

# English 2323-British Literature, Spring 2015

T-Th 11-12:15, MAB 205 Instructor: N. C. Sager, Office MAB 112D, Tele: 8153 E-mail: nsager@sulross.edu Office Hours: Mon.-Wed.: 1-2; T-Th 9-11; 2-3 & other hrs. by appt.

COURSE DESCRIPTION AND OBJECTIVES: **BRITISH LITERATURE II** includes representative works and authors from the period of British literature from 1800 to the present. Students enrolled in the class will meet the following objectives by reading, discussing, and writing about the works assigned: (1) to become familiar with the major writers and works of British literature, 1800 to the present; (2) to become familiar with various literary movements in British literature, 1800 to the present; (3) to understand and be able to apply the methods of literary analysis that are in current use; and (4) to become capable of writing an organized, perceptive study of some literary topic taken from British literature, 1800-present [topics based on the works of authors from the British Isles during the 19<sup>th</sup> century and works of authors from the British Isles and former colonies during the 20<sup>th</sup>—21st centuries]. The objectives for this course are based on the Texas Coordinating Board Learning Outcomes for the survey course in the second half of English Literature in which students are required to

- (1) Identify key ideas, representative authors and works, significant historical and/or cultural events, and characteristic perspectives and attitudes expressed in the literature;
- (2) Demonstrate understanding of literary works as expressions of individual human values with the social, political, cultural and/or religious contexts of the period;
- (3) Demonstrate understanding of the development of characteristic literary forms and styles of expression during this historical period covered in this course;
- (4) Articulate the aesthetic principles that guide the scope and variety of works considered in this course;
- (5) and Produce research-based critical essays about the assigned reading in clear and grammatically correct prose, using various critical approaches to literature, and correct documented paper writing format.

STUDENT REQUIREMENTS FOR THE CLASS: Students will be required to read and be prepared to discuss the works and authors on the days assigned, as indicated on the tentative schedule of assignments (the actual reading assignment for the subsequent class will be verified at the end of each class meeting); students must also pass written examinations on the material assigned for reading and discussed in class; and finally, students must complete a research paper on a topic in *British Literature 1800 to the Present* (just before the spring break, students will turn in a statement of topic and partial annotated bibliography to indicate their choice of topic).

COURSE GRADE: The course grade will be an average of the following assignments with the percentages indicated used to calculate the student's assigned grade.

EXAM I	= 25%	Poetry Reading Project = 1%-10% (as bonus points)
Exam II	= 25%	Critical Analysis Paper= 25%
Exam III	= 25%	<b>TOTAL Average = 100% of grade + optional points</b>

**I will add together the individual numerical grades of Exam I, Exam II, Exam III, and the Critical Analysis Paper and divide that total by 4; the resulting dividend will be the basis for the letter grade in the class.**

**Letter Grades based on average: A: 89.51-100+; B: 79.51-89.5; C: 69.51-79.5; D: 60-69.5; Below 60 = F.**

**WRITING ASSIGNMENT:** a working, annotated bibliography exercise and a documented research paper [8-15] pages of text including citations using the current **MLA SYSTEM OF DOCUMENTATION** and parenthetical notation and a bibliography. Examples papers will be available. Part of this research paper assignment, is a graded, preliminary search bibliography exercise. Once the topic for the research paper is selected for this assignment, shifts to a different subject will not be allowed after the bibliography exercise is submitted.

**Distance Education Statement:** Students enrolled in distance education courses have equal access to the university's academic support services, library resources, and instructional technology support. For more information about accessing these resources, visit the SRSU website. Students should submit online assignments through Blackboard or SRSU email, each which require secure login information to verify students' identities and to protect students' information. *Exams must be proctored by a staff employee at the school in which they are enrolled.* The procedures for filing a student complaint are included in the SRSU student handbook. Students enrolled in distance education courses at Sul Ross are expected to adhere to all policies pertaining to academic honesty and appropriate student conduct, as described in the student handbook. Students in web-based courses must maintain appropriate equipment and software, according to the needs and requirements of the course, as outlined on the SRSU website.

*Sul Ross State University is committed to equal access in compliance with the Americans With Disabilities Act of 1973. It is the student's responsibility to initiate a request for accessibility services. Students seeking accessibility services must contact Grace Duffy in Counseling and Accessibility Services, Ferguson Hall, Room 112. The mailing address is P.O. Box C-171, Sul Ross State University, Alpine, Texas 79832. Telephone: 432-837-8203.*

**TEXTS:** [Note: There are four actual texts.] We will take them up in class in the order shown.

Greenblatt, Stephen and others, eds. The Norton Anthology of English Literature, Major Authors, Vol. 2 9th ed. New York: Norton, 2013. [ISBN 978-0-393-91965-3]

Bronte, Emily. Wuthering Heights. 4th Ed. New York: W. W. Norton & Co., 2003 [ISBN: 978-0-393-97889-6]

Fowles, John The French Lieutenant's Woman. New York: Back Bay Books., 1998. [ISBN: 9780316291163]

McEwan, Ian. Atonement. Knopf Doubleday, 2003. [ISBN: 9780385721790]

**ATTENDANCE:** The attendance policy for this class will be the same as that stated in the current SRSU Catalog and the Spring Schedule Bulletin for 2015 [Six absences in a T-Th class can be the basis of being dropped from the class, administratively.]

### **Tentative Schedule of Assignments and Activities:**

All page numbered reading assignments will be from *The Norton Anthology of English Literature, Major Authors, 9<sup>th</sup> ed*, unless otherwise noted.)

**January 20**—Intro. to Class “The Romantic Period,” 3-30.

**January 22**—William Wordsworth: Headnote 124-127; “Tintern Abbey Ode” 131-135; “Preface” to Lyrical Ballads 135-147; “Resolution and Independence” 173-177; “I wandered lonely as a cloud,” 17-178; “My heart leaps up,” 177-178; “Ode: Intimations of Immortality, 178-181; “Sonnets” 184-187 Look at The Prelude, [headnote] 1552 . . . (read lines 357-414) pp. 202-203.

**January 27**— Dorothy Wordsworth: “Entries from Journals” Headnote, 234-233; “Grassmere—a Fragment” 246-248, “Thoughts on My Sick-Bed” 248-249; Female Romantic Poets: Anna Letitia Barbaud, 31-39; Charlotte Smith, 40-43; Samuel Taylor Coleridge: Headnote 250-252; “The Eolian Harp” 252-254; “The Rime of the Ancient Mariner” 256-272, “Kubla Khan” 272-274, “Christabel” 275-290, Excerpts from Biographia Literaria 300; “from ‘Chapter 13’” 304; “from ‘Chapter 14’” 304-309; “from ‘Chapter 17’” 309-312

**January 29**— "Kubla Khan" 272-274, "Christabel" 275-290, Excerpts from Biographia Literaria 300; "from 'Chapter 13'" 304; "from 'Chapter 14'" 304-309; "from 'Chapter 17'" 309-312. George Gordon, Lord Byron: Headnote 312-316; "Written After Swimming from Sestos to Abydos" 317; "She Walks in Beauty" 318; "So we'll go no more a roving" 322; "Childe Harold's Pilgrimage" 322-329[skim]; Don Juan 329-375; [skim Canto 1-2]; Percy Bysshe Shelley: Headnote 376-378; "Mont Blanc" 380-383; "Hymn to Intellectual Beauty" 383-385; "Ozymandias" 386; "Ode to the West Wind" 388-390; "To a Skylark" 414-416; "Adonais" 416-433.

**February 03**---John Keats: Headnote 466-469; "On First Looking into Chapman's Homer" 469; "On Seeing the Elgin Marbles" 471-2; "On Sitting Down to Read King Lear Again" 476; "The Eve of St. Agnes" 477-487; "La Belle Dame Sans Merci" 488-489; "Ode to a Nightingale" 492-494; "Ode on a Grecian Urn" 494-496; "To Autumn" 515-516;.

**February 05**--- Continue discussion of John Keats' poetry

**February 10**--- Female Romantic Poets: Anna Letitia Barbaud, 31-39; Charlotte Smith, 40-43; Felicia Dorothea Hemans, 457-466; begin Wuthering Heights discussion

**February 12**--- Discuss novel plot and character; begin Screen film versions of Wuthering Heights

**February 17**— Continue film version of Wuthering Heights

**February 19**---**First Major Examination**

**February 24**— The Victorian Age," 533-559; Alfred Lord Tennyson: Headnote 613-616; "616-618; "The Lady of Shalott" 618-622; "The Lotos Eaters" 623-624; "Ulysses" 624-625; "Tithonus" 626-627; "The Eagle: A Fragment" [handout]; "Break, Break, Break" 627-628; "The Charge of the Light Brigade" 681-682; "Crossing the Bar" 693-694; **TURN IN RESEARCH PAPER TOPIC AND INITIAL BIBLIOGRAPHY**

**February 26**---"In Memoriam" pp. 634-681 [skim]; Robert Browning: Headnote 709-712 "Porphyria's Lover" 713-714; "Soliloquy of the Spanish Cloister" 714-716; "My Last Duchess" 716-717; "Meeting at Night" Parting at Morning"[handout];

**March 03**---"The Bishop Orders His Tomb at Saint Praxed's Church 718-721;"Fra Lippo Lippi"729-737; "Andrea Del Sarto"738-743; Elizabeth Barrett Browning: Headnote 585-587; from *Sonnets from the Portuguese*590-592;

**March 05**—.Matthew Arnold: Headnote 750-755; "The Scholar Gypsy" 758-764; "Dover Beach" 764-765 Christina Rossetti: Headnote 797-798 "Song" 799; "After Death" 799-800; "Goblin Market" 803-815; "No, Thank You, John" 815-816.

**March 10**---George Meredith: Headnote "Modern Love" [handouts]. Dante G. Rossetti: Headnote "The Blessed Damozel" From "The House of Life" thru "Nuptial Sleep" "Sonnet VI," "Troy Town," "Sister Helen" poems on handouts"The Nineties," [handouts]; W. E. Hindley:[handout of "In Hospital" poems and "Invictus"

**March 12**— Discussion of literary modes of presentation (Aestheticism, Decadence, and Symbolism); "In Hospital" (poems on handout) ; Rudyard Kipling:929-933; "The White Man's Burden" and "If" 955-957; Oscar Wilde: Headnote 874-877; "*Impression du Matin*" and "Harlot's House [handouts]

**Spring Break (March 16-20)**

**March 24**--- The French Lieutenant's Woman

**March 26**--- The French Lieutenant's Woman

**March 31**---The French Lieutenant's Woman

**April 07**—**Second Major Examination**

**April 09**—Thomas Hardy: Headnote 986-987; "Hap" 988; "Neutral Tones: 988; "The Darkling Thrush" 989-990; "The Ruined Maid" 990-991; "The Convergence of the Twain," ; "Ah, Are You Digging on My Grave" 993-; Gerard Manley Hopkins: Headnote 817-820; "The Windhover" 822; "Spring and Fall: to a young child," 825; [Carrion Comfort] 825-826; A. E. Housman: Headnote "Loveliest of Trees," "Terence, This Is Stupid Stuff," [handouts]."The Twentieth Century and After," 959-985;

**April.14**—William B. Yeats: Headnote 1057-1060; "Down by the Salley Gardens," [handout]; "Who Goes with Fergus" 1063; "Easter, 1916" 1068-1070;"The Second Coming," 1073-1074; "Sailing to Byzantium" 1077-78.

**April 16**— D. H. Lawrence: Headnote 1264-1266; "Love on the Farm," [handout]; "Piano," 1295-1296 and Mss handout; "Snake," 1296-1298; "How Beastly the Bourgeois Is," [handout].W. H. Auden "Headnote" 1411-1412; "As I Walked out One Evening" 1413-1415; "Musée des Beau Arts" 26931415; "In Memory of W. B. Yeats" 1416-1418; "The Unknown Citizen" 1418-1419; "The Shield of Achilles" 1424-1425 "Funeral Blues"

[handouts] Dylan Thomas "Headnote" 1428-29; "The Force . . . the Flower" 2706-07; "Do Not Go Gentle into That Good Night" 1433; "Death Shall Have No Dominion" [handouts] Philip Larkin: "Headnote" 1433-34; "Church Going" 1434-1436; "Talking in Bed" 1437; "Ambulances" 1437-38; "High Windows" 1438; "Aubade" 1439-40; "A Study of Reading Habits" [handout]; Derek Walcott 1445-46; and handout; Ted Hughes: "Pike," "The Thought Fox," "Otto," "The Dogs Are Eating Your Mother," [handouts]; Seamus Heaney: "Headnote" 1469-70. "Digging" 1471; "Punishment" 1473-74; "Casualty" 1475-77; "The Skunk" 1477-78; and handouts. **April 21**— Short Story: handout; Virginia Wolff "Headnote" 1095-97; "The Mark on the Wall" 1097-1102; James Joyce: Headnote 1221-23; "The Dead," 1227-56;

**April 23**—D.H. Lawrence, "The Horse Dealer's Daughter," 1280-1291; Nadine Gordimer, Headnote, 1441-45, "The Moment the Gun Went Off," 1442-45; Alice Munro, Headnote, 2777-78 "Headnote" "Walker Brothers Cowboy, 1458-69; Salman Rusdie, Headnote, 1514-15; "The Prophet's Hair," 1516-1525;

**Documented Research Paper Due through SAFE ASSIGN on BLACKBOARD**

**April 28**—Atonement

**April 30**—Atonement

**May 05**---Atonement

**May 12 --- Final Exam, 10:15 a.m., MAB 205**