

ENGLISH 222 (SPRING 2004)
Line Numbers = 05773, 57050, 21192
Survey of English Literature: Romanticism to Modernity
Professor Mark Lussier

As you probably know, the format of the class will be large lectures on Monday and Wednesday from 11:40 AM to 12:30 PM in the Languages and Literatures Building, Room 002. Then, on Friday, you will separate into three large 'break-out' sessions with teaching associates working on doctoral degrees within the English Department (your particular session leader will be dictated by whichever of the lines numbers appear on your registration schedule).

Teaching Staff

As support for this class, I have assembled some of the best Teaching Associates currently working in the Department of English. I have listed my office hours, phone number, e-mail address, and website address below. Specifics regarding the office locations and office hours for your 'break-out' sessions leaders will be communicated during the first session on Friday, January 23th. The teaching corps for the class will be as follows.

Mark Lussier, Associate Professor
Office Location: L&L 547C
Office Hours: M&W 9:00 AM to 11:00 AM & By Appointment
Phone # = 480.965.3925
E-Mail = mark.lussier@asu.edu
Web Page = www.public.asu.edu/~idmsl

Thomas Campbell, Teaching Associate
E-Mail = Thomas.Campbell@asu.edu

Kate Frost, Teaching Associate
E-Mail = KFrost@asu.edu

Bruce Matsunaga, Teaching Associate
E-Mail = bhm@asu.edu

Messages for TAs can be left on their mailboxes in the Composition Office (3rd Floor of L&L) or via phone at 480.965.3853.

Course Description

This course is designed to familiarize students with the continuing development of English Literature from the 'period' of Romanticism (1780-1830) through the Victorian Era (1830-1900) to Modernity (1900-1950). I have organized the course thematically as well as historically, moving from the age of revolution (inner and outer),

the age of evolution (inner and outer), and the age of dissolution (inner and outer). By emphasizing “inner and outer” manifestations of these themes, I hope to highlight the degree to which what emerges in the world of history is intimately connected to the movement of thought (and vice versa).

The course will introduce a wide range of writers working in a broad spectrum of genres/literary forms, including poetry, drama, fiction, and critical prose. As you will note, I have placed the term “period” inside of single quotes, since the lines dividing one period from another are rather subjectively constructed and are often rather porous (i.e. no impermeable membrane exists to divide clearly one period from another). Indeed, one of the major developments of literary criticism in the last half of the Twentieth Century puts the very notion of ‘periodization’ itself into question.

By necessity, due to the compressed time frame for covering such a vast range of authors and works, the course emphasizes major writers and major texts, and for the same reasons of temporal restraint, not all assigned reading will necessarily be part of the lectures. On Monday and Wednesday, the primary format for class will be lecture, although some attempt will be made to allow discussion of assigned materials. However, the best opportunity to fully engage all assigned reading materials will be the Friday ‘break-out’ sessions under the leadership of your teaching associates. This structure highlights the essential aspect of your Friday sessions, which should provide more opportunities to engage with material not included in lectures. Examinations will be drawn from activities unfolding across the week (and not just during the Monday and Wednesday lectures).

Students are urged to maintain the reading pace established in the syllabus, which will be brisk yet fair. Given that the course is designed primarily to prepare English majors for more in-depth studies at the 300- and 400-levels, it is advisable for students to have at least completed English 200 or its equivalent. The course should be both challenging and pleasurable, and I wish you well in your studies.

Textbooks

M. H. Abrams, et al., *Norton Anthology of English Literature*, Volume 2 (7th Edition)
The ASU Department of English *Guide to Style* (available at the MU and other copy centers)

Course Requirements

Students will be required to write two papers and take two examinations during the semester. All papers should adhere to the guidelines for formatting and citation offered in the *Guide to Style* referenced above. Papers must be completed by the class period of the due date assigned (see below). Late papers will be downgraded (one grade per day late). A definition of plagiarism can be found in the above referenced *Guide to Style*, and if you are discovered committing this act, disciplinary action can range from a failing grade on an individual paper to suspension from the university. No tape recording of lectures and/or note taking for off-campus companies is permitted in this course. Roll will be taken in all classes via sign-up sheets (often circulated in the second half of class),

and excessive absence (three or more unexcused absences) will result in a lower final grade.

The first paper will be a conventional analysis of a poetic work anchored in the Romantic section of the course. The primary reason for this first writing assignment is diagnostic; by writing an analysis of a discrete poetic work, we should be able to assess your strengths and weaknesses as writers and make suggests for ongoing improvements prior to the midterm, final, and small-scale research paper. **The first paper will be 4 to 5 pages in length (approximately 1,000-1,250 words) and will be due on February 6th.** The second paper will be slightly larger in scale with a research component designed to allow a more in-depth analysis of a theme, author, or genre. These research papers require that you inform your analysis with secondary research (a eight-source research component is a minimum requirement for these papers); the research papers should be 8-10 pages in length (approximately 2,000 words). **The due date for the research papers will be April 23rd.**

The class has traditional midterm and final examinations, and these examinations will be administered during the Friday ‘break-out’ sessions (both dates are included within the schedule for reading and assignments. Unless supported by documentation of illness or other matters beyond a student’s control, no make-up examinations will be given.

The grade structure is rather traditional. Papers and exams will be graded according to a standard ten-point grade model (e.g. 100-90 = A; 89-80 = B etc.). We typically assign intermediate marks (+/-) for all grades, and the final grade will be based on percentages as follows:

Paper One	20%
Paper Two	30%
Midterm Exam	20%
Final Exam	20%
Participation	10%

Given that 10% of your grade depends on participation, attendance is required. Students are allowed 2 unexcused absences from lectures and 1 absence from ‘break-out’ section without penalty (the three absences mentioned above). Thereafter, absences can lead to grade reductions, and excessive absences (20% of class periods) can lead to a failing grade unless documented as stated above. Where documentation exists, our analysis will be on a case-by-case basis.

Reading Schedule

The reading pace for the class will be brisk but fair. When an author and work are assigned, you are required to read all headnotes. The following page numbers correspond to the *Norton Anthology of English Literature*, Volume 2 (7th Edition).

01/19 Martin Luther King Holiday

01/21 Introduction to Course
Introduction of Teaching Cohort

THE AGE OF REVOLUTION

01/23 Review of Syllabus
Introduction to Romanticism (1-24)

01/26 Burke, *Reflections on the Revolution in France* (121-28); Paine, *Rights of Man* (133-36); Blake, *The Marriage of Heaven and Hell* (including “A Song of Liberty”: 72-84)

01/28 Blake, *Visions of the Daughters of Albion* (64-71); Wollstonecraft, *A Vindication of the Rights of Woman* (166-191)

01/30 Concluding Discussions of Blake

02/02 Wordsworth, “Preface” to *Lyrical Ballads* (238-50)
Coleridge, from *Biographia Literaria* (477-83)
Wordsworth, “I Wandered Lonely as a Cloud” (284)

02/04 Wordsworth, “Lines Composed . . . Tintern Abbey” (235-38)

02/06 Concluding Discussions of Wordsworth
Paper #1 due

02/09 Coleridge, “The Eolian Harp” (419-20) and “Dejection: An Ode” (459-62)

02/11 Byron, “Manfred” (588-20)
The Byronic Hero

02/13 Concluding Discussion of Byron

02/16 Shelley, *A Defense of Poetry* (789-801)
Shelley, “Mont Blanc” and “Hymn to Intellectual Beauty” (720-25)

02/18 Keats, Letters (887-900)
Keats, “Ode to a Nightingale” and “Ode on a Grecian Urn” (849-52)

02/20 Concluding Discussions of Romanticism

THE AGE OF EVOLUTION

02/23 Introduction to The Victorian Age (1043-65)

02/25 Carlyle, *Sartor Resartus* (1077-1102)

- 02/27 Newman, *The Idea of a University* (1121-27)
Mill, *On Liberty* (1146-54)
- 03/01 Tennyson, “The Lady of Shalott,” “The Lotos-Eaters,” and Ulysses”
(1204-1215)
- 03/03 The Brownings: Elizabeth Barrett, *Sonnets from the Portuguese* (1179-80)
and Robert, “Porphyria’s Lover” and “Soliloquy of the Spanish Cloister”
(1349-52)
- 03/05 **Midterm Examination**
- 03/08 The Rossettis: Dante Gabriel Rossetti, “The Blessed Damozel” (1574-7)
and Christina Rossetti, “Goblin Market” (1589-1600)
- 03/10 Arnold, “Dover Beach” and *Stanzas from the Grand Chartreuse* (1492-8)
- 03/12 Continued Discussion
- 03/14 **SPRING BREAK**
- 03/22 Arnold, *Literature and Science* (1545-8) & Huxley, *Science and Culture*
(1558-65)
- 03/24 Darwin, “The Origin of the Species” & “The Descent of Man” (1679-90)
and Huxley, “The Huxley-Wilberforce Debate” (1690-3)
- 03/26 Continued Discussion
- 03/29 Engels, *The Great Towns* (1702-10); Mayhew, “London Labour and the
London Poor” (1714-5) & A. Besant, “The ‘White Slavery’ of London
Match Workers” (1715-7)
- 03/31 Ellis, “The Women of England: Their Social Duties and Domestic Habits”
(1721-3); Patmore, “The Angel in the House” (1723-5) & W. Besant, “The
Transformation of Women’s Status between 1837 and 1897” (1738-40)
- 04/02 Continued Discussion
- 04/05 Wilde, *The Importance of Being Earnest* (1761-1804)
- 04/07 Wilde, continued
- 04/09 Concluding Discussion of The Victorian Age

THE AGE OF DISSOLUTION

- 04/12 Introduction to The Twentieth Century (1897-1916)
- 04/14 Conrad, *Heart of Darkness* (1957-2017)
- 04/16 Conrad (continued) & Achebe, “An Image of Africa: Racism in Conrad’s *Heart of Darkness*” (2035-40)
- 04/19 Yeats, “Who Goes with Fergus,” “No Second Troy,” “Easter 1916,” “The Second Coming,” “Sailing to Byzantium,” and “Among School Children”
- 04/21 Joyce, “The Dead” (2240-68)
- 04/23 Continued Discussion
Paper #2 Due
- 04/26 Woolf, “A Room of One’s Own” (2153-2213)
- 04/28 Eliot, *The Wasteland* (2368-82) & “Tradition and the Individual Talent” (2395-2401)
- 04/30 Orwell, “Politics and the English Language” (2462-70)
- 05/03 Thomas, “The Force That Through the Green Fuse Drives the Flower” (2517) & “Do Not Go Gentle into That Good Night” (2524)
- 05/12 **7:40-9:30 AM/Final Examination**