

BRITISH LITERATURE 1800-PRESENT

Term, Year / Meeting Place & Time / Dr. E. Haugtvedt, [Email](#) / Office, Office Hrs.

COURSE DESCRIPTION

In this class, you will study representative works of British literature in four literary periods—Romantic, Victorian, Modernist, and Post-Modernist—in chronological order. We will focus on understanding the works in their cultural and historical context, emphasizing literary analysis and literary history.

LEARNING OBJECTIVES

At the end of this course, you will be able to:

- Recognize the distinctive characteristics of each literary period.
- Comprehend representative works of British literature and understand received interpretations of representative work of British literature.
- Understand literary works in their historical and cultural context, including the author's biography. You will encounter selected texts in digital archives in order to learn more about their original publishing context.
- Interpret representative works of British literature in creative and adaptive ways and share those interpretations online.

REQUIRED TEXTS

- Norton Anthology of British Literature, 9th edition (Volume Package 2: D, E, F). ISBN: 978-0393913019
- Reading materials accessible via our course management website.

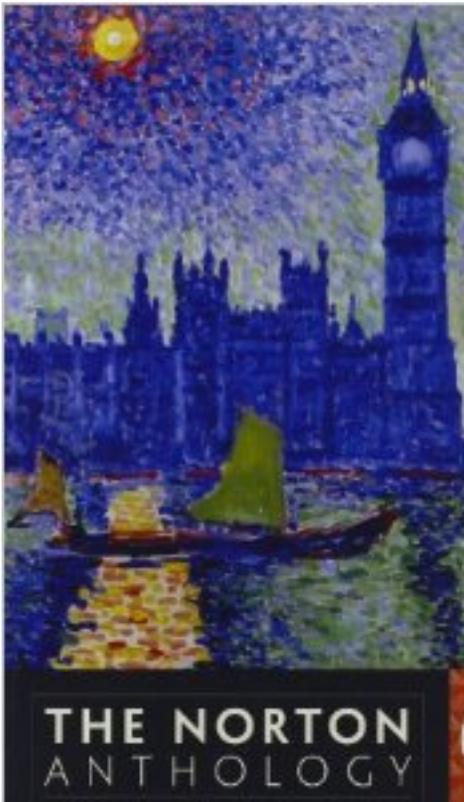
“To strive, to seek, to find, and not to yield”

– Alfred Lloyd Tennyson, Ulysses (1841)

CLASS EXPECTATIONS

You are expected to **attend class regularly, engage with course material exclusively during class, and be ready to contribute to classroom discussions and activities.**

In this class, we will be regularly discussing and sharing our responses to literature that covers sensitive and controversial





Map of Industrial England and Wales, 1832 from the Historical Atlas by William R. Shepherd, 1911. Accessed through the Library of the University of Texas.

topics. It is imperative that you be respectful and courteous to your classmates; any disagreements should be handled constructively.

Throughout the semester, you are allowed 3 unexcused absences, no questions asked. **Every unexcused absence after 3 will result in the lowering of your final grade by 1/3 of a letter grade.**

Excused absences, such as those for documented illness, family tragedy, religious observance, or university-associated travel, will not affect your grade but you will need to **contact me as soon as possible to make up for any missed work.**

Plagiarism is the unauthorized use of the words or ideas of another person. You are encouraged to discuss your papers with each other, discuss readings, and go to the Writing Center with your papers, but if you use someone's words or ideas you must provide proper documentation. If you have questions or are at all unclear about what plagiarism is or whether your work constitutes plagiarism, please email me or speak to me.

Plagiarism is a serious academic offense that can result in zero for the assignment, failure of the course, and/or referral to the committee of academic affairs. This includes both deliberate and accidental plagiarism.

ASSIGNMENTS & GRADE DISTRIBUTION

Participation: 5% Come to class with access to relevant reading materials; be ready to learn by having prepared beforehand.

Adaptive Reading Responses: 30% You will maintain a journal of “adaptive reading responses” over the semester. For every class-session you will add an entry based on our reading for that day in response to a menu of prompts (asking you to do things like draw the setting, or rewrite a piece from another character’s perspective, imagine a new ending etc.). Your journal entries will be graded randomly 6 times throughout the semester at unannounced intervals. You will refer to this journal to spur your memory as you study for the mid-term and final exams.

Tumblr and Discussion: 15% You will choose two entries from your Adaptive Reading Response journal to revise and expand in order to share with the rest of the class. Before both the mid-term and final exam, you will post an entry a class-wide Tumblr, explaining your interpretive choices in a paragraph of 200 words. Then, you will browse your classmates’ contributions and discuss and debate the source text and your classmate’s interpretive choices with your classmates on Tumblr. You will contribute at least 3 comments to the Tumblr after each submission.

Study Guide: 10% At the end each literary period unit, you will each contribute 5 items from your lecture notes to a class-wide online study guide. This study guide is meant to be a collaborative endeavor that exhaustively documents what we have learned in class in order to help you prepare for exams.

Mid-Term Exam: 20% Exams will consist of multiple-choice questions, short definitions with relevant examples, passage identifications, and short analytical essays. All exams are closed-book.

Final Exam: 20% The final exam will not be cumulative, but will cover material from the mid-term forward.

A (93), A- (90), B+ (87), B (83), B-(80), C+ (77), C (73), C- (70), D+ (67), D (60), E (59 and below)

RESOURCES

If you have any questions or concerns, feel free to email me or to meet with me during office hours. If my office hours do not work for you, please contact me to make an appointment.

Writing Center: The writing center is located [HERE](#), with these hours. The writing center helps writers at all levels of expertise. Please visit the writing center to improve your writing. Writing Center tutors do not proofread, but they will help you learn how to correct your own mistakes.

Disability Services: If you have a documented disability, please contact Disability Services [HERE](#) for accommodation. Please feel free to discuss your needs with me in private if you would like more information.

Date	Readings Due	Assignments Due
Week 1	Romantic Period, 1785-1832	
T	Introduction to class, overview of syllabus Read "Introduction to Romantic Period," (2-27)	Adaptive Reading Responses Expected to be Completed For Every Class
R	Anna Letitia Barbauld , "The Mouse's Petition" (1773), "To a Little Invisible Being Who is Expected Soon to Become Visible" (1795), "Washing Day" (1797). Charlotte Smith , "To Sleep" (1784), "To Night" (1788), "On Being Cautioned Against Walking on a Headland Overlooking the Sea, Because It was Frequented by a Lunatic" (1797)	
Week 2		
T	William Blake , from <i>Songs of Innocence and Experience</i> : "The Lamb" (1789), "The Little Black Boy" (1789), "The Chimney Sweeper" (1789) (121-122), "The Tyger" (1794), "London" (1794), "A Poison Tree" (1794) (133).	Browse at least three different editions of <i>The Songs of Innocence and Songs of Innocence and of Experience</i> at BlakeArchive.org
R	William Wordsworth , "We Are Seven" (1789), "Strange Fits of Passion I Have Known" (1799), "She Dwelt Amongst the	

	Untrodden Ways” (1799), “I Wandered Lonely as a Cloud” (1807)	
Week 3		
T	Samuel Taylor Coleridge , “The Rime of the Ancient Mariner” (1797); “Kubla Khan” (1797), “The Pains of Sleep” (1803)	
R	Percy Bysshe Shelley , “Ozymandias” (1817), “Ode to the West Wind” (1819); John Keats , “On First Looking into Chapman’s Homer” (1816), “When I Have Fears that I May Cease to Be” (1818), “La Belle Dame Sans Merci” (1819), “Ode on a Grecian Urn” (1819); Felicia Hemans , “England’s Dead” (1822), “The Homes of England” (1827), “Indian Woman’s Death Song” (1828)	
Week 4		
T	Gothic novel excerpts: Horace Walpole (1717-1797), William Beckford (1760-1844), Ann Radcliffe (1764-1823), Matthew Gregory Lewis (1775-1818)	
R	Jane Austen , <i>Love and Friendship</i> (1790)	Post one adaptive reading response to Class Tumblr and discuss interpretations of source texts.
Week 5	Victorian Period, 1832-1901	
T	Read “Introduction the Victorian Age” (1017-1041)	
R	Alfred, Lord Tennyson , “Mariana” (1830, “The Lady of Shalott” (1832), “Break, Break, Break” (1842), “Tears, Idle Tears” (1847), “The Passing of Arthur” (1869)	
Week 6		
T	Elizabeth Barrett Browning , “To George Sand: A Desire” and “To George Sand: A Recognition,” (1844), <i>Sonnets from the Portuguese</i> No. 43 (1850), from <i>Aurora Leigh</i> Book 1 (1857); Robert Browning , “Porphyria’s Lover” (1836), “My Last Duchess” (1842), “How They Brought the Good News from Ghent to Aix” (1845)	
R	Charles Dickens , “A Preliminary Word” in <i>Household Words</i> . Vol. 1, issue 1. Access via http://www.djo.org.uk/household-words/volume-i/page-1.html Matthew Arnold , “The Scholar Gypsy” (1853), “Dover Beach” (1867); from <i>Culture and Anarchy</i> “Sweetness and Light” and “Doing as One Likes” (1867).	Take notes on what it is like to read the digital facsimile of <i>Household Words</i> on djo.org.uk. Browse the first issue of <i>Household Words</i> .
Week 7		
T	Dante Gabriel Rossetti , “Jenny” (1870), “Soul’s Beauty” C6, “Body’s Beauty,” C6; Christina Rossetti , “In an Artist’s Studio” (1856); “A Birthday,” (1857), “Goblin Market” (1859)	
R	Robert Louis Stevenson , <i>The Strange Case of Dr. Jekyll and Mr. Hyde</i> (1886);	Contribute 5 entries to class study guide.
Week 8		
T	Oscar Wilde , <i>The Importance of Being Earnest</i> (1899); exam review	
R	Midterm	

Week 9	Modernist Period, 1901-1960	
T	Read “Introduction to the Twentieth Century and After” (1887-1910); Joseph Conrad , <i>Heart of Darkness</i> (1899, 1902)	
R	<i>Heart of Darkness</i> cont.	
Week 10		
T	William Butler Yeats , “The Stolen Child,” (1886), “The Lake Isle of Innisfree” (1890), “Easter, 1916” (1916), “The Wild Swans at Coole” (1917); “The Second Coming” (1920), “Leda and the Swan” (1924), “Sailing to Byzantium” (1927)	
R	James Joyce , <i>The Dead</i> (1914)	
Week 11		
T	T.S. Eliot , “The Love Song of J. Alfred Prufrock,” (1915), “The Hollow Men” (1925)	
R	Virginia Woolf , <i>Mrs. Dalloway</i> (1925)	
Week 12		
T	<i>Mrs. Dalloway</i> cont.	
R	Samuel Beckett , <i>Waiting for Godot</i> (1952)	Post one adaptive reading response to Class Tumblr and discuss interpretations of source texts.
Week 13	Post-Modernist Period, 1960-Present	
T	Seamus Heaney , “Digging” (1966), “The Grauballe Man,” and “Punishment” (1975), “The Skunk” (1979), “Casualty” (1979), “Anything Can Happen” (2001, 2006)	
R	Chinua Achebe , “Civil Peace” (1971); J.M. Coetzee , from <i>Waiting for the Barbarians</i> (1980); Margaret Atwood , “Miss July Grows Older” (1995)	
Week 14		
T	Salman Rushdie , “The Prophet’s Hair” (1981)	
R	Tom Stoppard , <i>Arcadia</i> (1993)	
Week 15		
T	Kiran Desai , “The Sermon in the Guava Tree” (1997)	
R	Ian McEwan , from <i>Enduring Love</i> (1997)	Contribute 5 entries to class study guide.
Week 16		
T	Zadie Smith , “The Waiter’s Wife” (1999); Exam review	
R	Final Exam	

This schedule is subject to change based on new materials, class discussions, or other pedagogical goals. If I do amend the course schedule, I will notify you in class, by email, and post the revised syllabus to our course management site in a timely manner.

