
English 3328

Masterpieces of British Literature

From the 19th Century to the Present

Spring 2018

Class Format

Since this is a distance learning course, we will have no face-to-face classroom meetings. Instead, you can listen to the class lectures online at slow-reading.com/britlit-two. One advantage of this format is that you can listen to the lectures at your own pace; one potential disadvantage is that it is very easy to fall behind. (See suggested schedule below.)

If you have questions, you can email me: drmarkwomack@gmail.com. I will also hold virtual office hours on Skype by appointment. My Skype username is drmarkwomack. In addition, I will monitor and occasionally post on the Blackboard Discussion Forums.

Course Description

This course will introduce you to major works of British literature from the 19th century through the present. We will study these literary texts *as* literary texts — works of verbal art designed to delight readers and auditors — not primarily as historical documents. We will spend virtually all our time analyzing specific passages in great detail, thinking about how the text in front of us works on our minds and ears as we read it. This course will thus provide an opportunity to learn how to read literature closely and to write about it with precision and clarity.

Although not organized around any particular themes, the course will grapple with two critical questions: 1) “Why have these works persisted in our culture for so long?” and 2) “How do these writers manipulate the resources of language to shape our experience as readers?” As you will see, I believe these questions about canon formation and about literary form are inseparably related.

Required Texts

- *The Norton Anthology of English Literature* Volume 2 (9th Ed.)
- *Pride and Prejudice*, Jane Austen. (Norton Critical Edition)
(You may use ANY well-annotated edition for the class.)

NOTE: You can probably find all of the nineteenth-century and many of the twentieth-century texts we will read this semester online for free. But those free versions typically lack any footnotes or scholarly introductions. Such annotations are invaluable when studying complex works of literature, so please use the *Norton Anthology*, not Google, for these texts.

Dr. Mark Womack

drmarkwomack@gmail.com

Skype office hours: by appointment

Skype Username: drmarkwomack

Blackboard

You will submit all your work online through Blackboard Learn: <http://www.uh.edu/blackboard/>

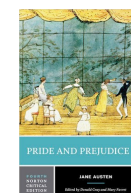
Website

You can find all course materials — including the syllabus, assignment sheets, handouts, and so forth — on the class website: drmarkwomack.com/engl-3328/

*The Norton Anthology
of English Literature
Volume 2 (9th Edition)*



Pride and Prejudice
Jane Austen



Assignments

You will write ten brief Stylistic Analyses of texts discussed in class and one Critical Essay: analyzing either a nineteenth-century sonnet or analyzing the first chapter of a classic British novel. You will also take a comprehensive Final Exam. All the material for the final will come directly from readings and lectures. Failure to complete *any* assignment may result in a failing grade for the course. You will submit all your work (analyses, essays, and final exam) online through Blackboard. Assignments not submitted on time will receive a zero. I never assign extra credit or make-up work. I discuss grades only in private, and only forty-eight hours (at least) after I have returned an assignment.

Stylistic Analyses

Throughout the semester, you will write *ten* brief analyses (about 300 words each) of specific stylistic choices in the works covered in class. For each analysis, you should pick a few lines from one of the assigned texts, then focus on a particular linguistic detail in them (a surprising word choice, an arresting metaphor, a complex allusion, a striking use of enjambment), and offer your insights into what that specific stylistic nuance does for a reader.

Everything you say in your analysis should relate directly to the actual words of the text. Don't get sidetracked; stick with the words. Think about how the author has shaped and arranged the language. I am looking for fine-grained analysis, not mushy generalizations.

Post your Stylistic Analyses in the Journal component of Blackboard Learn. *Please DO NOT submit your analyses as attached files.* The final deadline for all analyses is **April 30**. But I encourage you not to wait till the last minute to submit them.

Critical Essay

You will find detailed assignment sheets for the Critical Essays on the main website. You have a choice of two topics — Topic 1: On a 19th-century Sonnet OR Topic 2: On a Novel's First Chapter. I will also discuss the essay assignments in detail during class lectures.

Final Exam

The final will be an essay exam: you will answer four questions, writing short essay answers for each of them. For each question, you will have a choice of three specific topics to write on.

The final will be available on Blackboard Learn all day on Saturday, May 5. You will have 3 hours to complete the exam. On the honor system, you may use your text books during the exam but no other materials.

Course Grade

| | |
|--------------------|-----|
| Stylistic Analyses | 20% |
| Critical Essay | 40% |
| Final Exam | 40% |

Numerical Values for Letter Grades

| | |
|----|--------|
| A+ | 100–97 |
| A | 96–93 |
| A– | 92–90 |
| B+ | 89–87 |
| B | 86–83 |
| B– | 82–80 |
| C+ | 79–77 |
| C | 76–73 |
| C– | 72–70 |
| D | 69–60 |
| F | 59–0 |

Submitting Essays

1. Find the submission link on the Blackboard page. (Use only the Blackboard links, *not* the TurnItIn web site.)
2. Click the View/Complete link for the assignment.
3. Enter your Name from the drop-down Author menu.
4. Enter a Title for your paper.
5. Click the "Browse" button.
6. Find the document file on your computer and click "Open."
7. Click the "Upload" button.
8. Review the file and click on the "Submit" button.

Schedule of Lectures, Readings & Assignments

Week One

| Monday 1/15 | Wednesday 1/17 | Friday 1/19 |
|------------------------|---|---|
| MARTIN LUTHER KING DAY | First Day of Class: Review instructions, policies, and syllabus | William Wordsworth: "Composed upon Westminster Bridge ..." John Keats: "On First Looking into Chapman's Homer" |

Week Two

| Monday 1/22 | Wednesday 1/24 | Friday 1/25 |
|--|--------------------------------------|--------------------------------------|
| William Blake <i>Songs of Innocence and of Experience</i> | William Wordsworth Selected Poems | William Wordsworth Selected Poems |

Week Three

| Monday 1/29 | Wednesday 1/31 | Friday 2/2 |
|--|---|--|
| Samuel Taylor Coleridge "The Rime of the Ancient Mariner" & "Kubla Khan" | George Gordon, Lord Byron Selected Poems | John Keats Letter ["Negative Capability"] Odes |

Week Four

| Monday 2/5 | Wednesday 2/6 | Friday 2/9 |
|---|---|--|
| Jane Austen <i>Pride and Prejudice</i> , 1.1–13 (1–13) | Jane Austen <i>Pride and Prejudice</i> , 1.14–23 (14–23) | Jane Austen <i>Pride and Prejudice</i> , 2.1–10 (24–33) |

Week Five

| Monday 2/12 | Wednesday 2/14 | Friday 2/16 |
|---|---|---|
| Jane Austen <i>Pride and Prejudice</i> , 2.11–19 (34–42) | Jane Austen <i>Pride and Prejudice</i> , 3.1–9 (43–51) | Jane Austen <i>Pride and Prejudice</i> , 3.10–19 (52–61) |

Week Six

Monday 2/19

Wednesday 2/21

Friday 2/23

| | | |
|---|--|-----------------------------------|
| Charles Dickens <i>Bleak House, Great Expectations, & Our Mutual Friend</i> (1st chapters) | Alfred Lord Tennyson Selected Poems | Robert Browning Selected Poems |
|---|--|-----------------------------------|

Week Seven

Monday 2/26

Wednesday 2/28

Friday 3/2

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|--|--|---|
| Robert Louis Stevenson <i>Dr. Jekyll and Mr. Hyde</i> | Robert Louis Stevenson <i>Dr. Jekyll and Mr. Hyde</i> | Gerard Manley Hopkins Selected Poems |
|--|--|---|

Week Eight

Monday 3/5

Wednesday 3/7

Friday 3/9

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|---|---|--|
| Oscar Wilde <i>The Importance of Being Earnest</i> | Oscar Wilde <i>The Importance of Being Earnest</i> | |
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SPRING HOLIDAY March 12 — March 17

Week Nine

Monday 3/19

Wednesday 3/21

Friday 3/23

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| Joseph Conrad <i>Heart of Darkness</i> , part 1 | Joseph Conrad <i>Heart of Darkness</i> , part 2 | Joseph Conrad <i>Heart of Darkness</i> , part 3 |
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Week Ten

Monday 3/26

Wednesday 3/28

Friday 3/30

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|--|--|-------------|
| William Butler Yeats Selected Poems | William Butler Yeats Selected Poems | GOOD FRIDAY |
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Week Eleven

| Monday 4/2 | Tuesday 4/3 | Wednesday 4/4 | Friday 4/6 |
|----------------------------------|---|---|-------------------------------------|
| James Joyce (1914) "The Dead" | Last day to drop a course or withdraw with a "W" | T. S. Eliot "The Love Song of J. Alfred Prufrock" & "The Hollow Men" | T. S. Eliot <i>The Wasteland</i> |

Week Twelve

| Monday 4/9 | Wednesday 4/11 | Friday 4/13 |
|---|---|---|
| Virginia Woolf <i>Mrs Dalloway</i> (2156–71) | Virginia Woolf <i>Mrs Dalloway</i> (2171–91) | Virginia Woolf <i>Mrs Dalloway</i> (2191–2213) |

Week Thirteen

| Monday 4/16 | Wednesday 4/18 | Friday 4/20 |
|---|---|--|
| Virginia Woolf <i>Mrs Dalloway</i> (2214–39) | Virginia Woolf <i>Mrs Dalloway</i> (2239–64) | Final Deadline for Critical Essay |

Week Fourteen

| Monday 4/23 | Wednesday 4/25 | Friday 4/27 |
|--|--|--|
| Salmon Rushdie "The Prophet's Hair" | Tom Stoppard <i>Arcadia</i> , Act 1 | Tom Stoppard <i>Arcadia</i> , Act 2 |

Week Fifteen

Monday 4/30

**Final Deadline for
Stylistic Analyses**

Final Exam

Saturday 5/5

The final will be available on Blackboard Learn all day on **May 5**. You will have three hours to complete the exam. On the honor system, you may use your text books during the exam but no other materials.

Selected Poems

WILLIAM WORDSWORTH

Preface to *Lyrical Ballads* ["Emotion Recollected in Tranquility"], "Lines" [Tintern Abbey], "Strange fits of passion have I known," "She dwelt among untrodden ways," "Three years she grew," "A slumber did my spirit seal," & "I travelled among unknown men"

"I wandered lonely as a cloud," "My heart leaps up," "Ode: Intimations of Immortality," & *The Prelude*, Book 5 [The Boy of Winander; The Drowned Man] and Book 7 [The Blind Beggar; Bartholomew Fair]

GEORGE GORDON, LORD BYRON

"Written after Swimming ...," "She Walks in Beauty," "Darkness," "So we'll go no more a roving," & *Childe Harold's Pilgrimage: A Romance*

JOHN KEATS

Letter: To George and Thomas Keats ["Negative Capability"]
"Ode to Psyche," "Ode to a Nightingale," "Ode on a Grecian Urn," "Ode on Melancholy," "Ode on Indolence," & "To Autumn"

ALFRED, LORD TENNYSON

"Mariana," "The Lady of Shalott," "Ulysses," "Break, Break, Break," "Tears, Idle Tears," "Now Sleeps the Crimson Petal," "The Charge of the Light Brigade," & "Crossing the Bar"

ROBERT BROWNING

"Porphyria's Lover," "My Last Duchess," "The Bishop Orders His Tomb at Saint Praxed's Church," "Fra Lippo Lippi," & "Andrea del Sarto"

GERARD MANLEY HOPKINS

"God's Grandeur," "As Kingsfishers Catch Fire," "Spring," "The Windhover," "Pied Beauty," "Felix Randal," "Spring and Fall," [Carion Comfort], "No worst, there is none," & "Thou art indeed just Lord"

WILLIAM BUTLER YEATS

"The Lake Isle of Innisfree," "When You Are Old," "No Second Troy," "The Fascination of What's Difficult," "Easter, 1916," "The Wild Swans at Coole," "The Second Coming," & "A Prayer for My Daughter"

"Leda and the Swan," "Sailing to Byzantium," "Among School Children," "Byzantium," "Crazy Jane Talks with the Bishop," "Lapis Lazuli," & "The Circus Animals' Desertion"

Withdrawal Policy

I strongly encourage every student to complete the course, but I recognize that occasionally a student may need to withdraw, especially for non-academic reasons. Please bear in mind that it is your responsibility to fill out and turn in the necessary forms in order to withdraw formally from the course.

According to university policy, if you wish to withdraw from the course you must do so by the “Last Day to Drop a Course” on the official academic calendar.

If you have not withdrawn by then you will receive a grade for the course. Current university policy dictates that students who fail to submit their required work and do not qualify for an Incomplete will receive a failing grade for the course.

Last Day to Drop a Course
April 3

Policy on Incomplete Grades

The grade of “I” (Incomplete) is a conditional and temporary grade given when students are passing a course or still have a reasonable chance of passing in the judgment of the instructor but, for non-academic reasons beyond their control, have not completed a relatively small part of all requirements. Students are responsible for informing the instructor immediately of the reasons for not submitting an assignment on time or not taking an examination. Students must contact the instructor to make arrangements to complete the course requirements.

An Incomplete is granted only if (a) the student has sufficient non-academic reason for not completing the coursework within the term allotted; (b) the student has already completed a substantial portion of the coursework; and (c) the student requests a grade of Incomplete before the date of the Final Examination. Students who receive an Incomplete grade must complete all the course requirements by a deadline set by the instructor. If the student fails to submit the work on time, the grade will be changed to reflect the work completed in the course. Bear in mind that a grade of “I” automatically changes to “F” at the end of a calendar year if the student has not fulfilled all course requirements by then.

Final Exam Date
May 5

Your instructor, Mark Womack, reserves the right to revise or amend the policies listed here with sufficient verbal and written notice.
