

BRITISH LITERATURE : VICTORIAN TO CONTEMPORARY

LIT 222 *** MWF 10:00 – 10:50 *** NAC 105

PROF. ERIC REIMER

Office: LA 226

Hrs: Mon. 11-12:30, Tues. 9:30-11, & by appt.
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*** FALL 2016 ***

CRIS JARDON

Office: LA 138A

Hrs: Tues. & Thurs. 2-3:30, & by

ABOUT THE COURSE

As an introduction to British Literature and a gateway to more specialized study within this field, this course will survey a broad range of poets, novelists, dramatists, and essayists; as it does so, you will become acquainted with the significant characteristics of some of the major literary-historical periods (Romantic, Victorian, Modern, Contemporary). Thus, in addition to practicing close reading on individual texts, we will discuss the social and political contexts of the authors and their works, as well as attend to matters of genre, form, and literary tradition. There is no thematic organization for the course, but we will throughout the semester be considering the changing notions of self, language, and nation, especially as they are pressured by Nature, religion, science, and historical trauma. In this course you will write critical essays, work closely with poetic form, sharpen your research skills, and sample contemporary literary theory, but everything will begin with (and depend upon) your committed and energetic reading of the assigned texts.

TEXTS

- Stephen Greenblatt, ed., *Norton Anthology of English Literature*, 9th edition,
 - Vol. E (The Victorian Age) and Vol. F (The Twentieth Century and After)
- Virginia Woolf, *To the Lighthouse*

** Additional required texts (i.e., misc. poems) will be available via the course Moodle site.

REQUIREMENTS

- 2-3 page paper 10%
- 4-5 page paper 20%
- 7-8 page paper 20%
- Participation..... 25%
- Final exam 25%

All papers must be turned in at the beginning of class on the day they are due (although I accept electronic submissions for the purposes of a time stamp, I don't consider papers fully turned in until I have a hard copy). Unless otherwise noted, papers must be typed and double-spaced, with 1" margins; to avoid grade reductions, you must meet the minimum page requirement (e.g., 3-4 pages means at least three *full* pages, not counting the space used for headings, etc.). Additional formatting instructions will be provided when the papers are assigned. I encourage you to visit during office hours to discuss the papers and your writing in more detail, and also be aware of the wonderful staff and assistance available to you at the Writing Center (LA 144).

Late papers will be marked down one-half letter grade per day (weekends count as one day). You will be able to revise the second formal paper (4-5 pages), but to take advantage of this opportunity the first version must have been turned in on time and met all of the basic criteria (including minimum page length, etc.). Your class participation grade will hinge on your attendance (and punctuality), on diligent and careful reading of the assigned texts, on your willingness to talk about this reading in class, on your contributions to the online forums on our Moodle site, on two required audio readings of poems, and on the perceptions you offer in the various in-class and assigned short writings/quizzes. You will be responsible for signing the attendance sheet that is passed around at the beginning of each class; more than three absences will begin to affect your participation grade adversely, and with six or more absences (i.e., two or more weeks of class) your participation grade likely will not be higher than a C. In-class writings will typically not be announced, and there will be no opportunity to make them up should you miss class on those days. If you see a conflict arising in scheduling, I urge you to contact me as soon as possible so that we can make suitable arrangements; there is little I can do after the fact.

The final exam will be cumulative, and will likely ask you to make identifications, explain the context and/or significance of short passages, and respond to prompts/questions with short answers and essays. More information, of course, to follow!

NOTE: Please ensure that your cell phones are kept on silent mode and are put away during our class sessions. I will assume/expect that any other electronic devices (e.g., laptops) are being used in the service of our class activities (e.g., taking notes), and that they will not distract either me or the other students in the class (through noises, by producing wayward attention, etc.).

ACADEMIC HONESTY

All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or a disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code, available for review online at:

http://www.umt.edu/vpsa/policies/student_conduct.php

All work that you submit for this course must be your own and be written for this course. You are responsible for acknowledging – by citation of name, title, page number, and/or location – all work that has influenced your thinking. Failure to do so constitutes the serious academic crime of plagiarism, and produces the risk of automatic failure for the entire course. If you have any doubts or questions about plagiarism or the University's academic honesty policies, please see me.

SPECIAL NEEDS

If you have a documented disability, or otherwise anticipate needing special accommodations in this course, please bring this to my attention as early in the semester as possible so that we have an understanding and can make arrangements.

NOTA BENE

The English Department may utilize, for assessment purposes, any work students produce in this class, including exam material as well as formal essays. No departmental assessment of student work will have any impact on a student's grade in the course or progress in the major. Throughout the assessment process, all summary data will be aggregated and student work will remain anonymous, with all characteristics identifying individual students removed before the material is ready by anybody but the course instructor. Students who do not wish to have their work used by the Department for assessment may opt out by notifying the instructor in writing before the first assignment is completed.

TENTATIVE SCHEDULE

All reading must be completed by class time on the date listed (and be aware, too, that you are not prepared for class unless you have that reading in front of you as we discuss it). You should assume responsibility, too, for all period & author introductions, as well as the "Poetic Forms and Literary Terminology" section at the back of your anthology volumes.

1 29 aug – 02 sept

- m Introduction. The British canon. Romanticism.
- w BLAKE "The Ecchoing Green," "The Lamb," "London," "The Tyger," "The Sick Rose."
- f WORDSWORTH "I wandered lonely as a cloud," "Composed upon Westminster Bridge."

2 05 sept – 09 sept

- m NO CLASS : Labor Day
- w WORDSWORTH "Ode: Intimations of Immortality."
- f COLERIDGE "The Eolian Harp," "Frost at Midnight."

3 12 sept – 16 sept

- m COLERIDGE "Kubla Khan."
- w SHELLEY "Ode to the West Wind," "To a Skylark."
- f SHELLEY "Mont Blanc."

4 19 sept – 23 sept

- m KEATS: "Ode to a Nightingale."
- w KEATS "To Autumn."

f TENNYSON "Mariana," "The Lady of Shalott," "The Lotos Eaters."

[paper 1 due]

5 26 sept – 30 sept

m TENNYSON "Ulysses," *In Memoriam A.H.H.*

(Prelude, 1-5, 7, 11, 27-8, 34-5, 39, 50, 54-6, 86, 95, 118, 123-4, 129-31, Epilogue)

w *In Memoriam A.H.H.*, cont'd.

f *In Memoriam A.H.H.*, cont'd., "Crossing the Bar."

6 03 oct – 07 oct

m ARNOLD "The Study of Poetry," "Dover Beach."

w C. ROSSETTI "In an Artist's Studio," "Goblin Market."

f "Goblin Market," cont'd.

[quiz]

7 10 oct – 14 oct

m E.B. BROWNING "Aurora Leigh" (selections).

w R. BROWNING "Porphyria's Lover," "My Last Duchess."

f HOPKINS "God's Grandeur," "Pied Beauty," "The Windhover," "Spring and Fall"

8 17 oct – 21 oct

m CONRAD *Heart of Darkness* (1951-1975).

w *Heart of Darkness* (1975-2011).

f *Heart of Darkness*, cont'd.

9 24 oct – 28 oct

m HARDY "Neutral Tones," "The Darkling Thrush."

w HARDY "The Convergence of the Twain," "Channel Firing."

f OWEN "Dulce Et Decorum Est," "Anthem for Doomed Youth."

[paper 2 due]

10 31 oct – 04 nov

m JOYCE "The Dead."

w "The Dead," cont'd.

f "The Dead," cont'd.

11 07 nov – 11 nov

m YEATS "The Lake Isle of Innisfree," "The Second Coming," "Sailing to Byzantium."

w WOOLF "Modern Fiction"; *To the Lighthouse* (3-54).

f NO CLASS: Veterans Day

12 14 nov – 18 nov

m *To the Lighthouse* (3-54), cont'd.

w *To the Lighthouse* (54-124).

f *To the Lighthouse* (125-143).

13 21 nov – 25 nov

m *To the Lighthouse* (145-209).

w NO CLASS : Thanksgiving.

f NO CLASS : Thanksgiving.

14 28 nov – 02 dec

- m AUDEN “Musee des Beaux Arts”; SMITH “Not Waving But Drowning.”
- w THOMAS “Do Not Go Gentle into That Good Night.”
- f LARKIN “Church Going.”

[paper 2 revision due]

15 05 dec – 09 dec

- m WALCOTT “A Far Cry from Africa”; HEANEY “Digging.”
- w HEANEY “Casualty”; MULDOON “The Sightseers.”
- f RUSHDIE “The Prophet’s Hair.”

16 12 dec – 16 dec

- m Review. Course evaluations.
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[paper 3 due

FINAL EXAM: Tuesday, December 20, 8:00 – 10:00 a.m. (NAC 105)