

## Syllabus

This syllabus provides a map for our journey through two centuries of British literature. We will do our best to stick with this schedule, but it appears that the class would benefit from changes, we will make them. I will not make any changes without announcing it at least a class ahead of time. Days marked with a “P” are days on which you might choose to do author presentations.

<b>WEEK ONE</b>		<b>Romanticism and the powers and dangers of sympathy</b>
Monday	1/5	Introduction: romanticism and revolution; nature, self, and society In-class reading: Wordsworth, “Old Man Travelling”
Wednesday	1/7	Course description and policies, Introduction to Romanticism (2-29), Intro to William Wordsworth (336-8) How are the editors of our anthology defining “romance” and “romanticism”? How does that differ from the way you are used to seeing those words used? Also, play close attention to the connections between “romance” (or romanticism”) and revolution.
Friday	1/9	Coleridge (520-521), <u>The Rime of the Ancyent Marinere</u> (528-542) Based on what you now know about “romanticism” how would you say this poem does or does not fit the bill? Based on that same knowledge, what would have been most surprising about it to its audience in 1798. This would have been the first poem a reader encountered in <u>Lyrical Ballads</u> .
<b>WEEK TWO</b>		<b><u>Lyrical Ballads</u> (cont)</b>
Monday	1/12	from 1798 <u>Lyrical Ballads</u> : “We Are Seven” (341), “The Thorn” (343), “Expostulation and Reply” (350), “The Tables Turned” (350-1), “The Aeolian Harp” Compare the first 2 or 3 poems with ‘Old Man Traveling.’ In what ways is the speaker’s handling of the indigent ‘other’ similar to or different from that poem? Would you say that the literary qualities of the poems support or undermine the individuality of the other person? (Explain!) Do you find “romanticism” here? Explain!
Wednesday	1/14	Francis Jeffrey’s review of <u>Lyrical Ballads</u> (380-3) Jeffrey’s objections to this new poetry seem very odd to us today, but perhaps they make more sense if we can reconstruct his assumptions about poetry from this review.
Friday	1/16	Wordsworth, Preface to <u>Lyrical Ballads</u> (1800) (356-362) Coleridge, from <u>Biographia Litteraria</u> , ch. 14 (“Occasion of the <u>Lyrical Ballads</u> ”, 576-7) and ch. 17 (“Examination of the Tenets peculiar to Mr. Wordsworth” 578-82)
<b>WEEK THREE</b>		<b>Brother and Sister Romantics</b>
Monday	1/19	Martin Luther King Jr. Day – No Class
Wednesday	1/21	Wordsworth, “Simon Lee” (337-340), “Michael” (369-380)
Friday	1/23	Wordsworth, “Lines Written a few miles Above Tintern Abbey” (352-6), “Resolution and Independence” (450-453), “I Wandered Lonely as a Cloud” (453-4), “The Solitary Reaper” (460-1)

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**WEEK FOUR****John Keats**

- Monday 1/26 (P) Excerpts from Dorothy Wordsworth(465-6), Grasmere Journals (478-484), letter to Jane Pollard (484).
- Wednesday 1/28 (P) John Keats (852-4), “La Belle Dame Sans Merci” (875-6), “Ode to a Nightingale” (879-881)
- Friday 1/30 “Ode on a Grecian Urn” (882-3); Letters: to George and Thomas Keats (901-2), to John Hamilton Reynolds (902-3), and to Benjamin Woodhouse (907)

**WEEK FIVE****Alternative Voices in the Romantic Era**

- Monday 2/2 (P) Felicia Hemans (810-2), “Casabianca” (819-20), “Indian Woman’s Death Song” (829-30), “Woman and Fame” (836-7), “Joan of Arc” (830-3)
- Wednesday 2/4 (P) John Clare (841-2), “Mouse’s Nest,” “Clock a Clay,” “I am,” “The Mores” (848-851)
- Friday 2/6 **First test**

**WEEK SIX****Victorian beginnings**

- Monday 2/9 (P) Introduction to the Victorian period (1009-1031) Elizabeth Barrett Browning (1105-6), Aurora Leigh (1112-1120)
- Wednesday 2/11 Aurora Leigh (cont.) (1120-1133)
- Friday 2/13 Robert Browning, “Porphyria’s Lover” (1308), “My Last Duchess” (1311), “The Bishop Orders His Tomb” (1315)  
Pay close attention to who is speaking in each of these stories and to the difference between the way the speaker wants to be perceived and our recognition of what he is really like. Write a brief profile of each speaker, drawing evidence from each poem.

**WEEK SEVEN****Dickens and the “condition of England”**

- Monday 2/16 (P - Dickens) from Thomas Babington Macaulay’s “Review of Southey’s Colloquies” (1051-3)  
from Friedrich Engels, Condition of the Working Class (1060-8)
- Wednesday 2/18 Dickens, A Christmas Carol Staves 1 and 2 (1357-1379)  
Who is telling this story? What does that narrator do to influence our interpretation of its events?
- Friday 2/20 Dickens, A Christmas Carol Staves 3 and 4 (1379-1405)  
from A Walk in a Workhouse (1405-1409)  
If you were to put into a paragraph what the narrator of this story really wants us to get out of it, what would that be? Why put such a moralistic tale into the form of a ghost story?

**WEEK EIGHT****Mid-Victorian poetry**

- Monday 2/23 (P) Lord Alfred Tennyson, "Kraken" (1139), "Ulysses" (1150-1),  
In Memoriam Introduction to section 56 (1165-80)
- Wednesday 2/25 In Memoriam section 59- Epilogue (1180-94)
- Friday 2/27 (P) Matthew Arnold, "To Marguerite-Cont." (1551), "Dover Beach"  
(1551-2), "Stanzas from the Grande Chartreuse" (1550-1560)  
In "Stanzas from the Grande Chartreuse," Arnold describes himself as torn between "two worlds, one dead, the other powerless to be born." From your reading of these three poems and from what you know of this period, what does Arnold mean by this phrase? What are the "two worlds"?

**SPRING BREAK****WEEK NINE****The Pre-Raphaelite Brotherhood**

- Monday 3/8 Dante Gabriel Rossetti (1599-16000, "The Blessed Damozel" (1601-4)  
"Jenny" (handout); look at pre-Raphaelite paintings in color plates  
11-20 (at the beginning of vol. 2b)  
Guest lecturer discussant: Prof. Martie Geiger-Ho  
Who is "Jenny" and who is the "blessed damozel"? How does Rossetti feel about these women? How does Rossetti's distinctive style, language, or imagery of the poetry help to convey those feelings?
- Wednesday 3/10 (P) Christina Rossetti (1611-2), "Goblin Market" (1618-30)
- Friday 3/12 **Second test**

**WEEK TEN****Europe and the empire**

- Monday 3/15 (P) Joseph Conrad (2015-7), Preface to The Nigger of the Narcissus  
Heart of Darkness 2029-2058
- Wednesday 3/17 Heart of Darkness 2058-2074
- Friday 3/19 Heart of Darkness (cont.)

**WEEK ELEVEN****Twentieth-Century Poetry: Modernism, War, a Changing World**

- Monday 3/22 (P) Thomas Hardy (2154-6), "Hap" (2156), "Darkling Thrush" (2157-8)  
"Wessex Heights" (2156), "In Tenebris I" (handout),  
"Convergence of the Twain" (2159), "At Castle Boterel"  
"Afterwards" (2156)  
What attitudes and feelings is Hardy expressing here about the world around him? What images and metaphors does Hardy use to express those attitudes and feelings?
- Wednesday 3/24 (P) Wilfred Owen (2188), "Anthem for Doomed Youth" (2188-9),  
"Dulce et decorum est" (2191)  
Siegfried Sassoon (2186), "'They'" (2187), "Rear-Guard" (2187)  
These are "war poems" in their own way, but how do they differ in feeling or in their messages from what we normally think of as war poems or war songs?
- Friday 3/26 (P) W. B. Yeats, "Stolen Child" (handout), "Lake Isle of Innisfree"  
(2246), "Who Goes with Fergus?" (2246), "September 1913"  
(2247-8), "Easter 1916" (2249-50), "The Second Coming" (2251)  
What are some of the similarities and differences between these poems and the "romantic" poems we read from a century earlier? Why might a 20<sup>th</sup>-century poet be so fascinated with remote places and bygone times?

**WEEK TWELVE****Eliot and the poetry of high modernism**

- Monday 3/29 (P) T. S. Eliot (2344-2347), “The Wasteland” (2356-2369)  
Wednesday 3/31 “The Wasteland” (cont.)  
Friday 4/2 Catch-up and review

**WEEK THIRTEEN****Modernist fiction**

- Monday 4/5 (P) James Joyce (2270-4), “Araby” (2274-)  
Wednesday 4/7 Joyce, “Nausicaa” from Ulysses (2311-2338)  
Friday 4/9 Joyce, “Nausicaa” from Ulysses

**WEEK FOURTEEN****Post-modern theatre**

- Monday 4/12 (P) Caryl Churchill (2838-9), Cloud 9 Act I (2839-2867)  
Wednesday 4/14 Cloud 9 Act II (2867-2888)  
Friday 4/16  
  
Friday 4/23 10:00 a.m. **Third Test**