

ENGLISH 022 A, SPRING 2022, 1:15 – 2:30, TR, WATERMAN 413

British Literature II

SYLLABUS

Instructor: Dan Fogel

Office: Old Mill 432

Office hours: 10:00 a.m.– 12:00 p.m., TTh, and by appointment (in person or via Teams)

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Course Description: Our attention is devoted in this course to a broad and necessarily highly selective overview of the development of modern literature in the British Isles from the Age of Revolution to the present. Authors we will read include William Blake, William Wordsworth, Samuel Taylor Coleridge, Mary Wollstonecraft, Jane Austen, John Keats, Percy Shelley, Mary Shelley, Elizabeth Barrett Browning, Christina Rossetti, Robert Browning, Alfred Tennyson, Mathew Arnold, Gerard Manley Hopkins, Oscar Wilde, William Butler Yeats, Joseph Conrad, James Joyce, D. H. Lawrence, T. S. Eliot, Virginia Woolf, Dylan Thomas, and Philip Larkin.

Course Objectives: Participants completing this course will

- Gain and deepen familiarity with, and understanding of, exemplary literary works of the period—many poems, three novels, several stories, and a play
- Get a feel for the trajectory through which modern literature increasingly explores the inner psychological territory opened up as literary subject matter by the major Romantic poets (e.g., Wordsworth's declaration that the human mind—not nature!—was "the haunt and the main region of my song")
- Learn to be attentive to the ways writers responded to cataclysmic intellectual, scientific, and technological revolutions, and to pressing social and political issues: from the democratic revolutions of the late eighteenth-century—amid the ethical challenges of slavery, child labor, and brutal

exploitation of workers of all ages, and in the face of rising resistance to such oppression—to the enormous dislocations of the lives of ordinary people in the course of the industrial revolution; from misogyny and racism to colonialism and the rise of commodity capitalism; from the Victorian crisis of faith to the High Modernists' struggle to give “a shape and a significance to the immense panorama of futility and anarchy which is contemporary history” (as T. S. Eliot put the matter in 1923 in language that might apply as aptly to today's world as to his); and from ongoing struggles to overcome historic burdens of oppression (along vectors of class, race, gender, and colonization) to new understandings of what it means to be human in the context of evolving scientific and social scientific knowledge and theory

- Develop interpretive skills by learning to attend closely to textual detail in order to avoid, insofar as possible, underreading and overreading
- Gain practice in learning to read rich texts with increasing illumination and enjoyment

The Nature of this Course: While the University Catalog still bills this course as a “Seminar in British Literature,” that is an anachronism. Put simply, the Catalog description has failed to keep up with enrollment changes that since the beginning of the pandemic have raised the cap in sections of ENGS 022 from 22 students to 50. Accordingly, the ratio of lecturing to discussion will be higher than one might expect in a true seminar (one that would have had a much smaller group of participants seated around a table). We will attempt to have as much discussion as possible, but it's important that we recognize in advance that class size precludes everyone's getting floor time and that, therefore, no one will be penalized for not speaking up. I encourage students to participate in discussion boldly and without fear of penalty, but also with the understanding that, for instructional purposes, viewpoints voiced in class discussion may from time to time be used to highlight excellent reading practices or to illustrate the opposite, instances of underreading (interpretations that leave out of account relevant aspects of a text) and of overreading (interpretations that put into texts meanings that are not there).

Some important class policies:

- Attendance is expected and required.
- But, since it is understood that absences will be inevitable for a variety of reasons, and most importantly in response to COVID protocols: 1) students should inform the instructor via email to daniel.fogel@uvm.edu of absences and the reasons for them (e.g., quarantine, team travel, religious holiday, etc.); 2) for the benefit of those missing class, all classes will be recorded and PowerPoints for all classes will be posted promptly on our Blackboard site. I will also be available to meet with students who have had to miss class, either during office hours or by appointment, in person or via Teams. In short, collectively, we will make every effort to ensure that no one is penalized for doing the right thing by lying low after a positive test or COVID exposure or for any other approved absence.
- **Accommodations:** Please alert me if you think I should have received an accommodations letter from Student Accessibility Services so that we can ensure that you receive all approved accommodations (e.g., time-and-a-half on quizzes and exams).
- **Blackboard:** We will be using Blackboard for special announcements, for posting of various items under Course Materials, where PowerPoints for each class will be archived and where links will be offered for entering Journal entries and for taking quizzes and exams. Students will take all quizzes and exams through Blackboard, with grades available through the Blackboard Grade Center. Quizzes will be taken via Blackboard in class; the midterm and final exams are open book and will be administered remotely via Blackboard.
- **What should go without saying:** I expect all submitted work—quizzes, exams, journals, the single short paper—to represent your own thinking. I encourage you to develop your views in dialogue with the views of others that you might encounter in any secondary literature—in print and online—that time and inclination allow you to review, but if you draw on any such sources, whether verbatim or in your own paraphrase, you **MUST** acknowledge and cite them. Violation of this rule will be dealt with pro forma according to the University's [Code of Academic Conduct](#) and the policies and procedures of the [Center for Student Conduct](#)

Required Texts: *The Norton Introduction to English Literature: Core Selections Ebook*, ISBN 978-0-393-54390-2, \$25 through this link:

<https://digital.wwnorton.com/englishlit10core>. If you are temporarily short of funds, select "I want to sign up for 21 days of trial access" at the end of the Purchase/Registration process.

Mary Shelley, *Frankenstein* (W. W. Norton, ebook, ISBN 978-0-393-64403-6 or print, ISBN 978-0-393-64402-9)

Jane Austen, *Pride and Prejudice* (W. W. Norton, ISBN 978-0-393-26488-3)

Virginia Woolf, *Mrs. Dalloway* (Houghton Mifflin Harcourt, ISBN 9780156030359)

Calculation of final grade: There will be mid-term and final examinations, six reading quizzes, required journals, and a single paper of at least 1,000 and no more than 1,200 words explicating an assigned text. Relative weight of factors determining the final grade: mid-term exam, 20%; final exam, 25%; reading quizzes, 15%; participation (including regular attendance and completion of all assigned journals), 20%; one short paper, 20%.

Journals: There are three journal assignments that present structured opportunities to work out some of your own thinking about the authors we are reading and about questions their texts raise. For each journal assignment, you are given a choice of a few authors. Choose a **single** author and, in a journal entry of no less than 400 and no more than 600 words to be submitted via Blackboard, discuss two works by that author, one of which is among our class assignments and one that is not (for example, William Blake's "London" (assigned) and his "The Chapel of Love" (not assigned); or William Wordsworth's "Tintern Abbey" (assigned) and his "Resolution and Independence" (not assigned)). You may take any approach to your discussion in your journal entry, but whatever your approach, your comments should evidence a clear understanding of each text and of any key questions it may raise that are difficult to resolve.

Paper Assignment: In no fewer than 1000 and no more than 1,200 words, discuss two of the works of prose fiction on our syllabus (*Pride and Prejudice*, *Frankenstein*, *Heart of Darkness*, "The Dead," "The Odour of Chrysanthemums," *Mrs. Dalloway*) from whatever angle you choose: for example, examine formal elements of narrative such as authorial voice and

narrative point-of-view in the works, or discuss such recurrent themes as, among many possible examples, gender relations and sexual politics in *Pride and Prejudice* and "The Dead"; loneliness and alienation in *Frankenstein* and *Mrs. Dalloway*; horror in *Frankenstein* and *Heart of Darkness*; colonialism in *Heart of Darkness* and "The Dead," and so on.

Papers may be submitted at any time, but no later than 04/19. Submit to me in class in hard copy, double spaced, and secured with a single paperclip: no staples please.

Course Schedule

(readings, except novels, from *The Norton Introduction*)

01/18 Syllabus review. William Blake, "The Chimney Sweeper"; "The Little Black Boy"; "London"; "The Tyger"; "Ah, Sunflower."

Please read the Introduction to the Romantic Age at your own pace, but complete it by 02/03, when it will be the subject of a reading quiz. Also, please read *Frankenstein* and *Pride and Prejudice* at your own pace (the former must be finished by 2/17, the latter by 2/24, when there will be reading quizzes on each).

01/20 Headnote to William Blake and *The Marriage of Heaven and Hell*

01/25 Headnote to William Wordsworth: Preface to *Lyrical Ballads* (1802), introduction and all three excerpts. "I Wandered Lonely as a Cloud"; "We Are Seven," "A Slumber Did My Spirit Seal," "The World Is Too Much With Us," "Surprised by Joy."

01/27 Wordsworth, "Lines Composed a Few Miles above Tintern Abbey";

ASSIGNMENT--Journal One: see instructions above. Authors: William Blake, William Wordsworth, Samuel Taylor Coleridge, Percy Bysshe Shelley, John Keats, Mary Wollstonecraft
DUE 02/10 VIA UPLOAD TO BLACKBOARD

"Ode: Intimations of Immortality from Recollections of Early Childhood"
(aka the Immortality Ode).

02/01 Samuel Taylor Coleridge, Headnote. "Dejection: An Ode"; "Frost at Midnight"; "Kubla Khan"

02/03 **Reading quiz: Introduction to the Romantic Age.** Headnote to Percy Bysshe Shelley: "Ozymandias"; "Ode to the West Wind"; "Mont Blanc"

02/08 Headnote to John Keats: "On First Looking Into Chapman's Homer"; "When I Have Fears That I May Cease to Be"; "Ode to a Nightingale"

02/10 **Journal One Due Today.** Keats, "Ode on a Grecian Urn"; "To Melancholy"; "To Autumn"

02/15 Headnote to Mary Wollstonecraft: All selections from *A Vindication of the Rights of Woman*
Mary Shelley, *Frankenstein*

02/17 **Reading Quiz, *Frankenstein*.** Mary Shelley, *Frankenstein*

02/22 Jane Austen, *Pride and Prejudice*

02/24 **Reading Quiz, *Pride and Prejudice*.** *Pride and Prejudice*

ASSIGNMENT--Journal Two: see instructions above. Authors: Elizabeth Barrett Browning, Alfred Tennyson, Robert Browning, Mathew Arnold, Christina Rossetti, Oscar Wilde. DUE 03/24 VIA UPLOAD TO BLACKBOARD

03/01 **NO CLASS: TOWN MEETING DAY**

03/03 Headnote to Elizabeth Barrett Browning; from *Sonnets from the Portuguese*, 32; "The Cry of the Children"; "The Runaway Slave at Pilgrim's Point"

Please read the Introduction to the Victorian Age at your own pace, but complete it by 03/29, when it will be the subject of a reading quiz. Also please read *The Importance of Being Earnest* at your own pace, but to be completed by 03/31.

03/15 Headnote to Alfred, Lord Tennyson. "Ulysses"; "Tithonus"; from *In Memoriam: AHH*

03/17 **MID-TERM EXAM**

03/22 Headnote to Robert Browning: "The Soliloquy of the Spanish Cloister" and "My Last Duchess"

03/24 **Journal Two due today.** Headnote to Matthew Arnold: "The Scholar Gypsy"; "Dover Beach"

03/29 **Reading quiz: Introduction to the Victorian Age.** Headnote to Cristina Rossetti, "In An Artist's Studio"; *Goblin Market*

- 03/31 Headnote to Oscar Wilde: *The Importance of Being Earnest*
- 04/5 Headnote to Gerard Manley Hopkins: "The Windhover"; "God's Grandeur"; "Spring and Fall: to a young child"; "Thou art indeed just, Lord" (the last two titles will be emailed in PDF)
- 04/07 Headnote to Thomas Hardy: "The Darkling Thrush"; "Channel Firing"; "The Convergence of the Twain"

ASSIGNMENT--Journal Three: see instructions above. Authors: Gerard Manley Hopkins, Thomas Hardy, William Butler Yeats, T. S. Eliot, W. H. Auden, Dylan Thomas, Philip Larkin. DUE 04/21 VIA UPLOAD TO BLACKBOARD

- 04/12 Headnote to Joseph Conrad: *Heart of Darkness*
Please read the Introduction to the Twentieth and Twenty-First Centuries at your own pace, but complete it by 4/28, when it will be the subject of a reading quiz. Please read Mrs. Dalloway to be completed by 05/03, when it will be the subject of a reading quiz.
- 04/14 Headnote to James Joyce: "The Dead." **Hard deadline for submission of the short paper.**
- 04/19 Headnote to D. H. Lawrence: "The Odour of Chrysanthemums"
- 04/21 **Journal three due today.** Headnote to William Butler Yeats: "When You Are Old"; "An Irish Airman Foresees His Death"; "Crazy Jane Talks with the Bishop"; "The Second Coming"
- 04/26 Yeats, "Sailing to Byzantium," "Leda and the Swan," "Lapis Lazuli," "The Circus Animals' Desertion," "Among School Children"

- 04/28 **Reading quiz: Introduction to the Twentieth and Twenty-First Centuries.** Headnote to T. S. Eliot: "The Love Song of J. Alfred Prufrock" and *The Waste Land*
- 05/03 **Reading quiz, Mrs. Dalloway.** Virginia Woolf, *Mrs. Dalloway*
- 05/05 Dylan Thomas, Headnote. "Fern Hill"; "Do Not Go Gentle Into That Good Night." Philip Larkin, Headnote. "Church Going"; "This Be The Verse" (to be emailed in PDF).
- 05/13 **FINAL EXAMINATION:** 1:30 p.m. – 4:15 pm, WATERMAN 413
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