

Fall 2015

ENGL 2342

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University of New Orleans

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English 2342: Survey of British Literature (1790-1925)

Fall 2015

Dr. White

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LA-335; 280-6690

Office Hours: 930-1050 MWF; 8-1050 TTH

And most anytime by appointment

AUGUST

19—Course policies, assignments, and review of syllabus. Introduction to Romanticism

21--Introduction to Romanticism (continued); Read the introduction to "The Romantic Period,"

3-22. Read also the following short poems (we will give special attention to the first two):

BLAKE: "London," 132; WORDSWORTH: "The World is Too Much with Us," SMITH:

"Written at the Close of Spring," 54

24, 26, 28--BLAKE: The Marriage of Heaven and Hell, 148

31—WORDSWORTH: "Simon Lee," 275; "Lines Written in Early Spring," 280; Preface to Lyrical Ballads, 292 (see study guide and read only designated passages)

SEPTEMBER

2, 4--"Lines Composed a Few Miles Above Tintern Abbey," 288

7—LABOR DAY

9--"Ode: Intimations of Immortality," 335

11, 14--COLERIDGE: "The Eolian Harp," 439; "This Lime-Tree Bower, My Prison," 441

16—from Biographia Literaria, Chapter 13, 491; "Kubla Khan," 459

18--BYRON: from Manfred, 638 (read Act I, lines 1-45; scene 2; Act 2, scenes 1 and 2, Act 3, scenes 1 and 4.

21-- SHELLEY: from "A Defence of Poetry," 856 (passages to be announced)

23--KEATS: "On First Looking into Chapman's Homer," 904; "Ode to a Nightingale," 927

25--"Ode on a Grecian Urn," 930

28, 30--EXAM

OCTOBER

2--Read "The Victorian Age," 1017-41; MILL: from On Liberty, 1095

5—MILL, continued

7-- TENNYSON: "The Lady of Shalott," 1161

9-- "Ulysses," 1170

12—R BROWNING: "My Last Duchess," 1282; "Andrea del Sarto," 1309 (read only through line 125 or so)

14—NO CLASS

16—Midesemester Break

19—ARNOLD: "The Scholar Gypsy," 1380; "Dover Beach," 1387.

21, 23--ARNOLD: from "The Function of Criticism at the Present Time," 1404

26--C. ROSSETTI: "Goblin Market," 1496

28, 30, **NOVEMBER 2**—STEVENSON: The Strange Case of Dr. Jekyll and Mr. Hyde, 1677

4, 6—HOPKINS: "God's Grandeur," 1548; "The Windhover," 1550; "Spring and Fall: To a Young Child," 1553

9, 11--Read "The Twentieth Century and After," 1887-1906; HARDY: "Hap," 1932; "Channel Firing," 1939; "The Convergence of the Twain," 1940

13--YEATS: "When You Are Old," 2088; "Adam's Curse," 2090

16--"The Second Coming," 2099; "Leda and the Swan," 2102

18--"Lapis Lazuli," 2109; "The Circus Animals' Desertion," 2114

20—JOYCE: "Araby," 2278

23, 25, 27, 30, **DECEMBER 2, 4**---WOOLF: Mrs. Dalloway, 2155

FINAL EXAM: Wednesday, December 9, 10-12

Text: Greenblatt, gen. ed. The Norton Anthology of English Literature, II, 9th edition

Students who satisfactorily complete 2342 will. . .

--have a deep understanding of the central themes and concerns of Romanticism, Victorianism, and Modernism

--be very familiar with many of the major texts of British literature produced between 1790 and 1920.

- understand and be able to explain how cultural, historical, and political conditions help shape literary texts.
- further develop their skills in close literary analysis.
- improve their stylistic proficiency.
- be better prepared for the types of exams typically given in upper-division literature classes.

EXAMS

There will be two exams: a mid-term and a final. The format for both exams will be something like the following: Part I will consist of identification and definition of terms, concepts, important items from texts, Part II of short answer questions, and Part III of identifying and commenting on quotations. In the study guide that I will post on Moodle, there is a sample exam with a few sample questions and answers; look at it right away so that you'll know what to expect and how to prepare as we move through the material. The mid-term exam will cover the major texts we discuss by Blake, Wordsworth, Coleridge, Byron, Shelley, and Keats, major literary terms and concepts, and whatever else gets covered in class. The final will not be comprehensive; for it, you are responsible only for the material we cover after the mid-term. And the format will be the same.

In order to do well on these exams, you need to attend class regularly, keep up with the readings, take good notes, and work hard to get involved in the readings and in class discussions. Even if you are an English major and have taken upper-level courses, much of the material in this course is pretty challenging, so serious exertion is necessary. Reading a selection once the night before or just prior to class will likely not be sufficient. Keep a solid book of notes for exam study.

The mid term and the final are worth 60% of your grade

THE ESSAY

You will write one 5-7-page research essay this semester. Due date, topics, prompts, suggestions, preparation information, and other instructions for the essay will be posted to Moodle soon. The essay is worth 25%

ATTENDANCE, PARTICIPATION, AND CLASSROOM DEPARTMENT:

Needless to say, you should attend each class and participate in discussions and activities. Always bring your text and other relevant materials to class and be alert and engaged. **I do not allow any electronic devices to be used in class—including laptops, iPads, and, of course, phones: please turn off your cells phones and PUT THEM AWAY during class.**

The classroom is a professional environment; taking this and other courses is your job (or one of them) for the next several weeks, and I expect you to be here on time, and treat everyone in the classroom with courtesy and respect. During our discussions of these sometimes controversial, provocative texts, it is likely that you may not agree with everything that is said or discussed, but obviously, respect for the opinions of others and for the material we will read and discuss is very important.

If you have to miss a class, you must let me know in advance (if possible) and provide the

appropriate documentation as excuse—a doctor’s note, court documents, for example.

Three unexcused absences = One letter grade penalty
One-half letter grade for each subsequent absence
Three “tardies”=one unexcused absence, etc.

Disruptive and disrespectful, chronic lateness is unacceptable. Please be on time. Of course, emergencies and circumstances out of your control may arise, but if you frequently arrive late or leave early, I will have to lower your participation grade. Please let me know if you must miss class, arrive late, or leave early. Since this is not a lecture class but rather is interactive and discussion-driven, your attendance and participation are crucial; I count on you being here and being prepared to make the class interesting and lively.

Read each work very carefully, and think about and be prepared to respond to the questions in the study guide. You are welcome to come to class with questions and comments of your own that the study guide doesn’t address. Though I will occasionally give short lectures on topics and authors, our classes will be discussion-oriented primarily. Class participation and attendance count for 15% of your grade.

GRADING SCALE

88%-100% = A

80-87 =B

70-79 = C

60-69 =D

Below 60 = F

Letter grades on the essay will be assigned a point total as follows: An A+ = 100; an A = 96; an A- = 92. A B+ = 88; a B = 85; a B- = 82. . . and so on down through the scale.

READINGS/PREPARING FOR CLASS

The lengthy introductions to "The Romantic Period," "The Victorian Age," and "The Twentieth Century" place the literature we are studying in its historical-political-cultural context. This information is extremely important; literary texts cannot be separated from the historical and cultural forces that conditioned them. Therefore, you should read this material very carefully.

The introductions to each author are excellent; they familiarize you with the life, primary artistic concerns, and literary characteristics of the work of these major figures. Always read these introductions before you begin study of the assigned literature, and make note of important information.

How to use the study guide/questions: This material is largely comprised of questions for discussion. Don’t be put off or irritated by the large number of them. The idea is to make class discussions more productive and efficient. Each of you will find your own way to use the guide. You might read the primary text first for enjoyment and to form your own opinions/interpretations. Then read through the guide/questions before a second run at the literature and engagement with the questions; some entries include background information that I

hope will assist you as you study. Of course, you also want to generate your own interpretations, impressions, ideas, questions. You might want to use the guides to generate notes for each work, notes that you can use to prepare for class discussion; doing so should provide more familiarity with each work and perhaps allow you to internalize the literature better. Many of these works are similar in style and subject and tend, for some of us, to run together. The above suggestion is one way to individualize them.

ACADEMIC INTEGRITY

Academic integrity (in our case avoiding plagiarism) is fundamental to the process of learning. Academic dishonesty (plagiarism) will not be tolerated. It includes, but is not limited to, the following: cheating, plagiarism, tampering with academic records and examinations, falsifying identity, and being an accessory to acts of academic dishonesty. Refer to the UNO Judicial Code for further information. The Code is available online at http://www.uno.edu/~stlf%Manual/judicial_code_pt2.htm.

UNIVERSITY COMMITMENT

The University of New Orleans (UNO) is committed to providing for the needs of enrolled or admitted students who have disabilities under Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990 (ADA).

In general, University policy calls for reasonable accommodations to be made for students with documented disabilities on an individualized and flexible basis. It is the responsibility of students, however, to seek available assistance at the University and to make their needs known.

For more information, please contact the Office of Disability Services.

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