

***ENGL 309—Survey of British Literature: Romantic Period to the Present***

Class Time: MWF 10:30—11:30 AM

Classroom: Gruening 205

CRN: 34329

Spring 2008

**Dr. Chris Coffman**

Office: Gruening 866

Phone/Voicemail: 907-474-5233

E-mail: [ffcc1@uaf.edu](mailto:ffcc1@uaf.edu) (more reliable than telephone)

Web: <http://www.faculty.uaf.edu/ffcc1>

Office Hours: M 2-3 PM, W 2-4 PM

And by Advance Appointment

**Course Description:**

ENGL 309 is a classroom-based course that offers a sweeping survey of major developments in British poetry, fiction, and drama from the Romantic Period to the Modern Era: from 1785 to 1945. The course aims not only to explicate a wide range of texts but also to interrogate critically the process through which texts become “canonized”—that is, labeled as essential works in a literary tradition identified as “British.”

This is a fast-paced course that requires substantial reading and that is designed on the premise that you will benefit from reading a good portion of each author’s writing even though we will only have a chance to examine selections in class; class meetings are not meant to be exhaustive, but rather to provide a stimulus for future reading and study. While this course will involve some lecturing, it will primarily be conducted by discussion.

In addition to fulfilling a requirement for the B.A. in English, this course will be especially useful for English minors and for beginning majors who would like to identify areas to study in greater depth in the future. It will also be very helpful, even essential, for those who are preparing to teach English in high school or to apply to a graduate program in English. It is in the nature of courses such as this, however, to provide only a taste of each author’s work. If you already have a clear sense of your interests and are looking for an in-depth study of specific authors or topics, you would likely be happier in a different course.

***Prerequisites:***

- Required: ENGL 111X
- Recommended: ENGL 211X, which teaches the skills in writing about literature that will help you to succeed in this course.

## Required Books

The following two books have been ordered bound together in a special package available at the UAF Bookstore:

- Greenblatt, Stephen, ed. *The Norton Anthology of English Literature*, 8<sup>th</sup> ed., Package 2 (3-volume set containing The Romantic Period, The Victorian Age, and The Twentieth century and After). New York: W. W. Norton, 2006. ISBN 0-393-92834-9. (The above is included in the package that has been ordered from the UAF Bookstore. Another alternative is *NAEL* Vol. 2, ISBN 0-393-92715-6 or 0-393-92532-3; this is a single [and heavy!] book containing all three volumes from the package I ordered.)
- Shelley, Mary. *Frankenstein*. 1818. Norton Critical Edition. Ed. J. Paul Hunter. New York: W. W. Norton, 1995. ISBN 0-393-96458-2. (If you do not purchase this edition, be sure to get another “1818 Text” of the novel. If you already own a copy and are unsure whether it’s the correct edition, feel free to show it to me.)

And the following book has also been ordered from the UAF Bookstore:

- Stoppard, Tom. *Rosencrantz and Guildenstern are Dead*. Grove Press, 1994. ISBN 0802132758.

### *A Note about the Texts:*

- Literature and other forms of cultural production provide valuable opportunities for reflection on the full complexity of human experience, an activity that college-level education is designed to facilitate. Among other themes, our texts will ask students to engage issues of gender, sexuality, race, ethnicity, nationality, economics, and power. By enrolling in this course, you acknowledge that you understand that these topics are part of our subject matter and that you will be expected to read, discuss, and write about texts that address them.

## **Course Policies:**

### Requirements and Criteria for Evaluation:

#### *Grading:*

- 15% Test #1, Romantic Period, in class, Monday, 2/25
- 15% Test #2, Victorian Age, in class, Friday, 3/28
- 25% Test #3, Twentieth Century, final exam period, Wednesday, 5/7,  
10:15 AM—12:15 PM in our regular classroom
- 15% Essay #1, Romantic Period, 5-6 pp., due in class on Friday, 2/15
- 15% Essay #2, Victorian Age, 5-6 pp., due in class on Wednesday, 3/19
- 5% Response to Theatre UAF’s Performance of *Rosencrantz and Guildenstern are Dead*, 2 pp., due in class on Monday, 4/28
- 10% Attendance and Participation

In order to earn credit for ENGL 309, you must complete all three tests, both essays, and the response paper; you must also attend class regularly as outlined below. You should arrange your schedule to allow you to meet all of the requirements of the course, including the final exam; non-emergency conflicts with the final exam are not grounds for make-ups.

This course will **not** be graded on a curve. Grading standards will follow UAF guidelines. Plus/minus grading will be used within the following ranges:

- A = An honor grade, indicates originality and independent work, a thorough mastery of the subject, and the satisfactory completion of more work than is regularly required
- B = Indicates outstanding ability above the average level of performance
- C = Indicates a satisfactory or average level of performance
- D = The lowest passing grade, indicates work of below average quality and performance
- F = Indicates failure to meet lowest standards

A note on **“What’s my grade?” queries**: I am responsible for returning graded essays and examinations to you during the semester but do not calculate grades until the end of the course except when required by UAF. Unless you are required by the university to submit grades partway through the semester, please do not e-mail me for an estimate of your final grade or for a tally of your absences earlier than that. If you desire an estimate of your grade earlier than the end of classes, you may calculate your own grade using the above percentages. The letter grades you receive on your assignment can be converted to numbers according to the following scale:

A	4
A-	3.7
B+	3.3
B	3
B-	2.7
C+	2.3
C	2
C-	1.7
D+	1.3
D	1
D-	0.7
F	0

When 100% of your assignments are graded, their totals are reconverted back to a letter grade using the above scale.

*Tests:*

This course is divided into three segments—the Romantic Period, the Victorian Age, and the Twentieth Century—and there will be a major test at the end of each. The first two tests—on the

Romantics (Monday, 2/25) and the Victorians (Friday, 3/28), respectively—will take place in class. They will be closed-book and will ask you: 1) to define important terms as precisely as possible; 2) to identify the author and source of specific quotations from the text, and briefly to discuss their significance within the text as a whole. Before the first test, we will discuss sample questions so that you understand the format.

The third test, on the Twentieth Century (Wednesday, 5/7), will take place during our scheduled final exam time-block. The format of the first half of the final test will be similar to that of the first two; the second half will involve one essay question, for which you should bring two blue books. The essay question will be open-ended, asking you to make connections between several of the Twentieth-Century texts that we will have read in that section of the course.

#### *Graded Essays:*

I will distribute Assignment Sheets containing essay topics and instructions in advance and discuss them with you in class; you should consider the Assignment Sheets to be extensions of this syllabus. They must be picked up in person and will not be distributed by e-mail. You are welcome to stop by my office hours to receive commentary on an early draft of your essay or to discuss preliminary plans for it. You may also e-mail me a thesis statement and outline for feedback, but not an entire draft of the paper.

The final version of your essays (and the drafts) must be submitted in hard copy; I do not accept essays sent by e-mail. Your essays should be typed in a font no larger than Times 12 and double-spaced, with pages numbered and margins no larger than one inch. At the top left, please write your name, ENGL 309, Dr. Coffman, the assignment number, and the date of the assignment. Papers must be stapled (before class—I do not carry a stapler). Unstapled papers are one of my pet peeves! Research is not required for this course, but if you cite sources other than our assigned texts, please include a Works Cited page; all documentation should be done in MLA Style. (Rasmuson Library and the Writing Center both have copies of the *MLA Handbook*, which explains the system for citing outside sources in papers on literature.) Also, please check your assignments carefully before submission. You alone are responsible for their completeness; papers with missing pages or other errors will not be returned for correction and will be graded in the state in which I receive them. To prevent the stress of last-minute computer or printer problems, I suggest that you not wait until the last minute to print your essays. You are also responsible for keeping a second paper copy (not just an electronic file) of each paper.

*Unexcused late papers will be penalized by one-half grade level per day late, including weekends.* Extensions will only be granted for compelling reasons for which you can provide documentation, and are more likely to be given if requested well in advance of the date due.

#### *A Note on Sources for Essays:*

Your written work for this course will not require research, but if you choose to include outside sources for your papers, you should be careful to select materials that are appropriate for a college essay. The UAF library hosts an extensive network of online databases that will point

you to sources that are scholarly in nature and appropriate for use in college work; the librarians at the reference desk at Rasmuson Library can help orient you to them.

By contrast, using “Google” or other search engines to identify random sources for your work in this class is a quick way to jeopardize your grade. Many sites on the Internet contain materials that are not produced or reviewed by experts in their field or that are designed as online competitors for *Cliff Notes*; these sources have no place in a college essay. While some online encyclopedias are credible, Wikipedia is not compiled by experts and thus is also not an appropriate source in a university context. Papers that cite non-scholarly sources—whether from the Internet or elsewhere—will be downgraded one level per non-scholarly source. I have prepared a handout on “Scholarly Vs. Non-Scholarly Sources” and posted it to Blackboard (Documents--How Do I—evaluate sources) to give guidance on selecting academically credible sources; you should take that handout as an extension of this syllabus.

### *Plagiarism:*

While most people know that submitting papers written by others constitutes plagiarism, many often do not understand that it also includes using others’ ideas and turns of phrase without appropriate documentation. Whenever you consult sources other than our assigned readings for your essays, you must attach a Works Cited page in MLA Style and refer to its contents (both direct quotations and paraphrases) within the body of your text using the MLA format. Keep in mind that materials available on the Internet must be credited in your work just like any other source; the *MLA Handbook* explains how to cite them properly.

Plagiarism can also take place through sloppy citation of our assigned texts or of outside sources: it is always important to distinguish your ideas and words from those of others. Pages 331-39 of Diana Hacker’s *A Writer’s Reference* (available in the UAF Bookstore and at the Writing Center), which explain how to integrate other authors’ words into your essay while giving them proper credit, should help you to avoid accidental plagiarizing of the assigned texts. Because papers that do not properly use quotation marks or indention to give credit to their sources violate academic integrity, you should be sure that you understand how to integrate quotations effectively.

Plagiarism is one of the most serious violations of academic integrity, and if I find that you have submitted a paper that is largely written by another person or lifted from the Internet (or any other source of prepared papers) you *will* receive an F for the assignment and for the course. Moreover, if I find that any of your assignments includes some passages that have been lifted from others’ texts without attribution, whether from printed texts or from the Internet, you will receive an F for the assignment, and possibly for the entire course as well. Please consult the Student Code of Conduct on pp. 80 of the *University of Alaska Fairbanks 2007-2008 Catalog* for UAF’s policies concerning the serious consequences of plagiarism, cheating, and other violations of academic integrity, as well as your right to due process.

It is your responsibility as a student to understand and avoid plagiarism, and my role as university faculty to help you understand. If you continue to have questions about plagiarism after reading *A Writer’s Reference* and the online materials, feel free to schedule an appointment

with me or to drop by during office hours. It is much better to ask questions about whether you are citing your sources properly than not to ask and to submit something about which you are uncertain.

#### *Attendance:*

This is a classroom-based section, not an online or correspondence course; it is designed so that in-class activities are just as valuable to your learning as your written work. If you are not present for class, you will miss most of the material of the course, and effectively will not really have taken it. Thus, *prompt attendance at each class is required.*

You will be *excused* from class for illness (including the unexpected illness of an immediate dependent), personal or family emergencies, and religious holidays; in these situations, please send me an e-mail describing your situation. If your absence falls on the date of a test or an essay deadline, or if the quantity of your absences becomes excessive, I will ask for documentation. Make-up exams are only permitted for those students that can document an “excusable” absence. Student athletes can be excused from class for competitions upon furnishing me with appropriate documentation, and should submit in advance all work due during absence.

You are also allowed three (3) “freebie” *unexcused* absences that you may use for any reason, after which point your final course grade will be lowered by one half grade-level per excess absence. Keep in mind that the “freebie” unexcused absences are not intended as “vacation” absences but rather as tools for resolving conflicts that may arise between your obligations as a student and your responsibilities in other parts of your life. Absences for reasons of work or family (other than emergency illness as described above) fall under this “freebie” policy.

In any case, if you must miss class, please inform me by e-mail as soon as possible and contact a classmate to find out what you missed; after you have discussed the missed class with your classmate you are welcome to approach me with follow-up questions. You are responsible for all material covered in class, even if you are absent or late when it is discussed.

Finally, as the arrival of late students is extremely disruptive to the progress of the class, I ask that you arrive in class on time. If an emergency dictates that you absolutely must arrive late to a given class, try to enter through a back door and make as little noise as possible. Students who arrive late in class without a compelling explanation will have 1/2 of an unexcused absence noted in my grade book; be aware that these can quickly add up to significant deductions from your final grade!

#### *Participation:*

As this is a discussion-based course, your constructive participation in your own learning and that of your classmates will be key to your success. Accordingly, your work in group and class discussions will be graded. The quality of your participation in the course’s ongoing dialogue will determine the bulk of your participation grade. I may require occasional written in-class activities that will also contribute to a small portion of your mark for participation.

Some of the most productive learning experiences take place when different arguments are submitted to the tests of evidence and critical reasoning, so I encourage you to question the assertions of others and to express your own views during our discussions. To ensure that everybody in the classroom feels empowered to contribute, I ask that you be respectful in your choice of language and courteous in your interactions with all of the members of the classroom community.

#### Office Hours:

I keep 3 office hours per week, listed at the top of this syllabus. This is time that I make myself available to discuss any questions or concerns that you might have about the course: to comment on drafts of your paper, to clarify writing assignments and examinations, to answer questions about my feedback on your work, to discuss reasons for absence or other concerns about the course, or simply to chat about the assigned texts or courses that I plan to offer in the future. If other obligations dictate that you can only appear in office hours at a specific time, feel free to contact me in advance to see if you can schedule accordingly.

Because university faculty have multiple responsibilities on campus, *I am only able to take unscheduled drop-in appointments during my posted office hours.* If you have a school- or work-related conflict with my scheduled office hours, I would be happy to consult with you briefly by e-mail (I can offer feedback on thesis statements but not entire papers that way) or to schedule an appointment at another time that I am on campus. *Please e-mail or talk to me in advance to identify a meeting time that fits both of our schedules.*

#### Cellular Phones and Other Noisy Devices:

Noises from cellular phones and other electronic devices are extremely disruptive to the class, and demonstrate a lack of respect for everyone in the room. I turn off my phone before class, and ask that you turn yours off as well. I reserve the right to ask you to leave for the rest of the day if your device makes noise in class.

#### Computers:

You will need to have Internet access and your UAF e-mail account for this course, and should check e-mail daily. You may check your UAF e-mail from off-campus computers by going to <http://webmail.uaf.edu>

#### Students with Disabilities:

Students with documented disabilities who may need academic accommodations should discuss these with me during the first two weeks of class. You will need to provide documentation of your disability to Disability Services in the Center for Health and Counseling, 474-7043, TTY 474-7045, in order to receive accommodations.

## The Fine Print:

I reserve the right to modify this syllabus.

## **Tentative Schedule:**

### *Notes:*

1. *Before each class, you should read all the pages indicated on the syllabus, going over each poem or text at least once. On days for which you have been assigned a number of poems, I have boldfaced (or noted in parentheses) several that you should prepare in detail. If no poems are singled out for special emphasis, you should prepare each with equal effort before class.*
2. *If an emergency prevents you from completing the reading for a given class, please attend anyway and catch up as soon as possible.*

## Unit I--The Romantic Period--1785-1830

**1/25 (F):** First Day of Classes

**1/28 (M):** William Blake: Romanticism and Revolution in Poetic Form;  
Romanticism and the Visionary Imagination

### Homework due:

- 1) Reading: "Introduction" and "Timeline" for "The Romantic Period"  
pp. 1-25
- 2) Reading: Introduction to William Blake, pp. 76-79; Blake, *Songs of Innocence and of Experience*, pp. 81-97 (place special emphasis on **"Introduction"** and **"The Lamb"** in *Songs of Innocence*, and on **"Introduction"** and **"The Tyger"** in *Songs of Experience*)
- 3) Online Reading: go to [www.blakearchive.org](http://www.blakearchive.org) and reread the poems from *Songs* assigned above. Take notes on the differences between reading them in plain text in the *Norton Anthology* and the experience of viewing them with the engravings.
- 4) Reading: William Blake, From "A Vision of the Last Judgment," pp. 124-126; "Two Letters on Sight and Vision," pp. 126-129

**1/30 (W):** Wordsworth's *Lyrical Ballads*: Romanticism and Revolution in Poetic Form; Romanticism and the Sublime

Homework due:

- 1) Reading: Introduction to William Wordsworth, pp. 243-245; Wordsworth, Preface to *Lyrical Ballads*, pp. 262-274; Wordsworth, from *Lyrical Ballads*: "Simon Lee," pp. 245-248; "We are Seven," pp. 248-249; "Lines Written in Early Spring," p. 250; "Expostulation and Reply," pp. 250-251; "The Tables Turned," p. 251-252; "The Thorn," pp. 252-258; "**Lines Composed a Few Miles above Tintern Abbey,**" pp. 258-262

**2/1 (F):** Wordsworth's Revolution in Poetic Form: Odes and Sonnets

Homework due:

- 1) Reading: Wordsworth, "Resolution and Independence," pp. 280-284; "**Ode: Intimations of Immortality,**" pp. 306-312; "Ode to Duty," pp. 312-314; Sonnets, pp. 317-321

**2/4 (M):** Samuel Taylor Coleridge: Romanticism and Imagination, II

Homework due:

- 1) Reading: Introduction to Samuel Taylor Coleridge, pp. 424-426; Coleridge, "**Kubla Khan,**" pp. 446-448; from *Biographia Literaria*, pp. 474-488

**2/6 (W):** Samuel Taylor Coleridge: Romanticism and the Supernatural

Homework due:

- 1) Reading: Coleridge, "**Christabel,**" pp. 449-464; "Frost at Midnight," pp. 464-466; "Dejection: An Ode," pp. 466-469; "To William Wordsworth," pp. 471-473; "**The Rime of the Ancient Mariner,**" pp. 430-446

**2/8 (F):** Mary Robinson: Romanticism and the Supernatural

Homework due:

- 1) Reading: Introduction to Mary Robinson, pp. 66-67; **Robinson, "The Haunted Beach,"** pp. 72-74; "To the Poet Coleridge," pp. 74-76

**2/11 (M):** Mary Shelley's *Frankenstein*: Late Romanticism and Gothic Fiction

Homework due:

- 1) Reading: Introduction to Mary Wollstonecraft Shelley, *Norton Anthology*, pp. 955-958
- 2) Reading: **Mary Shelley, *Frankenstein (The 1818 Text), Vol. I***

**2/13 (W):** Mary Shelley's *Frankenstein*: Late Romanticism and Gothic Fiction

Homework due:

- 1) Reading: **Mary Shelley, *Frankenstein (The 1818 Text), Vols. II and III***

**2/15 (F):** Percy Bysshe Shelley: The Romantic Sublime, Through Late Romantic Eyes;  
The Romantic Visionary

Homework due:

- 1) **Writing: Essay #1, 5-6 pp., due at the beginning of class; see Assignment Sheet**
- 2) Reading: Introduction to Percy Bysshe Shelley, pp. 741-744; P. Shelley, "Mutability," p. 744; "To Wordsworth," pp. 744-745 **"Mont Blanc," pp. 762-766;** "Hymn to Intellectual Beauty," pp. 766-768; "Ode to the West Wind," pp. 772-773; "To a Sky-Lark," pp. 817-819; Choruses from *Hellas*, pp. 769-772

**2/18 (M):** Percy Bysshe Shelley and the Romantic Visionary

Homework due:

- 1) Reading: P. Shelley, "O World, O Life, O Time," p. 820-821; Poem in Progress, "O World, O Life, O Time," p. A7-9 (back of book); **from *A Defense of Poetry*, pp. 837-850**

**2/20 (W):** John Keats: The Romantic Imagination and the "Negative Capability"

Homework due:

- 1) Reading: Introduction to John Keats, p. 878-880; Keats, "On First Looking into Chapman's Homer," pp. 880-881; "When I have fears that I may cease to be," p. 888; **"La Belle Dame Sans Merci: A Ballad," pp. 899-900;** "Sonnet to Sleep," pp. 900-901; **"Ode to a Nightingale," 903-905;** **"Ode on Melancholy," pp. 906-908;** Letters, pp. 940-955

**2/22 (F):** John Keats and the Ode: Romanticism and Revolution in Poetic Form

Homework due:

- 1) Reading: John Keats, "Ode to Psyche," pp. 901-902; **"Ode on a Grecian Urn," pp. 851-853;** "Ode on Indolence," pp. 908-909

**2/25 (M): TEST #1 – THE ROMANTIC PERIOD– IN CLASS**

Closed-book

Bring: two pens and (optional) an English-language dictionary

## Unit II--The Victorian Age—1830-1901

**2/27 (W):** Charles Dickens and 19<sup>th</sup>-Century Realist Fiction

Homework due:

- 1) Reading: “Introduction” and “Timeline” for “The Victorian Age,” pp. 979-1001
- 2) Reading: Introduction to Charles Dickens, pp. 1236-1239; Dickens, “A Visit to Newgate,” pp. 1239-1248

**2/29 (F):** Elizabeth Gaskell and 19<sup>th</sup>-Century Realist Fiction

Homework due:

- 1) Reading: Introduction to Elizabeth Gaskell, pp. 1221-1222; Gaskell, “The Old Nurse’s Story,” pp. 1222-1236

**3/3 (M):** Elizabeth Barrett Browning: A Female Poet’s Double Vision

Homework due:

- 1) Reading: Introduction to Elizabeth Barrett Browning, pp. 1077-1079; **E. Browning**, Sonnets from the Portuguese (#21, #22, #32, #43), pp. 1084-1085; **from *Aurora Leigh*, pp. 1092-1106**
- 2) Reading: Introduction to Coventry Patmore, pp. 1585; from *The Angel in the House*, pp. 1586-1587

**3/5 (W):** Robert Browning: Victorian Experimenter

Homework due:

- 1) Reading: Introduction to Robert Browning, pp. 1248-1252; R. Browning, **“My Last Duchess,” pp. 1255-1256**; “The Bishop Orders His Tomb at Saint Praxed’s Church,” pp. 1259-1262; “Childe Roland to the Dark Tower Came.” pp. 1266-1271; “Andrea del Sarto,” pp. 1280-1286; “A Grammarian’s Funeral,” pp. 1286-1289

**3/7 (F):** Alfred, Lord Tennyson: Preeminent Victorian Poet

Homework due:

- 1) Reading: Introduction to Alfred, Lord Tennyson, pp. 1109-1112; Tennyson, “Mariana,” pp. 1112-1114; **“The Lady of Shalott,” pp. 1114-1118**; Poem in Progress, from “The Lady of Shalott,” pp. A11-A14 (back of book); “Locksley Hall,” pp. 1129-1135; “The Charge of the Light Brigade,” pp. 1188-1189; “Crossing the Bar,” pp. 1211-1212

**3/10-3/14: NO CLASS—ENJOY SPRING BREAK!**

**3/17 (M):** Alfred, Lord Tennyson's *In Memoriam*: Victorian Elegy

Homework due:

- 1) Reading: Tennyson, from *In Memoriam A. H. H.*, pp. 1138-1187

**3/19 (W):** John Ruskin and Matthew Arnold: Two Victorian Critics on Art and Culture

Homework due:

- 1) **Writing: Essay #1, 5-6 pp., due at the beginning of class; see Assignment Sheet**
- 2) Reading: Introduction to John Ruskin, pp. 1317-1320; Ruskin, from *Modern Painters*, pp. 1320-1324
- 3) Reading: Introduction to Matthew Arnold, pp. 1350-1354; Arnold, "**Dover Beach**," pp. **1368-1369**; Preface to *Poems*, pp. 1374-1384; from "The Function of Criticism at the Present Time," pp. 1384-1397; from *Culture and Anarchy*, pp. 1398-1404; from "The Study of Poetry," pp. 1404-1414

**3/21 (F):** Dante Gabriel Rossetti and Christina Rossetti: Visions of Pre-Raphaelite Femininity

Homework due:

- 1) Reading: Introduction to Dante Gabriel Rossetti, pp. 1442-1443; D. Rossetti, "The Blessed Damozel," pp. 1443-1447; "My Sister's Sleep," pp. 1447-1448; "Jenny," pp. 1449-1457
- 2) Reading: Introduction to Christina Rossetti, pp. 1459-1460; C. Rossetti, all, pp. 1460-1481 (especially "**Goblin Market**," pp. 1466-1478)

**3/24 (M):** The Beginnings of Late Victorian Aestheticism

- 1) Reading: "Late Victorians," pp. 1635-1637
- 2) Reading: Introduction to Walter Pater, pp. 1505-1507; Pater, from *Studies in the History of the Renaissance*, pp. 1507-1513
- 3) Reading: Introduction to Oscar Wilde, pp. 1686-1687; Wilde, Preface to *The Picture of Dorian Gray*, pp. 1697-1698

**3/26 (W):** Oscar Wilde and Aestheticism

Homework due:

- 1) Reading: Wilde, *The Importance of Being Earnest*, pp. 1698-1740

**3/28 (F): TEST #2 – THE VICTORIAN AGE – IN CLASS**

Closed-book

Bring: two pens and (optional) an English-language dictionary

## Unit III—The Twentieth Century

### **3/31 (M):** W.B. Yeats: Decadence and Symbolism into Modernist Poetry

#### Homework due:

- 1) Reading: “Introduction” and “Timeline” for “The Twentieth Century and After,” pp. 1827-1850
- 2) Reading: Introduction to William Butler Yeats, pp. 2019-2022; Yeats, “**The Stolen Child,**” pp. **2022-2023**; “The Lake Isle of Innisfree,” p. 2025; “Who Goes with Fergus?,” p. 2026; “The Man Who Dreamed of Faeryland,” pp. 2026-2027; “The Fascination of What’s Difficult,” p. 2029; “The Wild Swans at Coole,” p. 2033; “**The Second Coming,**” pp. **2036-2037**; “Leda and the Swan,” p. 2039

### **4/2 (W):** W. B. Yeats as Symbolist and Metaphysical Poet

#### Homework due:

- 1) Reading: Yeats, “**Sailing to Byzantium,**” p. **2040**; “Among School Children,” pp. 2041-2042; “**Byzantium,**” pp. **2044-2045**; “Crazy Jane Talks with the Bishop,” pp. 2045-2046; “Lapis Lazuli,” pp. 2046-2047; “Under Ben Bulbin,” pp. 2047-2050; “The Circus Animals’ Desertion,” pp. 2051-2052

### **4/4 (F):** Imagism: A Transatlantic Influence on British Modernism

#### Homework due:

- 1) Reading: “Modernist Manifestos,” pp. 1996-1998
- 2) Reading: T.E. Hulme, from “Romanticism and Classicism,” pp. 1998-2003
- 3) Reading: F.S. Flint and Ezra Pound, “Imagisme” and “A Few Don’ts by an Imagiste,” pp. 2003-2007
- 4) Reading: An Imagist Cluster: Introduction, pp. 2007-2008; T.E. Hulme, “Autumn,” p. 2008; **Ezra Pound, “In a Station of the Metro,”** p. 2008; **H.D., “Oread”** and “Sea Rose,” p. 2009

**4/7 (M):** “A Vast Panorama of Anarchy and Futility”: Approaching Eliot

Homework due:

- 1) Reading: Introduction to T.S. Eliot, pp. 2286-2289
- 2) Reading: Eliot, “**The Love Song of J. Alfred Prufrock,**” pp. **2289-2293**
- 3) Reading: Eliot, “Tradition and the Individual Talent,” pp. 2319-2325; from “The Metaphysical Poets,” pp. 2325-2332
- 4) Reading: **Eliot, *The Waste Land*, pp. 2294-2308.** NOTE: this is a long and very difficult poem. You shouldn’t feel that you should understand every line before class—we will work on making sense of it as a group. In order to prepare for class, though, do go over the poem several times, keeping the following questions in mind: 1) the poem is not spoken by one speaker (persona), but by several. What kind of person do you think is speaking at the beginning of the poem? When does the speaker seem to shift, and what kind of person do you think the new speaker is? With what is each speaker preoccupied? And what does Eliot accomplish by shifting speakers? 2) To what “events” does the poem refer? Try to imagine it as having episodes, and think about what impression you are given by each. What does Eliot accomplish by focusing on this material? 3) The poem has five sections: what does each accomplish? Is there any kind of overarching narrative, or arc, that the poem seems to develop as it moves from section to section? How does it begin and end, what is accomplished in between, and how is this trajectory significant?

**4/9 (W):** *The Waste Land*: Symbolism, Imagism, and Metaphysics in Modern Poetry

Homework due:

- 1) Rereading: *The Waste Land*, in accordance with instructions provided in class

**4/11 (F):** The Hollowness of Language, the Hollowness of Subjectivity: Eliot’s Later Work

Homework due:

- 1) Reading: “The Hollow Men,” pp. 2309-2311

**4/14 (M):** James Joyce, I: Realist into Modernist Fiction

Homework due:

- 1) Reading: Introduction to James Joyce, pp. 2163-2165; Joyce, “Araby,” pp. 2168-2172; “The Dead,” pp. 2172-2199

**4/16 (W):** Virginia Woolf: Stream of Consciousness in Modern Fiction;  
Gender and the Canon

Homework due:

- 1) Reading: Introduction to Virginia Woolf, pp. 2080-2082; Woolf, "The Mark on the Wall," pp. 2082-2087; **"Modern Fiction," pp. 2087-2092; from *A Room of One's Own*, pp. 2092-5152; "Professions for Women," pp. 2152-2155; from "A Sketch of the Past," pp. 2155-2163.**

**4/18 (F): NO CLASS—ENJOY SPRINGFEST!**

**4/21 (M):** James Joyce, II: Modernism into Postmodernism?

Homework due:

- 1) Reading: Introduction to *Ulysses*, pp. 2165; Joyce, from *Ulysses*: "Proteus" and "Lestrygonians," pp. 2200-2239; Introduction to *Finnegans Wake*, pp. 2167-2168; from *Finnegans Wake*: "Anna Livia Plurabelle," pp. 2239-2243

**4/23 (W):** Jean Rhys: The Empire Writes Back

Homework due:

- 1) Reading: Introduction to Jean Rhys, pp. 2356-2357; Rhys, "The Day They Burned the Books," pp. 2357-2361; "Let Them Call It Jazz," pp. 2361-2372

**4/25 (F):** Tom Stoppard and Mid-Century Theater

Homework due:

- 1) Reading: Tom Stoppard, *Rosencrantz and Guildenstern are Dead*

**4/25, 26, or 27 (your choice):** Attend Theatre UAF performance of Stoppard's play

**\*4/28 (M):** Stoppard on Stage

Homework due:

- 1) **Writing: 2 pp. response to the performance of Stoppard's play, due at the beginning of class**

Please bring your copy of *Rosencrantz and Guildenstern are Dead* to class

**4/30 (W):** Doris Lessing: Mid-Century Psychological Fictions

Homework due:

- 1) Reading: Introduction to Doris Lessing, pp. 2543-2544; Lessing, "To Room Nineteen," pp. 2544-2565

**5/2 (F): Salman Rushdie: Postcolonial Literature as English Literature**

Homework due:

- 1) Reading: Introduction to Salman Rushdie, pp. 2852-2853; Rushdie, “The Prophet’s Hair,” pp. 2854-2863; “English Is an Indian Literary Language,” pp. 2539-2541

**5/5 (M): Seamus Heaney and Late Twentieth-Century Irish Poetry**

Homework due:

- 1) Reading: Introduction to Seamus Heaney, pp. 2822-2824; Heaney, all poems, pp. 2824-2838 (especially “**Digging**”, pp. 2824-2825)

***\*5/7 (W), 10:15 AM--12:15 PM: Test #3 in our Regular Classroom***

Closed-book

Bring: two pens and (optional) an English-language dictionary