

ENGL 3352.001

**History of British Literature II**

Fall 2012

TR 11:00am-12:20pm

Trimble Hall 202

Dr. Ashley Miller

Office: Carlisle Hall 617

Email: ashleym@uta.edu

Office hours: Wed 2-4 or by appointment

**Course description:**

This course will examine the last two centuries of British literature, from the Romantic period to the present day. We'll read a wide variety of literary genres, including poems, short stories, essays, political documents, journals, autobiographies, plays, and novels. Along the way we'll meet visionaries and madmen, abolitionists and feminists, dandies and detectives. Throughout the course, we'll attend to this central question: how did social and historical contexts shape the development of British literature? We will also work closely with literary criticism, both as readers and as writers. Students will be expected to complete regular response assignments and criticism assignments, take two exams, and write a final paper.

**Course webpage:**

<http://3352fall2012.wordpress.com/>

All assignments, announcements, and updates to the course schedule will be posted on this site. Students should consult it frequently for the most up-to-date information on the course. I encourage you to "follow" our course blog so that you receive email updates whenever I post a new assignment.

**Enrollment Requirements:**

For English majors, ENGL 2350 with a C or above; for non-majors, 6 hours of sophomore literature or 3 hours of sophomore literature with an A.

**Required Texts:**

1. NORTON ANTHOLOGY OF ENGLISH LITERATURE, 9th ed., Package 2: D+E+F (2012)
2. Charlotte Bronte, JANE EYRE (Norton Critical Edition, 3rd ed., 2000)  
[These two texts are packaged together under one ISBN: 978-0-393-13014-0]
3. Ian McEwan, ATONEMENT (Anchor, 2003; ISBN: 038572179X)
4. Additional readings that will be made available in class and/or online

**Student Learning Outcomes:**

- Students will develop close-reading skills in order to explain and interrogate the meanings of British literary texts.
- Students will build a vocabulary of critical and literary terms in order to apply them to various texts.
- Students will develop historiographical thinking skills in order to identify and explain the cultural, political, and literary contexts of assigned texts.

- Students will draw connections between literature and culture in order to explain and analyze how context shapes the composition, reception and interpretation of texts.
- Students will read, summarize, and evaluate critical essays in order to synthesize and apply critical concepts to literary texts and to develop an understanding of the goals of literary analysis, both as readers and as writers.

### **Core Principles:**

1. **Be prepared.** Take care of your personal errands before class, put away your cell phone, arrive on time and settle in to be fully present for 80 minutes.
2. **Focus.** Review your notes on the reading. Think about what seems most important and interesting to you. What questions do you have about the material?
3. **Connect.** Listen to what others in the room are saying. Contribute your observations and ideas. Pay attention to what resonates with you — in the text, in the lecture, or in the discussion.

### **Grading:** Your grade in the course will be based on the following items:

1. A final essay (approx. 5 pages) (100 points)
2. Six reading responses on Blackboard (short 1-2-page essays, 2 per unit) (10 points each, 60 points total)
3. Three criticism assignments (10 points each, 30 points total)
4. A midterm (short answer questions, identifications, and one essay question) (100 points)
5. A final exam (short answer questions and identifications, and one or two essay questions) (100 points)
6. Weekly study guide questions (due weekly, 40 points)
7. Participation (10 points)

**Descriptions of major assignments and examinations:** The major assignments for this course consist of six reading responses, three criticism assignments, weekly study guide questions, a midterm, a final paper, and a final exam. Detailed descriptions of these assignments will be given in class and posted to our website. Due dates are provided on the schedule. Assignment parameters and due dates are subject to change.

*Please note:* You will submit most assignments and receive feedback through Blackboard, so be sure you understand how to navigate the site.

**Essay:** Students will write one final essay of approximately 5 pages. Further details of the assignment will be announced later in the semester.

**Exams:** Students will take a midterm and a final exam. For these exams you will be responsible for the texts, class discussions (both in class and on Blackboard), and any lectures I give. More information will be provided as we approach each exam.

**Reading Responses:** You are required to submit six reading responses via Blackboard throughout the semester: two for the Romantic unit, two for the Victorian unit, and two for the Modern unit. These reading responses should cover the reading for that day's class discussion. Responses are due on Blackboard by midnight on the day before that class. (*In other words, if the syllabus lists a reading response on Thursday the 9<sup>th</sup>, you must submit it by midnight on Wednesday the 8<sup>th</sup>.*) **NO LATE RESPONSES WILL BE GRADED.** There will be four opportunities to submit responses per unit, but you are

only required to do two responses per unit. Responses in excess of this limit will not be graded. Please plan your responses accordingly. Do not wait until the last two weeks of each unit to submit responses.

In your responses, you are free to respond to the works we're reading in a variety of ways. *Some possibilities: pick a quote and try to explain its significance. Ask a question, and explain why it's important, interesting, or puzzling. Follow up on an issue that was raised in class discussion.* The only requirements are that responses should be cohesive paragraphs of 200-250 words, should contain a clear topic sentence, and should include actual textual quotes (with page numbers cited parenthetically).

**Study Guide questions:** Every Friday by midnight you will be asked to contribute a possible exam question regarding the week's material (both from readings and from class lectures and discussions) to Blackboard. The goal here is to create a collaborative study guide by compiling a list of questions that could potentially be used in a final exam. I will post the most compelling submissions to an evolving Study Guide on the course website. I will draw on this Study Guide when I craft the final exam—in other words, you will help to write your own final!

**Criticism Assignments:** Several times this semester you will be asked to read a work of literary criticism. On the day we discuss those works in class, you will also bring with you a one-paragraph summary of the work and a works cited entry. Further details of these assignments will be given in class and on this website.

**Participation:** Participation and preparation are each a very important part of this class.

- *Participation includes:* attending class, completing in-class assignments and group activities, participating in class discussion, asking and responding to questions, attending office hours, being polite and respectful to classmates, and generally being alert and interested.
- *Preparation for class includes:* completing homework, keeping up with the reading, reviewing the study questions, writing down ideas and questions for discussion, bringing all necessary notes and texts with you to class.

**Expectations for Out-of-Class Study:** Beyond the time required to attend each class meeting, students enrolled in this course should expect to spend *at least an additional 9 hours per week of their own time* in course-related activities, including reading required materials, completing assignments, preparing for exams, etc.

## COURSE POLICIES

**Attendance Policy:** I understand university education as a contractual system enacted among adults. Therefore, you can and must take responsibility for your own education. We know that disasters happen unexpectedly during the semester, so *I allow you two absences*. Since there's no such thing in this class as an “excused” absence, I do not want to know why you miss class. Please do not write saying “I know you don't want to know about why I've missed class, but I still wanted to let you know” etc. Your two absences are your business. Missing more than two classes is equally your business, but it will significantly impact your final grade. For each absence over your allotted two, I reserve the right to lower your grade; *after 6 absences you risk failure for the course*. For extreme cases of prolonged illness or family emergencies, you will need to speak to me so that we can work out an accommodation.

**Late Policy:** Essays and criticism assignments are deducted 10% per day they are late. Quizzes, homework, in-class assignments, and Blackboard responses will not be accepted late and cannot be made up. Missed exams can only be made up with evidence of family or medical emergency.

**Electronics Policy:** TURN CELL PHONES OFF BEFORE CLASS. No electronic items of any kind—including laptops, iPads and iPods, phones, etc.—may be used during class without instructor permission. Violating this rule can affect your participation grade and may result in an Academic Dishonesty investigation.

**Communication:** I have provided you with my regular email address so that you can contact me whenever you have a question. I am happy to communicate with students through email. However, please make sure you have consulted the syllabus for answers before you send me an email, and remember that I do not monitor my email 24 hours a day and so I may not get back to you immediately. I check it periodically during the week and occasionally on the weekend.

It is your responsibility to keep up with course announcements and assignments by regularly checking your UTA email as well as the course website (<http://3352fall2012.wordpress.com/>).

## UNIVERSITY POLICIES

**Academic Integrity:** All students enrolled in this course are expected to adhere to the UT Arlington Honor Code:

*I pledge, on my honor, to uphold UT Arlington's tradition of academic integrity, a tradition that values hard work and honest effort in the pursuit of academic excellence.*

*I promise that I will submit only work that I personally create or contribute to group collaborations, and I will appropriately reference any work from other sources. I will follow the highest standards of integrity and uphold the spirit of the Honor Code.*

**Americans With Disabilities Act:** The University of Texas at Arlington is on record as being committed to both the spirit and letter of all federal equal opportunity legislation, including the *Americans with Disabilities Act (ADA)*. All instructors at UT Arlington are required by law to provide “reasonable accommodations” to students with disabilities, so as not to discriminate on the basis of that disability. Any student requiring an accommodation for this course must provide the instructor with official documentation in the form of a letter certified by the staff in the Office for Students with Disabilities, University Hall 102. Only those students who have officially documented a need for an accommodation will have their request honored. Information regarding diagnostic criteria and policies for obtaining disability-based academic accommodations can be found at [www.uta.edu/disability](http://www.uta.edu/disability) or by calling the Office for Students with Disabilities at (817) 272-3364.

**Drop Policy:** Students may drop or swap (adding and dropping a class concurrently) classes through self-service in MyMav from the beginning of the registration period through the late registration period. After the late registration period, students must see their academic advisor to drop a class or withdraw. Undeclared students must see an advisor in the University Advising Center. Drops can continue through a point two-thirds of the way through the term or session. It is the student's responsibility to officially withdraw if they do not plan to attend after registering.

*Students will not be automatically dropped for non-attendance.* Repayment of certain types of financial aid administered through the University may be required as the result of dropping classes or withdrawing. Contact the Financial Aid Office for more information.

**Student Support Services:** UT Arlington provides a variety of resources and programs designed to help students develop academic skills, deal with personal situations, and better understand concepts and information related to their courses. Resources include tutoring, major-based learning centers, developmental education, advising and mentoring, personal counseling, and federally funded programs. For individualized referrals, students may visit the reception desk at University College (Ransom Hall), call the Maverick Resource Hotline at 817-272-6107, send a message to [resources@uta.edu](mailto:resources@uta.edu), or view the information at [www.uta.edu/resources](http://www.uta.edu/resources).

**Student Feedback Survey:** At the end of each term, students enrolled in classes categorized as lecture, seminar, or laboratory shall be directed to complete a Student Feedback Survey (SFS). Instructions on how to access the SFS for this course will be sent directly to each student through MavMail approximately 10 days before the end of the term. Each student's feedback enters the SFS database anonymously and is aggregated with that of other students enrolled in the course. UT Arlington's effort to solicit, gather, tabulate, and publish student feedback is required by state law; students are strongly urged to participate. For more information, visit <http://www.uta.edu/sfs>.

**Final Review Week:** A period of five class days prior to the first day of final examinations in the long sessions shall be designated as Final Review Week. The purpose of this week is to allow students sufficient time to prepare for final examinations. During this week, there shall be no scheduled activities such as required field trips or performances; and no instructor shall assign any themes, research problems or exercises of similar scope that have a completion date during or following this week *unless specified in the class syllabus*. During Final Review Week, an instructor shall not give any examinations constituting 10% or more of the final grade, except makeup tests and laboratory examinations. In addition, no instructor shall give any portion of the final examination during Final Review Week. During this week, classes are held as scheduled. In addition, instructors are not required to limit content to topics that have been previously covered; they may introduce new concepts as appropriate.

## SCHEDULE OF ASSIGNMENTS

All reading is from the *Norton Anthology of English Literature* Vols. D+E+F, unless otherwise indicated. These three volumes are paginated continuously. Students should always read the brief introductions to each selection when available. A few readings will be posted to Blackboard for you to download and print; they are listed in the syllabus as *online*.

### THE ROMANTIC PERIOD

<b>WEEK 1</b>	<b>R 8/23</b>	<b>Introduction to course</b> Close reading of "This Living Hand"
<b>WEEK 2</b>	<b>T 8/28</b>	<b>Romantic Revolutions</b> "The Romantic Period: Revolution and Reaction" (3-10) <u>Thomas Paine</u> : from <i>Rights of Man</i> (199-203) <u>Mary Robinson</u> : "January, 1795"; "London's Summer Morning" (77-81) <u>William Blake</u> , from <i>Songs of Innocence</i> (118-124): "Introduction," "The Lamb," "The Chimney Sweeper," "Holy Thursday," "Nurse's Song," "Infant Joy"; from <i>Songs of Experience</i> (125-135): "The Clod and the Pebble," "Holy Thursday," "The Chimney Sweeper," "Nurse's Song," "The Sick Rose," "The Tyger"
	<b>R 8/30</b>	<b>Romantic Poetry</b> "The Romantic Period: The New Poetries" (10-20) <u>William Wordsworth</u> : "Lines Composed a Few Miles above Tintern Abbey" (288-292); Preface to <i>Lyrical Ballads</i> (292-305); "I wandered lonely as a cloud" (334-335) <u>Dorothy Wordsworth</u> : April entries from the <i>Grasmere Journals</i> (409-411) <u>Charlotte Smith</u> : "On Being Cautioned against Walking on a Headland..." (56) <i>*Romanticism Response #1: Blackboard</i>
<b>WEEK 3</b>	<b>T 9/4</b>	<b>Romantic Poetry, continued</b> <u>Samuel Taylor Coleridge</u> : "The Eolian Harp" (439-441); "Kubla Khan" (459-462); "Christabel" (including Preface, 462-477); "Frost at Midnight" (477-479) Hazlitt's review of Christabel ( <i>online</i> ) <i>*Romanticism Response #2: Blackboard</i>
	<b>R 9/6</b>	<b>Comedy and Romance</b> <u>Lord Byron</u> : <i>Don Juan</i> , Canto I (672-704) <i>*Romanticism Response #3: Blackboard</i>
<b>WEEK 4</b>	<b>T 9/11</b>	<b>The Late-Romantic Imagination</b>

Percy Bysshe Shelley: “Ozymandias” (776); “England in 1819” (790);  
“Ode to the West Wind” (791-793); from *A Defence of Poetry*  
(856-869)

John Keats: “When I have fears” (911); “Ode on a Grecian Urn”  
(930); “Ode on Melancholy” (931)

Felicia Hemans: “Properzia Rossi” (890-893)

**\*Romanticism Response #4: Blackboard**

**R 9/13**

Reading TBA

**CRITICISM ASSIGNMENT #1 DUE**

## **THE VICTORIAN PERIOD**

**WEEK 5**

**T 9/18**

No class

**R 9/20**

**Introduction to the Victorian Period: Industry, Art, and Empire**

“The Victorian Age” (1017-1030)

Alfred, Lord Tennyson: “The Lotos-Eaters”; “Ulysses” (1166-1172)

Elizabeth Barrett Browning: from *Aurora Leigh*, Book 5 (1150-1152)

Rudyard Kipling: “The White Man’s Burden” (1880-1882)

**\*Victorian Response #1: Blackboard**

**WEEK 6**

**T 9/25**

**Gender and Women**

John Ruskin: from *Of Queens’ Gardens* (1614-1616)

Alfred, Lord Tennyson: “The Lady of Shalott” [1842] (1161-1166);  
“The Lady of Shalott” [1832 version] (*online*)

Robert Browning: “Porphyria’s Lover” (1278-1279); “My Last  
Duchess” (1282-1283)

Dante Gabriel Rossetti: “Jenny” (1478-1487)

Algernon Charles Swinburne: “Hermaphroditus” (1530-1531)

**R 9/27**

**The Victorian Novel**

Charlotte Bronte: *Jane Eyre*, Book I (through Chapter XV)

Also read: “School Register” and “Report of the Cowan Bridge  
School” (in *JE* 389-391)

**WEEK 7**

**T 10/2**

*Jane Eyre*, Book II (through Chapter XXVI)

**\*Victorian Response #2: Blackboard**

**R 10/4**

*Jane Eyre*, Book III (through Conclusion)

**XYZ Bronte articles**

**WEEK 8**

**T 10/9**

**Art and the Pre-Raphaelites**

John Ruskin: from *Pre-Raphaelitism* (1468-1470)

Dante Gabriel Rossetti: “The Blessed Damozel” (1472-1476);  
 “Nuptial Sleep” (1487)  
Christina Rossetti: “Song (When I Am Dead)” (1490-1491); “After  
 Death” (1491); “In an Artist’s Studio” (1493); “Winter: My  
 Secret” (1494-1495); “Goblin Market” (1496-1508)  
*\*Victorian Response #3: Blackboard*

**R 10/11** Reading TBA  
**CRITICISM ASSIGNMENT #2 DUE**

**WEEK 9      T 10/16      Religion and Science**  
Matthew Arnold: “Dover Beach” (1387-1388)  
Algernon Charles Swinburne: “Hymn to Proserpine” (1525-1529)  
Gerard Manley Hopkins: “God’s Grandeur” (1548); “The  
 Windhover” (1550); “Carrion Comfort” (1554)  
Sir Arthur Conan Doyle: “The Speckled Band” (*online*)  
*\*Victorian Response #4: Blackboard*

**R 10/18      Decadence and Drama**  
Oscar Wilde: *The Importance of Being Earnest* (1733-1777)  
*Midterm review*

## MODERNISM AND BEYOND

**WEEK 10      T 10/23      MIDTERM EXAM**

**R 10/25      Introduction to Modernism**  
“The Twentieth Century and After” (1887-1896)  
Modernist Manifestos:  
     Imagisme and Imagist Cluster (2064-2070)  
     Vorticism (2070-2077)  
     Feminism (2077-2082)  
William Butler Yeats: “The Second Coming” (2099)  
*\*Modernism Response #1: Blackboard*

**WEEK 11      T 10/30      Modernism and World War I**  
James Joyce: “Araby” (2276-2282)  
T. S. Eliot: “The Love Song of J. Alfred Prufrock” (2524-2527)  
Wilfred Owen: “Dulce Et Decorum Est,” “Strange Meeting” (2037-  
 2039)  
**XYZ on Modernism**

**R 11/1      Modernist Fiction**  
Virginia Woolf: *Mrs Dalloway*, 2155-2201



WEEK 12	T 11/6	Finish <i>Mrs Dalloway</i> , 2201-2264 <i>*Modernism Response #2: Blackboard</i>
	R 11/8	<b>World War II</b> <u>Stevie Smith</u> : “Not Waving but Drowning,” “Thoughts About the Person from Porlock” (2601-2603) <u>Dylan Thomas</u> : “Do Not Go Gentle into That Good Night” (2703) <u>W. H. Auden</u> : “Musée de Beaux Arts” (2685) <u>Henry Reed</u> : “Naming of Parts” (2715) Criticism Reading TBA <b>CRITICISM ASSIGNMENT #3</b>
WEEK 13	T 11/13	<b>Postwar and Postcolonial Britain</b> <u>Derek Walcott</u> : “A Far Cry from Africa,” “Adios, Carenage” (2801-2804) <u>Ted Hughes</u> : “Relic,” “Pike,” “Daffodils” (2809-2814) <u>Seamus Heaney</u> : “Digging,” “The Grabaulle Man,” “Punishment” (2953-2956) <u>Carol Ann Duffy</u> : “Valentine,” “Medusa,” “Mrs Lazarus” (3043-3045) <i>*Modernism Response #3: Blackboard</i>
	R 11/15	<b>The Twenty-First Century</b> <u>Zadie Smith</u> : “The Waiter’s Wife” (3057-3068) <b>THESIS WORKSHOP</b>
WEEK 14	T 11/20	<u>Ian McEwan</u> : <i>Atonement</i> , Part I <b>FINAL ESSAY THESIS STATEMENTS DUE</b>
	R 11/22	THANKSGIVING
WEEK 15	T 11/27	<i>Atonement</i> , Part II <i>*Modernism Response #4: Blackboard</i>
	R 11/29	<i>Atonement</i> , to end
WEEK 16	T 12/4	<b>FINAL ESSAY DUE</b> <i>Review</i>

**FINAL EXAM: Tuesday, December 11<sup>th</sup>, 11:00am-1:30pm**

*\*As the instructor for this course, I reserve the right to adjust this schedule in any way that serves the educational needs of the students enrolled in this course. —Ashley M. Miller.*