

INSTRUCTOR: Dr. Sarah E. Kersh
 LOCATION: Heide 313
 TIMES: MW 2:15-3:30
 EMAIL: kershsh@uww.edu or sarahkersh@gmail.com
 OFFICE: Heide 443
 OFFICE HOURS: MTW 1:00-2:00 and by appointment



from "The Book of Urizen"
 by William Blake (1752-1827)

REQUIRED TEXTS:

From Textbook Rental

- *The Longman Anthology of British Literature*, Vol. 2A (5th edition)
- *The Longman Anthology of British Literature*, Vols. 2B-C (4th edition)
- Charles Dickens, *Hard Times* (Longman Cultural Edition), Ed. Nunokawa and McWeeny

COURSE DESCRIPTION:

While every period in European and American history can claim to influence our present conditions, no other is as far-reaching and powerful a creator of the present as the nineteenth century. The rise of industry; new and rapid global transport; the tenuous relationship of commodities, consumers, and economic stability; changing conceptions of gender, marriage and sexuality, as well as rights, and citizenship—all these controversial elements of our twenty-first century lives were seeded in the period known as the “long nineteenth century.” Stretching (for our intents and purposes) from roughly 1789-1914, this time period developed concepts and strategies that, in many ways, still form the foundation of dominant cultures in Europe and the U.S..

This course provides an introduction to British literature from Romanticism to Modernism and is organized as a mostly chronological (though by no mean exhaustive) survey of British texts in a variety of genres, including poetry, the novel, non-fiction prose, and drama. Of course, we will only be able to scratch the surface of this intensely multifaceted time period; however, our aim is to see how patterns repeat across historical boundaries and genres so that we may put texts in dialogue with one another.



Charles Dickens (1812-1870)

Our course will pay special attention to changing conceptions of the “individual” with regard to gender, marriage, and citizenship. Students can expect to explore this thread through various texts. Ultimately, we will strive to explore the complex relationship between the changing British Empire and the “individual” as it changes over the course of the long nineteenth century.

GRADING:

Attendance/Participation	15%
In-class writings and other short assignments	15%
Reaction paper #1	10%
Reaction paper #2	10%
Reaction paper #3	10%
Reaction Paper #4	10%
Research Paper	30%

REACTION PAPERS (TOTAL OF 4):

Over the course of the semester, you will have the opportunity to write **four short (500-700 words) reaction papers** to any of the texts we cover. Once we have discussed a text in class, you may not write a reaction paper on it. In other words, reaction papers must be about the text(s) we cover in class the day you hand in the paper. These short papers show me you are actively engaged with the readings and class discussion, and provide a place for you to experiment with modes of critical inquiry and textual analysis. Moreover, these short papers will help you generate ideas for potential topics to be explored in the longer, formal paper. **At least two must be handed in before spring break.**

Unlike the longer literary analysis, you will be graded less on the strength of a particular textual interpretation or thesis-based argument than on your ability to identify issues within the text that may seem problematic and/or deserving of further exploration. The reflection papers are, in essence, an initial response to your chosen text or author. I am most interested in your individual responses to a given text and how a close reading allowed for greater understanding, prompted questions, or posed yet unresolved problems about that text/author.

ANALYTICAL ANALYSIS:

*"How can I know what I think until I see
what I say?" – E.M. Forster*

This course requires a formal essay. The essay will be roughly 5-6 pages, drawn from a list of topic suggestions that will be distributed in class. Though you will be provided these potential topics, you should not feel constrained by them. If there is a particular topic not suggested that you are eager to explore, I would ask that you consult with me at least two weeks prior to the essay's due date. I strongly encourage you all to meet with me regarding your papers. I am more than happy to discuss your projects at any stage of the writing process.

The analytical analysis will be thesis-driven and should present an arguable, somewhat original position, written logically, cohesively, and with attention to grammar and style, all in accordance with the conventions of academic writing outlined by the Freshman English program.

POLICIES AND PROCEDURES:ATTENDANCE:

This class is a workshop/seminar and therefore depends on the participation of its members. Failure to attend undermines the class as a whole. Attendance, therefore, will be a substantial part of your participation grade. You may miss *up to three* class periods without penalty. Save these misses for when you really need them (e.g. illness or family emergency). If you miss the class for any reason, you are responsible for what went on in the class, including changes of assignments. I will not answer emails asking me to describe what went on in class. *You are responsible for contacting one of your classmates* to find out what went on, including changes of any assignments. **If you miss more than three classes, for whatever reason, your overall course grade will decrease by ten percent per missed class. If you miss six or more classes, you will automatically fail the course.** If you have a school sanctioned absence (for sickness or special academic opportunities), please contact me as soon as possible.



John Keats (1795-1821)

CLASS PARTICIPATION:

Class participation is a mandatory part of this course. I expect all students to be prepared for class. Please make sure you have the text we are discussing with you as well as whatever you need to take good notes. It is your responsibility to have the reading completed and be ready to discuss it. Remember, reading is not a passive activity. I suggest you take reading notes.

If you are not ready to speak, listen, and discuss when you come to class on any given day, then you are not prepared for class. The success of the class depends on the enthusiastic participation of each and every member. Your contributions—based on your unique viewpoints and experiences—make a vast difference in the way we all come to understand issues and texts. I reserve the right to begin daily in-class quizzes if I feel there is a consistent lack of preparedness.



From: *A History of Mary Prince* (1831)

LATENESS, CELL PHONES, AND OTHER DISRUPTIONS:

Please make an effort to be on time. Class begins promptly and if you are more than ten minutes late, I will record you as absent. If you have a reason that may cause you to be late from time to time, please let me know. Please remember to turn OFF all cell phones. If you are a student athlete or member of a student group which requires you to miss class for a university-sanctioned event, please let me know as soon as possible.



Oscar Wilde (1854-1900)

ELECTRONICS:

Since thoughtful listening and responding will be instrumental to the success of our course, you should not activate other electronic instruments in class. **In other words, I do not like for students to use laptops for general note taking in class.** If we do in-class writing assignments you may use a laptop. (For these assignments, I will give advance notice.)

IN-CLASS WRITING AND SHORT ASSIGNMENTS:

I use in-class writing and other short assignments to jump start discussion. These assignments should follow the prompt given and I will collect these from time to time. When I collect them, I will read and briefly respond to them. These are a way for you to show me you are actively engaging with the texts as well as give me a way to give you feedback on your writing and analytic skills. If you're having trouble participating in class discussion, this is a way to work out your thoughts on paper so that you can jump into the conversation.

Writing is a process and not an end product. All writing will go through drafts, revisions, and rewriting. I take this into account when grading these assignments. They are intended to ignite your mind and further your analytical skills. I do not expect them to be fully polished or perfect. ***Note: I will create reading quizzes if I feel students are not preparing for class.**

DEADLINES:

Papers must be handed **in class on the day that they are due.** Unless you have asked for and received prior permission to extend the deadline or you have a signed medical excuse, late papers will lose one grade increment per day late. I cannot accept assignments more than one week late.



Wallpaper design
by William Morris (1834-1896)

PAPER REQUIREMENTS:

Papers should be word-processed (i.e. not handwritten) in 12 point, Times New Roman font with one inch margins. Please use the MLA guidelines for in text citations and works cited. I don't expect you to draw on secondary sources for most assignments, but if you do, they must be cited. We will go over citation guidelines in class, but also know the web has many resources such as:

<http://www.wisc.edu/writing/Handbook/DocMLA.html>

PLAGIARISM:

Presenting someone else's work as your own, not citing sources of information and ideas that you use in your papers, is plagiarizing, and plagiarized papers automatically fail. *Even when you use your own wording for someone else's ideas (e.g. a paraphrase or summary), you need to cite the source.* Always acknowledge your source for any idea that is not your own. If you have questions about what constitutes plagiarism, consult your student handbook or ask me. See:

http://www.uww.edu/handbook/student/guide_integrity.html

THE WRITING CENTER:

For extra help with your writing, consider visiting the Writing Center in room 4 of McCutchan Hall. The center can help you improve your work at any stage in the writing process. Call 472-1230 or stop by to schedule a half-hour long, one-on-one appointment. **I strongly encourage everyone to do this at least once during the semester.** For times and more information, see their website at:

<http://www.uww.edu/acadsupport/tutorial/writing.html#writing>

GRADE CALCULATIONS:

I use an excel worksheet to calculate my grades. If you would like to discuss graded work, please take at least two days to review my comments, along with the grading criteria for the assignment. While I don't negotiate grades, I am happy to discuss strategies for improving your grade over the course of the semester.

EXTRA CREDIT:

I encourage students to participate in the greater UW-Whitewater community. If you attend any UW-Whitewater workshop or lecture and write a 1-2 page reflection stating what the event was, how it related to ideas we are discussing in this class, and what was interesting about it for you, I will award extra credit. This point will be added to your In-Class Writing & Short Assignments final grade. You may complete up to 3 extra credit reflections. I will reject any reflection I feel is insufficient or unsuitable.



"Proserpine" by Dante Gabriel Rossetti (1880)



Virginia Woolf (1882-1941)

OTHER NEEDS AND A NOTE ON CAMPUS COMMUNITY:

If you have a concern or issue regarding this class, your ability to participate in it or the material we are covering, please stop by my office hours or email me to set up an appointment. The sooner we can talk about your concerns, the better I will be able to help you negotiate a solution. I am committed to providing equal educational opportunity to all students, and to the UW-Whitewater Mission:

"All members of the UW-Whitewater community have the responsibility to demonstrate basic respect for all individuals. We communicate this respect in all aspects of behavior, including our expressed ideas, our associations with others in

social groups and organizations, and our interactions with others in the classroom environment. We aim to increase contact with and understanding of individuals who are different from ourselves, and we seek out exposure to ideas that challenge our preconceptions. Members of the UW-Whitewater community have a responsibility to promote and a right to expect:

1. The widest possible range of free inquiry, expression and exchange of ideas.
2. A curriculum that provides increased appreciation of and respect for a diverse world of people, ideas and experiences.
3. Consistent implementation of federal, state, and university protections in pursuit of an environment that is free of discriminatory behavior and harassment.”

excerpted from <http://www.uww.edu/studentaffairs/citizenship.html>

*“Literature always anticipates life. It does not copy
it, but molds it to its purpose.”*

– Oscar Wilde

CLASS CONTACTS:

If you miss class for ANY reason it is YOUR responsibility to contact another member of the class to see what you may have missed. Please make sure you have at least three contacts:

1. name: _____ cell/email: _____

2. name: _____ cell/email: _____

3. name: _____ cell/email: _____

NOTE: The policies, procedures, schedules, and requirements in this syllabus are subject to change—should any occur I will make every effort to give you plenty of notice.

Date	Discussion Topic	Reading & Writing Assignments Due IN CLASS
Week 1 W 1/18	Course Description and Intro to the Long 19 th Century	n/a
Week 2 M 1/23	Section I <i>The Romantic Artist and the Concept of the Individual</i>	+ John Keats, letters and poems: "To George and Thomas Keats" (<i>Longman</i> 1046-1047), "To Richard Woodhouse" (1052-1054), & "Incipit altera Sonnetta" (1003) + Due: Keats mini research assignment (see handout)
W 1/25	Intro to close reading	+ William Wordsworth, "Tintern Abbey" (429-433), "Prefatory Sonnet" (474), & "The world is too much with us" (475) + Percy Bysshe Shelley, "Ozymandias," & "Sonnet" (877-878)
Week 3 M 1/30		+ Familiarize yourself with our textbooks. <i>Note the map inside the front covers and skim the "At a Glance" historical overview (3-5)</i> + Felicia Hemans, "Woman and Fame" (956-957) & "Casabianca" (939-940) + George Gordon, Lord Byron, "She walks in beauty," & "So, we'll go no more a-roving" (710-711) + John Keats, "La Belle Dame Merci" (1001-1002)
W 2/1		+ William Blake "The Tyger" (197) + Samuel Taylor Coleridge, "Christabel" (652-668)
Week 4 M 2/6	Authorship and identity	+ Charles Lamb, intro (1087-1088), "Dream Children," & "Old China" (1092-1098) + Samuel Taylor Coleridge, "Kubla Khan" (669-671)
W 2/8		+ Mary Prince, <i>The History of Mary Prince</i> (239-44) + come prepared for an in-class writing
Week 5 M 2/13	Manifestos and individuals	+ Mary Wollstonecraft, from <i>A Vindication of the Rights of Women</i> (304-326) (the intro beginning on 302 may be useful) + Come with 2 passages you find particularly problematic or illuminating
W 2/15		+ Friedrich Engels, from "The Condition of the Working class in England in 1844" (vol.2B 1101-1108) + John Stuart Mill, "On Liberty" (1113-1117) (you may find the intros to both of these texts useful)
Week 6 M 2/20	Section II <i>Victorian England: Industry and the Age of the Machine</i>	+ Charles Dickens, <i>Hard Times</i> (3-60)
W 2/22		+ Dickens, <i>Hard Times</i> (60-102) + come prepared for an in-class writing
Week 7 M 2/27		+ Dickens, <i>Hard Times</i> (103-163)
W 2/29	Overview of marriage law and the position of Victorian women	+ Dickens, <i>Hard Times</i> (163-197)

Date	Discussion Topic	Reading & Writing Assignments Due IN CLASS
Week 8 M 3/5		+ Dickens, <i>Hard Times</i> (198-264)
W 3/7	Divorce law and changing conceptions of marriage for love	+ George Meredith, selected sonnets from “Modern Love” (handout includes: introduction, sonnets: 1&2, 17&18, 25&26, 35&36, 49&50) + Matthew Arnold, “Dover Beach” (1562) + Robert Browning, “My Last Duchess” (1328-1329)
Week 9 M 3/12		+ Elizabeth Barrett Browning, “The Runaway Slave at Pilgrim’s Point” (1148), “The Cry of Children” (1140) + Thomas Carlyle, from <i>Past and Present</i> (1076-1079)
W 3/14		+ Gerard Manley Hopkins, “Pied Beauty” (1704) + Alfred, Lord Tennyson, from “In Memoriam” (beginning on 1204 read: prologue, 1-2, 54-56, and 59) + Charles Darwin, excerpt from <i>On the Origin of Species</i> (handout)
Week 10 M 3/19		+ Christina Rossetti’s “Goblin Market” (1650-1663) + Rudyard Kipling, “The Butterfly Who Stamped” (handout)
W 3/21	Section III <i>Aestheticism and the Fin de Siècle</i> A short overview of Victorian visual art	+ John Ruskin from “Modern Painters” (1493-1494) + Alfred, Lord Tennyson, “The Lady of Shallot” (1181-1185), *note: at least 2 reaction papers must be submitted before spring break
3/24-4/1	Spring Break	
Week 11 M 4/2		+ Oscar Wilde, Preface to <i>The Picture of Dorian Gray</i> (1828-1829) + Introduction and Act I of <i>The Importance of Being Earnest</i> by Oscar Wilde (1829-1844)
W 4/4		+ Act II of <i>The Importance of Being Earnest</i> (1844-1860)
Week 12 M 4/9		+ Act III of <i>The Importance of Being Earnest</i> (1861-1869)
W 4/11		+ <i>The Importance of Being Earnest</i> deleted scene (handout) Come prepared for an in-class writing
Week 13 M 4/16	Section IV <i>Ushering in Modernism and a New Consciousness</i>	+ Freud “Creative Writers and Day-Dreaming” (handout)
W 4/18		+ W.B. Yeats, “Easter 1916” (2181) + H.D., “Sheltered Garden” and “Sea Gods” (handout) + read from textbook : “Modernism and the Modern City,” “Plotting the Self,” and “The Return of the Repressed” (1932-1938)

<i>Date</i>	<i>Discussion Topic</i>	<i>Reading & Writing Assignments Due IN CLASS</i>
Week 14 M 4/23		+ Final Paper thesis workshop
W 4/25		+ Virginia Woolf, “The Mark on the Wall” (handout)
Week 15 M 4/30	Peer Review	+ Rough Draft of Final Paper Due in class
W 5/2	British Literature in the 20 th and 21 st Century : Course Conclusion	<i>Dr. Who</i> and more! (in-class screening with snacks)
W 5/9	Final Draft Due:	to my office (Heide 443) on Wednesday, May 9th by noon. See rubric for details.

“What we become depends on what we read after all of the professors have finished with us. The greatest university of all is a collection of books.”
— Thomas Carlyle