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## English 262

### Document Actions



### Ryan Claycomb, ENGL 262, Fall 2005

Ryan Claycomb

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Office Hours: MWF, 10:35-11:25, or by appointment

### Course Description:

The 19th and 20th centuries in British Literature might be seen as, on the upswing, an effort to consolidate an essentially (white, male) English identity and ideal, and on the downswing, an effort to resist and remake that identity as one more inclusive of the diversity of what was once the British Empire. As such, we will examine four major genres (poetry, prose, fiction and drama) over four periods (the Romantic, Victorian, Modernist and

Contemporary), to trace the development and consolidation of Imperial Englishness, and the subsequent critique and overthrow of that monolithic identity by feminist and Anglophone writers.

The objectives of this course are broad and various. Over the next four months, you will:

- Encounter the major periods and movements of British literary history of the past 200 years;
- Explore several major works and artists of that period;
- Examine how history impacts, appears in, and is erased by literary works;
- Consider the ways that works speak to and argue with one another;
- Review known methods of literary analysis and perhaps learn new ones, including both formal and political modes;
- Refine your knowledge of the conventions surrounding writing arguments about literature.
- Begin to understand literature as living, breathing, exciting and full of ideas—NOT just a musty collection of words by dead people.

## **Texts:**

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These texts are available at both the University Book Store. Please obtain them immediately. Occasionally supplementary readings will be made available electronically.

- Damrosch et al. eds. *The Longman Anthology of British*

*Literature V. 2a, 2b, 2c*

- Bronte, Charlotte. *Jane Eyre* (**Please pick up the Norton Critical Edition!**)
- Rhy, Jean. *Wide Sargasso Sea*

## **Course Requirements:**

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You are expected to meet the following requirements to achieve a passing grade.

1. Complete all reading by the date it is listed in the syllabus.  
There is a LOT of reading in this course, so be sure to budget your time accordingly.
2. Complete all work by the date listed in the syllabus
  - Grades on all assignments will drop one letter grade for every weekday they are late.
  - Work handed in more than one week past the due date (without excused absences to justify the lateness) will automatically be graded F (55%).
  - handed in more than 2 weeks past the due date (once again without the excused absences to justify them) will receive a zero.
  - A paper is not considered turned until I have a hard copy in my hand.
  - Electronic versions via email or disk are unacceptable.
  - You must complete all major assignments in order to pass the

class.

1. Participate in class discussions and activities in such a way that enhances learning for both yourself and your classmates.

## **Assignments and Grading:**

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*Quizzes* Throughout the semester, I will give unannounced quizzes to 1) determine the degree to which you have been reading both primary and secondary texts, and the degree to which you've absorbed in-class material, and 2) highlight important material in the reading. They will happen as necessary, so keep up with the reading. Quizzes that are missed because of documented absence or documented tardiness will simply be averaged out of your final quiz average. Quizzes will be factored together with participation depending on the number given.

*15% Participation* See course requirement #3. Attendance will also factor into this grade, so if your absence is documented, please let me know so I can measure your participation accordingly.

*15%/20% Critical Papers* Two papers, one 4-6 pages, the other 6-8, will be assigned; in each case, a topic will be assigned, but you will have significant room and responsibility to develop your own argument within those assignments. As with all academic arguments, you will be asked to craft a unique thesis, and support it with individual claims that are themselves bolstered by substantial textual evidence. Please feel free to come to office hours to discuss drafts of papers.

*15% Group Project* The group project will take place throughout the semester on various dates marked in the syllabus. Groups of 5-6 people will be responsible for reading the material in the various

“Perspectives” section of the anthologies, assigning a single additional reading from that section to the class, and teaching that text and its context in a creative, engaging fashion. Students will choose their groups on August 26.

15% *Midterm* May include short answer questions, quote identifications and a short essay that cover the first half of the semester.

20% *Final Exam* Will include short answer questions, quote identifications, and an essay that cover the entire semester, but will be weighted toward the second half.

## **Attendance Policy:**

Attendance for this class is required. If you miss a class, it is your responsibility to gather notes or make up any material. You must also provide documentation for that absence, which may include a note written and signed by you, explaining the reason for your absence—hangovers and oversleeping, for example, will not be considered documented. If you accumulate 4 or more undocumented absences, you will forfeit your participation grade. If you accumulate 7 or more undocumented absences (two-plus full weeks of class), you will fail the course.

Furthermore, significant absenteeism (under any circumstances) will affect your grade. Missing ten or more classes will warrant your failure of the course. Therefore, even if your absences are excused, you will want to make an effort to attend as often as possible.

Finally, excessive tardiness is also a problem. Late entrance into class is disruptive to the workings of the class, assignments are collected at the beginning of class, and quizzes will be administered

in the first 15 minutes of class. Quizzes missed because of an unexcused tardy will not be made up, and assignments turned in late because of tardiness will be considered late.

## **Format For Papers:**

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All out-of-class assignments must adhere to the following criteria: typed or word-processed, Times New Roman 12-point font (see me if this is a problem), double-spaced, 1 inch or 1.25 inch margins, spell-checked, page-numbered, and finally, stapled or paper-clipped.

Submissions that do not meet these requirements will be dropped as much as a letter grade. *Please note:* I am seriously troubled by students who fiddle with the physical appearance of the paper so as to achieve the illusion of length. This belief assumes that I cannot tell the difference between quantity and quality, and I find that personally offensive. A paper that is shorter than the assigned length but presented in an honest way will earn far more respect.

## **Writing Groups**

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The two papers will likely require a process-oriented approach, one that will likely require time outside of class. Therefore, please form a writing group with the members of your group project members. Writing group members should exchange drafts in advance, should meet once outside of class for each paper, and should provide one another with a paragraph of written feedback. I will evaluate this process as each paper is turned in, and that evaluation will contribute to your class participation grade, so do not skip out on this process.

## Special Circumstances:

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If you have a registered disability that might affect your performance in this course, let me know as soon as possible and I will make whatever accommodations are warranted. If you have a disability that is not registered, please contact the Office of Disability Services (G30 Mountainlair, 3-6700, TDD3-7740) here on campus as soon as possible in order to get the documentation to me. While I am entirely sympathetic to accommodating disabilities, getting help is your responsibility, and until I have documentation, my hands are tied. If you suspect that some other circumstance may affect your performance this semester (University Athletics, etc.), please let me know as soon as possible.

## Academic Dishonesty

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Academic dishonesty will not be tolerated. Because the various forms of academic dishonesty have proliferated in the past few years, I have begun to take this problem very seriously. Academic dishonesty cheats you out of your education. Moreover, there is an underlying assumption of absolute disrespect for your classmates, your instructor and your institution. If you are panicking and feel like you might be forced to rely on academic dishonesty, please please please try to see me about other options.

It is your responsibility to be informed about your responsibilities. For more information on the University's Code of Academic Integrity, visit <http://www.arc.wvu.edu/admissions/integrity.html>

## Class Schedule

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- **M 8/22** Introduction to the course Read: Syllabus
- **W 8/24** Introduction to Romanticism Read: "The Romantics

and Their Contemporaries” 2-30

- **F 8/26** The Harsh Realities: Mary Wollstonecraft Read: Olaudah Equiano, 160-168; William Godwin 91-95; Mary Wollstonecraft, 227-228; From *Maria; or the Wrongs of Woman* 257-268
- **M 8/29** William Blake Read: All Poems , especially both “The Chimney Sweeper” poems, both “HOLY THURSDAY” poems, and “The Tyger”
- **W 8/31** William Blake Read: *The Marriage of Heaven and Hell*, 135-148
- **F 9/2** Idyllic Romanticism: William Wordsworth Read: Lyrical Ballads (1798), esp. “We Are Seven” and “Lines Written a Few Miles Above Tintern Abbey,” 336-356.
- **M 9/5 Labor Day: No Class**
- **W 9/7** William Wordsworth Read: Preface to the *Lyrical Ballads*, 356-362; Sonnets, 385-388; esp “The world is too much with us” and “London, 1802”
- **F 9/9** John Keats Read: Intro, 852; “Chapman’s Homer,” 854; “La Belle Dame sans Mercy”, 875; Odes of 1819, 877-886, esp. “Ode to a Nightingale” “Ode on a Grecian Urn” and “To Autumn”
- **M 9/12** The Sublime and the Picturesque: Percy Bysshe Shelley Group 1 presents . . . Read: “Mont Blanc” (754-758); plus work assigned by Group
- **W 9/14** Percy Bysshe Shelley Read: “Hymn to Intellectual Beauty,” 758; “Ozymandias,” 760; “Ode to the West Wind,”

- 771; "To a Sky-Lark," 773; from "A Defence of Poetry," 800-809.
- **F 9/16** Lord Byron Read: 600-602; "She walks in beauty" 602; "Manfred," 604 (and "The Byronic Hero" 638)
  - **M 9/19** Introduction to the Victorian Era/ Matthew Arnold Read: "The Victorian Age," 1008-1032; "The Function of Criticism at the Present Time" 1573-1583 Due: Paper #1
  - **W 9/21** Victorian Morality: *Jane Eyre* Read: *Jane Eyre*, Chs. 1-17
  - **F 9/23** Victorian Ladies and Gentlemen Group 2 presents . . . Read: Charlotte Bronte's letter to Emily Bronte, 1524; plus work assigned by Group
  - **M 9/26** *Jane Eyre* Read: *Jane Eyre*, Chs. 18-27
  - **W 9/28** *Jane Eyre*
  - **F 9/30** *Jane Eyre* Read: *Jane Eyre*, Chs. 28-end
  - **M 10/3** British Myth-Making: Alfred, Lord Tennyson Read: "The Lady of Shalott" 1141; "Ulysses," 1150; "The Epic [Morte D'Arthur]" 1154; "Locksley Hall," 1156; *The Idylls of the King* esp. "The Passing of Arthur" 1196-1227
  - **W 10/5** Myth-Making: Robert Browning Read: 1305-1308; "Porphyria's Lover," 1308, "Soliloquy of a Spanish Cloister," 1309; "My Last Duchess," 1311; "The Bishop orders his Tomb," 1315; "Fra Lippo Lippi," 1328; "Andrea Del Sarto," 1339
  - **F 10/7** Myth-Making: Travel and Empire/ Rudyard Kipling Group 3 presents . . . Read: "Gunga Din," 1767; "Recessional,"

1770; plus work assigned by Group

- **M 10/10** Aestheticism and Decadence/ Oscar Wilde Group 4 presents . . . Read: *The Importance of Being Earnest*, plus work assigned by Group
- **W 10/12** Oscar Wilde Readings Due: *The Importance of Being Earnest*
- **F 10/14** Midterm
- **M 10/17** Re-making Mythologies: *Introduction to Modernism/* T.S. Eliot Read: "The Twentieth Century" 1990-2014, "The Love Song of J. Alfred Prufrock," 2347
- **W 10/19** The Great War Group 5 presents . . . Read: "Dulce Et Decorum Est," 2191; plus work assigned by Group
- **F 10/21** T.S. Eliot Read: "The Waste Land," 2356; "Tradition and the Individual Talent," 2374
- **M 10/24** W.B. Yeats Read: 2242-2246; "Who goes with Fergus?," 2246; "Lake Isle of Innisfree," 2246; "The Second Coming," 2251; "Sailing to Byzantium," 2253
- **W 10/26** W.B. Yeats Read: "Cathleen Ni Houlihan" (Handout)
- **F 10/28** Whose Myth? Re-Gendering Modernism Group 6 presents . . . Read: from *\*A Room of One's Own\**, 2485, plus work assigned by Group
- *\*M 10/31* Virginia Woolf/ *Mrs. Dalloway* Read: 2386-2438
- **W 11/2** *Mrs. Dalloway* Read: 2439-2485

- **F 11/4** *Mrs. Dalloway*
- **M 11/7** Whose Myth? Irish Independence Read: Speeches on Irish Independence, 2232-2242
- **W 11/9** W.B. Yeats (again)/ Lady Gregory Read: "An Irish Airman Foresees his Death," 2249; "Easter 1916," 2249; "Leda and the Swan," 2262; "Dervorgilla" (Handout)
- **F 11/11** The Abbey Theatre and J. M. Synge Read: Playboy of the Western World (Handout)
- **M 11/14** The Contemporary Period: WWII and the End of Empire Group 7 Presents . . . Read: Bowen, "Mysterious Kôr" 2710; plus work assigned by Group
- **W 11/16** Contested Myths & Contested Language Jean Rhys/*Wide Sargasso Sea* Read: WSS Part I
- **F 11/18** *Wide Sargasso Sea* Read: WSS Parts II & III

### Thanksgiving Break

- **M 11/28** Samuel Beckett and the Death of Language Read: "Krapp's Last Tape," 2771
- **W 11/30** Whose Language? Derek Walcott , Seamus Heaney and the commonwealth Group 8 presents . . . Read: "A Far Cry from Africa," 2950; plus work assigned by Group
- **F 12/2** Salman Rushdie Read: Handout TBA
- **M 12/5** De-colonizing the (Gendered) Subject/ Caryl Churchill Read: *Cloud 9* (Act I), 2838

- **W 12/7** De-colonizing the (Gendered) Subject/ Caryl Churchill  
Read: *Cloud 9* (Act II), 2867
- **F 12/9** Last Class: Exam Review; Course Evaluations Due:  
Paper #2
- **Exam Week** FINAL EXAMINATION\*\*

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