

ENG 233: British Literature II Romanticism through the Twentieth Century

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Spring 2012
TTh 9:30-10:45
B-103
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Office hours: Mondays 10-12, Wednesdays 1-3, and Thursdays 2:45-3:45

Course Description

In this course, we will survey British literature from 1785 into the twentieth century, covering the Romantic, Victorian, and Modernist periods, as well as some more recent literature. We will consider how the literature of these eras fits into larger political and social contexts. Students will also gain experience in literary analysis and close reading as we discuss the major characteristics of the literature of these periods.

Our excursions into these periods will necessarily be brief. It will probably be obvious to you that our readings in the twentieth century (“Modernism and Beyond”) are by no means representative (not to mention comprehensive); this is the sad necessity of the survey course. While this class is designed to introduce you to some of the major issues and periods of later British literature, then, it has no pretensions to fully covering the last two hundred and twenty-five years; rather, its aim is to acquaint you with the major movements and *some* of the important writers of these periods, and to give you the tools to intelligently discuss later British literature.

By the end of this course, students should be able to

- 1) identify major works of British literature from the late eighteenth through the twentieth century [quizzes; final exam];
- 2) discuss the characteristics of British literary movements such as Romanticism and Modernism [short papers; debates; final exam];
- 3) analyze poetic language and imagery [class discussion; short papers; poetry recitation];
- 4) construct an original literary analysis [short papers]; and
- 5) trace specific themes and ideas through multiple works of literature, with attention to the variety of ways in which these ideas are treated [short papers; debates; final exam].

Course Books

Austen, Jane. *Pride and Prejudice*. New York: Bantam, 2003.

Bronte, Charlotte. *Jane Eyre*. New York: Signet Classics, 2008.

Greenblatt, Stephen, ed., *The Norton Anthology of English Literature*, Package 2 (Volumes D, E, F), 8th ed. New York: Norton, 2006.

Woolf, Virginia. *To the Lighthouse*. San Diego: Harcourt, 1981.

Please bring the relevant book to class every day.

Expectations

Tardiness and absences: I expect you to come to class on time; frequent tardiness will affect your attendance record. More than two absences will adversely affect your grade; this *includes* absences for illness and athletic events (exceptions may be made for special circumstances, but are not guaranteed). Whenever you miss class, you are responsible for getting notes, assignments, and any other work that you might have missed. **Six absences (20% of the course) will result in an automatic F in the course.**

Texting or other cell phone use during class will not be tolerated and is grounds for dismissal from the classroom.

Email: If you have a question or concern about the course or an assignment, I strongly prefer that you come to my office hours or see me in class rather than email me. In my experience, questions can usually be addressed in a much more efficient and satisfactory manner in a face to face conversation. If you do email me with a question, be aware that I may simply ask you to come see me, or that—due to the volume of messages that I receive—I may not be able to respond immediately. Obviously, if you need to miss class or have an emergency, emailing me (and/or calling my office) is usually the best way to let me know.

I do not respond to Instant Messaging; please do not attempt to contact me that way.

Participation: Literature is best approached through active engagement with the text. We will therefore dedicate considerable class time to discussion. Please prepare for class by doing all of the assigned readings and making some notes on issues of interest to you. I strongly encourage marking up your books—make note of interesting words, phrases, or passages as you read. Trying out your ideas in class is an excellent way to push your thinking further than you might be able to do on your own, which can be invaluable when it comes to thinking through a paper topic.

Participation includes speaking up in class, of course, but your participation will also be assessed by your demonstrated engagement with the course: taking notes, paying attention, getting involved in group work, asking questions, and responding thoughtfully to your peers without dominating the discussion.

Assignments for this course will include several short papers, in-class debates, a poetry recitation, and a final exam. These assignments are explained in more detail on pages 5 and 6 of this syllabus. There will also be frequent short reading quizzes.

Grades will be determined according to the following rubric:

Short Papers (3 total; 4 pp./200 pts each)	600
Debate activity	50
Poetry recitation	50
Final exam	150
Quizzes	50
Participation	100
Total	1000

0%-59.99% = F, 60%-69.99% = D, 70%-79.99% = C, 80%-89.99% = B, 90%-100% = A

Academic Dishonesty

Academic dishonesty constitutes a major breach of the trust that exists between the instructor and the student. It includes passing off another's ideas as one's own, any attempt to gain information about a test or exam prior to the test or exam date without the instructor's consent, and providing unauthorized assistance on a test, exam, paper, or other assignment to another student. Copying text directly off of the Internet obviously constitutes cheating, but so does rewriting materials found on-line in one's "own words" without proper attribution. Any time that a person uses—in any way—another person's words or ideas without appropriately crediting them is an instance of plagiarism. Cheating on any assignment—no matter how seemingly trivial—will result in a failing grade for this course. Students who fail for academic dishonesty will not have the option of withdrawing. If you have ANY doubt about what plagiarism means, or about how to appropriately document sources in your work, please contact me; I will be happy to help.

ADA Statement

Any Eureka College student with a disability or other special circumstances requiring accommodations or other considerations in order to successfully complete the requirements of this course is requested to identify him/herself to the instructor and discuss the matter privately. This disclosure should be made within the first week of the course.

Learning Center

The Learning Center, located on the first floor of Alumni Hall, provides academic services to all Eureka College students. Consultations are available in the areas of math and writing. Study groups, individual academic counseling and course specific tutoring sessions are also available by contacting Jason Zimmerman, Director of the Learning Center, by e-mail or by calling 6520. The Learning Center's hours will be posted around campus within the first two weeks of classes.

I strongly encourage you to take your papers to the Learning Center's Writing Tutors; this is an excellent—and free—service that can greatly improve the effectiveness of your written work.

Course Synopsis (may be subject to change)

*Please read the headnotes to the texts in the Norton Anthology.

Romanticism

- T 1/17 Introduction to course; discussion of Romanticism and William Blake
Th 1/19 Blake, "Songs of Innocence" and "Songs of Experience" (pp. 81-97)
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- T 1/24 William Wordsworth, Preface to *Lyrical Ballads* (pp. 263-274); "Strange fits of passion have I known," "She dwelt among the untrodden ways," "Three years she grew," "A slumber did my spirit seal," "I travelled among unknown men" (274-77); "London, 1802," "The world is too much with us," "Surprised by joy," "Mutability," "Steamboats, Viaducts, and Railways" (319-320)
Th 1/26 Wordsworth, "Ode: Intimations of Immortality" (306-311)
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- T 1/31 Samuel Taylor Coleridge, "The Eolian Harp" (pp. 426-28), "Kublai Khan" including preface (pp. 446-48), "Dejection: An Ode" (pp. 466-69)
Th 2/2 Keats, "La Belle Dame sans Merci," "Sonnet to Sleep," "Ode to Psyche," "Ode to a Nightingale," "Ode on a Grecian Urn," "Ode on Melancholy," "Ode on Indolence" (pp. 899-909)
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- T 2/7 Jane Austen, *Pride and Prejudice*
Short paper 1 due
Th 2/9 *Pride and Prejudice*
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- T 2/14 *Pride and Prejudice*
Th 2/16 Byron, *Don Juan* Canto 1 (pp. 670-684)
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- T 2/21 *Don Juan* Canto 1 (pp. 684-697)
In class: Debate 1
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- ### The Victorians
- Th 2/23 Introduction to Victorian era
Elizabeth Barrett Browning, all selections on pp. 1077-1092
Short paper 2 due

T 2/28	Introduction to Victorian medievalism Alfred, Lord Tennyson, "The Coming of Arthur," <i>Idylls of the King</i> (pp. 1189-1201)
Th 3/1	Tennyson, "The Passing of Arthur," from <i>Idylls</i> (pp. 1201-1211)
T 3/6	Christina Rossetti, "The Goblin Market" (pp. 1466-78) Short paper 3 due
Th 3/8	Charlotte Brontë, <i>Jane Eyre</i>
M 3/12 - F 3/16 Spring Break – No classes	
T 3/20	<i>Jane Eyre</i>
Th 3/22	<i>Jane Eyre</i> Short paper 4 due
T 3/27	Stevenson, <i>Dr. Jekyll and Mr. Hyde</i> (pp. 1645-63)
Th 3/29	<i>Dr. Jekyll and Mr. Hyde</i> (pp. 1663-85) In class: Debate 2
<u>Modernism and Beyond</u>	
T 4/3	Introduction to Modernist era James Joyce, "The Dead" (pp. 2172-2199)
Th 4/5	Virginia Woolf, <i>To the Lighthouse</i>
T 4/10	<i>To the Lighthouse</i>
Th 4/12	<i>To the Lighthouse</i> Short paper 5 due
T 4/17	Dylan Thomas, complete selection (pp. 2444-2450)
Th 4/19	Conclude discussion of Thomas Poetry recitation
T 4/24	Doris Lessing, "To Room Nineteen" (pp. 2543-65); Salman Rushdie, "The Prophet's Hair" (pp. 2854-63)
Th 4/26	Ngugi Wa Thiong'o, "Decolonising the Mind" (pp. 2535-39), Salman Rushdie, "English Is an Indian Literary Language" (pp. 2539-41) In class: Debate 3
T 5/1	Exam review Short paper 6 due Final exam: Tues. 5/8 at 1:00 pm in B-103.

Assignments

Short Papers

During the course of the semester, you will write 3 papers of at least 4 pages each on selected texts. If you write a fourth paper, I will drop your lowest grade. Below are listed six different paper assignments; you will select which three papers you wish to write (within the limits given in the next paragraph). Be advised that, on the final exam, you will also have to write about at least one text that you have not written on in your papers. It is your responsibility to keep track of how many papers you have written. See below for more information.

One of your papers MUST be either SP1 or SP2, and another MUST be chosen from among SP4, SP5, or SP6. Beyond that, you may write on any of the papers (e.g. you can write SP1, 2, and 4, or SP2, 3, 4, and 6, or any other combination).

- **Short paper 1 (Blake/Wordsworth/Coleridge/Keats).** Perform a close reading of a Romantic-era poem that we have not discussed in detail in class, exploring its language and imagery. In a close reading paper, you should make an assertion about the meaning of the text and spend the bulk of your paper discussing how the language of the text supports that assertion. Look for little details—metaphors, similes, double-meanings, paradoxes, associations, alliteration—and include lots of direct textual support. Do not use websites to help you with your interpretation; doing so is plagiarism and will result in an F for the course. Due on Tuesday, 2/7.
- **Short paper 2 (Austen/Byron).** *Option 1:* Is *Pride and Prejudice* a feminist novel? (By “feminist,” I mean that it argues against the patriarchal, or male-dominated, norms of society.) Why or why not? *Option 2:* Do you think that Donna Julia’s letter in *Don Juan* is tongue-in-cheek? Why or why not, and what does this suggest about the poem’s portrayal of women’s roles? *Whichever option you choose*, your paper should have a strongly articulated thesis in its introductory paragraph and support that thesis with direct textual evidence. Due on Thursday, 2/23.
- **Short paper 3 (Barrett Browning/Tennyson).** Compare and contrast the representations of England that are stated or implied in one work by each of these two Victorian poets. In what ways is each offering a critique and/or endorsement of the nation? Your paper should have a strongly articulated thesis in its introductory paragraph and support that thesis with direct textual evidence. Due on Tuesday, 3/6.
- **Short paper 4 (Rossetti/Brontë).** How is the natural world represented in “The Goblin Market” and/or *Jane Eyre*? How does it relate to the major theme(s) of the work(s)? A brief comparison to the Romantic poets’ attitude towards nature may be fruitful here. Your paper should have a strongly articulated thesis in its introductory paragraph and support that thesis with direct textual evidence. Due on Thursday, 3/22.
- **Short paper 5 (Stevenson/Joyce/Woolf).** How well can we truly know another person? Compare and contrast how any two of these three authors address this question. Your paper should have a strongly articulated thesis in its introductory paragraph and support that thesis with direct textual evidence. Due on Thursday, 4/12.
- **Short paper 6 (Thomas/Lessing/Ngugi/Rushdie).** *Option 1:* Perform a close reading of a passage from one of Thomas’s poems that we have not discussed closely in class. Do not use websites to help you with your interpretation; doing so is plagiarism and will result in an F for the course. *Option 2:* Compare and contrast how two of the three postcolonial writers we have read (Lessing, Ngugi, and Rushdie) depict the effects of colonialism. Your paper should have a strongly articulated thesis in its introductory paragraph and support that thesis with direct textual evidence. Due on Tuesday, 5/1.

Debate activity

The class will be divided into six debate teams early in the semester. We will stage 3 sets of 2 debates (6 debates total) in class. Two students will co-lead each team’s side of each debate; this will give everyone a chance to co-lead his or her team. You will be graded on your co-leading performance. The debates will be

a (fun) opportunity for you to put what you have learned about the literature from that unit into a different context. I will discuss the debates in more detail as they approach.

Poetry recitation (14 lines minimum, with expression)

Reading aloud and memorization are undervalued arts. For those of you who wish to go into fields where oral presentation is important (education, business, or really just about anything else), being able to speak well is vital, and memorization is an excellent mental exercise. Enjoy your performance! (And yes, you must memorize your poem.)

Final exam

The exam will both test your basic knowledge of the texts that we have read this semester and include two essays, at least one of which will be on a text that you did not write about in any of your short papers. A portion of the exam will also focus upon proper identification and comprehension of works, so it is important to read attentively throughout the semester.

All papers must be double-spaced (double-sided is OK), in 12-point Times New Roman font or the equivalent. Do not use Courier. A good rule of thumb is that one page of text should be about 250-300 words. Some more pointers:

- Papers are due at the beginning of class. You may email me your papers; if you choose to do this, you must send them before the start of the class in which they are due. Late papers will not be accepted without prior permission (i.e. given at least a day ahead of the due-date).
- A four-page paper should be four FULL pages of text (about 1250-1500 words), not including the bibliography/Works Cited list.
- Papers can always be longer than the stated minimum.
- All quotes and direct references to/paraphrases from the text **must be CITED**.
- Do not use websites or any other sources in writing your papers. If I discover that you have done so, I will consider that to be plagiarism and will give you an F in the course. If you do not read a work but instead read, e.g., the Wikipedia or SparkNotes entry on it and try to write your paper based on such a summary, that is plagiarism, and you will fail the course.
- See me if you don't understand a work or want help with your papers. Don't resort to plagiarism. If you plagiarize, you will fail the course.
- Include an appropriate (but not excessive) heading—your name, the date, and—if you like—the course number and name of the assignment (e.g., “ENG233, Short Paper 1”). Don't go crazy with the headings, though. No title sheet is necessary.
- Number your pages.
- Title your paper with a title that is different from the title(s) of the work(s) discussed and that tells me something about your paper's content.
- Staple your papers, please!