—Ernest Hemingway, Scribner, ISBN: 9780684824994
- *Millennials and the Moments That Made Us: A Cultural History of the U.S. from 1982-Present*—Shaun Scott, Zero Books, ISBN: 9781785355837
- Other texts (i.e. poetry, short stories, excerpts, and articles) will be made available on D2L.

Some of these books come in multiple editions (the Woolf and Hemingway texts particularly). I highly recommend you get the editions listed so you can follow page numbers for assignments and class discussions. If you choose to purchase alternate editions or digital copies, you are responsible for checking the page numbers to make sure you are prepared for class.

### COURSE OBJECTIVES

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Upon completing English core studies in literature, Marquette University students will be able to:

- Produce oral and written assessments of literary and cultural texts and/or performances using the language and concepts of one of these 2 knowledge area disciplines.
- Articulate how literary and cultural texts and/or performances can transform one's understanding of self, others, and communities.
- Apply the methodologies of literary criticism to representative works of literature.

Additionally, the English Department further names these goals for English 2000 and 2010. Students will be able to:

- Articulate how the imaginative constructs of drama and prose (fiction and nonfiction) illuminate fundamental questions of human experience.
- Define critical theories/ methods of reading.
- Identify rhetorical tactics within texts.
- Analyze the function of rhetorical tactics within texts.
- Reflect on the validity of personal bases for evaluating texts in light of textual, historical, and cultural evidence.
- Construct well-written texts in a variety of genres and/or media.
- Deliver effective multi-media presentations.
- Demonstrate effective strategies for collaboration with peers.

## **COURSE REQUIREMENTS**

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In order to pass this course, you must complete the following:

- Attendance/Class Participation/In-class work: 10%
- Class Facilitation (Group project): 20%
- Midterm Paper (3-5 pages): 20%
- Final Project/Paper (5-7 page paper OR Digital project + 2-3 page reflection): 30%
- Other (Discussion Board and Required Conference): 20%

## **ASSIGNMENT DESCRIPTIONS**

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All written work, except discussion posts, should be submitted to the appropriate dropbox as a .doc or .docx file or as a PDF. Your work should be double spaced with one-inch margins. Include an MLA header and page numbers. Use Times or Times New Roman font, size 12 for all text. Submissions that do not adhere to these guidelines will be marked late until they are formatted correctly.

### **ATTENDANCE/CLASS PARTICIPATION/IN-CLASS WORK: 100 POINTS**

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For attendance, this class adheres to the university attendance policy, linked here:

<http://bulletin.marquette.edu/undergrad/academicregulations/#attendance>. Essentially you are allowed to miss up to 6 classes throughout the semester, though you will not be allowed to make up any in-class work if you do not make arrangement with me in advance. Any additional absences after 6 will result in an academic withdrawal from the class as it will be difficult for you to pass the course. I recognize that there are occasionally extenuating circumstances that may keep you from class (e.g. death in the family, jury duty, deployment, medical emergency, etc.). If something comes up, please speak to me as soon as possible to discuss alternative attendance options.

20 points of your participation grade will be a reflection at the end of the course on the course theme. We will discuss this reflection at the end of the semester.

In addition to attendance and the final reflection, class participation, including discussion and in-class work, will also count towards your grade. I recognize that not everyone is comfortable speaking about literature, particularly in front of a group, so participation will be evaluated in a variety of ways. These include:

- Meaningful participation in small and large group discussions with evidence you have read the assigned texts
- Quizzes on assigned readings
- In-class writing and assignments (i.e. freewrites, worksheets, handouts, etc.)

### **CLASS FACILITATION (GROUP PROJECT): 200 POINTS**

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You and a classmate(s) will sign up to lead the class in a discussion of an assigned text. Your facilitation will include the following:

- **50 pt:** 15 minute oral presentation of historical/cultural context surrounding the text(s), author(s), or topic assigned for the day. You should include a Works Cited for your presentation
- **50 pt:** List of 3-4 discussion questions to lead a discussion with the class for 15-20 minutes. You will turn in the discussion questions on the day of your facilitation
- **100 pt:** 2-3 page reflection on your presentation and the discussion (i.e. what you learned from discussion, self-evaluation of your performance, discussion of your contribution to the work, etc.) to be turned in one class period after your facilitation.

Though you will work and present with a partner, each student will be graded individually for their participation in the facilitation and each student must submit their documents individually to the dropboxes. A rubric for each part of this assignment is available on D2L.

### **DISCUSSION BOARD POSTS: 150 POINTS (15 POINTS EACH)**

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Throughout the semester you will be responsible for posting reading responses to the texts in a D2L discussion board. These discussion boards are designed to facilitate in-class discussions as well as guide your readings, so you are required to post your responses during the week we are discussing a given text (the discussion board for each week will lock before class every Friday).

You are responsible for writing 3 original posts and responding to 2 posts by your classmates by midterm break. You are responsible for an *additional* 3 original posts and 2 responses after midterm break. Each post should be between 200-300 words and should include specific references to assigned texts. A sample post is available on D2L.

Though it is up to you when you choose to write your discussion posts, I encourage you to space them out throughout the semester and use them to develop your topics for the midterm paper and final project.

### **MIDTERM PAPER (3-5 PAGES): 200 POINTS**

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Your midterm paper is a close reading from one of the Lost Generation texts from the syllabus. Pick either a 3-4 stanzas of a poem or a 3-4 paragraph section from a novel and explore what it tells us about the meaning of the text as a whole. A full assignment prompt and rubric is available on D2L.

## **REQUIRED CONFERENCE: 50 POINTS**

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In preparation for your final project, you are required to meet with me for a 15-minute conference to discuss your paper topic. In preparation for the conference, you will write a short project proposal including:

- A tentative thesis question or statement you hope to pursue in your project
- A list of 2-3 passages or sections of the text you plan to discuss in your project with a brief description of how they relate to your thesis question/statement
- 200-300 word reading response about why you are interested in your topic, how it relates to course themes, and/or further questions you have about the text or assignment.

You will turn in your proposal during your conference where we will discuss your topic and questions in detail. If you do not attend your conference, you will receive zero points for the proposal as well.

## **FINAL PROJECT (5-7 PAGE PAPER OR DIGITAL PROJECT + 2-3 PAGE REFLECTION): 300 POINTS**

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You have a choice of a traditional paper or a digital project for your final project. Both options ask you to engage with a key theme from the course to explore the significance, parallels and/or differences between the Lost Generation and Millennial culture/identity. Your project will be due the Wednesday of finals week. A full assignment prompt and rubric is available on D2L.

## **COURSE POLICIES**

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### **DIVERSITY AND INCLUSION**

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At Marquette, we strive to make education accessible to all members of our campus community without discriminating based on age, faith, ethnicity, race, gender or gender expression, sexual orientation, language, disability, social class, or other social distinctions. Inclusion begins in English classrooms, where the language we use to communicate plays a significant role. As a result, we strive to understand how exclusionary terms evolve within different discourses. We consider the impact they have on ourselves and others, and we actively seek inclusive language appropriate to our writing and conversations. To learn more about Marquette's diversity and inclusion resources, visit the [Diversity and Inclusion webpages](#).

I would also like to acknowledge that Marquette University resides on the traditional homelands of the Potawatomi, Ho-Chunk, and Menominee tribal nations who have known this land as a relative for millennia and who remain our hosts on it. In this class we will discuss the "American Dream" at length, but it is important to acknowledge that our concept of America as a nation and a land is often based in systemic violence, colonialism, and genocide. Though we will not discuss indigenous literatures specifically in this class, any discussion of American culture, values, or experience requires us to recognize these grim realities in our national identity.

In practical terms, in this classroom we respect all forms of identity expression (including gender expression, racial differences, disability status, and religious practices) in rhetoric and in person. I do not expect that we will all agree or have the same beliefs on all things; education is not neutral. However, discriminatory language against any student or group in class discussion or in writing will not be tolerated.

## ACCESSIBILITY

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As a disabled educator, I am committed to creating a maximally accessible environment for all students. This includes uploading all class materials to D2L for digital access, providing multiple ways for students to communicate their ideas and comprehension in class and in written assignments, and providing an open atmosphere for students to disclose their accessibility needs (including formal accommodations). However, I acknowledge that accessibility is an ever-changing process. If my classroom practices or teaching style are not accessible for you, I encourage you to talk to me directly so I can adjust to your needs.

Additionally, as an institution, Marquette makes a range of resources and accommodations available to students with documented disabilities. In order to receive accommodations, students must 1) provide appropriate documentation to the ODS Coordinator, 2) meet with the Coordinator each semester, prior to the need for requested accommodations, 3) identify in that meeting the courses for which accommodations are requested, 4) deliver the accommodations letter provided by the Coordinator to each instructor and discuss classroom needs with the instructor, and 5) alert the Coordinator when accommodations are not working/do not meet students' needs.

For more detailed information, consult the [ODS website](#) and download the university's official policy and procedure document. To learn more about Titles II and III of the Americans with Disabilities Act, which inform our policies, visit the [ADA National Network](#) website.

## COMMUNICATION:

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I generally respond to e-mails within 24 hours. However, please note that if you send an e-mail after 9 p.m., I may not respond until the next day. This is to encourage you to ask questions and address concerns in a timely manner while also respecting both of our time.

In addition to email, I also hold three office hours a week (as well as additional hours by appointment) to respond to your questions, address accommodations, read portions of your papers, or discuss the course material with you. I encourage you to meet with me at any point during the semester if you have questions, are confused, or need help with course assignments. You can simply stop by during my office hours or email me to set up an appointment.

## DEADLINES AND LATE WORK

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All assignments in this course must be submitted to the appropriate drop box on D2L. All feedback and grades will also be provided electronically to save on paper and to help you track your own progress in the course. If this is an issue, or if you ever experience a problem with digital submission, you may submit a typed, hard copy for full credit. I will not accept hand-written work. If you do not have consistent and reliable computer and/or internet access, please see me privately to make arrangements for alternative feedback and submission options.

Unless otherwise noted, all assignments are due at the start of class on the day they appear on the course calendar. If you must turn an assignment in late, I can accept them up to seven days late with a penalty of one grade increment (A to A-) for each calendar day. After seven days (including weekends), late assignments will receive zero points.

## GRADING

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This course is out of 1000 points. The basic grading scale at Marquette is as follows:

A	100-93%	C	76-73%
A-	92-90%	C-	72-70%
B +	89-87%	D+	69-67%
B	86-83%	D	66-63%
B-	82-80%	F	62-0%
C+	79-77%		

## ACADEMIC INTEGRITY:

The university identifies integrity as "the foundation of learning, research and scholarship" and elaborates on this definition in "The Statement on Academic Integrity," "The Honor Pledge," and "The Honor Code." For additional information on Marquette University's commitment to academic integrity, visit "[Academic Regulations](#)."

## ADDITIONAL RESOURCES

[Raynor Memorial Libraries](#) are the heart of campus intellectual life. Visit to check library hours, search for resources, or chat with a librarian. Visit in person to make the most of what this resource has to offer.

[Norman H. Ott Memorial Writing Center](#) is located on the second floor of Raynor Library where it provides tutorials and workshops for undergraduates and graduate students.

[Purdue OWL](#) or online writing lab is an incomparable resource for writers, offering information about everything from grammar and syntax to citation styles, including the latest MLA and APA guidelines.

[The Office of Disability Services](#) "provides students with the tools to succeed at Marquette. In accordance to Marquette's Statement on Human Dignity and Diversity, the Office of Disability Services recognizes each person as an individual and is committed to achieving excellence" ("About Us," *Disability Services*).

[The Counseling Center](#) supports the university's commitment to *cura personalis* by taking a holistic approach to psychological health and development. All full-time students are eligible for available services.

## COURSE CALENDAR (SUBJECT TO CHANGE)

### INTRO: WHO ARE THE LOST GENERATION? WHO ARE MILLENNIALS?

#### WEEK 1: JANUARY 14-18

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W Watch YouTube video "The Roaring Twenties: Crash Course in US History #32" (on D2L)

Excerpt from Exile's Return, "The Lost Generation" pp. 3-12 (on D2L)

"The Lost Generation and the Writers Who Described Their World" (on D2L)

F Excerpt from Millennials Rising, "The Next Great Generation" (on D2L)

Millennials and the Moments that Made Us, pp. 1-14 (Introduction)

## UNIT 1: STEEPED IN CONFLICT

### WEEK 2: JANUARY 21-25

M	Martin Luther King, Jr. Day, NO CLASS
W	Millennials and the Moments that Made Us, pp. 113-130 Wilfred Owen, "Dulce et Decorum Est", "Disabled", "Strange Meeting" (on D2L TW: War Violence)
F*	"9/11 Remembered: Generation Y Reflects on the 5th Anniversary" (on D2L) Siegfried Sassoon, "Repression of War Experience", "Dreamers", "The Rear-Guard" (on D2L—TW: War Violence)

### WEEK 3 JANUARY 28-FEBRUARY 1

M	Mrs. Dalloway, pp. 3-48
W*	Mrs. Dalloway, pp. 48-102
F	Mrs. Dalloway, pp. 102-151—Hunter Deiglmeier guest lecturing

## UNIT 2: DECADENCE AND DISILLUSIONMENT

### WEEK 4: FEBRUARY 4-8

M	Mrs. Dalloway, pp. 151-194
W*	The Sun Also Rises, pp. 1-42
F	NO CLASS—Mrs. Clapham will be guest lecturing for another class.

### WEEK 5: FEBRUARY 11-15

M	The Sun Also Rises, pp. 43-116 Millennials and the Moments that Made Us, pp. 61-78
W	The Sun Also Rises, pp. 117-155
F*	The Sun Also Rises, pp. 156-208

### WEEK 6: FEBRUARY 18-22

M	The Sun Also Rises, pp. 209-251 "Why Millennials Are Making Memes About Wanting to Die" (on D2L)
W	The Great Gatsby, pp. 1-38
F*	The Great Gatsby, pp. 39-80

### WEEK 7: FEBRUARY 25-MARCH 1

M	The Great Gatsby, pp. 81-111
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W	The Great Gatsby, pp. 113-145
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F	The Great Gatsby, pp. 147-180 "Generation treat yo' self: the problem with 'self-care'" (on D2L)
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#### WEEK 8: MARCH 4-8

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M	NO CLASS—Screening of Baz Luhrmann's <i>The Great Gatsby</i> (2013, Rated PG13) at 6PM; Location TBA.
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If you do not attend the evening screening, you must watch the movie on your own before Wednesday's class. There is a copy on reserve for our class in the library.

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W	No readings. We will discuss the film in class.
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F	Midterm Paper Due 5 Discussion Posts Due
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### —MIDTERM BREAK—

## UNIT 3: REVISING THE AMERICAN DREAM

#### WEEK 9: MARCH 18-22

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M	Millennials and the Moments that Made Us, pp. 149-171 "How Black Lives Matter Changed the Way Americans Fight for Freedom" (on D2L) Langston Hughes, "The Negro Artist and Racial Mountain" (on D2L)
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W*	W. E. B. Du Bois, "The Superior Race", "The Hosts of Black Labor"
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F*	Langston Hughes, "Let America Be American Again", "Harlem", "Theme for English B", "Song for a Dark Girl" (on D2L—TW: Racial Violence)
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#### WEEK 10: MARCH 25-29

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M	Claude McKay, "The Lynching", "The City's Love", "Harlem Shadows", "America" (on D2L—TW: Racial Violence, Murder)
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Ida B. Wells, "Lynching Our National Crime" (on D2L)

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W	Zora Neale Hurston, "Sweat", "Black Death" (on D2L—TW: Domestic Violence, Murder)
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F	Georgia Douglas Johnson, "The Heart of a Woman", "My Little Dreams", "The Measure" (on D2L)
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Gwendolyn Bennett, "To a Dark Girl", "Heritage" (on D2L)

#### WEEK 11: APRIL 1-5

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M*	"The Original Women's March on Washington and the Suffragists Who Paved the Way" (on D2L)
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"Starving for Women's Suffrage: 'I Am Not Strong after These Weeks'" (on D2L—TW: Violence against women)

Crystal Eastman, "Now We Can Begin—1920" (on D2L)



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W	Millennials and the Moments that Made Us, pp. 195-213 Djuna Barnes, "From Third Avenue On", "To a Cabaret Dancer" (on D2L) H.D., "Helen", Eurydice" (on D2L)
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F	Gertrude Stein, "Miss Furr and Miss Skeene" (on D2L)
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#### **UNIT 4: SELF-PRESENTATION AND SELF-PRESERVATION**

##### **WEEK 12: APRIL 8-12**

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M	A Moveable Feast, pp. Preface-45
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W	Millennials and the Moments that Made Us, 131-148 A Moveable Feast, pp. 49-88
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F	A Moveable Feast, pp. 91-146
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##### **WEEK 13: APRIL 15-19**

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M	A Moveable Feast, pp. 149-211
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W	NO CLASS—Required Conferences by appointment. Conference Proposal Due
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F	NO CLASS—Easter Break
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##### **WEEK 14: APRIL 22-26**

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M	NO CLASS—Easter Break
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W	"Why Selfies Can Be a Force for Social Good" (on D2L) Excerpt from The Autobiography of Alice B. Toklas, Chapter 2—My Arrival in Paris, pp. 2-15 (on D2L)
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F*	Excerpt from The Autobiography of Alice B. Toklas, Chapter 7—After the War, pp. 120-134 (on D2L)
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#### **CONCLUSION: ARE MILLENNIALS THE NEW LOST GENERATION?**

##### **WEEK 15: APRIL 29-MAY 3**

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M	Excerpt from The Autobiography of Alice B. Toklas, pp. 120-157 (on D2L) 5 Discussion Posts Due
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W	No readings. Bring your final project drafts to discuss and workshop in groups.
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F	Final Reflection Due
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##### **WEEK 16: MAY 6-10 (FINALS WEEK)**

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W	Final Project Due in the Dropbox by 12:00 PM.
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