

ENGLISH 203:
DEPARTMENTAL SURVEY OF ENGLISH LITERATURE II
Winter 2013, WF 1:00-2:30
Leacock 26

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Office Hours: W F 3:00-5:00
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REQUIRED TEXTS FOR THE COURSE:

Available at **Paragraphe Bookstore**, corner of Sherbrooke and McGill College:
The Norton Anthology of English Literature, Vol. 2 (9th ed.; in 3 separate modules)
Austen, Jane. *Pride and Prejudice* (1813)
Dickens, Charles. *Hard Times* (1854) → (any edition of these novels is fine)

Available at **McGill Bookstore**:
Small coursepack for English 203

RECOMMENDED TEXT (Available at **Paragraphe Bookstore**):

Abrams, M.H. (and Geoffrey Galt Harpham), *A Glossary of Literary Terms* (10th ed.)

OTHER USEFUL REFERENCE TEXTS:

Gibaldi, Joseph. *The Modern Language Association Handbook*
Norman, Colin. *Writing Essays*

METHOD OF INSTRUCTION: Lecture & discussion; weekly conferences

METHOD OF EVALUATION: 2 critical essays (5-6 pp. each); final examination

OFFICE HOURS: Please feel free to stop by during office hours or to make an appointment. E-mail is the best way to reach Professor Hickman; please use her McGill e-mail address (given above), rather than the WebCT Vista address.

INTRODUCTION:

Welcome to English 203. This survey of British literature, which spans the years between approximately 1785 and 1950, divides into three major units. We open with what has come to be known as the Romantic period in British literature, falling during the final decades of the eighteenth century and the first decades of the nineteenth. David Perkins once suggested that we are still living in the “comet’s tail” of the Romantics’ fiery trajectory: we still feel the influence of their ideas about the role of the artist, creative process, the power of the imagination, Nature, and the relationship between the individual and society. Especially salient in our Romantic inheritance is a conception of the poet—as hero, rebel, solitary genius, and visionary—that continues to compel readers today. We then move to the Victorian period, whose writers often critiqued the Romantic emphasis on introspection, feeling, and individual visionary experience, and frequently shaped their work according to values emerging from commitments to social responsibility. We close with the “*Fin de Siècle*,” usually read as a late-nineteenth century revolt against Victorianism from within, and with the movement that the *Fin de Siècle* is often read as ushering in: twentieth-century literary modernism, associated with significant aesthetic, social, and philosophical innovation.

Surveys necessarily involve an introduction to “periodization”—the traditional practice of analyzing history into periods. As René Wellek suggests, we might think of these periods, understanding of which evolves with every new generation, as designating “systems of norms” whose dominance becomes evident when, in retrospect, we consider carefully the diverse developments associated with a certain selection of years. This said, although we will address the “norms” now conventionally linked with the three major periods on which we focus (we’ll do so in order to sort through the wealth and diversity of material we will cover), it’s always well to keep in mind the heterogeneity of any group of literary developments traditionally gathered within one period. The divisions and general statements we use are fictions of convenience. They reveal the received ideas gathered over the years

about the work of a certain era, and they illuminate many of its principal tendencies—but there will nonetheless always be developments that these traditional categories and claims don't accommodate: we will seek to bear this in mind and remain alert to such exceptions, even as we try to make productive use of these fictions. Of course the nature (even purpose) of a survey is to leave one hungry for more extensive and intensive reading: with its general concepts and sample of representative texts, this course aims to provide an infrastructure for later work.

COURSE REQUIREMENTS:

In order to pass this course, you must complete all requirements for the course by the end of the exam period for Winter 2013.

Essay 1 (5-6 pp.):	25%
Essay 2 (5-6 pp.):	30%
Final Exam:	30%
Attendance & Participation (participation assessed chiefly at conferences):	15%

Please note: the conference component is an integral component of the course.

LATE WORK:

Late work will be graded down by 2/3 of a letter grade for each day it is late (i.e. if a paper is a day late, A- becomes B). If you know in advance that you will have a conflict with a due date, please plan accordingly. If you have a legitimate reason for needing an extension, please come to talk with Professor Hickman. Please come to speak with her, whenever possible, **well in advance** of a due date. Legitimate reasons include medical emergencies and family emergencies (official documentation required).

FORMAT OF PAPERS:

Essays for the course may, if you wish, be submitted in French.

When submitting work for this course, please always

- Print or type
- Double space
- Use Modern Language Association citation format (if you're not familiar with MLA guidelines, please see Professor Hickman or one of the course assistants for information)
- Use a 12-point font, preferably Times New Roman or comparable font
- Staple and number pages
- Keep margins at 1 inch
- At top of the first page, please list your name, the date, the assignment number, professor's name, and the name and number of the course. Please include your name at the top right hand side of each page.
- Title your work (no cover sheet necessary)

****More guidelines on essays to come.****

ACADEMIC INTEGRITY AND PLAGIARISM

McGill University values academic integrity. Therefore, all students must understand the meaning and consequences of cheating, plagiarism and other academic offenses under the Code of Student Conduct and Disciplinary Procedures (please see www.mcgill.ca/integrity for further information.)

The *MLA Handbook for Writers of Research Papers* (Sixth Edition) notes the following about plagiarism: "Derived from the Latin word *plagiarius* ('kidnapper'), *plagiarism* refers to a form of cheating that has been defined as 'the false assumption of authorship: the wrongful act of taking the product of another person's mind, and presenting it as one's own' (Alexander Lindey, *Plagiarism and Originality* [New York: Harper, 1952] 2)" (66). Plagiarism, in other words, is attempting to "kidnap" someone else's work and pass that work off as your

own. Whether you take a great deal from someone else's work or just a little, if you don't credit that other person, you have plagiarized.

Plagiarism of any kind is a serious offense. It violates the code of honour respected within intellectual communities—the obligation to credit people fully for their contributions, and not to pretend, or imply by omission, that something they have laboured to create is actually ours. To avoid plagiarism, always document the sources of your quotations and ideas carefully. If you ever have any questions about proper citation, please feel free to ask Professor Hickman or one of the course assistants.

SCHEDULE (the schedule, including paper due dates, is subject to revision)

All readings are to be completed for the day for which they are listed. Each week beginning the week of 14 January, there will be conferences that address the material covered during the previous week.

W 9 January

Welcome and Introduction

Ia. Romanticism

F 11 January

William Wordsworth, Preface to *Lyrical Ballads* (1802) (N 292); poems from *Lyrical Ballads*: “Simon Lee” (275), “We Are Seven” (278), “Expostulation and Reply” (280), “The Tables Turned” (281).

****Conferences begin the week of 14 January; they will be held every week from this week onward.****

W 16 January

Wordsworth (continued): “Tintern Abbey” (288), “She dwelt among the untrodden ways” (N 305), “I wandered lonely as a cloud” (334), “My heart leaps up” (335), “Ode: Intimations of Immortality” (335); Sonnets (344-348); Excerpts from *The Prelude*—Book First (356-370).

F 18 January

Wordsworth (continued): Excerpts from *The Prelude* (continued): *From Book Sixth* (384-387), Conclusion (398-402). Begin Samuel Taylor Coleridge: Selections from *Biographia Literaria*: Chapters 4 (488-491), 13 (491), 14 (491-496), 17 (496-499).

W 23 January

Coleridge (continued): Selections from *Biographia Literaria* (continued); “The Rime of the Ancient Mariner” (N 443), “Kubla Khan” (459), “Christabel” (462), “To William Wordsworth” (484).

F 25 January

William Blake: From *Songs of Innocence and of Experience* (N 118), “The Marriage of Heaven and Hell” (148).

W 30 January

Percy Bysshe Shelley: from *A Defence of Poetry* (N 856); “Mutability” (751), “To Wordsworth” (752), “Ozymandias” (776), “Ode to the West Wind” (791).

F 1 February

John Keats: “On First Looking Into Chapman's Homer” (N 904), “A Thing of Beauty” (from Book I of *Endymion*) (907), “On Sitting Down to Read *King Lear* Once Again” (910), “When I Have Fears that I May Cease to Be” (911), “The Eve of St. Agnes” (912), “La Belle Dame sans Merci: a Ballad” (923), “Ode to a Nightingale” (927), “Ode on a Grecian Urn” (930).

Ib. The Woman Question

W 6 February

Mary Wollstonecraft: From *A Vindication of the Rights of Woman* (N 213-239); Anna Letitia Barbauld, "The Rights of Woman" (N 48).

F 8 February

Jane Austen, *Pride and Prejudice*

W 13 February

Austen, *Pride and Prejudice*

II. The Victorians

F 15 February

Alfred, Lord Tennyson: "Mariana" (N 1159), "The Lady of Shalott" (1161), "The Lotos-Eaters" (1166), "Ulysses" (1170), "Break, Break, Break" (1174), "The Charge of the Light Brigade" (1235).

W 20 February

Tennyson (continued), From *In Memoriam A.H.H.* (N 1186-1235).

F 22 February

Robert Browning: "My Last Duchess" (N 1282), "The Bishop Orders His Tomb at Saint Praxed's Church" (1286), "Fra Lippo Lippi" (1300), "Andrea Del Sarto" (1309).

4 March-8 March: **READING WEEK**

W 13 March

Elizabeth Barrett Browning: "To George Sand: A Desire" (N 1128), "To George Sand: A Recognition" (1128); from "Sonnets From the Portuguese" (1129); Excerpts from *Aurora Leigh* (1138).

F 15 March

Matthew Arnold: "The Buried Life" (N 1375), "Dover Beach" (1387); Selections from *Culture and Anarchy* (1418).

W 20 March

John Ruskin: from *The Stones of Venice* (N 1342); "Of Queens' Gardens" (please see version in CP).

F 22 March

Christina Rossetti: "Song" ("She sat and sang alway") (N 1490), "Song" (When I am dead, my dearest) (1490), "After Death" (1491), "Up-Hill" (1495), "Goblin Market" (1496).

W 27 March

Charles Dickens: *Hard Times*.

F 29 March

Dickens, *Hard Times*.

III. The *Fin de Siècle* and Modernism

W 3 April

Walter Pater: Selections from *Studies in the History of the Renaissance* (N 1538); Oscar Wilde: "The Decay of Lying" (CP) "The Harlot's House" (N 1722); Ernest Dowson: "Cynara" (N 1883).

F 5 April

George Bernard Shaw: *Mrs. Warren's Profession* (N 1783).

W 10 April

William Butler Yeats: “The Lake Isle of Innisfree” (N 2087), “The Man Who Dreamed of Faeryland” (2089), “Adam’s Curse” (2090), “No Second Troy” (2091); W. H. Auden: “In Memory of W. B. Yeats” (2685).

W 12 April

T.S. Eliot: “The Love Song of J. Alfred Prufrock” (N 2524); Ezra Pound: “In a Station of the Metro” (N 2069); H.D. “Oread” (2069) and “Sea Rose” (2070); F.S. Flint and Ezra Pound, “A Few Don’ts By an Imagiste” (1913) (2065); Amy Lowell: Preface to *Some Imagist Poets*; Poems from *Des Imagistes* (coursepack). James Joyce: from *Dubliners*; “Araby” (N 2278) “The Dead” (2282)

T 16 April (operates as a Friday)

Virginia Woolf: “Modern Fiction” (N 2150); “Professions for Women” (2272); George Orwell: “Politics and the English Language” (N 2610).

****SECOND ESSAY DUE.****

Date of FINAL EXAM T.B.A.