

**British Literature 2312, Spring 2016**  
**Hudspeth Hall Room 200, 10:30 to 11:20 Monday, Wednesday, and Friday**

English 2312

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Office Hours: Monday and Wednesdays 12p.m to 2p.m, Tuesdays 3p.m to 4p.m. or by appointment.

**Texts**

*The Norton Anthology of English Literature*

978-0-393-91248-7

Or

The individual split collection

978-0-393-91301-9

**Course Overview**

At the end of the Eighteenth Century, British writers, thinkers, and philosophers were beginning to question what it meant to be human and how they identified themselves in the context of an emerging industrialized and globalizing world. The Romantics' ideals of individualism and social consciousness invigorated the discussion of self-determination while chipping away the traditional stronghold of monarchism and tyranny. Their literary contributions would then influence the Victorians and introduce another age that struggled with industrialization, scientific advances, and imperialistic conquests. Whereas the Romantics looked to Nature and the future, we will examine how the Victorians looked to an imaginary past and scientific advancement to construct their own identities in their chaotic time. We will finish the semester by examining the writers of the Twentieth Century. From the War Poets to the Post- Colonialization generation, we will analyze how their writings introduced other narratives and contributed to a British textual legacy. Although this course is placed in the confines of English Literature, through the readings we will begin to see the ultimate concept of what it means to be *British*.

**Course Objectives**

- Students will work with secondary sources to discover historical and theoretical relevancy between the texts and events of the literary time period.
- Students will leave the course with an understanding of poetic terms and how they function in the analytical process.

- Students will be able to explicate a poem by using both formalist techniques and analysis of imaginary language.
- Students will be able to pinpoint arguments from secondary sources and how to enter into the discussion with their scholarly peers.
- Students will improve their writing skills in organization and structuring their argument in completing a solid paper for each unit.
- Students will learn how to introduce textual evidence and explicate why their chosen textual evidence advances the scholarly conversation.
- Students will leave the course with a better understanding of the British literary tradition and why these texts matter in our present world.

### Course Requirements

- Students are required to submit ten reading responses throughout the semester. These reading responses should have a minimum 250 word count, excluding the student's name and class information. These weekly reading responses will address writing prompts or interpretations the student may have about a particular reading. These responses should be thoughtful and display academic professionalism and follow MLA formatting.
- Each Student is required to participate in daily class discussions; our learning process for this course is a group effort and each of you brings a unique perspective to the texts.
- Students will write three 5-6 page papers throughout the semester in which you will provide a solid thesis (argument) while using textual quotes to provide evidence for your argument. Each Student will be allowed to revise one paper for a higher grade. For this revision process, the Student must attach the original paper with my comments to the second draft in order to receive credit.
- Students will provide a working bibliography for each Unit. These bibliographies will require 4 excerpts, **1 must be from a peer reviewed journal**, but the student may use websites, movies, music, museum exhibits, artwork, etc. These entries must have a 100 word count (1 solid paragraph) which identifies the argument and/or a summary of the work as well as why it benefits our understanding of a text or the time period we are discussing. Students are required to follow MLA format. An example is provided on Black Board. For help with MLA formatting, this link provides excellent information. <https://owl.english.purdue.edu/owl/resource/747/01/>
- The final will be administered in class in essay format along with a short Question and Answer section. Each student will be required to bring in 1-2 bluebooks for this exam.
- A writing workshop to determine revision strategies for the final draft of the response papers will be held in class before the paper is due. **Attendance at these workshops is required; failure to attend any paper workshop, complete draft in hand will lower the final grade on the paper by a full grade.**

- Extra Credit-I will offer a value of only 40 extra credit points in the semester. These will be offered throughout the semester at particular times.

### Assignments and Grade Values

Reading Responses	10 x 10 = 100
Papers	3 x 100 = 300
Bibliography	3 x 100 = 300
Final	100
Class Participation	100
<b><u>Total Points Possible</u></b>	<b>900</b>

### Grade Break Down

810-900 = A

720-809 = B

630-719 = C

540-629 = D

539 and Below = F

**Accommodations Statement: If a student needs an accommodation, he/she should contact the CASS Office (Center for Accommodations and Support Services) at 747-5148 or [atcass@utep.edu](mailto:atcass@utep.edu) or go to Room 106 Union East Building. The student is responsible for presenting to the instructor any CASS accommodation letters and instructions. Requested accommodations must be made 5 working days before an examination or other assignment.**

**Cheating/Plagiarism: Cheating is unethical and not acceptable. Plagiarism is using information, ideas, or exact wording in a paper without giving credit to the source of that information, idea, or wording: it is also not acceptable. Do not submit work under your name that you did not do yourself. You may not submit work for this class that you did for another class. If you are found to be cheating or plagiarizing, you will be subject to disciplinary action, per UTEP catalog policy. Refer to <http://www.utep.edu/dos/acadintg.htm> for further information.**

### Course Policies

- Deadlines – Assignment due dates are well marked on the syllabus and, unless a scheduling adjustment is made by me prior to the deadline, they are firm. Work handed in during class, but after the initial collection of papers at the beginning of the period, will

be accepted but will be docked a third of a grade; unless prior arrangement is made, work cannot be emailed, slipped under the door of my office, or placed in my department mailbox for credit.

- All work for the course must be completed in good order and on time in order to pass the course. In other words, you cannot simply skip an assignment, take the F, and expect to pass. Students must make every effort to submit each assignment, even if it is late. **Late papers will not be allowed a rewrite.**
- Papers must be typed and double-spaced, with 1" margins. Papers should have your name, the course number, and the date in the upper left hand corner. The title should be centered below this and the first paragraph should begin, indented, below the title. Papers should be fastened with a paper clip or staple in the upper left hand corner. All written work must be in MLA format. No title page or fancy folder is necessary.
- Please turn off cell phones for the duration of class. Students are required to remain in the classroom once the class has begun, except in a real emergency. I reserve the right to count you absent if you cannot comply with this policy.
- **Attendance to class is necessary to passing *any* class. Since we meet 3 days a week, I will allow students 4 unexcused absences. At the fifth unexcused absence, the student will lose all 100 participation points. I also expect you to be here on time. Each time you are late to class you will lose 5 points from your participation points total.**
- I do not drop students-that is your decision. If you feel you need to drop the class, the process will be entirely up to you. But please keep in mind, I am here to help you succeed, if you are having problems please come and see me before you take this action.
- **Please use your UTEP email to contact me. I do not open emails from students using an email outside of the UTEP system. If you have never used your UTEP email, please contact the technology department and have them set you up with one.**
- When sending an email, please include a subject matter and use professionalism in the language and tone.
- **Please note the Syllabus is subject to change.**

# Semester Reading List

## Unit 1: THE ROMANTICS

### Week 1

Wednesday 1/20

Introduction to Class go over syllabus

Friday 1/22

Balladry and Ballad Revival 31, “Bonny Barbara Allen” 33

**William Blake:** *Songs of Innocence* Introduction 118, “The Chimney Sweeper” 121; *Songs of Experience* Introduction 125, “The Chimney Sweeper” 128

**Robert Burns:** “Such a parcel of rogues in a nation” 179, “Robert Bruce’s March to Bannockburn” 180

First Reading Response due worth 10 points

### Week 2

Monday 1/25

**Edmund Burke** *Reflections on the Revolution of France* 187, **Mary Wollstonecraft** *A Vindication on the Rights of Men* 194, **Thomas Paine** *Rights of Man* 199, **Mary Robinson** “January, 1795” 79.

Wednesday 1/27

**William Wordsworth** “We Are Seven” 278, “Simon Lee” 275, “The Thorn” 282

*Preface to Lyrical Ballads* (1802) 292-304

Friday 1/29

**Samuel Taylor Coleridge** “The Rime of the Ancient Mariner” 443, “Kubla Khan” 459

Second Reading Response due worth 10 points

### Week 3

Monday 2/1

**Anna Letitia Barbauld** “The Rights of Woman” 48, **Mary Wollstonecraft** *A Vindication of the Rights of Woman* 211-232

Wednesday 2/3

**Olaudah Equiano**’s Narrative 98-105, **William Cowper** “The Negro’s Complaint” 95, **More and Smith** “The Sorrows of Yamba” 105

Friday 2/5

**Maria Edgeworth** *The Irish Incognito* 254

Third Reading Response due worth 10 points

**Week 4**

Monday 2/8

**Lord Byron** “To Percy Bysshe Shelley” 747, *Childe Harold’s Pilgrimage* 620 Cantos 1 and 2

Wednesday 2/10

**John Keats** “To Percy Bysshe Shelley” 979, “The Eve of St. Agnes” 912

Friday 2/12

**John Keats** “Ode to a Grecian Urn” 930, “On First Looking into Chapman’s Homer” 904

“To Homer” 911

Fourth Reading Response due worth 10 points

**Week 5**

Monday 2/15

**Coleridge** “The Satanic Hero” 504, **Byron** *Manfred* 638

Wednesday 2/17

Discuss the first paper

Friday 2/19

**Coleridge** “On Symbol and Allegory” 502, **Keats** “The Fall of Hyperion: A Dream” 952

Turn in first Working Bibliography 100 points

## **Week 6**

Monday 2/22

**Percy Bysshe Shelley** “Ozymandias” 776, “The Mask of Anarchy” 779, “England in 1819” 790

Wednesday 2/24

Writing Workshop - Bring in rough draft of paper for credit.

Friday 2/26

**Mary Wollstonecraft Shelley** *The Mortal Immortal* 986

First Paper due at the start of class 100 points

## **Unit 2: *The Victorians***

### **Week 7**

Monday 2/29

Introduction 1017-1041, **Thomas Carlyle** *Captains of Industry* 1072, **Charles Dickens** “Coketown” 1599, **Ada Nield Chew** “A Living Wage for Factory Girls at Crewe” 1606.

Wednesday 3/2

**John Ruskin** “The Slave Ship” 1339, **Elizabeth Barret Browning** “The Runaway Slave at Pilgrim’s Point” 1130.

Friday 3/4

**Matthew Arnold** “Dover Beach” 1387, **Tennyson** “The Lady of Shalott” 1161, **Robert Browning** “Porphyria’s Lover” 1278 “My Last Duchess” 1282

Reading Response 10 points

**Spring Break**

**March 6 to March 13**

**Week 8**                      **The Pre-Raphaelites**

Monday 3/14

**Rossetti** “The Pre-Raphaelite Manifesto” 1470, **Dickens** “Old Lamps for New Ones” 1463, **Ruskin** “Pre-Raphaelitism” 1468, Pre-Raphaelitism 1463

Wednesday 3/16

**Morris** “The Defence of Guenevere” 1514, **Christina Rossetti** “Goblin Market” 1496

Friday 3/18

**Swinburne** “Hermaphroditus” 1530, **Pater** *Studies in the History of the Renaissance* 1538

Reading Response 10 points

**Week 9**

Monday 3/21

**Wilde** *The Importance of Being Ernest* 1733

Wednesday 3/23

**Mary Elizabeth Coleridge** “The Other Side of the Mirror” 1849, “The Witch” 1850

**Michael Field** “Maids, not to you my mind doth change” 1672, “It was deep April, and the morn” 1673

Reading Response 10 points

Friday 3/25

No Class

**Week 10**

Monday 3/28

**Thomas Henry Huxley** *Science and Culture* 1451, **Robert Louis Stevenson** *The Strange Case of Dr. Jekyll and Mr. Hyde* 1677

Wednesday 3/30

**Arnold** “On the Study of Celtic Literature” 1647, **Anonymous** “Proclamation of an Irish Republic”



1646. Discuss the second paper.

Friday 4/1

**Mukharji** “A Visit to Europe” 1655, **Chamberline** “True Conception of Empire” 1662

**J.A. Hobson** “Imperialism: A Study” 1665

Reading Response 10 points

**Week 11**

Monday 4/4

**Kipling** *The Man Who Would Be King* 1853, “The White Man’s Burden” 1880

Wednesday 4/6

Writing Workshop – Bring in complete Rough draft for full credit.

Friday 4/8

**Introduction to the 20<sup>th</sup> Century** 1887

Turn in Second Paper at the start of Class 100 points

## Unit 3: The Twentieth Century

**Week 12**

Monday 4/11

**Hardy** “The Ruined Maid” 1934, “Channel Firing”, 1939, **Voices From World War 1** 2016,

**Owen** “Dulce Et Decorum Est” 2037, **Sassoon** “Memoirs of an Infantry Officer” 2026

**Graves** “Recalling War” 2048

Wednesday 4/13

**Woolf** *A Room of One’s Own* 2264, “Professions for Women” 2272

Friday 4/15

**Yeats** “The Stolen Child” 2085, “The Man Who Dreamed of Faeryland” 2089, “Easter, 1916” 2093

“September 1913” 2092

Turn in Second Working Bibliography 100 points

**Week 13**

Monday 4/18

**Joyce** *The Dead* 2282

Wednesday 4/20

**Lawrence** “The Horse Dealer’s Daughter” 2496

Friday 4/22

**Eliot** “The Love Song of J. Alfred Prufrock” 2524, **Rhys** “The Day They Burned the Books” 2592

“On Not Shooting Sitting Birds” 2596

Reading Response 10 points

**Week 14**

Monday 4/25

**George Orwell** “Shooting an Elephant” 2605

**Salman Rushdie** - read both excerpts from *Imaginary Homelands* 2745

**Hanif Kureishi** “My Son the Fanatic” 3034

Wednesday 4/27

**Kamau Brathwaite** *Nation Language* 2729

**Derek Walcott** all the poems 2800

Friday 4/29

**Ted Hughes** 2808, **Seamus Heaney** “Punishment” 2955, “The Grauballe Man” 2954

Reading Response 10 points

**Week 15**

Monday 5/2

**Zadie Smith** “The Waiter’s Wife” 3058, **Alice Munro** “Walker Brothers Cowboy” 2843

Wednesday 5/4

Review for final Turn in final Working Bibliography

Friday 5/3

Dead Day No Class

**Week 16**

**Friday May 15<sup>th</sup> Final -Bring 2 Blue Books to Class 10:00-12:45 100 points**

**Final Paper Due at this Time.**