

English 2323: British Literature--Romanticism to Present

CRN: 77269

T/R 8:30-10:00 FAC 315

3 Credit Hours

3 Contact Hours/Week

16 Week Term

Lecture

Professor: Tamar LeRoy

Office Hours: After class

and by appointment

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Office: FAC 321A

This course will give an overview of two extremely dynamic centuries of British literature, spanning roughly from the late 1700's to the present day. The major trends we will address are categorized as follows: Romantic, Victorian, and twentieth century. We will approach the writings of these periods through the lens of culture and history, with particular focus on social issues and controversies, colonialism, and empire, and how these factors influence the way individuals have perceived the world around them and how they have expressed these experiences. I encourage you to approach and appreciate the literature in this course in a variety of ways: for its historical significance, its continuing influence on how we interpret the world around us, its aesthetic beauty, and of course, for the way it was often originally intended: entertainment and enjoyment.

Prerequisite

ENGL 1302

Catalog Description

A critical study of major British writers of the nineteenth and twentieth centuries. This course requires substantial reading, writing, and research. Students may take ENGL 2322 and ENGL 2323 in any order. Core Curriculum Course.

Course Purpose

To present a survey of British literature from the Romantic Period to the twentieth century. Through the presentation of selected readings from the major writers, the student is acquainted with the literary forms, the philosophical attitudes, and the political trends of the nineteenth and twentieth centuries.

Description of Course Content

Major British authors of the Romantic Period, the Victorian Period, and the twentieth century are studied, such as William Blake, William Wordsworth, Samuel Taylor Coleridge, Lord Byron, Percy Bysshe Shelley, Mary Shelley, and John Keats (Romantic Period); Alfred Lord Tennyson, Elizabeth Barrett Browning, Robert Browning, Thomas Carlyle, John Stuart Mill, Matthew Arnold, Christina Rossetti, and Oscar Wilde (Victorian Period); Joseph Conrad, William Butler Yeats, George Bernard Shaw, Virginia Woolf, D. H. Lawrence, James Joyce, Samuel Beckett, and Doris Lessing (Twentieth Century). Readings include poetry, fiction, drama, and expository or persuasive prose. A substantial proportion of the readings in English 2323 are poems, including a variety of lyric, dramatic, and narrative poetic forms. Concepts essential to the analysis of literature are studied and applied in lectures, class discussions, tests, and written assignments.

Textbooks

Required:

Abrams, M. H., et. al. *The Norton Anthology of English Literature*. Vol. 2. (Eighth edition). New York: Norton, 2006. ISBN-10: 0393925323.

Shelley, Mary. *Frankenstein*. (Norton Critical Edition, first edition). Edited by J. Paul Hunter. New York: Norton,

1995. ISBN-10: **0393964582**. (other editions are acceptable, but this will be the best to use).

Recommended:

Griffith, Kelley. *Writing Essays About Literature: A Guide and Style Sheet*. (Seventh edition). Fort Worth: Harcourt Brace, 2005. **ISBN-10:** 1413003958.

Materials:

A two-pocket folder in which to keep all your homework and in-class writing assignments.

A notebook for note-taking.

A USB drive.

A good university-level dictionary and thesaurus.

Student Learning Outcomes for ENGLISH 2323

- Explain and illustrate stylistic characteristics of representative works of major British writers of the nineteenth and twentieth centuries (Romanticism through the present).
- Connect representative works of major British writers of the nineteenth and twentieth centuries to human and individual values in historical and social contexts.
- Demonstrate knowledge of various works of major British writers of the nineteenth and twentieth centuries.
- Analyze critical texts relating to the works of major British writers of the nineteenth and twentieth centuries.
- Critique and interpret representative literary works of major British writers of the nineteenth and twentieth centuries.

Objectives and Requirements

By the end of the semester, the student who passes with a final grade of “C” or above will have demonstrated the ability to:

1. Complete and comprehend reading assignments. Assignments vary in length, but a typical assignment requires 2 hours out of class for each hour in class (e.g. 2 ½ to 3 hours reading to prepare for a 1 ½ hour class session).
2. Attend class regularly, missing no more than 12.5% (6 hours) of instruction.
3. Participate in small group and/or class discussions in which assigned literary works are analyzed and interpreted.
4. Write at least 3,000 words in completing written assignments of varying types and lengths that are relevant to course content. At least one written assignment will include information obtained through research that is related to one or more prominent European or American literary works of the eras covered and is presented in current MLA form.
5. Participate in at least one oral presentation (can be a collaborative effort) of a literary work.
6. Explain and illustrate stylistic characteristics of authors and literary works included in the course syllabus.
7. Express clearly and support convincingly an interpretation or analysis of a literary text.
8. Explain similarities and differences among writers studied and/or among literary works studied.
9. Explain the characteristics of each literary period covered, with particular attention to prominent literary themes.
10. Use a word processor (available in school labs) to fulfill written assignments and use the computer as well as the library to research a literary topic.
11. Maintain an overall average of 70 or above on written assignments and tests.

HCCS Literature Courses in the Core Curriculum

All HCCS 2300-level literature courses satisfy the core curriculum requirement for 3 semester hours of literature

(under Humanities and Arts in the Summary Distribution Requirements).

A second 2300-level literature course may be taken to fulfill the core curriculum requirement for 3 semester hours in Cross/Multicultural Studies.

In 2300-level literature courses, the student will gain increased capability in **all six basic intellectual competencies** in the HCCS Core Curriculum (reading, writing, speaking, listening, critical thinking, and computer literacy). Student progress in the core competencies will be measured in the activities outlined in the objectives and requirements section of this syllabus.

Perspectives in the HCCS Core Curriculum:

2300-level literature courses help students attain the following:

1. Establish broad and multiple perspectives on the individual in relationship to the larger society and world in which he or she lives and to understand the responsibilities of living in a culturally and ethnically diversified world;
2. Stimulate a capacity to discuss and reflect upon individual, political, economic, and social aspects of life in order to understand ways in which to be a responsible member of society;
3. Develop personal values for ethical behavior;
4. Develop the ability to make aesthetic judgments; and
5. Integrate knowledge and understanding of the interrelationships of the scholarly disciplines.

Support Services

Tutoring: Free tutoring is available in FAC 321B. Check with the English Department for exact times.

Library: The library is in the Learning Hub (3rd floor)

Open Computer Labs: Computers are available for word processing in the Learning Hub and the Computer Writing Lab in FAC 302. Check for open hours. You will need to present your student ID to use the open labs.

Reasonable Accommodations: Students who require reasonable accommodations for disabilities are encouraged to report to Room 102 SJAC, or call (713) 718-6164 to make necessary arrangements. Faculty are only authorized to provide accommodations requested by the Disability Support Services Office.

General Class Policies

Attendance:

According to official HCCS policy, you may miss **four** class sessions before being dropped from the course. Keep in mind that whatever the reason for your absence, you will still miss important class work. If you know you must be absent or if you have an emergency, please discuss these situations with me in person or via email. **Missing a substantial number of classes (whatever the reason) may result in administrative withdrawal. Students who stop attending class and/or are failing due to excessive absences who are not withdrawn before the administrative deadline will receive a grade of FX (failure due to absences).** If you have missed more than 12.5% percent of class time (four classes), you should contact me about this situation.

Withdrawal Policy:

As of the fall semester, 2007, instructors at HCCS are no longer allowed to withdraw students at the end of the semester (after the administrative deadline for withdrawals) as in the past. You may drop yourself or ask your instructor to drop you before the deadline. You may drop yourself through your HCCS student center login. **This semester the withdrawal date is March 29, 2012 at 4:30 to receive a "W" for this class.**

Tardies:

It is very important to come to class on time, as I will explain assignments, introduce important concepts and information, etc., at the beginning of class. Excessive tardies will result in a low participation/professionalism grade. Also, if you are late, you may miss quizzes or writing assignments that count as part of your grade.

Scholastic Dishonesty/Plagiarism:

According to the Student Handbook for the Houston Community College System, scholastic dishonesty includes cheating on a test, plagiarism, and collusion.

Plagiarism means using another person's words or ideas (including information taken off of the internet) and assimilating them into your own written work without quotation marks [if exact words are used]. Plagiarism is also the failure to give appropriate acknowledgment if borrowed material is summarized or paraphrased. If you are worried about if you have unintentionally plagiarized, you should ask me in advance. Also, it is always better to cite your sources many times than to risk plagiarizing ideas, phrases, or sentences.

Collusion means “unauthorized collaboration” on a test—this is another form of academic dishonesty. This includes exchanging answers with another person during a test or discussing the test material during the exam without having been given permission to do so.

Cheating on a test includes using prepared notes or electronic devices (such as cell phones or recordings) during an exam without having been given permission to do so.

Plagiarism, cheating, and collusion will result in a grade of 0 for the assignment. You will not be allowed to rewrite plagiarized work. In the case of cheating or collusion on a test, all individuals involved will be given a grade of 0 and will not be allowed to retake the exam.

HCC Grading System:

A (90-100) = Exceptionally fine work

B (80-89) = Above average work

C (70-79) = Average quality work

D (60-69) = Below average work

F (0-59) = Failing work

Grade Percentages for this class:

Participation and professionalism(including quizzes, in-class writing, and presentations):	15%
Short essays and essay proposals:	10%
Essay # 1: Literary Analysis:	20%
Essay # 2: Research and Analysis:	25%
Midterm:	10%
Final Exam:	20%

You should try to maintain at least a “C” average throughout the course. If you feel you are falling behind, ask me about how you can improve your work in this class (such as: what strategies you can take to improve your reading, writing or test-taking skills, as well as information about what to focus on in the free tutoring services provided by the HCC Writing Lab).

Course Calendar

(This is a tentative calendar and is subject to change. It is your responsibility to keep on track. Changes will be announced in class.)

Week 1

Jan./17

Introduction to Romanticism

In-class diagnostic: Charlotte Smith (42 “The Sea View”)

Jan./19

William Blake: excerpts from *Songs of Innocence and of Experience* (81 “Introduction”; 87 “Introduction”; 86 “Holy Thursday”; 90 “Holy Thursday”; “The Lamb”; 92 “The Tyger”; 91 “The Sick Rose”)

Week 2

Jan./24

Slavery and Social Injustice: continue Blake (84 “The Little Black Boy”; 85 “The Chimney Sweeper”; 85 “The Divine Image”; 90 “The Chimney Sweeper”; 94 “London”); Mary Robinson (68 “January, 1795”; 69 “London's Summer Morning”)

Jan./26

Female Poets and Popular Readership: Laetitia Barbauld (32, 36); Charlotte Smith (40 “To Sleep”; 40 “To Night”); Mary Robinson (70 “The Camp”; 72 “The Haunted Beach”)

Week 3

Jan./31

Revision of Diagnostic Essay due

Sensibility and the Revolution Controversy: Edmund Burke, excerpts from *Reflections on the Revolution in France* (152)

Responses: Mary Wollstonecraft, “The Rights of Men” (158), *The Rights of Woman* (170), *Letters* (195); Thomas Paine (163)

Feb./2

William Wordsworth (“We are seven”; 274 “Strange fits of passion have I known”; 275 “She dwelt among untrodden ways”; “Three years she grew”; 277 “I travelled among unknown men”; 305 “I wandered lonely as a cloud”); Robert Burns (134 “To a Mouse”; 137 “Auld Lang Syne”)

Week 4

Feb./7

William Wordsworth: “Tintern Abbey (258 “Lines”); (317 *Sonnets*)

Feb./9

The Gothic in Prose: Horace Walpole (579 from *The Castle of Otranto*); William Beckford (587 from *Vathek*); Ann Radcliffe (from *The Mysteries of Udolpho*); Matthew Lewis (595 from *The Monk*)

Poetry: Samuel Taylor Coleridge (446 “Kubla Khan”)

Week 5

Feb./14

Coleridge (430 “The Rime of the Ancient Mariner”)

Feb./16

Coleridge, “The Rime of the Ancient Mariner”; Thomas De Quincey (554 excerpts from

Confessions of an English Opium Eater)

Week 6

Feb./21

Second Wave Romanticism: George Gordon, Lord Byron (611 “Written After Swimming from Sestos to Abydos”; 612 “She walks in beauty”; 613 “When we two parted”; 614 “Darkness”; 616 “So, we'll go no more a roving”; 669 *Don Juan*, Canto 1)

Feb./23

Proposal for Essay # 1 due

Byron (697 *Don Juan*, Cantos 2-4); Percy Bysshe Shelley (768 “Ozymandias; 771 “England in 1819”; “To Sidmouth and Castlereagh”; 772 “To William Shelley”)

Week 7

Feb./28

Shelley (“Ode to the West Wind”; 815 “The Cloud”; 820 “To -----[Music, when soft voices die]”); John Keats (880 “On First Looking into Chapman's Homer”; 883 “On Seeing the Elgin Marbles”; 888 “When I have fears that I may cease to be”; 903 “Ode to a Nightingale”; 905 “Ode on a Grecian Urn”)

March/1

John Keats (888 *The Eve of St. Agnes*; 925 “To Autumn”; 939 “This living hand, now warm and capable”); introduce Mary Shelley *Frankenstein*

Week 8

March/6

Frankenstein

March/8

Midterm Exam

Week 9

March/13

*****Spring Break: No class*****

March/15

*****Spring Break: No Class*****

Week 10

March/20

The Victorian Period:

Tennyson (1114 “The Lady of Shallott; 1119 ;1123 “Ulysses”); Christina Rossetti (1461 “Song”; 1463 “In an artist's studio”; “A Birthday”); Freidrich Engels (1564 from The Great Towns); Charles Dickens (1573 from *Hard Times*); (1574 “Poverty Knock”)

March/22

Essay # 1 due

Elizabeth Barrett Browning, selections from *Sonnets from the Portugeuse*
Robert Browning (1252 “Porphyria's Lover”; 1255 “My Last Duchess”; 1264 “Love Among the Ruins”)

Week 11

March/27

Thomas Hardy (selected short story); Matthew Arnold (1368 “Dover Beach”); Oscar Wilde (1698) *The Importance of Being Earnest* (Act 1)

March/29	*Final Day to Withdraw Oscar Wilde (1698 “The Importance of Being Earnest”)
Week 12	
April/3	<u>Early Modernism</u> : Joseph Conrad (1890) <i>Heart of Darkness</i>
April/5	<i>Heart of Darkness</i>
Week 13	
April/10	<u>The Great War and the “Death of Chivalry”</u> : selected poems of Siegfried Sassoon, Isaac Rosenberg, Wilfred Owens, Robert Graves
April/12	James Joyce: (2168 “The Dead”; 2172 “Araby”); T.S. Eliot (2289 “The Love Song of J. Alfred Prufrock”)
Week 14	
April/17	Imagism (selected poems); D.H. Lawrence (2245 “Odour of Chrysanthemums”; “Bavarian Gentians”)
April/19	<u>Proposal for Essay # 2 due</u> Film: <i>The Third Man</i>
Week 15	
April/24	finish <i>The Third Man</i> <u>Second World War</u> (selected poems)
April/26	<u>Response essay on <i>The Third Man</i> due</u> Ngugi Wa Thiong'o (2535 “Decolonising the Mind”); Salman Rushdie (2540 “English is an Indian Literary Language”); Seamus Heaney (2824 Digging”; “The Grauballe Man”; 2826 “Punishment”; 2828 “Casualty”)
Week 16	
May/1	Conferences
May/3	<u>Essay # 2 due</u> Review for Final Exam
TBA	<u>Final Exam</u>