

English 212/Spring 2019/Survey of English Literature II

Dr. Patricia Gott

Office: 318 CCC

Office Phone: 346-4347*

--Tuesdays 3:30-4:15

--Wednesday afternoon: electronic office hours, 1-2 OR by appointment

--Thursdays 11:30-12:15

--Other times by appointment that are mutually agreeable to both of us

Email: pgott@uwsp.edu

**Do check your campus email on a regular basis, as I regularly send out announcements, etc., via email. *I do check phone messages, but not as frequently as email.

--Please remember to shut your cell phone off during our class and refrain from texting in class (unless I give you specific instructions that allow you to use your phones to look up material). If you use a laptop to make notes, please try to sit near a wall so that others are not distracted by your screen; also, please refrain from using your laptop during the discussion portion of the class.

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Texts:

--Abrams, M. H. and Stephen Greenblatt, eds. *The Norton Anthology of English Literature*. 10th Ed. (Three volume set) New York: Norton. **Text Rental**

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GEP: HU 2 COURSE OBJECTIVES: *Upon completion of the course, students should be able to:*

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- Demonstrate an ability to read carefully, speak clearly, think critically, or write persuasively about cultures and cultural works/artifacts (including texts, images, performances, and technologies, as well as other expressions of the human condition).
- Identify and analyze how beliefs, values, languages, theories, or laws shape cultures and cultural works/artifacts.

- Engage a variety of ideas and worldviews critically by formulating reflective and informed moral, ethical, or aesthetic evaluations of cultures and cultural works/artifacts.

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Two exams: Exam #1 = 25% and Exam #2= 30% = 55% total. The first two exams will consist of some combination of short answer questions, identification of literary terms and passages, and short essay questions. The primary purpose of the exam is to demonstrate that you have read and understood the premise, plot progression, characters, historical context, and themes of the readings, and that you can communicate what you have learned from the texts. You should also integrate commonly used literary terms in these exams. The first two exams will be written in class.

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class so that we have a basis for class discussion. (In class work cannot be made up, so attend regularly; you can miss one of these responses and it won't affect your participation grade). I may also keep my own record re verbal participation to ascertain who is participating mindfully and productively. **15% total**

Final (Option A) or Presentation (Option B): 30% for either final or presentation

Option A: The final exam will be a take-home essay exam due during finals week. It will ask you to analyze and compare/contrast two or more texts from the modernist portion of the course. You will be expected to write around two and a half to three typed, double spaced pages and follow essay format in your exam. The most important thing is to be specific in your ideas; use examples from the texts themselves to back up your points in as much detail as possible.

OR

Option B: Oral presentation (either individual or group):

- 1. --GROUP PRESENTATION OPTION: Time at the end of the course will be set aside for those who are interested in working in small groups to provide a 20-minute presentation.** The presentation will revolve around the discussion of a novel or a film adapted from a British novel that we are NOT reading as a class during the semester. Select and read one novel from the list at the end of the syllabus (or consult with me if you have another British novel from the last two centuries in mind) OR watch a filmed version of the novel (we'll discuss some options). Provide information on the work's author, form, content, principle characters, and theme, and indicate how the work fits into the respective time frame it emerges from. (Avoid relying on plot summary to retell the story, however; try to provide mostly analysis of the work). Your group should also explore why you would recommend this work for reading or viewing by your peers. **You will need to let me know if you are interested in this option by Week 3 so I can put groups together. If you have a group you would like to put together, let me know.**
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Final Grade Scale: 0-60=F; 60-66=D; 67-69=D+; 70-72=C-; 73-76=C; 77-79=C+
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This course is designed to encourage your maximum input which can be demonstrated via your engagement with the material. Lectures will focus largely on background material (of the historical/literary type). This course, however, will often be discussion-based, so you should expect to be **actively** engaged discussion class and in small group work. Come to class prepared to talk about your ideas; your classmates and I want to hear them, and that's how we all learn. Remember, too, that you should not rely on my interpretations of texts as the final word; your primary aim should not be to find what I (or any teacher) think a text means but should instead be to hone your own critical skills with literary texts. Doing so should increase your confidence as an active, careful reader.

Email Policy/Format: When you write an email for class, please make sure to compose it in Standard English and include a greeting and a subject in the subject line. Also make sure that you edit your work before you send it on, whether it's an email or a paper.

Plagiarism: Essentially, plagiarism is using someone else's words or ideas as your own without giving appropriate credit or proper acknowledgment in the form of documentation. **Plagiarizing someone else's work may lead to an F on the assignment in question or result in a failing grade for the course.** To avoid any suspicion of plagiarism, make sure that you always cite your sources properly, using the MLA system of documentation. For in-text citations, use parenthetical references instead of footnotes. The first time you quote from the text, use the author's name and page number EX: (Woolf 1367). Unless you switch to another source, you only have to include the page number in the rest of your paper. You don't need to include a Works Cited page UNLESS you cite sources other than those in our texts. (I encourage you to develop your own critical perspective, rather than relying on outside critical sources, however). Ask questions if you are not sure how to format MLA citations.

Resources: The Tutoring and Learning Center provides free tutoring to any student interested in improving their writing abilities. The Center's purpose is not to correct or proofread your drafts, but to help you learn strategies that good writers use during the processes of writing, including helpful strategies for brainstorming, drafting, and revising. Located in the basement of the library, the TLC is available for assistance with writing projects for any of your classes, including this one. **DISABILITY SERVICES: Students with learning differences** may want to visit UWSP's Office of Disability Services (6th floor, Albertson Hall) to work with that office.

English 212 List of Readings/Spring 2019

--I encourage you to read the author biographies that precede some selections. Also, **I MAY ADD OR SUBSTITUTE AN ADDITIONAL WORK occasionally**, so check your email for updates. I've provided only the first page of the literary selections; --Make sure to read the complete text unless otherwise indicated. (i.e. excerpts)* Also, if a page number seems incorrect, check the index in each volume

Week One: (Jan. 28) Introduction to the course and to one another

Background on the Enlightenment

Intro to Romanticism: Blake: "The Sick Rose" 138, "The Chimney Sweeper" 131 "London" 141

Week Two: (Feb. 4) Romantic Nature Poetry **Background on Romanticism:** 3-22, VOL. I (PURPLE)

Blake: "The Chimney Sweeper" 137, "The Lamb" 129 "The Tyger" 139, "A Poison Tree" 143, "The Garden of Love" 141 "Marriage of Heaven and Hell, 161-163, "Mock on,..." 170

William Wordsworth: "Preface to Lyrical Ballads" 304-315

"[Lines]...Tintern Abbey" 299 "Expostulation and Reply," 296

"The Solitary Reaper" 352, "Strange Fits of Passion..." 215, "She Dwelt Among the Untrodden Ways" 316

Dorothy Wordsworth: "Alfoxden and Grasmere Journals," "Fragment," "Thoughts on my Sick Bed" 408-419

Week Three: (Feb. 11) The Symbiosis of Wordsworth and Coleridge

Wm. Wordsworth: "I Wandered Lonely as a Cloud" 345, "The World is Too Much with Us" 358, "My Heart Leaps Up" 346, "It is a Beauteous Evening" 346

Coleridge: "Rime of the Ancient Mariner" 430 "This Limetree Bower, my Prison" 428 "Kubla Khan" 446, "Frost at Midnight" 464

Pandemonium film excerpts (the lives of the Wordsworths and Coleridge)

PRESENTATION OPTION DISCUSSED/Sign-up sheet distributed

Week Four: (Feb. 18) Romantic Poets Continued

Keats: "When I Have Fears..." 960, "La Belle Dame sans Merci" 972, "The Eve of St. Agnes" 961, "Ode on a Grecian Urn" 979, Letters 1029, 1027 in class Film *Bright Star* excerpt

P.B. Shelley: "Mutability" 766, "Ozymandias" 770, "Ode to the West Wind" 772

Byron: "She Walks in Beauty" 613, "So We'll No More Go a Roving" 616

DeQuincy, "Confessions of an Opium Eater" 594-604

Week Five: (Feb. 25) Women Writers of the Romantic Period

C. Smith: "On Being Cautioned..." 58, Barbauld: "To a Little Invisible Being..." 49, Robinson: "London's Summer Morning" 87, "The Poet's Garret" 87

Wollstonecraft: "Vindication of the Rights of Women" 221-249 (may be abridged—TBA)

Week Six: (Mar.4) **EXAM ONE on Romanticism: First 75 minutes**

AFTER EXAM: Romantic Gothic Horror OR Intro to Victorianism

Charlotte Bronte's *Jane Eyre* Film Excerpts OR *Young Victoria* Excerpts?

Week Seven: (Mar. 11) **Background on Victorianism**, 3-26, VOL. II (PINK)

Dickens: *Hard Times* excerpts 645, 719, Besant: "White Slavery" 649,

Chew: "Living Wage" 652, "The Children's Employment Commission: 633-634

R. Browning: "My Last Duchess" 328 D.G. Rossetti: "My Sister's Sleep" 522

C. Rossetti: "Song: (When I am Dead, My Dearest)" 536

"In an Artist's Studio" 535, "Goblin Market" 542/PICS of Pre-Raphaelite paintings

Week Eight: (Mar. 18) **SPRING BREAK—NO CLASS/Take a well-deserved break!**

(Take a look at Conan Doyle's Sherlock Holmes' Tale: "The Speckled Band" 921)

Week Nine: (Mar. 25) Victorian Science, Religion, and Disillusionment

Darwin: "The Origin of Species" 606-615

Hopkins: "God's Grandeur" 594, "The Windhover" 96, "Pied Beauty" 597

Tennyson: "Ulysses" 116, "The Lotus Eaters" 152

Arnold, "Dover Beach" 433, Marguerite poems 419, 420 Wilde "Preface to Dorian Gray" 822,

"DeProfundis" 867 *Oscar* (Film)

Week Ten: (April 1) Aestheticism and Decadence

Wilde, *The Importance of Being Earnest* 823-867/ Film Excerpts

Week Eleven: (Apr. 8) **EXAM TWO on Victorianism: First 75 minutes**

AFTER EXAM: Intro to Modernism, paintings/**Bring Vol. III (PURPLE)**

TS Eliot, "Lovesong of J. Alfred Prufrock" 654, "Hollow Men" 673 "The Wasteland" 679 ;

Pound: "In a Station at the Metro" 196

Week Twelve: (Apr. 15)

Background on Modernism: Read 3-26, Vol. III (PURPLE)

Hardy: "On the Western Circuit" 36,

"The Ruined Maid" 54

Woolf: Ch. 2 From *A Room of One's Own*: "Shakespeare's Sister" 392,

"Professions for Women" 400

Joyce: "Araby," "Eveline": http://www.online-literature.com/james_joyce/959/

Week Thirteen: (Apr. 29) WWII and Irish writers continued/"The Center Cannot Hold": Poetry of WWI

Brooke: "The Soldier" 139, "Everyone Sang" 151 "The Glory of Women" 151, Owen: "Disabled" 168,

"Owen's Letters to His Mother" 169 "*Dulce et Decorum Est*" 164

Yeats: "The Stolen Child" 212, "The Lake Isle of Innisfree" 215

"The Second Coming" 227, "Easter 1916" 221, "No Second Troy," 219

"The Wild Swans at Coole" 223 **Additional poems TBA (To Be Announced)**

Week Fourteen: (May 6) Modernism continued

First Two thirds of Spark's *The Prime of Miss Jean Brodie* (**extra text; page numbers TBA**)

S. Smith: "Our Bog is Dood," 730 "Not Waving but Drowning," 731

A FEW GROUP PRESENTATIONS

Week Fifteen: (May 4)

Finish Brodie/Film Excerpts

Larkin "High Windows" 927, "This be the Verse" 930

Atwood: "Death by Landscape" 1111, Nichols: "Epilogue" 882, "The Fat Black Woman..." 852,

"Wherever I Hang" 883, Philip: "Discourse on the Logic of Language" 873

CONTINUE GROUP PRESENTATIONS /Final Exam Distributed

Cumulative Take home Final Exam (for those who didn't do a presentation):

***Due Finals Week by Tuesday, May 14 at 5:15 pm in our classroom**

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Coleridge: "Rime of the Ancient Mariner" 430 "This Limetree Bower, my Prison" 428 "Kubla Khan" 446, "Frost at Midnight" 464

Pandemonium film excerpts (the lives of the Wordsworths and Coleridge)

PRESENTATION OPTION DISCUSSED/Sign-up sheet distributed

Week Four: (Feb. 18) Romantic Poets Continued

Keats: "When I Have Fears..." 960, "La Belle Dame sans Merci" 972, "The Eve of St. Agnes" 961, "Ode on a Grecian Urn" 979, Letters 1029, 1027 in class Film *Bright Star* excerpt

P.B. Shelley: "Mutability" 766, "Ozymandias" 770, "Ode to the West Wind" 772

Byron: "She Walks in Beauty" 613, "So We'll No More Go a Roving" 616

DeQuincy, "Confessions of an Opium Eater" 594-604

Week Five: (Feb. 25) Women Writers of the Romantic Period

C. Smith: "On Being Cautioned..." 58, Barbauld: "To a Little Invisible Being..." 49, Robinson: "London's Summer Morning" 87, "The Poet's Garret" 87

Wollstonecraft: "Vindication of the Rights of Women" 221-249 (may be abridged—TBA)

Week Six: (Mar.4) **EXAM ONE on Romanticism: First 75 minutes**

AFTER EXAM: Romantic Gothic Horror OR Intro to Victorianism

Charlotte Bronte's *Jane Eyre* Film Excerpts OR *Young Victoria* Excerpts?

Week Seven: (Mar. 11) **Background on Victorianism, 3-26, VOL. II (PINK)**

Dickens: *Hard Times* excerpts 645, 719, Besant: "White Slavery" 649,

Chew: "Living Wage" 652, "The Children's Employment Commission: 633-634

R. Browning: "My Last Duchess" 328 D.G. Rossetti: "My Sister's Sleep" 522

C. Rossetti: "Song: (When I am Dead, My Dearest)" 536

"In an Artist's Studio" 535, "Goblin Market" 542/PICS of Pre-Raphaelite paintings

Week Eight: (Mar. 18) **SPRING BREAK—NO CLASS/Take a well-deserved break!**

(Take a look at Conan Doyle's Sherlock Holmes' Tale: "The Speckled Band" 921)

Week Nine: (Mar. 25) Victorian Science, Religion, and Disillusionment

Darwin: "The Origin of Species" 606-615

Hopkins: "God's Grandeur" 594, "The Windhover" 96, "Pied Beauty" 597

Tennyson: "Ulysses" 116, "The Lotus Eaters" 152

Arnold, "Dover Beach" 433, Marguerite poems 419, 420 Wilde "Preface to Dorian Gray" 822,

"DeProfundis" 867 *Oscar* (Film)

Week Ten: (April 1) Aestheticism and Decadence

Wilde, *The Importance of Being Earnest* 823-867/ Film Excerpts

Week Eleven: (Apr. 8) **EXAM TWO on Victorianism: First 75 minutes**

AFTER EXAM: Intro to Modernism, paintings/**Bring Vol. III (PURPLE)**

TS Eliot, "Lovesong of J. Alfred Prufrock" 654, "Hollow Men" 673 "The Wasteland" 679 ;

Pound: "In a Station at the Metro" 196

Week Twelve: (Apr. 15)

Background on Modernism: Read 3-26, Vol. III (PURPLE)

Hardy: "On the Western Circuit" 36,

"The Ruined Maid" 54

Woolf: Ch. 2 From *A Room of One's Own*: "Shakespeare's Sister" 392,

"Professions for Women" 400

Joyce: "Araby," "Eveline": http://www.online-literature.com/james_joyce/959/

Week Thirteen: (Apr. 29) WWII and Irish writers continued/"The Center Cannot Hold": Poetry of WWI

Brooke: "The Soldier" 139, "Everyone Sang" 151 "The Glory of Women" 151, Owen: "Disabled" 168,

"Owen's Letters to His Mother" 169 "*Dulce et Decorum Est*" 164

Yeats: "The Stolen Child" 212, "The Lake Isle of Innisfree" 215

"The Second Coming" 227, "Easter 1916" 221, "No Second Troy," 219

"The Wild Swans at Coole" 223 **Additional poems TBA (To Be Announced)**

Week Fourteen: (May 6) Modernism continued

First Two thirds of Spark's *The Prime of Miss Jean Brodie* (**extra text; page numbers TBA**)

S. Smith: "Our Bog is Dood," 730 "Not Waving but Drowning," 731

A FEW GROUP PRESENTATIONS

Week Fifteen: (May 4)

Finish Brodie/Film Excerpts

Larkin "High Windows" 927, "This be the Verse" 930

Atwood: "Death by Landscape" 1111, Nichols: "Epilogue" 882, "The Fat Black Woman..." 852,

"Wherever I Hang" 883, Philip: "Discourse on the Logic of Language" 873

CONTINUE GROUP PRESENTATIONS /Final Exam Distributed

Cumulative Take home Final Exam (for those who didn't do a presentation):

***Due Finals Week by Tuesday, May 14 at 5:15 pm in our classroom**

English 212/Spring 2019/Survey of English Literature II

Dr. Patricia Gott

Office: 318 CCC

Office Phone: 346-4347*

--Tuesdays 3:30-4:15

--Wednesday afternoon: electronic office hours, 1-2 OR by appointment

--Thursdays 11:30-12:15

--Other times by appointment that are mutually agreeable to both of us

Email: pgott@uwsp.edu

***Do check your campus email on a regular basis, as I regularly send out announcements, etc., via email. *I do check phone messages, but not as frequently as email.*

--Please remember to shut your cell phone off during our class and refrain from texting in class (unless I give you specific instructions that allow you to use your phones to look up material). If you use a laptop to make notes, please try to sit near a wall so that others are not distracted by your screen; also, please refrain from using your laptop during the discussion portion of the class.

Recording Policy: Students may not make audio, video, or photographic recordings of lectures or other class activities without written permission from the instructor. Anyone violating this policy will be asked to turn off the device being used. Refusal to comply with the policy will result in the student being asked to leave the classroom, and possibly being reported to the Dean of Students. (Note: **Students using services of the DATC** should talk to me if they want to make audio recordings of the course).

Texts:

--Abrams, M. H. and Stephen Greenblatt, eds. *The Norton Anthology of English Literature*. 10th Ed. (Three volume set) New York: Norton. **Text Rental**

--Spark, Muriel. *The Prime of Miss Jean Brodie*. **Purchase Text.**

This course is designed to provide a broad overview of British literature from the late eighteenth century to the present day. Tracing the development of several literary periods, we will read texts that reflect some of the extensive variety of cultural and historical experience in Britain and the territories of the United Kingdom from about 1750 to 2000. The authors we will study have been selected for their extraordinary impact on British life and thought and modern culture in general. The course will emphasize the critical reading skills necessary for understanding and enjoying literature, strengthen your skills in critical writing, and provide a solid foundation for further reading or literary study. Our class time will be divided between lecture, large class discussion and small group discussions.

GEP: HU 2 COURSE OBJECTIVES: *Upon completion of the course, students should be able to:*

Upon completing this requirement, you will be able to:

- Demonstrate an ability to read carefully, speak clearly, think critically, or write persuasively about cultures and cultural works/artifacts (including texts, images, performances, and technologies, as well as other expressions of the human condition).
- Identify and analyze how beliefs, values, languages, theories, or laws shape cultures and cultural works/artifacts.

- Engage a variety of ideas and worldviews critically by formulating reflective and informed moral, ethical, or aesthetic evaluations of cultures and cultural works/artifacts.

Attendance: I make no distinction between excused and unexcused absences except for religious holidays or official organized and documented UWSP events. In the case of religious holidays and college events, you must notify me in writing at least a few days in advance of an absence and complete the required work ahead of time. You are also responsible for acquiring any notes, handouts, or assignments you miss. You have two absences free of charge; in other words, these two absences are not counted against your final grade. Final course grades *may* be lowered by a third of a letter grade for each absence over three (i.e., A to an A-). After 5 absences, you run the risk of failing the course. **Tardiness:** Please try to avoid excessive tardiness and leaving class before the end of class.

Reading:

Through the semester, we will read from a specific list of texts found in *The Norton Anthology of English Literature* and from a few supplemental materials. **PLEASE READ ALL ASSIGNED TEXTS BEFORE YOU COME TO CLASS.** Also, since interpreting many of these selections, particularly those written in the nineteenth century, can be quite challenging, you should plan on reading and re-reading often. We also read several longer texts including at least one novel this semester, *so if you don't consider yourself a reader or don't enjoy interpreting literature, ESPECIALLY POETRY, I would encourage you to enroll in a course that does not focus on reading and interpreting texts quite as extensively as we do.* To fully catch all the subtleties, **all poems should be read a minimum of at least three times; if possible, try to read the prose texts at least twice, once for comprehension and the second time to aid in your analysis and retention of the work.** Be prepared to look up unfamiliar vocabulary as you read, too.

Assignments and Grading:

Two exams: Exam #1 = 25% and Exam #2= 30% = 55% total. The first two exams will consist of some combination of short answer questions, identification of literary terms and passages, and short essay questions. The primary purpose of the exam is to demonstrate that you have read and understood the premise, plot progression, characters, historical context, and themes of the readings, and that you can communicate what you have learned from the texts. You should also integrate commonly used literary terms in these exams. The first two exams will be written in class.

Participation: Regular in-class writing assignments, group comment sheets and quizzes and verbal participation (either in small groups or large class discussion) =15% total. *Nearly every week* you can expect to have EITHER an exercise in small group work (which involves responding to questions I pose regarding the week's reading), **OR** a VERY BRIEF writing response, **OR** a quiz to help you focus your thoughts on the day's reading assignment (note: I rarely give quizzes on poetry, but try to read for details). The point of the in-class work is for you to explore various interpretations of the texts as well as flex your writing skills and expand on your awareness of how literature helps meaning on an individual and cultural level. Because the responses will sometimes be used to help you get involved in class discussion, you may be asked to share your writing response with your group OR your group's work with the whole

class so that we have a basis for class discussion. (In class work cannot be made up, so attend regularly; you can miss one of these responses and it won't affect your participation grade). I may also keep my own record re verbal participation to ascertain who is participating mindfully and productively. **15% total**

Final (Option A) or Presentation (Option B): 30% for either final or presentation

Option A: The final exam will be a take-home essay exam due during finals week. It will ask you to analyze and compare/contrast two or more texts from the modernist portion of the course. You will be expected to write around two and a half to three typed, double spaced pages and follow essay format in your exam. The most important thing is to be specific in your ideas; use examples from the texts themselves to back up your points in as much detail as possible.

OR

Option B: Oral presentation (either individual or group):

5. --**GROUP PRESENTATION OPTION:** Time at the end of the course will be set aside for those who are interested in working in small groups to provide a 20-minute presentation. The presentation will revolve around the discussion of a novel or a film adapted from a British novel that we are NOT reading as a class during the semester. Select and read one novel from the list at the end of the syllabus (or consult with me if you have another British novel from the last two centuries in mind) OR watch a filmed version of the novel (we'll discuss some options). Provide information on the work's author, form, content, principle characters, and theme, and indicate how the work fits into the respective time frame it emerges from. (Avoid relying on plot summary to retell the story, however; try to provide mostly analysis of the work). Your group should also explore why you would recommend this work for reading or viewing by your peers. **You will need to let me know if you are interested in this option by Week 3 so I can put groups together. If you have a group you would like to put together, let me know.**

6. --**INDIVIDUAL PRESENTATION OPTION:** For those who are interested in presenting individually, I will set aside time during the Victorian and Modern sections of the course (Weeks 9-15---CHECK)*** for you to discuss prominent historical and cultural milestones of those eras in the British Empire (exs: "the birth of the English ghost story," "Victorian hypocrisy," "**the Impact and Fall of the British colonial system in the 20th century in Africa and India,**" etc. By Week 3, I will give those interested in presenting a list of suggested topics you might choose to explore related to those time periods. **Individual presenters can expect to talk for about 10 minutes.**

For either option, a handout (with an outline or recap of your main points AND attribution of any sources you used) is required, and you will be asked to provide a short evaluation of your individual contribution to the group and your thoughts about your group's strengths and weaknesses. (For those in groups, your grade will be split between a group and individual contribution grade). Power Points can be useful visual aids but are not necessary. Groups can be comprised of 3 members. Occasionally, I will give those who are interested in working in presenting a few minutes at the ends of class to meet with your group or ask questions of me,

but you will need to also spend most of your time meeting outside of class to work on your presentations. **As far as missed presentations, you need to make every attempt to show up on the day your presentation is scheduled for, as it throws off the class and film schedule (and group members, if applicable). In most cases, there will be not be an option to make up the GROUP presentations (the exception would be a DOCUMENTED family emergency or DOCUMENTED SEVERE ILLNESS).**

Final Grade Scale: 0-60=F; 60-66=D; 67-69=D+; 70-72=C-; 73-76=C; 77-79=C+
80-82=B-; 83-86=B; 87-89=B+; 90-92=A-; 93-100=A

Active participation in class discussion:

This course is designed to encourage your maximum input which can be demonstrated via your engagement with the material. Lectures will focus largely on background material (of the historical/literary type). This course, however, will often be discussion-based, so you should expect to be **actively** engaged discussion class and in small group work. Come to class prepared to talk about your ideas; your classmates and I want to hear them, and that's how we all learn. Remember, too, that you should not rely on my interpretations of texts as the final word; your primary aim should not be to find what I (or any teacher) think a text means but should instead be to hone your own critical skills with literary texts. Doing so should increase your confidence as an active, careful reader.

Email Policy/Format: When you write an email for class, please make sure to compose it in Standard English and include a greeting and a subject in the subject line. Also make sure that you edit your work before you send it on, whether it's an email or a paper.

Plagiarism: Essentially, plagiarism is using someone else's words or ideas as your own without giving appropriate credit or proper acknowledgment in the form of documentation. **Plagiarizing someone else's work may lead to an F on the assignment in question or result in a failing grade for the course.** To avoid any suspicion of plagiarism, make sure that you always cite your sources properly, using the MLA system of documentation. For in-text citations, use parenthetical references instead of footnotes. The first time you quote from the text, use the author's name and page number EX: (Woolf 1367). Unless you switch to another source, you only have to include the page number in the rest of your paper. You don't need to include a Works Cited page UNLESS you cite sources other than those in our texts. (I encourage you to develop your own critical perspective, rather than relying on outside critical sources, however). Ask questions if you are not sure how to format MLA citations.

Resources: The Tutoring and Learning Center provides free tutoring to any student interested in improving their writing abilities. The Center's purpose is not to correct or proofread your drafts, but to help you learn strategies that good writers use during the processes of writing, including helpful strategies for brainstorming, drafting, and revising. Located in the basement of the library, the TLC is available for assistance with writing projects for any of your classes, including this one. **DISABILITY SERVICES: Students with learning differences** may want to visit UWSP's Office of Disability Services (6th floor, Albertson Hall) to work with that office.

English 212 List of Readings/Spring 2019

--I encourage you to read the author biographies that precede some selections. Also, **I MAY ADD OR SUBSTITUTE AN ADDITIONAL WORK occasionally**, so check your email for updates. I've provided only the first page of the literary selections; --Make sure to read the complete text unless otherwise indicated. (i.e. excerpts)* Also, if a page number seems incorrect, check the index in each volume

Week One: (Jan. 28) Introduction to the course and to one another

Background on the Enlightenment

Intro to Romanticism: Blake: "The Sick Rose" 138, "The Chimney Sweeper" 131 "London" 141

Week Two: (Feb. 4) Romantic Nature Poetry **Background on Romanticism:** 3-22, VOL. I (PURPLE)

Blake: "The Chimney Sweeper" 137, "The Lamb" 129 "The Tyger" 139, "A Poison Tree" 143, "The Garden of Love" 141 "Marriage of Heaven and Hell, 161-163, "Mock on,..." 170

William Wordsworth: "Preface to Lyrical Ballads" 304-315

"[Lines]...Tintern Abbey" 299 "Expostulation and Reply," 296

"The Solitary Reaper" 352, "Strange Fits of Passion..." 215, "She Dwelt Among the Untrodden Ways" 316

Dorothy Wordsworth: "Alfoxden and Grasmere Journals," "Fragment," "Thoughts on my Sick Bed" 408-419

Week Three: (Feb. 11) The Symbiosis of Wordsworth and Coleridge

Wm. Wordsworth: "I Wandered Lonely as a Cloud" 345, "The World is Too Much with Us" 358, "My Heart Leaps Up" 346, "It is a Beauteous Evening" 346

Coleridge: "Rime of the Ancient Mariner" 430 "This Limetree Bower, my Prison" 428 "Kubla Khan" 446, "Frost at Midnight" 464

Pandemonium film excerpts (the lives of the Wordsworths and Coleridge)

PRESENTATION OPTION DISCUSSED/Sign-up sheet distributed

Week Four: (Feb. 18) Romantic Poets Continued

Keats: "When I Have Fears..." 960, "La Belle Dame sans Merci" 972, "The Eve of St. Agnes" 961, "Ode on a Grecian Urn" 979, Letters 1029, 1027 in class Film *Bright Star* excerpt

P.B. Shelley: "Mutability" 766, "Ozymandias" 770, "Ode to the West Wind" 772

Byron: "She Walks in Beauty" 613, "So We'll No More Go a Roving" 616

DeQuincy, "Confessions of an Opium Eater" 594-604

Week Five: (Feb. 25) Women Writers of the Romantic Period

C. Smith: "On Being Cautioned..." 58, Barbauld: "To a Little Invisible Being..." 49, Robinson: "London's Summer Morning" 87, "The Poet's Garret" 87

Wollstonecraft: "Vindication of the Rights of Women" 221-249 (may be abridged—TBA)

Week Six: (Mar.4) **EXAM ONE on Romanticism: First 75 minutes**

AFTER EXAM: Romantic Gothic Horror OR Intro to Victorianism

Charlotte Bronte's *Jane Eyre* Film Excerpts OR *Young Victoria* Excerpts?

Week Seven: (Mar. 11) **Background on Victorianism**, 3-26, VOL. II (PINK)

Dickens: *Hard Times* excerpts 645, 719, Besant: "White Slavery" 649,

Chew: "Living Wage" 652, "The Children's Employment Commission: 633-634

R. Browning: "My Last Duchess" 328 D.G. Rossetti: "My Sister's Sleep" 522

C. Rossetti: "Song: (When I am Dead, My Dearest)" 536

"In an Artist's Studio" 535, "Goblin Market" 542/PICS of Pre-Raphaelite paintings

Week Eight: (Mar. 18) **SPRING BREAK—NO CLASS/Take a well-deserved break!**

(Take a look at Conan Doyle's Sherlock Holmes' Tale: "The Speckled Band" 921)

Week Nine: (Mar. 25) Victorian Science, Religion, and Disillusionment

Darwin: "The Origin of Species" 606-615

Hopkins: "God's Grandeur" 594, "The Windhover" 96, "Pied Beauty" 597

Tennyson: "Ulysses" 116, "The Lotus Eaters" 152

Arnold, "Dover Beach" 433, Marguerite poems 419, 420 Wilde "Preface to Dorian Gray" 822,

"DeProfundis" 867 *Oscar* (Film)

Week Ten: (April 1) Aestheticism and Decadence

Wilde, *The Importance of Being Earnest* 823-867/ Film Excerpts

Week Eleven: (Apr. 8) **EXAM TWO on Victorianism: First 75 minutes**

AFTER EXAM: Intro to Modernism, paintings/**Bring Vol. III (PURPLE)**

TS Eliot, "Lovesong of J. Alfred Prufrock" 654, "Hollow Men" 673 "The Wasteland" 679 ;

Pound: "In a Station at the Metro" 196

Week Twelve: (Apr. 15)

Background on Modernism: Read 3-26, Vol. III (PURPLE)

Hardy: "On the Western Circuit" 36,

"The Ruined Maid" 54

Woolf: Ch. 2 From *A Room of One's Own*: "Shakespeare's Sister" 392,

"Professions for Women" 400

Joyce: "Araby," "Eveline": http://www.online-literature.com/james_joyce/959/

Week Thirteen: (Apr. 29) WWII and Irish writers continued/"The Center Cannot Hold": Poetry of WWI

Brooke: "The Soldier" 139, "Everyone Sang" 151 "The Glory of Women" 151, Owen: "Disabled" 168,

"Owen's Letters to His Mother" 169 "*Dulce et Decorum Est*" 164

Yeats: "The Stolen Child" 212, "The Lake Isle of Innisfree" 215

"The Second Coming" 227, "Easter 1916" 221, "No Second Troy," 219

"The Wild Swans at Coole" 223 **Additional poems TBA (To Be Announced)**

Week Fourteen: (May 6) Modernism continued

First Two thirds of Spark's *The Prime of Miss Jean Brodie* (**extra text; page numbers TBA**)

S. Smith: "Our Bog is Dood," 730 "Not Waving but Drowning," 731

A FEW GROUP PRESENTATIONS

Week Fifteen: (May 4)

Finish Brodie/Film Excerpts

Larkin "High Windows" 927, "This be the Verse" 930

Atwood: "Death by Landscape" 1111, Nichols: "Epilogue" 882, "The Fat Black Woman..." 852,

"Wherever I Hang" 883, Philip: "Discourse on the Logic of Language" 873

CONTINUE GROUP PRESENTATIONS /Final Exam Distributed

Cumulative Take home Final Exam (for those who didn't do a presentation):

***Due Finals Week by Tuesday, May 14 at 5:15 pm in our classroom**

