

ENGL 3004W-007
Historical Survey of British Literatures II
Spring 2010
203 Lind Hall
M W 7:25-9:05 PM
Instructor: John Pistelli
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Office hours: W 5:00-7:00 PM

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Description

If it were not for the Poetic or Prophetic Character the Philosophic & Experimental would soon be at the ratio of all things, and stand still, unable to do other than repeat the same dull round over again.
—William Blake, “There Is No Natural Religion” (1788)

In this course, we will survey some of the most influential and memorable poetry, fiction and drama by British and Irish writers from 1790 to 1960. As this is a class with a historical component, we will be attentive to the political, social, scientific, economic, religious and other contexts for this writing over a period of two centuries that, as an observer once commented, saw more change than all of prior recorded history. We will thus need to use our historical imaginations in encountering these works—they may look unfamiliar, off-putting, difficult or offensively contrary to contemporary attitudes, but we will use our powers of empathy to understand the forces that shaped them. However, we will also heed Blake and other writers in recognizing the power of literary language and visionary imaginings to exceed history’s determinations and to resonate across time, going beyond the givens of any particular circumstance to create something new. Finally, this is a writing-intensive class: we will not only read powerful writing, but strive to compose some of our own, in several different genres, from close reading to literary imitation to the argumentative essay.

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Required Materials

Mary Shelley, *Frankenstein* (Broadview)
Charles Dickens, *Hard Times* (Penguin)
James Joyce, *A Portrait of the Artist as a Young Man* (Oxford)
Virginia Woolf, *To the Lighthouse (Annotated)* (Harcourt)
Norton Anthology of English Literature: The Major Authors, eighth edition, vol. B

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Course Policies

Grading

There are 100 points available in this course. Here is the point breakdown:

- 10 points – Poetry close reading
- 10 points – Imitation
- 15 points – Essay 1
- 05 points – Essay 2 prospectus
- 20 points – Essay 2
- 20 points – Final exam
- 10 points – Participation

More information about written assignments and their criteria will be given during the course.

“Participation” means both regular attendance and active engagement in the class; even if you have perfect attendance, you will not earn more than 7 out of 10 points—that is, a “C-” for this assignment—if you do not speak up at least once or twice a week.

The final exam will require you to identify the author and source of short quotations from the course texts and to write a short response to each passage.

The grading policy in this course conforms to CLA guidelines. Therefore a “C” is equivalent to basic fulfillment of requirements; to achieve a grade higher than a “C” a student must perform beyond the basic requirements. Please keep the following scale and criteria in mind:

- A (90-100): Outstanding relative to the level necessary to meet course requirements
- B (80-90): Significantly above the level necessary to meet course requirements
- C (70-80): Meets the course requirements in every respect
- D (60-70): Worthy of credit, even though it fails to meet course requirements fully
- F (0-60): Work was not completed

Incompletes

A grade of incomplete (“I”) is given only in a genuine emergency, and only for work which is due during the last two weeks of the course. You must make arrangements with the instructor for an incomplete before the last day of class.

Assignments

In order to receive credit for an assignment, you must turn in all required drafts and revisions. A paper copy of each assignment is due in class on the date specified—you have to plan ahead to meet this requirement. Late work will not be accepted; neither will electronic submissions unless otherwise specified. A late assignment will receive an automatic grade of 0/“F” unless

you provide legitimate documentation from a doctor or other authority that you absolutely could not be in class. Back up your work on your computer in case assignments get lost.

Attendance policy

It is your responsibility to be here. I do not directly give an attendance grade and I may not take a formal roll-call for every single meeting, but frequent absence will be noticeable in a class this small and may adversely affect your participation grade. Be advised as well that there will be in-class exercises, assignments and activities in this course that you will miss if you are absent. Also, the final exam is a cumulative test of your engagement in the class and will be very difficult to pass if you do not faithfully attend. If you miss class for any reason, please ask a classmate rather than the instructor for notes or a summary. If illness or other problems require you to miss more than a normal amount of class (2 or 3 meetings), please let me know. Finally, be on time to class—lateness is highly disruptive and it will affect your participation grade.

Student Conduct

Please do not engage in behavior that disrupts the learning environment for others. This includes any behavior that substantially or repeatedly interrupts either student learning or my ability to teach. Students responsible for such behavior may be asked to cancel their registration (or have their registration canceled).

In order to avoid disruptions, please observe the following policies: 1. Turn cell phones off and put them away before coming to class. 2. During class, your attention should be directed toward whomever is speaking or to your assigned task; this means no talking to your neighbor, no texting, no cross-word puzzling, etc. 3. I strongly discourage use of laptops during class time as they tend to isolate the user; if you have a pressing need to use one, come and talk to me about it. 4. During classroom discussions, robust debate and the voicing of all opinions are encouraged, but avoid abusive speech, personal attacks and generally offensive language.

Contact

The best way to contact me with questions or concerns about the course is to come to my office hours. If your schedule conflicts with my office hours, please let me know so that we can arrange to meet at another time. Feel free to email me with brief, fact-based questions, but please allow 24 hours for a response. Don't rely on email—face-to-face communication is best.

Use of Computers

All workshop and revised drafts of major assignments must be done on a word processor. Students can use the University's public computer labs, including the ones in Wilson, Walter, and McGrath Libraries. No fee is charged, except to use lab printers. Students may also use one of the sixteen Macs in the Center for Writing in 15 Nicholson. University Technology Training Center (<<http://uttc.umn.edu/training/>>) schedules regular training sessions. Students who think that computer access will present a serious difficulty should talk to the instructor immediately.

Access

Any student with a documented disability condition who needs to arrange accommodations should contact the instructor and Disability Services (626-1333) at the beginning of the semester.

Scholastic Dishonesty

The University Student Conduct Code defines scholastic dishonesty as follows: “Scholastic Dishonesty means plagiarizing; cheating on assignments or examinations; engaging in unauthorized collaboration on academic work; taking, acquiring, or using test materials without faculty permission; submitting false or incomplete records of academic achievement; acting alone or in cooperation with another to falsify records or to obtain dishonestly grades, honors, awards, or professional endorsement; altering, forging, or misusing a University academic record; or fabricating or falsifying data, research procedures, or data analysis.” (<<http://advisingtools.class.umn.edu/cgep/studentconduct.html>>)

Plagiarism, representing someone else’s intellectual work as your own, will result in a failing for the assignment, and may result in a failing grade for the course. Plagiarism can include submitting a paper: 1. written by means of inappropriate collaboration; 2. written by you for another course, submitted without the permission of both instructors; 3. purchased, downloaded, or cut and pasted from the Internet; 4. that fails to properly acknowledge its sources through standard citations.

Student Writing Support

Students can get one-to-one-consultations on any course paper or writing project at Student Writing Support. Student Writing Support has several campus locations, including the main location in 15 Nicholson Hall. See <<http://writing.umn.edu/sws/index.htm>> for details about locations, appointments, and online consultations.

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Schedule of Readings and Major Assignments

Note 1: All readings not in our four novels can be found in the Norton Anthology (with the exception of three handouts—see schedule below)

Note 2: Please complete all readings before the date indicated on the syllabus

Note 3: Though I haven’t specifically assigned them below, I will expect you to read the author biographies provided in the Norton Anthology, as well as the Anthology’s introductions to the historical periods (“The Romantic Period [1785-1830]” “The Victorian Age [1830-1901]” and “The Twentieth Century”)

1. 1790-1830—A Revolution in Consciousness: Man’s Unconquerable Mind?

W 01/20: Introductions / William Wordsworth, “To Toussaint L’Ouverture” (handout)

M 01/25: William Blake, “There Is No Natural Religion,” from *Songs of Innocence and Experience, The Marriage of Heaven and Hell*

W 01/27: William Wordsworth, “We Are Seven,” “Lines Composed a Few Miles above Tintern Abbey,” from Preface to *Lyrical Ballads*, “A slumber did my spirit seal,” “Resolution and Independence,” “Ode: Intimations of Immortality,” “Composed Upon Westminster Bridge, September 3, 1802”

M 02/01: Samuel Taylor Coleridge, “The Eolian Harp,” “The Rime of the Ancient Mariner,” “Kubla Khan,” “Christabel,” from *Biographia Literaria*, “[On fancy and imagination—a distinction important to the fine arts]”

W 02/03: Percy Bysshe Shelley, “Hymn to Intellectual Beauty,” “Ozymandias,” “England in 1919,” “Ode to the West Wind,” “To a Skylark,” from *A Defence of Poetry* / John Keats, “On First Looking into Chapman’s Homer,” “La Belle Dame sans Merci: a ballad,” “Ode to a Nightingale,” “Ode on a Grecian Urn,” “Ode on Melancholy,” “To Autumn,” “To George and Thomas Keats (Dec. 21, 27 [?], 1817),” “To Richard Woodhouse (Oct. 27, 1818)”

M 02/08: Mary Shelley, *Frankenstein*, Preface and Volume I

W 02/10: Mary Shelley, *Frankenstein*, Volume II

M 02/15: Mary Shelley, *Frankenstein*, Volume III

2. 1830-1880—Conditions of England: Doubt, Reform, Gender, Imagination

W 02/17: Elizabeth Barrett Browning, “The Cry of the Children,” “The Runaway Slave at Pilgrim’s Point,” from *Aurora Leigh* Book 1, Book 2, Book 5
Due: poetry close reading

M 02/22: Charles Dickens, *Hard Times*, Book the First: Sowing

W 02/24: Charles Dickens, *Hard Times*, Book the Second: Reaping

M 03/01: Charles Dickens, *Hard Times*, Book the Third: Garnering

W 03/03: Alfred, Lord Tennyson, “The Lady of Shalott,” “Ulysses,” “Locksley Hall” / Christina Rossetti, “After Death,” “A Triad,” “Up-Hill,” “Goblin Market,” “Promises Like Pie Crust”

M 03/08: Robert Browning, “Porphyria’s Lover,” “My Last Duchess,” “Love Among the Ruins,” “Childe Roland to the Dark Tower Came,” “Fra Lippo Lippi,” “Andrea del Sarto”

3. 1880-1900—Ethics and Aesthetics at the *Fin de Siècle*: Gemlike Flames, Secret Lives

W 03/10: Walter Pater, from *The Renaissance*, Preface, from “La Gioconda,” Conclusion (handout) / Gerard Manley Hopkins, “God’s Grandeur,” “As Kingfishers Catch Fire,” “Pied Beauty,” “Duns Scotus’s Oxford,” “Felix Randal,” “Spring and Fall: to a young child,” “No Worst, There Is None,” “Thou Art Indeed Just, Lord”

Due: paper 1

M 03/15: Spring break, no class

W 03/17: Spring break, no class

M 03/22: Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*

W 03/24: Oscar Wilde, from *The Critic as Artist*, Preface to *The Picture of Dorian Gray*, *The Importance of Being Earnest*

4. 1900-1930—Revisions: Self, Language, History, Memory, Art

M 03/29: D. H. Lawrence, “Odour of Chrysanthemums,” “Why the Novel Matters” / Katherine Mansfield, “The Garden Party”

Due: imitation

W 03/31: James Joyce, *A Portrait of the Artist as a Young Man*, chapters I-II

M 04/05: James Joyce, *A Portrait of the Artist as a Young Man*, chapters III-IV

W 04/07: James Joyce, *A Portrait of the Artist as a Young Man*, chapter V

M 04/12: William Butler Yeats, “The Lake Isle of Innisfree,” “Who Goes with Fergus?” “No Second Troy,” “Easter 1916,” “The Second Coming,” “Sailing to Byzantium,” “Crazy Jane Talks with the Bishop,” “Lapus Lazuli,” “The Circus Animals’ Desertion,” “Under Ben Bulbin”

W 04/14: T. S. Eliot, *The Waste Land*, “Tradition and the Individual Talent”

M 04/19: Virginia Woolf, “Modern Fiction,” *To the Lighthouse*, “The Window” I-XIII

W 04/21: Virginia Woolf, *To the Lighthouse*, “The Window” XIV-XIX, “Time Passes”

M 04/26: Virginia Woolf, *To the Lighthouse*, “The Lighthouse”

Due: paper 2 prospectus

5. 1930-1960—Endgames: Hope and Despair at Midcentury

W 04/28: W. H. Auden, “Spain, 1937,” “In Memory of W. B. Yeats,” “As I Walked Out One Evening,” “The Unknown Citizen,” “September 1, 1939,” “[Poetry as Memorable Speech]” / Jean Rhys, “The Day They Burned the Books”

M 05/03: Samuel Beckett, *Endgame*

W 05/05: Conclusion, final review, course evaluations

M 05/10: Final

Due: paper 2