

ENGL 221-011: English Literature from the Eighteenth
Century to the Present—
Imagined Geographies in Modern English Literature

SYLLABUS – 2 WINTER 2016-17



J.M.W. Turner
Rain, Steam and Speed 1844
The National Gallery, London
Photo © The National Gallery 2011

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Course meets: T Th 11:00 am- 12:30 pm in **BUCH-D317**

Office hours: M 10-11:50 am, and by appointment

Office: Buchanan Tower 623

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Course Rationale:

The shock of modernity is reflected in English literature's imagined geographies; as British national economies industrialized and enlarged their global connections, established social conventions and identities were tested by new, strange, and fabulous collective forces, mapped in its literatures. In this course, we will critique the period's imagined geographies of England, its spaces of power, and the world beyond. We will chart how modern English literary texts represent British influences in a dynamic world, and the world looking back at England. I will also ask you to become familiar with some historical materials, artwork, and music of the period.

Texts

The Broadview Anthology of British Literature, 2nd Ed., Concise Edition, Volume B.
Additional materials may be distributed in class, on lecture slides, or on Connect.

What You Will Do

In this course, you will read and analyze a range of writing which will give you the opportunity to identify, compare, and discuss various approaches and issues in cultural studies and literary criticism.

Requirements consist of class attendance, 3 papers (word counts roughly equivalent to 1 p, 3-4 pp, 4-6 pp), midterm and final examinations. Your participation is warmly welcomed and expected in class meetings, for example, by asking or answering questions, speaking during group discussions, and participating in writing and research activities. We will follow the Department of English attendance policy, which you may read at:

<http://english.ubc.ca/resources/resources-for-students/#attendance>.

10% Participation

15% Midterm examination

45% 3 papers (5%, 15%, 25%)

30% Final examination

All major assignments are required, i.e., in order to pass the course, you must submit work in each of these categories. I am available in office hours or by appointment for individual conferences about your assignments or other course-related matters as you may wish.

Please submit your writing assignments by uploading them as a Word document (no pdfs) to the appropriate assignment page in Connect (which also gives a timestamp to your submission). Assignments should appear in a normal black twelve-point font. Use MLA or Chicago style for citations. *Late* papers will be penalized one half-grade (e.g. B becomes B-) per day of lateness. I may relax this penalty at my own judgment in cases of urgency; in such a case, it is helpful for you to bring some documentation of the excuse for lateness, such as a non-specific doctor's note which is dated.

The course adheres to the university's strict rule against plagiarism. *If you represent the words, productions or ideas of anyone else as your own, you become subject to the disciplinary processes of the university concerning plagiarism, and may fail the course or be expelled from the university.* If you have any questions about what counts as plagiarism, please ask me (**before** you submit the assignment).

COURSE SCHEDULE:

Week 1. Jan 3 -- Course Introduction.

Jan 5 – **Blake's Marriage of Heaven and Hell**

"The Age of Romanticism" (pp. 1-11, up to "Political Parties and Royal Allegiances").

William Blake: "The Chimney Sweeper" (65), "The Divine Image" (65), "Introduction" to *Songs of Experience* (67), "The Clod and the Pebble" (68), "The Sick Rose" (68-9), "The Garden of Love" (70).

Week 2. Jan 10 – **A New Revolutionary Spirit**

Robert Burns: "A Man's a Man for A' That" (134).

William Wordsworth: "Composed upon Westminster Bridge, Sept. 3, 1803" (167-8), "The world is too much with us," "It is a beautiful Evening," "London" (all 168).

Jan 12 – **Romanticism and Consciousness**

Samuel Taylor Coleridge: "From Ch. 13: On the Imagination, or Esemplastic Power" (311), "Kubla Khan, Or, A Vision in a Dream. A Fragment" including Coleridge's note in footnote 2 (307). "On the Slave Trade" (357).

Week 3. Jan 17 – **Romanticism and the Sensuous**

George Lord Byron: "She Walks in Beauty" (363). John Keats: "Bright Star" (449), "Ode to a Nightingale" (452), "Ode on Melancholy" (454).

Jan 19 – **The Condition of England Under Industrialism: Paper #1 due**

"The Victorian Era" (pp. 498-508, and "Empire" 510-514)

Thomas Carlyle, "Captains of Industry" (566-69).

Week 4. Jan 24 – **Work and Poverty**

from Elizabeth Gaskell, *Mary Barton* (589-90) and from Charles Dickens, *Hard Times* (590-1), "The Quiet Poor" (754-61).

Jan 26 – **Rebel Youth and Atheism**

Elizabeth Barrett Browning: "To George Sand: A Desire" and "To George Sand: A Recognition" (636). Robert Browning: "Caliban upon Setebos" (online). Charles Darwin: "Struggle for Existence" (692-6).

Week 5. Jan 31 – **Culture and Anarchy**

Matthew Arnold, "Dover Beach" (810). Christina Rossetti: "Goblin Market" (840-7). Lewis Carroll: "Jabberwocky" (860).

Feb 2 -- **Midterm examination**

Week 6. Feb 7 – **The Art of the Self**

Oscar Wilde: *The Importance of Being Earnest* (924-55).

Feb 9 – **Life, Art, Lies**

Oscar Wilde: "The Decay of Lying" (923). Arthur Conan Doyle: "The Man with the Twisted Lip" (online).

Week 7. Feb 14 – **Shattered Egos: Modern Horror**

Joseph Conrad: *The Secret Sharer* (1112-32).

Feb 16 – **Modern Fiction: Paper #2 due**

James Joyce: "Araby" (1239-41).

Feb 21, 23 -- **NO CLASS: READING WEEK**

Week 8. Feb 28 – **Romantic Ireland's Dead and Gone**

William Butler Yeats: "Who Goes with Fergus?" (online), "Easter 1916" (1171), "The Second Coming" (1178), "Sailing to Byzantium" (1180), "Crazy Jane Talks with the Bishop" (1182).

Mar 2 – **World War One**

Siegfried Sassoon: "They," "Glory of Women" (1139). Wilfred Owen: "Strange Meeting" (1145), "Dulce et Decorum Est," "Futility" (1147).

Week 9. Mar 7 – **Modern Nerves**

Katherine Mansfield: "Bliss" (online), "The Garden Party" (1299-1307).

Mar 9 – **A Sinking Island**

George Orwell: "Shooting an Elephant" (1383-87).

Week 10. Mar 14 – **Cool Jazz**

W.H. Auden: "Funeral Blues" to "September 1, 1939" inclusive (1397-1404).

Mar 16 – **Do Not Go Gentle**

Dylan Thomas: "Do Not Go Gentle into That Good Night" (1426). Philip Larkin: "Talking in Bed" (1430), "Annus Mirabilis" (1431), "This Be the Verse" (1431).

Week 11. Mar 21 – Decolonizing the Mind

Chinua Achebe: "Dead Men's Path," from "An Image of Africa: Racism in Conrad's *Heart of Darkness*."

Mar 23 – **Paper clinic: full first draft of final paper due. This class is required.**

Week 12. Mar 28 – Casualties

Seamus Heaney: "Punishment," "Casualty." Paul Muldoon: "Sightseers."

Mar 30 – **Migrations and Crossings**

Louise Bennett: "Colonization in Reverse" (1583). Tony Harrison: "Them & [uz]" (1587). Linton Kwesi Johnson: "Inglan Is a Bitch" (1599).

Week 13. Apr 4 – Graphic Fictions: Paper #3 due

Lecture will present material (notes on Connect). Please use this opportunity to catch up or reread other assignments, and to work on your paper.

Apr 6 – **Final Ideas**

Catch-up; course summary. Final exam review.

Final examination, TBA

General Writing Rubric:

Your writing is expected to be an analytical treatment of an interpretive problem or idea specific to the assigned topic that is lucid, proofread, grammatically competent, and supported by appropriate evidence. State your main point in a clear and straightforward way. Cite details and quote relevant phrases from course-assigned texts that support the soundness of your argument, and explain how they do so. Make strong logical connections. Express your arguments without bloat; that is, count your available pages as a valuable resource to make your voice persuasive and engaging to other lively and intelligent thinkers, not as a wasteland to be filled with jetsam. Make written acknowledgment of any person who gave you ideas, figures or language appearing in your writing.

A: A clear, distinctive, stimulating thesis precisely on topic, with organized, tightly focused, well-expressed and sufficient supporting arguments. An interesting presentation with no problematic ambiguities or major language errors, and a graceful conclusion.

B: Thesis is clearly discernible, relevant and supported by fairly good arguments. Unintentional ambiguities or sentence-level errors may exist, but do not interfere greatly with understanding. The paper has an organizational structure which makes sense upon the first reading. Format/style is generally correct; conclusion is satisfactory.

C: Thesis is not clear or well-supported, but the germ of an idea exists, hearty attempts are made to support it, and the grammar and syntax are readable, albeit with some major errors or ambiguities. The structure does not appear to be well thought out, and there may be format/style errors, but major assignment requirements are met.

D: No idea stands out as a palpable main claim, and what claims there are (if any) are poorly supported. The paper's logic is hard to follow. Sentence-level errors are numerous and decidedly interfere with comprehension. Sources may be cited poorly or unclearly, and quotations may be extensive but are not fully utilized in argument.

F: A failing grade may be awarded to papers, even well-written, that do not meet assignment topic or length requirements or that violate the stricture against plagiarism. A very late paper may also fail (see lateness penalty, above).

Please also know:

Readings, discussions, and lecture materials may reference mature themes, violence, sexuality, or conflictual subject matter. If you feel you do not wish to read one of the assigned texts because it may significantly distress you, please see me well in advance of the assigned reading's due date to request a substitute reading assignment; if we cannot agree on an appropriate substitution, you may be obliged to follow the original schedule of readings to complete the course.

Anyone with a documented disability is gently encouraged to contact the Access and Diversity Office in Brock Hall, 1203- 1874 East Mall (tel. 604.822.5844) for accommodations and support services. Other helpful programs are the academic services described at <http://students.ubc.ca/success>, and UBC Counselling Services tel. 604.822.3811 or, after hours, for anyone in distress, the Vancouver Crisis Line, tel. 800.784.2433.

I am a resource person with UBC's Positive Space Campaign. As its website announces, "the Positive Space Campaign is an initiative intended to help make UBC more receptive to and welcoming of its lesbian, gay, bisexual, trans* (transgender, transsexual, trans-identified), two-spirit, queer, questioning, intersex and asexual (LGBT*TQIA+) communities, individuals and issues of sexual and gender diversity on campus." If you would like more information about this campaign, or to be put in touch with campus resources, please feel free to talk to me, or to contact the Equity and Inclusion Office in Brock Hall, tel. 604.822.6353.