

**English 202.001 (MWF 10-10:50)**

Dr. Fitzwilliam

Office: 74 George Street

Office Hours: **M, W, 11:30-1:00, T, R 12:30-1:30**

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**and by appointment**

## **British Literature since 1800**

### **Required Texts:**

*The Norton Anthology of English Literature* 8<sup>th</sup> ed (vols. D, E, F), Stephen Greenblatt, ed.

Jane Austen, *Sense and Sensibility*, Penguin Classics

Charles Dickens, *Hard Times*, Penguin Classics

### **Recommended Texts:**

A writing handbook, such as the ones by Bedford/St. Martin's

A college-level dictionary

### **E-mail Access:**

I will be e-mailing your college account with prompts for analytical paragraphs or announcements. Please check this account daily.

### **Course Overview:**

The primary goal of this course is to expose students to major works of British literature between 1800 to the late 20<sup>th</sup> century. A related goal is to hone students' interpretive skills and introduce them to different genres and traditions that make up British literature. Key to understanding the assigned works will be putting them into historical and cultural context.

### **Attendance:**

In a survey course like this one, attendance and participation are crucial to your success. You are allowed three absences, but on the fourth and each subsequent absence your grade will drop one "notch," from, say, a B to a B-. More than six absences will result in a WA or F. As far as I am concerned, all absences are equal, regardless of the reason (including visits to student health or other medical professionals), so use them wisely. If you squander them early in the semester and then fall ill or need a day for travel, you will not be allowed "extra" absences without penalty. Similarly, absence from class does not excuse late work.

### **Tardiness:**

If you come to class after I have taken roll, you will be counted as late. Three late arrivals equal one absence. Late arrivals to class disrupt the class and me, so please enter as quietly as possible and take a seat near the door. It is your responsibility to let me know at the end of class to change the record from absent to late, and your responsibility to ask for any handouts.

**Participation:**

Class participation allows you the opportunity to articulate ideas, raise queries, put works into a larger context; therefore, it is essential that you contribute to discussion. To do so, you must have read not only the works themselves, but background and authorial information provided in the Norton text. I will cover the highlights only. Actively read the assigned material by underlining and jotting notes and definitions in the margin of the text. This strategy will not only enable you to join in class discussion, but will also aid in exam review. Occasionally, I will give quizzes, factored into your participation, to ensure that you are reading well enough to join in class discussion. Participation also requires bringing your textbook to class.

**Penalties for Late Papers, Analytical Paragraphs, and Exams:**

Papers and analytical paragraphs are due in class the day indicated on the syllabus. Papers that do not arrive on time will be penalized one letter grade each day they are late (including weekends), and analytical paragraphs will lose 10 points off the top. After two days analytical paragraphs will receive a zero. Quizzes may not be “made up” and exams only for compelling, documented reasons, so make travel plans accordingly. Note that to meet the minimum requirements of the course, you must turn in all assignments. If you do not, you will fail the course, no matter how good your other work.

**Independent Analysis/Plagiarism:**

This is not a research course. The anthology we use in class provides succinct background information, which you are required to read. But assignments are designed to help you develop *your* ability to interpret literary language. In this class, I am only interested in *your* ideas, not the ideas published by professional literary critics or discovered on web sites. Please resist the temptation to research ideas and include them in your analyses. To avoid any confusion about what constitutes plagiarism, grounds for failing this class, go to the Student Handbook (available on-line at [http://www.cofc.edu/studentaffairs/general\\_info/studenthandbook.html](http://www.cofc.edu/studentaffairs/general_info/studenthandbook.html)) for a definition of plagiarism.

**Grade Breakdown:**

Mid-term exam (Romantics)	20%
Victorian paper	20%
Twentieth-Century paper	20%
Final Exam	20%
Participation/analytical paragraphs/quizzes	20%

**Getting Help:**

I hope that all students will stop by my office at some point in the semester with questions on the assigned texts and their papers. I am always willing to explain a text, listen to ideas, and offer feedback on early drafts. However, you must take the initiative to get help in a timely manner, the earlier the better.

### **Cell Phones and Classroom Conduct:**

Cell phones and other electronic devices should be silenced before class begins. Texting and checking messages will result in my marking you as absent for the day. Unless you have an emergency, do not leave class to use the bathroom or get water. Conduct classroom discussion with respect for the ideas of others and avoid sexist, racist, and homophobic language.

### **Tense, Punctuation, and Citation Rules for Literary Essays:**

In the essays and short analyses that you write for this class, you are responsible for knowing and following Modern Language Association guidelines for quoting and citing literary works. These guidelines are published in the *MLA Handbook for Writers of Research Papers* and online through the library home page (click on the link for “citation help”) as well as in writing handbooks like *The Bedford Handbook* and *Rules for Writers*.

Following are important rules, but by no means the only ones for writing about, integrating, and citing literary works. Be sure you follow them.

1. Analyze and discuss literary works in the present tense.  
Tennyson’s “Ulysses” echoes the spirit of the Victorian age in its glorification of exploration and conquest. Moreover, Ulysses’ abandonment of his wife and kingdom appears secondary to his role as heroic imperialist.
2. Never ever leave a line of poetry (or any quoted material) as a sentence by itself.
3. Parenthetically cite line numbers for poems and page numbers for prose and fiction at the end of your sentence. Use numerals only. It should be clear from the context of your discussion who has written the quoted words, so it is superfluous to include the author’s name.
4. Unless a poem is particularly long (*The Prelude, In Memoriam*) enclose the title in quotation marks, “The Eolian Harp.” Periods and commas following titles go *inside*.
5. Up to three lines of poetry should appear in the body of the analysis enclosed in quotation marks and with line breaks to indicate where lines end (/).  
In William Blake’s poem “The Tiger,” the speaker asks that creature, “In what Distant deeps or skies / Burnt the fire of thine eyes?” (5-6).
6. More than three lines of poetry must be indented two tabs or one inch from the left margin and without quotation marks. Keep the original line breaks. For prose, more than four lines are indented.

The moral of Ben Johnson’s poem “To Celia” appears in the last four lines:

'Tis no sin love's fruit to steal;  
But the sweet theft to reveal,  
To be taken, to be seen,  
These have crimes accounted been. (15-18)

7. Have quotations and the words that introduce them be a grammatical and stylistic unit just like any you would write yourself. That means you may occasionally have to change a word or a letter and put it in square brackets to show you have changed something, or only use part of a line instead of all of it.

**Not:** In "Piano" the speaker laments that he "weep like a child for the past" (12).  
Here subject and verb do not agree, so you would change the verb to suit.  
**Better:** In "Piano" the speaker laments that he "weep[s] like a child for the past" (12).

8. When integrating quotations into your sentence, place periods and commas *within* the quotation marks.

The suggestion that Hallam exists "far away," however, remains in doubt (9).

If a parenthetical citation concludes the sentence, the period should follow the parentheses, as in the examples above. Semi colons and colons should be placed *outside* the quotation marks.

9. Provide a Works Cited page at the end of your essay (entries alphabetized) in which you provide publication information for your source(s). Be sure to include page numbers on which a work appears.

Coleridge, Samuel Taylor. "Dejection: An Ode." *The Norton Anthology of English Literature*. 8<sup>th</sup> ed. Vol. D. Ed. Stephen Greenblatt. New York: Norton, 2006.  
466-469.

## Course Schedule

(Before coming to class, read the introductions to each period, author, and work in the *Norton Anthology*. This is *required* reading)

### Week 1

Aug 26 Introduction

## The Romantic Period

Aug 28 Blake, *The Marriage of Heaven and Hell*

### Week 2

Aug 31 Burke, from *Reflections on the Revolution in France*

Paine, from *Rights of Man*

Wollstonecraft, from *A Vindication of the Rights of Woman*

Sep 2 Wordsworth, Preface to the *Lyrical Ballads*, “Simon Lee,” “We are Seven”

Sep 4 Wordsworth, “Tintern Abbey” and “The world is too much with us”

**\*Analytical paragraph due before class begins**

### Week 3

Sep 7 Coleridge, “The Eolian Harp,” “Kubla Khan”

De Quincey, from *Confessions of an English Opium-Eater* (556-69)

Sep 9 Coleridge, “The Rime of the Ancient Mariner”

Sep 11 Austen, *Sense and Sensibility*

### Week 4

Sep 14 Austen, *Sense and Sensibility*

**\*Analytical paragraph due before class begins**

Sep 16 P.B. Shelley, “A Song: ‘Men of England,’” “England in 1819,” *A Defence of Poetry* (837-44)

Sep 18 Keats, “To Autumn,” “Ode on a Grecian Urn”; letters to Benjamin Bailey and to George and Thomas Keats

### Week 5

Sep 21 Keats, “La Belle Dame sans Merci,” “When I have fears that I may cease to be,” Letters to Fanny Brawne and Charles Brown

**\*Analytical paragraph due before class**

Sep 23 **Mid-term Exam on the Romantics**

## The Victorian Age

Se[ 25 Carlyle, from *Past and Present*: “Captains of Industry”

Newman, from *The Idea of a University*

### Week 6

Sep 28 Mill, from *Autobiography* (ch 5, 1070-77)

- Ruskin, from *Stones of Venice* (1324-34)  
 Sep 30 Tennyson, "The Lotus Eaters," "Ulysses," and "Crossing the Bar"  
 Oct 2 E.B. Browning, "The Cry of the Children"  
 R. Browning, "Soliloquy of the Spanish Cloister"  
**\*Analytical Paragraph due before class**

### Week 7

- Oct 5 Arnold, "Isolation. To Marguerite," "To Marguerite—Continued," "Dover Beach"; tomorrow is the last day to withdraw with a grade of "W"  
 Oct 7 Dickens, *Hard Times* (Book the First); **get assignment for Victorian Paper**  
 Oct 9 Dickens, *Hard Times* (Book the Second)

### Week 8

- Oct 12 **Fall Break**  
 Oct 14 Dickens, *Hard Times* (Book the Third)  
 Oct 16 Hopkins, "God's Grandeur," "No worst, there is none," "Thou art indeed just, Lord"  
**\*Analytical Paragraph due before class**

### Week 9

- Oct 19 Macaulay, "Minute on Indian Education"  
 Russell, "My Diary in India, In the Year 1858-9"  
 Kipling, "Recessional"  
 Oct 21 Kipling, "The White Man's Burden," "If—"  
 Oct 23 Wilde, from *De Profundis* and trial transcript (copies provided)  
**Victorian Paper Due**

## Twentieth Century

### Week 10

- Oct 26 Eliot, "The Love Song of J. Alfred Prufrock"  
 Oct 28 Sassoon, "Memories of an Infantry Officer"  
 Owen, "Dulce Et Decorum Est"  
 Brooke, "The Soldier"  
 Oct 30 Graves, from *Goodbye to All That*  
 Auden, "Musee des Beaux Arts"  
**\*Analytical paragraph due before class**

### Week 11

- Nov 2 Yeats, "September 1913," "Easter, 1916"  
 Nov 4 Yeats, "The Second Coming" and "Leda and the Swan"; **get twentieth-century paper assignment**  
 Nov 6 Woolf, *A Room of One's Own* (chapters 1-4)

### Week 12

- Nov 9 Woolf, *A Room of One's Own* (continued)  
 Nov 11 Pinter, *The Dumb Waiter*

Nov 13 Coetzee, from *Waiting for the Barbarians*  
Rushdie, "The Prophet's Hair"

**Week 13**

Nov 16 Rhys, "The Day They Burned the Books"  
Achebe, "An Image of Africa: Racism in Conrad's *Heart of Darkness*"  
Nov 18 Soyinka, "Telephone Conversation"  
Walcott, "A Far Cry from Africa"  
\* **Analytical Paragraph due before class**  
Nov 20 Heaney, "The Grauballe Man," "Punishment"

**Week 14**

Nov 23 Duffy, "Medusa" and "Mrs. Lazarus"  
Nov 25 **Thanksgiving Holiday**  
Nov 27 **Thanksgiving Holiday**

**Week 15**

Nov 30 Stoppard, *Arcadia*  
Dec 2 Stoppard, *Arcadia* (continued); **twentieth century paper due**  
Dec 4 Each student brings a favorite prose passage or stanza of poetry and explains how it relates to a major theme discussed in this course; bring copies of passage/stanza with brief analysis for entire class! (10 quiz points possible)

**Week 16**

Dec 7 Continue favorite passage/stanza; exam review

**Final Exam: Monday, December 14, 8:00-11:00 a.m. in regular classroom**

**Please alert parents and travel agents. You will not be allowed to miss the exam because of travel plans.**