

English 2320: British Literature since 1700, Spring 2006

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Course Information

Course title: British Literature since 1700
Course number: 2320
Course discipline: Literature
Course description: English 2320 surveys literature British literature-poetry, non-fiction prose, and the novel-from Romantics through the twentieth century. This is an active, discussion-oriented class with substantial, demanding, daily readings. Each day, students should come to class prepared to articulate and defend their own readings, both on paper and in person.
Location: 145 Park Hall
Meeting day(s): Tuesday and Thursday
Meeting time(s): 9:30-10:45 or 12:30-1:45
Prerequisite(s): English 1102 or 1102M

Textbooks

Required reading: *The Norton Anthology of English Literature, Vol 2*, M.H. Abrams, ed., Norton, 8th edition
Recommended reading: *Glossary of Literary Terms*, M.H. Abrams

Policies

Introduction: **ATTENDANCE:** Regular class attendance is essential. Students may not exceed the allowed number of absences for any reason, and all absences will be treated the same, i.e. no differentiation between "excused" or "unexcused" absences. Habitual or excessive tardiness may be counted as an absence.

- For each absence, regardless of the reason, you will lose 10 points from your attendance grade; if you miss 3 classes, for instance, your attendance grade will be a 70. Students who miss no classes will receive 10 bonus points; therefore if you miss 0 classes, your attendance grade will be 110. Attendance counts 5% of the final course grade. Attendance points lost due to absence cannot be made-up, and no extra credit projects will be assigned so that points can be recovered.
- On the fourth absence, regardless of the reason, you will be dropped from the course. If the fourth absence occurs before the midpoint, you will be dropped with a W; if the fourth absence occurs after the midpoint, you will be dropped with a WF.

MAKE-UP POLICY: No late assignments will be accepted. Each student is held responsible for all assignments, regardless of her/his class attendance on the day the assignment is made. If a previously scheduled event coincides with an exam or paper due date, a written request for an extension or make-up date will be considered. All such requests must be submitted prior to the date in question. Any requests based on illness or family emergency must be accompanied by written documentation from Student Affairs. All make-ups and extensions are at the instructor's discretion.

COMPUTER ACCESS: Students are expected to check email and the webct page daily. Some course materials will be available only off of the course webpages. Students are responsible for finding working computer equipment, and several labs are available on campus. Please note that since "The printer wouldn't work," "Something's wrong with my disk," and "I don't know what happened; I posted it but now it's not there" have become the 21st century versions of "My dog ate my homework," computer, software, or printer malfunction/failure of any kind will not constitute a valid excuse for missed, late, or incomplete work. When preparing work for class, "save early, save often," "print early, print often," and save in multiple formats (hard drive, floppy disk, email, and/or flash drive).

CONFERENCES: Office hours are Tuesday from 11-12:15 and Thursday from 2-3:15. Please feel free to stop by with any questions. If this time is not convenient, I will be happy to schedule an appointment.

ACADEMIC HONESTY: All students are expected to demonstrate the highest standards of honesty and integrity in every phase of their academic careers. Any instance of suspected plagiarism will be reported to the Office of the Vice President of Instruction. All academic work must meet the standards contained in "A Culture of Honesty." Students are responsible for informing themselves about those standards before performing any academic work. For detailed information about academic honesty, visit: <http://www.uga.edu/ovpi/honesty/acadhon.htm>

ACCESS STATEMENT: If you need adaptations or accommodations because of a disability (i.e., physical, mental, psychological, learning), have emergency medical information to share with me, or need special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible. Students with the option of testing at either of the disability services centers will be required to do so.

GRADING:

- Commonplace Book 20%
- In-class Writings, Quizzes, and Presentations 10%
- Attendance 5%
- Midterm Identifications 15%
- Midterm Essay 15%
- Final Exam Identifications 15%
- Final Exam Essay 15%

Assignments and Requirements

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Daily Readings are substantial and demanding. All readings should be completed before coming to class, and I strongly recommend that you get in the habit of looking ahead on the syllabus; know when our next novel, novella, play, long poem, etc. is due, and plan to start reading in advance. Although not specified by page number on the syllabus, students are expected to read and should expect to be tested over the introductory sections on each author we study.

Commonplace Book entries will be due throughout the semester; all entries will be posted on the course WebCT account.

- For this assignment, I am asking you to collect and reflect on passages from our readings in this course. A commonplace book is a collection of passages saved for future reference, so that the things we read—the thoughts that move us—will not disappear, unrecoverable, into the deep hole of our forgetfulness. But more than just a static collection of quotes, our commonplace book will become a reflection of the different ways we read these texts, the variety of approaches we all bring to the table.
- You should aim for at least one entry a week; in this instance, more is better. The more you write, the more you will engage closely with our readings, and the more you will have to draw on for the final component of this assignment (see epilogue below).

- When preparing commonplace book entries for WebCT, I strongly encourage you to write your response in your word processor, saving often, and copy/paste your entry into WebCT. It is far too easy to lose an entry when composing online. See "Computer Access" below.
- For each entry, you should first, include the entire quotation, identifying the author and work as well as giving us page numbers. You should briefly explain the content of the passage. Next explain the significance of the passage: why you like it (or don't like it); whether, why, and to what extent you agree with it; why you would like to remember it; what you would like others to notice about it. Ask yourself whether the passage speaks to something you've considered before or perhaps something you've read before. Does it strike you as bold, different, original? Why?
- At the end of term, you will study your collection and commentary, preparing a brief epilogue explaining what the collection says about you, your reading practices, your experience with the literature of the period, etc. Reflect on the collection, search for patterns, and write a short essay (2-3 pages) explaining the collection to me, to yourself, to your classmates.

In-class Writings and Quizzes will vary from a quick, four or five line response to a question or prompt to a detailed analysis of a particular passage. These writings will be assessed according to the degree of engagement the student demonstrates with the question or assignment. At the end of term, I will drop your lowest quiz grade.

Presentations will range from participating in staging a scene from a play to relating the substance of a small group discussion. As with the in-class writings and quizzes, presentations will be assessed according to the degree of engagement the student demonstrates.

Exams: Each exam will consist of two parts: identifications and an essay. Both will be completed in class.

Daily Schedule:

January 12: How to read poetry

Required: ["The Romantic Period" \(1-22\)](#); [Charlotte Smith, "Written at the Close of Spring" \(40\)](#), ["On Being Cautioned against Walking on an Headland \[. . .\]" \(41\)](#)

Tuesday, January 17: The Visual World

Required: [William Blake](#), "Introduction," "The Chimney Sweeper," and "Infant Joy" from *Songs of Innocence* (81, 85, 87), "Introduction," "The Chimney Sweeper," "Infant Sorrow," and "London" from *Songs of Experience* (87, 94, 95)

Recommended: *The Marriage of Heaven and Hell* (110)

Thursday, January 19: The Political World

Required: ["The Revolution Controversy and the 'Spirit of the Age'"](#) (148-167)

Tuesday, January 24: The Natural World

Required: William Wordsworth, "Lines Composed a Few Miles above Tintern Abbey" (258); "The Thorn" (252); Preface to *Lyrical Ballads* (262)

Recommended: Percy Bysshe Shelley, "To Wordsworth" (744)

Thursday, January 26: The Supernatural World

Required: "The Gothic and the Development of a Mass Readership" (577-607)

Recommended: Samuel Taylor Coleridge, "Christabel" (449); John Keats, "Lamia" (909)

Tuesday, January 31: The Continental World

Required: George Gordon, Lord Byron, "She walks in beauty" (612); "Darkness" (614); "Stanzas Written on the

Road between Florence and Pisa" (734); "January 22nd. Missolonghi" (735)

Recommended: John Keats, "On Seeing the Elgin Marbles" (883)

Thursday, February 2: The Regency World

Required: Jane Austen, *Love and Friendship: A Novel in a Series of Letters* (515)

Tuesday, February 7: The Victorian Era

Required: "The Victorian Age" (979); Felicia Hemans, "Casabianca" (868), "England's Dead" (865); Elizabeth Barrett Browning, "Mother and Poet" (1106); Tennyson, "The Charge of the Light Brigade" (1188)

Thursday, February 9: The Dramatic Monologue

Required: Robert Browning, "Porphyria's Lover" (1252); "Soliloquy of the Spanish Cloister" (1253)

Recommended: "My Last Duchess" (1255)

Tuesday, February 14: The Sonnet Sequence

Required: Barrett Browning, selections from *Sonnets from the Portuguese* (1084) plus Sonnet I; Meredith, selections from *Modern Love* (1440); Dante Gabriel Rossetti, selections from *The House of Life* (1457)

Recommended: Charlotte Smith, excerpts from *Elegiac Sonnets* (40-42); William Wordsworth, sonnets (317-320)

Thursday, February 16: The Medieval Influence

Required: Tennyson, "The Lady of Shallot" (1114); Browning, "'Childe Roland to the Dark Tower Came'" (1266)

Recommended: William Morris, "The Defence of Guenevere" (1483)

Tuesday, February 21: Commodification

Required: Christina Rossetti, "Goblin Market" (1466)

Recommended: Dante Gabriel Rossetti, "Jenny" (1449)

Thursday, February 23: Exam: Identifications

Tuesday, February 28: Exam: Essay

Thursday, March 2:

Required: Oscar Wilde, *The Importance of Being Earnest*

Tuesday, March 7: Crime and Degeneration

Required: Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*

Thursday, March 9:

Required: Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*

Tuesday, March 14: SPRING BREAK

Thursday, March 16: SPRING BREAK

Tuesday, March 21: Imperialism, Colonialism, and Africa

Required: Joseph Conrad, *Heart of Darkness* (1890-1912)

Thursday, March 23: Imperialism, Colonialism, and Africa (con't)

Required: Joseph Conrad, *Heart of Darkness* (1912-1947); Chinua Achebe, excerpt from "An Image of Africa: Racism in Conrad's Heart of Darkness" (2709)

Tuesday, March 28: Ireland

Required: William Butler Yeats, "The Lake Isle of Innisfree" (2025), "The Wild Swans at Coole" (2033), "Easter 1916" (2031), "The Second Coming" (2036)

Thursday, March 30: Ireland

Required: James Joyce, "The Dead" (2172)

Tuesday, April 4: Scotland

Required: Robert Burns, "Auld Lang Syne" (137), "To a Mouse" (135); Ellen Johnston, "The Last Sark," "Nelly's Lament for the Pirnhouse Cat," (WebCT); Hugh MacDiarmid, "The Splendid Variety of Languages and Dialects" (2465), "A Drunk Man Looks at the Thistle" (2466)

Recommended: Salman Rushdie, "English Is an Indian Literary Language" (2540), Ngugi wa Thiong'o, excerpt from *Decolonising the Mind* (2535)

Thursday, April 6: Regional Pressures

Required: Tony Harrison, "Heredity" (2531), "National Trust" (2531), "Book Ends" (2532), "Long Distance" (2533), "Turns" (2534), "Marked with a D." (2534)

Tuesday, April 11: Canada

Required: Alice Munro, "Walker Brothers Cowboy" (2715)

Thursday, April 13:

Required: Tom Stoppard, *Arcadia*, Act I

Tuesday, April 18:

Required: Tom Stoppard, *Arcadia*, Act II

Thursday, April 20:

Film adaptation

Tuesday, April 25:

Film adaptation

Thursday, April 27:

Review for final