

Huntingdon College Adult Degree Completion Program

COURSE NUMBER: ENGL312
COURSE NAME: 18th & 19th Century British Literature
Spring 2009, Session 1, Daphne

INSTRUCTOR'S NAME: Dr. Maria Willis

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COURSE DESCRIPTION: A study of poets, novelists, essayists, and/or playwrights.

PREREQUISITE: 104 recommended

TEXT REQUIRED: The Norton Anthology: English Literature, M. H. Abrams and Stephen Greenblatt, Volumes D, E & F, W.W. Norton & Co. (**see Huntingdon College booklist for edition and ISBN**)

COURSE LEARNING OUTCOMES:

- Explain the significance of selected 18th and 19th century texts
- Develop a vocabulary for understanding selected literature
- Describe the history of literature during this period
- Analyze and Evaluate selected literature of the period
- Apply new historicism and other appropriate interpretive strategies to literature during this period

COURSE ASSIGNMENTS & GRADING CRITERIA:

1. **Learning Journal:** A weekly journal demonstrating that you have read the texts. The journal should also detail questions that arise during your reading and may be used for discussion. This journal should be typed and double-spaced, approximately 3-4 pages per class meeting.

For each assigned text, you should ask (and answer) the following questions:

- 1) **Who** wrote it? Besides the name of the author, it's useful to note gender, age, race, class, religious affiliation, and pertinent biographical details of the author.
- 2) **What** did they write? Besides the name of the text, pay attention to the genre: is it poetry, fictional prose, drama, or essay? What style is it written in? Are there unusual or interesting figures of speech?

For *fiction*, note also: characters, setting, plot, point of view, symbols, images, use of language, etc.

For *poetry*, pay attention to form, voice, speaker, tone, images, metaphors, rhyme, allusion, etc.

For *drama*, consider character, setting, plot, structure, dialogue, etc.

For essays, look at thesis, organization, examples, audience, style, etc.

- 3) **When** was it written? Date, but also decade/century.
- 4) **Where?** I.e. England? Ireland? British colonies?
- 5) And **why?** For most literary works, you will want to underline or highlight what you consider to be key passages in the work. These are often related to *thematic* concerns, both of the individual text and of the course as we are developing them.
- 6) Besides reading individual works for thorough understanding on their own, we also consider works in relation to bigger questions: literary influence, linguistic significance, generic issues, aesthetic, historical, and/or cultural contexts. How is what you're reading for each class related to or different from previous readings? And so what?

The more actively you undertake the reading for the course while we proceed through each unit, the easier the tests will be and the better your essays will be.

2. **Mid-term Exam:** An exam given at week three. The exams are multiple choice and cover only the material preceding the exam. Questions will be drawn from the reading and class discussion.
3. **Research Project:** a project in which each student will focus on a particular text, author, or movement. The project should include: 1) origin and development of the text, author, or movement, 2) cultural contexts, 3) major themes/ideas, 4) unique contributions to literature by the given author, and 5) lasting influences. I must approve all topics.
4. **Final Exam:** An exam given at week five. The exams are multiple choice and comprehensive. Questions will be drawn from readings and discussion.

Grading Elements	Percentage:
Five learning journals (typed, turned in weekly)	25%
Mid-term Exam (Week Three)	25%
Research Project (due Week Five)	25%
Final Exam (Week Five)	25%
Total Points	100%

GRADE POINT EQUIVALENTS:

- A = 90-100
- B = 80-89
- C = 70-79
- D = 60-69
- F = 59-below

ATTENDANCE POLICY:

Absences and Tardiness – All students are required to attend the first session.

Those who do not attend the first session will be automatically dropped from the course. Students with more than one absence will receive an "F" for the course. Since this class meets only five times, missing a single class meeting is equivalent to missing three weeks of a regular term. If you cannot attend a class you must let the instructor know via email as soon as possible. In case of absences you are responsible for obtaining all handouts and assignments. Tardiness may result in a deduction in your class participation grade. Excessive tardiness may count as an absence.

Participation –Participation is not the same as attendance. Participation requires students to come to class prepared to actively participate, which makes the classroom experience more meaningful. However, participation is not just speaking out in class. The contributions made by the student should be related to the course content and meaningful to the class discussion.

Late Assignments – Explain whether late assignments will be accepted and what penalty might be imposed if the assignment is late. Also specify what assignments can be turned in late. This will allow the student to make informed decisions.

Accommodation of Special Needs- Huntingdon College makes every reasonable accommodation for disabilities that have been processed and approved through our Disability Services Committee in accord with the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990. In order to request disability-related services at Huntingdon College, students must self-identify to the Disabilities Intake Coordinator, Camilla Irvin, and provide appropriate and up-to-date documentation to verify their disability or special needs. After the accommodations have been approved by the Disability Services Committee, the 504 Coordinator, Dr. Lisa Olenik, will notify your professor(s) of the committee's decision. If you have any questions regarding reasonable accommodation or need to request disability-related services, please contact Disability Services at (334) 833-4432 or e-mail at disabilityservices@huntingdon.edu.

Academic Honesty –Plagiarism is literary theft. Failure to cite the author of any language or of any ideas *which are not your own creation* is plagiarism. This includes any text you might paraphrase, as well. Anyone is capable of searching the Internet or any printed media; your research paper is intended to broaden your knowledge, stimulate your creativity, and make you think, analyze, and learn. It is not consistent with the College Honor Code, nor with scholarly expectations to submit work which is not the product of your own thinking and research. Severe penalties will result upon the submission of any work found to be plagiarized, including potential failure of the entire course. It is easy and simple to properly cite all sources used in your paper. Take no risks – cite your sources.

First Night Assignment - Complete required reading and learning journal entries.

CLASS SCHEDULE:**Week 1: The Romantic Period (1785-1830)**

Classroom Activity:

- Introduction of class members and overview of the syllabus

- Introduction to the course including challenges and rewards of studying 18th and 19th century British literature
- Introduction to key concepts, history of the period, and definitions
- Discussion of the selected literature; small group work
- Explanations of literary analysis, thesis design, and organizational strategies for writing

Reading Assignment:

1. **Introduction**, p. 1-22
2. **Barbauld**: The Mouse's Petition; Epistle to William Wilberforce; The Rights of Woman; The Little Invisible Being
3. **Smith**: Elegiac Sonnets
4. **Robinson**: All
5. **Blake**: Songs of Innocence and of Experience, pp.81-97; Notebook, pp. 122-126.
6. **Burns**: Holly Willie's Prayer; To a Mouse; To a Louse; A Red, Red Rose; Song.
7. **Burke**: Reflections on the Revolution in France.
8. **Wollstonecraft**: A Vindication of the Rights of Men; A Vindication of the Rights of Woman.
9. **Paine**: Rights of Man.

Writing Assignment: learning journal

Week 2: The Romantic Period continued

Classroom Activity: **Choose Research Project Topic**

Reading Assignment:

1. **W. Wordsworth**: Preface to Lyrical Ballads and selected poems; I Wandered Lonely as a Cloud; My Heart Leaps Up; London, 1802; The World is Too Much With Us
2. **D. Wordsworth**: Grasmere—A Fragment and Thoughts on My Sick-Bed.
3. **Coleridge**: Rime of the Ancient Mariner; Kubla Khan.
4. **Walpole and others**: "The Gothic and Mass Readership"
5. **Bryon**: selected poems, pp. 612-616 and Don Juan, pp. 669-733.
6. **P. Shelley**: Hymn to Intellectual Beauty and selected poems, pp. 766-775 and pp. 817-821; a Defense of Poetry, pp. 837-850.
7. **Keats**: selected poems, pp. 880-887 and 903-906.
8. **M. Shelley**: The Mortal Immortal, pp. 961-970

Writing Assignment: learning journal

Week 3: Mid-term exam on Romantics, Begin The Victorian Age

Classroom Activity:

- Mid-term exam
- Class discussion of cultural and historical background for Victorian Age
- Class discussion of research projects
- Group work: synthesis and analysis of selected texts
- Class discussion of readings

Reading Assignment:

Please note: You do not have assigned readings for week three, because you will be studying for your mid-term for the Romantic writers. Your journal will be a review of Romantic authors, historical and cultural context, and concepts. We will, however, read and discuss the following readings from the Victorian Age in class for Module Three as we move to a new focus after completing the mid-term exam. Thus, you should bring Volume E to class.)

Discussed in Class:

Introduction: pp. 979-1000.

Mill: selected essays, pp. 1044-1070

Writing Assignment: learning journal

Week 4: The Victorian Age continued (1830-1901)

Classroom Activities:

- Review of previous module, questions, concerns
- Continued class discussion on cultural and historical background
- Small Group Work: Break into small groups to analyze aspects of the reading
- Class discussion on selected readings
- Drafts of final projects reviewed by peers and instructor

Reading Assignment:

1. **E. B. Browning:** The Cry of Children, pp. 1079-1082; Sonnets from the Portuguese, pp. 1084-1092. Aurora Leigh, pp. 1092-1106.
2. **Tennyson:** The Lady of Shalott: pp. 1114-1118; The Charge of the Light Brigade, pp. 1188-1189; The Passing of Arthur and Crossing the Bar, pp. 1201-1212.
3. **Dickens:** A Visit to Newgate, pp. 1239-1248.
4. **R. Browning:** Porphyria's Lover, pp. 1252-1253; My Last Duchess, pp. 1255-1256; Childe Roland to the Dark Tower Came, pp. 1266-1270.
5. **Brontë:** selected poems, pp. 1311-1317.
6. **Ruskin:** from selected essays, pp. 1320-1334.
7. **Eliot:** Silly Novels of Lady Novelists, pp. 1342-1349.
8. **Arnold:** selected poems, pp. 1356-1358 and 1368-1369; Function of Criticism, pp. 1384-1397; Culture and Anarchy, pp. 1398-1404.
9. **Huxley:** Science and Culture; Agnosticism and Christianity.
10. **D. G. Rossetti:** selected poems, pp. 1443-1448.
11. **C. Rossetti:** selected poems, pp. 1460-1478.
12. **Hopkins:** God's Grandeur, p. 1516; Spring and Fall, p. 1521.

Writing Assignment: learning journal

Week 5:

Classroom Activities:

- Class Discussion of cultural and historical background
- Discussion of remaining writers, with a focus on Wilde
- Summary of learning outcomes and important points by the class

- Review of course learning objectives and outcomes
- Complete final exam
- Submit projects

Reading Assignment:

1. **Darwin:** Descent of Man, pp. 1545-1549.
2. **Macaulay and others:** Industrialism and progress, pp. 1556-1580.
3. **Ellis and Others:** The Woman Question, pp. 1581-1606.
4. **Wilde:** The Importance of Being Earnest, pp. 1698-1740.

Writing Assignment: learning journal