This course examines the development of British literature since the turn of the 19th century, studying how the very categories of "Britishness" and "literature" have evolved over the Romantic, Victorian, modernist, and postmodern periods. We will ask how these categories have changed according to four overlapping themes: (1) the changing role of nature and landscape in relation to science and technology; (2) questions of labor, class, and political reform attendant to the Industrial Revolution; (3) the expanding and contracting global influence of the British Empire; and (4) evolving ideas of gender and sexuality, from the "angel in the house" to the new feminisms of the 20th century.

**Required Materials:**

**Textbooks:**

**Strongly Recommended:** Hacker's *Pocket Style Manual*, or any with up-to-date MLA style guide.

**Online Access:**
- Students are required to access their Islander email regularly. If you prefer, you can have your email forwarded to a different address ([distance-education.tamu.edu/assets/forwarding_email.pdf](http://distance-education.tamu.edu/assets/forwarding_email.pdf)).
- Some readings will be posted on Blackboard as *.pdf files. You are expected to print these off, read them, take notes on them, and bring them with you to class.
- For "virtual" office hours, go to our Blackboard page and click the link marked "Chat" at left.
- You may (but are not required to) add yourself to the "ENGL 3345–Brit Lit Survey" Facebook group. Be sensible about what you post to the page (it's public!), but use it as you see fit—ask questions about course material, post related things that other may find valuable, etc.

**Student Learning Objectives:**

Students who successfully complete ENGL 3345 will be able to:
- Interpret works of fiction, poetry, and drama in relation to their cultural and historical contexts.
- Identify the thematic and formal elements of Romantic, Victorian, modernist, and postmodernist literature, recognizing both distinctions and continuities among these periods.
- Make effective, well-supported written arguments about literature and culture.

**Required Coursework:**

**Midterm Paper (15 points):** A thesis-driven essay of 1500+ words on *Wuthering Heights*, in which you use specific language from the text in order to develop an original, focused, and clearly defined interpretive argument. Avoid unfounded generalizations ("society," "the human condition," etc.) and keep your argument grounded in specific textual examples. Organize ideas clearly and proofread carefully. No outside research is required for this essay. If you do decide to consult outside sources, you must fully cite them using MLA format. The length requirement is firm, and I expect MLA conventions to be followed to the letter. See late paper policy below.
**Final Paper (25 points):** A thesis-driven paper of 1700+ words addressing a required course text in relation to another text from the syllabus, or from beyond the syllabus, or to a related historical/cultural context. Develop a focused argument built on close readings of language. Organize ideas clearly and proofread carefully. You must cite sources fully and include a properly formatted MLA Works Cited page. **Length requirement is firm, and MLA guidelines must be followed precisely.**

**Late papers** will be penalized two points per day late (including weekends). *I do not grant extensions,* except for emergencies documented with the Student Engagement and Success (SES). Technological problems are not an excuse for late work. Plan ahead and back up your files.

**SafeAssign:** I require *both* a hard copy *and* an electronic copy of each paper. Electronic copies should be uploaded to SafeAssign on Blackboard. If SafeAssign is not working, you may email the essay to me as an attachment, *in advance of the deadline.* (This is not a substitute for turning in a hard copy.)

**Midterm Exam (10 points) and Final Exam (15 points):** Cumulative and closed-book passage ID and essay exams. Material covered in class will be emphasized, but *all required readings are fair game for both exams.* Feel free to talk with me in office hours about any readings we don't cover.

The exam dates are on the schedule. Please make all arrangements to be here on those days. *I do not give make-up exams,* except for severe emergencies documented with Student Engagement and Success. Make-up exams may be different in content, form, or difficulty from in-class exams.

**Close Readings (20 points):** Each student must submit four close readings, of one single-spaced page. Choose a short passage from the reading—no more than 7-8 lines of poetry and prose. Type it at the top of the page. Then, in your close reading, **pick the passage apart.** Look closely at specific words, images, symbols, phrases, etc. that allow you to develop interpretations of the text. Don't speak in generalized abstractions; don't merely summarize or paraphrase; don't merely react to the text ("this made me feel..."). Rather, **get your hands dirty with details of language.** You should be able to get a lot of content into that one page, provided that you **don't waste space.** No fancy headings, no broad introductions, etc. Type your name at the top, type the passage, and start analyzing the words on the page.

Close readings are due **at the beginning of class on the day** that the reading is being discussed. For example, a close reading on "Ode on a Grecian Urn" would be due on Jan. 30.

- *I do not accept close readings late.* This includes late arrival to class.
- *I do not accept close readings via email."
- *I do not accept close readings from students who are not in attendance."
- *You may submit no more than one close reading per class."
- Your four close readings must include **at least one analysis of poetry,** and **at least one analysis of prose fiction** (e.g. a novel or short story). The other selections may be filled in as you choose.
- If you submit more than four, your best four will count (so long as you've filled these categories).
- Close readings are graded out of five points. To get 5/5, you must analyze the passage with impressive precision, focus, density, and attention to detail.
- These are **formal assignments.** Your writing must be clear, organized, and mechanically correct.
- *You are welcome to use writing from these close readings in the longer papers.*

**Participation (15 points):** You are to come to class having carefully read the texts and ready to argue, write, and ask questions about them. Doing some writing before class (noting questions, ideas, passages, etc.) will make it easier to speak intelligently. Reading quizzes and in-class writings, announced or not, will contribute to your participation grade. *In-class work cannot be made up under any circumstances.* Not if you have a flat tire. Not if you're at the dentist. Not if it's raining. In-class work is in-class work.
POLICIES:

Office Hours/Email: You are welcome to email me at any time, or to visit office hours. If my office hours don't work for you, please email to set up an appointment. Email works best for quick questions; longer inquiries (course content, draft, grades, etc.) are better handled during office hours. Finally, please treat emails as professional communications <tinyurl.com/emailprof>.

Attendance: If you have a recurring problem or emergency that will make you absent more than once, I encourage you to keep me posted. Beyond that, I don't need excuses for why you couldn't make it; indeed, I'd generally prefer that you keep such excuses to yourself. Your attendance is your business—with the caveat that if you're not here, you're not participating. Students who miss several classes, regardless of the reason, are unlikely to earn better than a C for participation. (Again, in-class work cannot be made up.) If you do miss class, please contact a classmate for all notes, assignments, schedule changes, etc. If you still have questions after getting these notes, by all means speak with me during office hours.

To reinforce students' accountability for their own attendance, I do not respond to the following questions: "Is it ok if I miss. . .?", "What did I miss?", "Do I need to be here for. . .?", "Will I miss anything important?", etc. etc. Reread the above attendance policy and get notes from a classmate.

Academic Misconduct: I enforce a zero tolerance policy with respect to plagiarism, cheating, forgery, multiple submission, collusion, or other behaviors prohibited by the Student Code of Conduct (tinyurl.com/tamucc-code). I report all cases, no matter how small the assignment, no matter how incidental the violation. Any incident of academic misconduct will result in a zero on the assignment and a report to Judicial Affairs. Repeat offenses will result in an F for the course and will require a formal disciplinary hearing. When in doubt, consult with me before submitting a questionable assignment. Uncertainty about the rules is not an excuse for violating the —"accidental plagiarism" is still plagiarism.

Academic Advising: The College of Liberal Arts requires that students meet with an Academic Advisor as soon as they are ready to declare a major. The Academic Advisor will set up a degree plan, which must be signed by the student, a faculty mentor, and the department chair. The College's Academic Advising Center is located in Driftwood 203E, and can be reached at 361.825.3466.

Dropping a Class (a.k.a. "To cease upon the midnight with no pain"): I hope you don't have to drop the course, but sometimes circumstances make that the best option. Feel free to talk with me if you are considering dropping. Please note that ceasing to attend class does not automatically drop you from the course; you must go through the correct procedure (advising.tamucc.edu/questions.html).

Note to English Majors: As part of the English undergraduate capstone course (ENGL 4351), all English majors are required to submit a portfolio of writings in different discourse genres completed for college classes. You should keep a copy of all essays, research papers, literary analyses, creative and report writing, etc., so that you have an ample selection from which to choose when the portfolio comes due.

Veterans/Students with Disabilities: The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please call or visit Disability Services at (361) 825-5816 in Corpus Christi Hall 116. You can also visit their website at disabilityservices.tamucc.edu or email them at disability.services@tamucc.edu. If you are a returning veteran experiencing cognitive or physical access issues in the classroom, or on campus, please contact the Disability Services office for assistance.
**GRADING:**

A total of 90-100 equals an A; 80-89 = B; 70-79 = C; 60-69 = D; and 0-59 = F. No exceptions. There is no "credit recovery" program in college, and I do not give extra credit.

Grades represent the level of accomplishment that your work has risen to. Every assignment begins at zero and works up from there, according to the following standards:

- A paper must satisfy the minimum terms of the assignment at a basic college level to earn a D.
- A "C" paper meets expectations, even if parts of it are inconsistently developed. The paper's ideas and writing are satisfactory, competent, and more than merely "passable."
- A "B" paper meets expectations with merit. It represents good, thoughtful, polished work—more than merely "adequate" in its argument, organization, and presentation.
- An "A" represents outstanding work, with ambitious and well-developed arguments, nuanced analysis of detail, clear organization, and elegant expression. It is more than "good"—it stands out as excellent.

**Grade Appeals Process:** Students who feel that they have not been held to appropriate academic standards as outlined in this class syllabus, equitable evaluation procedures, or appropriate grading, may appeal the final grade given in the course. A student with a complaint about a grade is encouraged to first discuss the matter with the instructor. For complete details on the process of submitting a formal grade appeal, please visit the College of Liberal Arts website, [cla.tamucc.edu/students/studentinfo.html](http://cla.tamucc.edu/students/studentinfo.html). For assistance and/or guidance in the grade appeal process, students may contact the Associate Dean.

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**Please use this space to take down the contact info of a few classmates.**

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**SCHEDULE:**

Pages are from the *Norton Anthology* unless otherwise indicated.

(x) = available online via Blackboard. **Please print out online readings and bring them to class.**

**Week 1: Introductions**

R, 1/23  
Introductions

**Week 2: Romanticism**

T, 1/28  
In *Norton: Introduction to the Romantics* (pp. 4-20); W. Wordsworth, from *Lyric Ballads* (293-304); "Ode: Intimations of Immortality" (pp.337-41); S.T. Coleridge, "On fancy and imagination," "Esemplastic Power" (490-1); "Frost at Midnight" (477); Dorothy Wordsworth, "Thoughts from my Sick-bed" (417-8)

R, 1/30  
Keats, "Ode on a Grecian Urn" (930-1); "Ode to a Nightingale" (927-9); "Ode to Melancholy"; "negative capability" letter (967-8); handout on Keatsian ode (x).
Week 3: Work, Obsession, and the Victorian Psyche
T, 2/4    In *Norton*: read from Intro (pp.1024-8); Carlyle, intro (1044-7); from *Past and Present* (1067-76); Tennyson, intro (1056-9); "The Lotos-Eaters" (1166-70); "Ulysses" (1170-2).

R, 2/6    In *Norton*: read from Intro (1037-40); R. Browning, Intro (1275-8); "Porphyria's Lover" (1278-9); "My Last Duchess" (1282-3). E. B. Browning, Intro (1123-4); "To George Sand" (1128-9); from *Aurora Leigh*, lines 155-66 (pp.1150-1).

Week 4: From Romanticism to Realism: *Wuthering Heights*
T, 2/11    *Wuthering Heights*, all of Volume I (through p.136). Also read in *Norton*: Intro to Victorians (1017-23), Patmore, "Angel in the House" (613-4). Discuss paper assignment.

R, 2/13    *WH*, through p.185 (end of Vol. II, ch. 6).

Week 5: *Wuthering Heights*, cont.
T, 2/18    *Wuthering Heights*, finish the novel.

R, 2/20    *WH*, cont.

Week 6: "Nature Red in Tooth and Claw"
T, 2/25    Paper 1 due at beginning of class. Wrap up on *WH*; students present paper theses.

R, 2/27    "Victorian Issues: Evolution", Intro (1560); Darwin (1561-72); Huxley-Wilberforce (1573-7).

Week 7: Pre-Raphaelitism and Aestheticism
T, 3/4    From *Norton* Intro (1028-34). Swinburne, "Hermaphroditus" (1530); C. Rossetti, intro (1489-90), "Goblin Market" 1496-1508); D.G. Rossetti, Intro (1471-2); "Body's Beauty": "Soul's Beauty" (1488-9). (Look at paintings "Body's Beauty," "Soul's Beauty.")


Week 8: Halftime! The Burden of Empire
T, 3/11    Midterm Exam. Bring a bluebook (8 ½ x 11") and a pen! Or several pens!

R, 3/13    Kipling, "White Man's Burden" (1880-1882); selections from "Empire and National Identity": intro (1636-40); Macaulay (1640-2), Tennyson (1654-5), Henley (1659-60), Chamberlain (1662-4).

Week 9: "A Choice of Nightmares"
T, 3/18    Conrad, Intro (1947-8), *Heart of Darkness* (parts I and II)

R, 3/20    *Heart of Darkness* (Part III); Achebe, "An Image of Africa" (x)

Week 10: WWI and the Beginnings of Modernism

R, 3/27    Sassoon, Intro, "They" (2023-4); Owen, Intro (2034), "Strange Meeting," "Dulce et Decorum Est" (2037-9).

Week 11: Rats Alley

Week 12: Body and Soul: Woolf, Lawrence, and Joyce
T, 4/8 From Norton Intro (1901-6); Woolf, "Mark on the Wall," "Modern Fiction" (2145-54); from Room of One's Own (2264-72); excerpt from Mrs. Dalloway, from p. 2232 ("She looked up Fleet Street") to p.2240 ("this susceptibility").
R, 4/10 Lawrence, Intro (2481-2), "Snake" (2514-5), "How Beastly the Bourgeois Is" (2516-7); Joyce, Intro (2276-8); from Ulysses (2472-80).

Week 13: Yeatsy Yeats Yeats
T, 4/15 Yeats, Intro (2082-5); "Lake Isle of Innisfree" (2087-8); "Who Goes with Fergus" (2089); "Easter 1916" (2093-5); "Sailing to Byzantium" (2102-3); "Leda and the Swan" (2102).
R, 4/17 Yeats, "Under Ben Bulben" (2110-3); Auden, "In Memory of W.B. Yeats" (2685-7).

Week 14: WWII and Aftermath
T, 4/22 Revisit Norton Intro, pp.1890-1901. Thomas, Intro (2697-8), "Fern Hill" (2702-3); Larkin, Intro (2781), "Church Going" (2782-3); Edith Sitwell, intro, "Still Falls the Rain" (2713-4); Stevie Smith, Intro (2598), "Not Waving but Drowning" (2601).

Week 15: Decolonizing the Mind, Unstitching (the) English
T, 4/29 Heaney, intro, "Punishment" (2955-6), "Digging" (2953); Boland, intro, "The Dolls Museum in Dublin" (2998-9), "The Lost Land" (2999-3000). The Clash, "Know Your Rights" (x).
R, 5/1 "Nation, Race, and Language" (2718-21), Thiong'o, intro, "Decolonising the Mind" (2737-41); Walcott, intro, "Far Cry from Africa" (2801-2); Bennett, intro, "Colonization in Reverse" (2726-7); Johnson, "Inglan is a Bitch" (x) (bit.ly/inglanbitch).

Week 16: Let's Do This.
T, 5/6 Final Paper Due; Final Exam Review Session

The Final Exam will be held on the date and time designated by the University.