

Pittsburg State University
English 242: British Literature II
Romanticism through the Twenty-First Century
Grubbs Hall 303, Spring 2016

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Course Description

Representative authors and works from the Romantic to the contemporary period.

This face-to-face course introduces you to British literature from around 1798 (the year that Wordsworth and Coleridge first published *Lyrical Ballads*) to the present. While we will focus our attention on significant examples of the literature from this period and will consider the structural and stylistic devices of each text, we will do so in the larger context of a discussion of the writers' thematic concerns as well as the specific historical events and cultural influences to which these writers responded. We will be particularly interested in considering literary connections across time and in examining the formation of the British literary tradition.

Our excursions into these periods will necessarily be brief. It will probably be obvious to you that our readings 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 British literature, it has no pretensions to fully covering the last 217 years. Rather, its aim is to acquaint you with the major movements and some of the important writers of these periods.

This course will be primarily discussion-oriented. In an effort to focus the course and to provide some continuity across the time periods, our discussions will concentrate on four intertwined ideas:

1. The Role of the Artist and Art / the Author and Literature
2. Britishness / National Identity
3. Men and Women, Femininity and Masculinity, Gender and Sex
4. Class Differences

We most certainly can stray from the intended path. I find that those moments when we venture into unknown territory are the most valuable for you as students and the most exciting for me as a teacher.

Course Objectives

At the conclusion of this course, students will be able to

1. Narrate a history of British literature from the rise of the Romantic Movement to the present;
2. Locate and evaluate fiction, nonfiction, and poetry in relation to post-1800 literary movements in Britain;
3. Describe the range of periodical publications in Britain from 1800 and their relation to literary production across two centuries;
4. Reflect at length on the choices, contexts, and conversations involved in representing literary production over two centuries in Britain.

Learning Objectives

1. To help you develop the critical reading skills necessary to understand complex texts generated in a culture not your own.
2. To model the many ways that scholars talk about literature and to encourage students to use these tools of literary analysis.
3. To give you practice in creating written discourse about literature.
4. To help you appreciate literature as aesthetic object, rhetorical performance, and cultural artifact.

- To familiarize you with modern British literary history as it is being reconceived through the influence of feminism, cultural studies, and other perspectives.

Required Texts and Materials

David Damrosch, ed., *The Longman Anthology of British Literature*, Three-Period Package, Volume Two (Longman, ISBN 9780321916709)

Elizabeth Gaskell, *Cranford* (Barnes and Noble, ISBN 9780760795989)

Alasdair Gray, *Poor Things* (Norton, ISBN 9781564783073)

Outside materials available for download from Canvas.

Grading Scale

A = 93-100	B- = 80-82	D+ = 67-69
A- = 90-92	C+ = 77-79	D = 63-66
B+ = 87-89	C = 73-76	D- = 60-62
B = 83-86	C- = 70-72	F = below 60

Assignments and Evaluations

Participation and British Literature Paragraphs (BLiPs): 15%

Exams

- Romantic Written or Oral Exam: 12.5%
- Victorian Written or Oral Exam: 12.5%
- Modernist Written or Oral Exam: 12.5%
- Contemporary Written or Oral Exam: 12.5%

Essay

- Abstract: 5%
- Annotated Bibliography: 10%
- Final Essay: 20%

You must fully complete all assignments for the course in order to receive a passing grade.

Electronics/Technology Policy

Cell phones should be turned off or on silent during class. If I see you using your phone for either phone calls or text messaging or if the ringer is not turned off, you will receive a "0" in participation for the day. If you must keep your phone on for emergencies or another reason, please let me know.

You may use a laptop, e-reader, or other electronic device to take notes or to bring in readings or assignments that are available via Canvas or the Internet. You may not use your electronic device to do anything other than reviewing class-related material or taking notes. If you use your electronic device for any purpose other than these, your privileges will be suspended. I maintain the right to revise this policy at any point during the semester if improper usage becomes a problem.

Presentation

This class depends upon actively engaged speakers, listeners, and writers. Your responsibility is to be an active participant. As a result, this class demands that all reading assignments are completed, **in full**, on the day they are due and that you **bring the assigned text to class**. In addition, all assignments are to be typewritten and done according to directions. I encourage you to think for yourself, challenge each other, and assume pride and ownership in every text you produce. While I will at times lecture on some material, my overall expectation is that we will work together as a group to come to more complex and varied understandings of the texts covered over the course of the semester.

According to federal guidelines, you should expect to spend two out-of-class hours devoted to coursework for each hour spent in the classroom or in direct faculty instruction. Therefore, for this three-credit class, you should expect to devote at least six hours per week on average to prepare your work. Of course, some weeks may require more time, and some weeks will require less.

Given the topic of study, there will likely be material in this course that is offensive to some readers. But the offense given by the material will not be considered a reason for lack of familiarity with assignments or preparation for discussion and examinations. Please carefully review the reading list to decide in advance if this course is appropriate for your curriculum.

I also suggest that you consult the following links about interacting with faculty:

6 Things You Should Say to Your Professor

<http://college.usatoday.com/2013/02/19/6-things-you-should-say-to-your-professor/>

5 Things You Should Never Say to Your Professor

<http://college.usatoday.com/2013/01/10/5-things-you-should-never-say-to-your-professor/>

No, It's Not Your Opinion. You're Just Wrong

<http://www.houstonpress.com/arts/no-it-s-not-your-opinion-you-re-just-wrong-updated-7611752>

Late Work and Attendance Policy

I reserve the right to decrease the grade of late work by ONE FULL LETTER GRADE for every day it is late including the first. For example, if an essay is two days late and the original grade is a B+, the final penalized grade would be a D+. If you have a problem with an assignment, please see me or call me BEFORE the due date. Any student who accrues excessive absences (four or more) will most likely fail the course. If you do miss class for any reason, you are still accountable for the work given and due that day unless prior arrangements have been made. Finally, I also expect you to be on time to class. Any student who is tardy more than three times will be marked absent according to my discretion. If you have a problem getting to class on time (i.e., you have class on the other side of campus), please let me know as soon as possible.

Plagiarism

Plagiarism includes the presentation, without proper attribution, of another's words or ideas from printed or electronic sources. It is also plagiarism to submit, without the instructor's consent, an assignment in one class previously submitted in another. I reward plagiarism with a zero. Further action by the university may also be taken. Please familiarize yourselves with the university policy on plagiarism. If you feel that you need extra help with your assignments, tutors are available in the Writing Center in Axe Library (235-4694). If you have any questions about what constitutes plagiarism or how to cite sources properly, do not hesitate to ask me for help. Please also consult PSU's Academic Honesty and Integrity Policy available online at

<http://www.pittstate.edu/audiences/current-students/policies/rights-and-responsibilities/academic-misconduct.dot>

Also, make sure to consult the Syllabus Supplement, which can be thought of as a "one-stop" place for students to access up-to-date information about campus resources, notifications, and expectations. It is available at

<http://www.pittstate.edu/dotAsset/fcfe9e3e-181d-4e84-8fe8-1987787782e9.pdf>

Accessibility and a Word of Advice

All students are more than welcome to drop by during office hours or schedule an appointment to ask questions, continue discussion of issues from class, or to offer comments. This is especially true during the first week of class and especially true for students with disabilities who are registered with the Center for Student Accommodations (235-4309) and who may need individual arrangements. Your well being and success in this course are important to me. I recognize that there are *multiple* ways to learn and that this multiplicity should be acknowledged in the design and structure of university courses and the evaluation of their participants. Thus, I encourage students registered in the course to discuss their learning styles and comprehension requirements with me during my office

hours or, if necessary, at another arranged time. Every student is entitled to a meaningful and stimulating learning experience.

The Center for Student Accommodations is located in Russ Hall 218, or visit their website at: <http://www.pittstate.edu/office/center-for-student-accommodations/> for more information.

Make use of your teachers!! We are here to help you learn, and we do not expect you to be perfect (who is?). We regard intelligent questions in and out of class and an eagerness to improve one's abilities as evidence of an A student more than written work alone. There is no such thing as a stupid question!

Tentative Schedule of Readings and Assignments (ALL DATES AND ASSIGNMENTS ARE SUBJECT TO CHANGE!) All page numbers refer to the relevant Longman Anthology:

Week One

Jan. 11: Introduction to the Course

Jan. 13: Postwar Britain

Storry and Childs, "Introduction" (Available on Canvas)

Gamble and Wright, "Introduction" (Available on Canvas)

In Longman 2C:

The Movement: Larkin, "Church Going" (2631 – 2633)

Jan. 15: Postwar Poetry

Smith, "Not Waving, But Drowning" and "Our Bog is Dood" (Available on Canvas)

In Longman 2C:

Duffy, "Translating the English, 1989" (2549 – 2650) and "Translating the British, 2012" (Available on Canvas)

Week Two

Jan. 18: MLK, Jr. Day – No Class

Jan. 20: Postwar Prose I

In Longman 2C:

Hornby, "NippleJesus" and Smith, "Martha, Martha" (2847 – 2861, 2861 – 2871)

Jan. 22: Postwar Prose II

Welsh, from *The Acid House* (Available on Canvas)

Carter, "The Company of Wolves" (Available on Canvas)

Week Three

Jan. 25: Contemporary British Novel

Gray, *Poor Things* (Introduction and 1 – 102)

Jan. 27: Contemporary British Novel

Gray, *Poor Things* (103 – 151)

Jan. 29: Contemporary British Novel

Gray, *Poor Things* (152 – 205)

Week Four

Feb. 1: Contemporary British Novel

Gray, *Poor Things* (206 – 319)

Feb. 3: Music Selections (Available on Canvas)

Deadline for Contemporary BLiPs

Feb. 5: The Twentieth Century and Beyond
“The Futurist Manifesto” (Available on Canvas)

In Longman 2C:

Intro to The Twentieth Century and Beyond (1923 – 1948)

Yeats, “The Second Coming” (2181 – 2183)

Week Five

Feb. 8: **Contemporary Written Exam (or Contemporary Oral Exam Scheduled for This Week)**

Feb. 10: The Great War

In Longman 2C:

Sassoon, “Glory of Women” and “They” (2131)

Brooke, “The Soldier” (2136 – 2137)

Hooley, “A War Film” (2137)

Owen, “Disabled” and “Dulce Et Decorum Est” (2159 – 2161)

Feb. 12: High Modernism Part I

In Longman 2C:

Eliot, “The Love Song of J. Alfred Prufrock” (2287 – 2291)

Week Six

Feb. 15: High Modernism Part I

In Longman 2C:

Eliot, “The Love Song of J. Alfred Prufrock” (2287 – 2291)

Feb. 17: High Modernism Part II

In Longman 2C:

Woolf, *Mrs. Dalloway* (2337 – 2437)

Feb. 19: High Modernism Part II

In Longman 2C:

Woolf, *Mrs. Dalloway* (2337 – 2437)

Week Seven

Feb. 22: Irish Modernism Part I

In Longman 2C:

Joyce, “Araby,” “Eveline,” and “Clay” (2218 – 2229)

Feb. 24: Irish Modernism Part II

In Longman 2C:

Joyce, “The Dead” (2229 – 2256)

Deadline for Modernist BLiPs

Feb. 26: Victorians

In Longman 2B:

Intro to Victorians (1049 – 1073)

Victorian Faith and Doubt: Arnold, “Dover Beach” (1562)

Week Eight

Feb. 29: **Modernist Written Exam (or Modernist Oral Exam Scheduled for This Week)**

Mar. 2: Industrialism and Empire

In Longman 2B:

Mayhew, from *London Labour and the London Poor*

Disraeli, from *Conservative and Liberal Principles* (1091 – 1092, 1108 – 1112, 1759 – 1761)

Optional: Kipling, “The White Man’s Burden” (1899)

Mar. 4: Victorian Ladies and Gentlemen

In Longman 2B:

“Victorian Ladies and Gentlemen” (Begins pg. 1520 - Read Introduction, Frances Power Cobbe, Sarah Stickney Ellis, John Henry Cardinal Newman, Caroline Norton, George Eliot, Sarah Grand, Sir Henry Newbolt, and Mona Caird)

Week Nine

Mar. 7: Victorian Novel

Gaskell, *Cranford* (1 – 97)

Mar. 9: Victorian Novel

Gaskell, *Cranford* (98 – 176)

Mar. 11: The New Woman

In Longman 2B:

Rossetti, “Goblin Market” (1650 – 1663)

Week Ten

Mar. 14: Aestheticism, Decadence, and the *Fin de Siecle*

In Longman 2B:

Wilde, *The Importance of Being Earnest* (1829 – 1869)

Mar. 16: Aestheticism, Decadence, and the *Fin de Siecle*

In Longman 2B:

Wilde, *The Importance of Being Earnest* (1829 – 1869) and “The Decay of Lying” (Available on Canvas)

Mar. 18: Dramatic Monologue

In Longman 2B:

Robert Browning, “Porphyria’s Lover” and “My Last Duchess” (1325 – 1326, 1328 – 1329)

Week Eleven

Mar. 21: Spring Break

Mar. 23: Spring Break

Mar. 25: Spring Break

Week Twelve

Mar. 28: The Long Poem

In Longman 2B:

Tennyson, “The Lady of Shalott” and “Ulysses” (1181 – 1185 and 1189 - 1191)

Deadline for Victorian BLiPs

Mar. 30: Reading and Research Day – No Class

Apr. 1: Reading and Research Day – No Class

Week Thirteen

Apr. 4: Reading and Research Day – No Class

Apr. 6: **In Longman 2A:**

Intro to Romanticism (7 – 37)

Aesthetics: Burke, from *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful* (37 – 43)

Apr. 8: **Victorian Written Exam (or Victorian Oral Exam Scheduled for This Week)**

Week Fourteen

Apr. 11: **In Longman 2A:**

Revolution: Wollstonecraft, from *A Vindication of the Rights of Men* (122 – 131)

Slavery: Equiano, from *The Interesting Narrative of the Life of Olaudah Equiano* (230 – 239)

Apr. 13: Women's Rights and Women's Lit

In Longman 2A:

Wollstonecraft, from *A Vindication of the Rights of Woman* (302 – 329)

Radcliffe, from *The Female Advocate* (353 – 360)

Apr. 15: Women's Rights and Women's Lit

In Longman 2A:

Barbauld, "The Mouse's Petition to Dr. Priestley" and "Inscription for an Ice-House" (65 – 68)

Wollstonecraft, from *The Wrongs of Woman; or Maria* (330 – 340)

Baillie, "London" (384 – 385)

Essay Abstract Due

Week Fifteen

Apr. 18: First Generation Romantics I

In Longman 2A:

Blake, "The Lamb," "The Chimney Sweeper," "The Tyger," and "The Chimney Sweeper" (179, 181 – 182, 194, 197 – 198)

Apr. 20: First Generation Romantics II

In Longman 2A:

Wordsworth, from the Preface to *Lyrical Ballads*, "Lines written in early spring," "London, 1802," and "The Solitary Reaper" (433 – 445, 418, 476 – 477, 558 – 559)

Apr. 22: First Generation Romantics III

In Longman 2A:

Coleridge, "Christabel," "Kubla Khan," and "Stage Illusion and the Willing Suspension of Disbelief" (669 – 671, 652 – 668, and 698 – 699)

Essay Annotated Bibliography Due

Week Sixteen

Apr. 25: Second Generation Romantics I

In Longman 2A:

Byron, *Manfred* (711 – 747)

Apr. 27: Second Generation Romantics II

In Longman 2A:

Keats, "On Seeing the Elgin Marbles," "La Belle Dame Sans Mercy," and Letters ("To Richard Woodhouse" and "To George and Thomas Keats") (987, 1001 – 1002, 1046 – 1047, 1052 – 1054)

Apr. 29: Second Generation Romantics III

In Longman 2A:

P. B. Shelley, "Ode to the West Wind" and "To a Sky-Lark" (889 – 893)

Deadline for Romanticism BLiPs

Final Exam Week

Monday, May 2, 10:00 am – 11:50 am: **Romanticism Written Exam (or Romanticism Oral Exam Scheduled for This Week)**

Final Essay Due on Canvas by Friday, May 6, at 11:59 pm.