

## British Literature II: 1765-Present



“I’ll give them back their English language. I’m not destroying it for good.” – James Joyce

ENGL 262/001  
Spring 2013  
MWF 10:30-11:20 AM  
Hodges Hall, 301

**Instructor:** Aaron Matthew Percich

**Email:** [apercich@mix.wvu.edu](mailto:apercich@mix.wvu.edu)

**Office:** Colson Hall, G05

**Office Hours:** M/W – 1:30-2:20 pm, and by appointment

**Course Description:** The official course title: British Literature II is at some odds with the title of the anthology: *The Norton Anthology of English Literature*. This confusion between British and English literature is indicative of more pervasive problems: how does one define “British” literature? Why is “British” literature different from “English” literature? Or is it? In order to answer these questions, this course will introduce you to a selection of texts from a roughly 250 year period, encompassing poetry, prose, and non-fiction, written in English. Arguably, what renders this literature “British” is the fact that this period is particularly defined by the growing realization that “the sun never sets on the British Empire.” Empire and colonialism will be the primary lenses for reading this period of British literature, and it is, I would argue, the British Empire that profoundly shifts *British* literature into *English* literature. Whereas Britain, and later the United Kingdom, encompasses the relatively isolated areas of England, Wales, Scotland, and Northern Ireland, the British Empire, at its height, encompassed nearly one quarter of the Earth’s surface and ruled over one fifth of the world’s population in areas as disparate as Ireland, India, Africa, Australia, and Canada (to name a few). Britain’s territorial and ideological expansion profoundly altered its cultural, racial, political, and social horizons. The English literature of this period registers these various shifts, as well as profound challenges and criticisms to British cultural, political, and social power. By the end of the course, you will be competent in discussing an extremely diverse and globally-inflected literary tradition written in English which is referred to today as “British.”

**Required Texts:** (you must purchase the required editions)

*The Norton Anthology of English Literature* – Volume 2

*The Waste Land* (Norton Critical Edition) – T.S. Eliot

*Castle Rackrent* – Maria Edgeworth

*Between the Acts* – Virginia Woolf

*Things Fall Apart* – Chinua Achebe

**ISBN-13:** 978-0393912487

**ISBN-13:** 978-0393974997

**ISBN-13:** 978-0199537556

**ISBN-13:** 978-0156034739

**ISBN-13:** 978-0385474542

**Please Note:** *The Norton Anthology of English Literature* is on reserve at the Downtown Campus Library under “Percich” and “English 262.” The various novels are not, but the library has copies of these books.

## Course Objectives

Students in this course will:

- learn and demonstrate close-reading and critical thinking skills focused on literary texts
- study modern British literature in its historical, national, and global contexts
- engage critical terminologies and frameworks for analyzing literary and cultural texts
- respond and analyze literary texts through thoughtful, critical essays

## GEC Objectives

This course satisfies:

- GEC Objective 3: The Past and Its Traditions – Students are expected to apply knowledge, methods, and principles of inquiry to understanding the past.
- GEC Objective 5: Artistic Expression – Students are expected to apply methods and principles of critical inquiry to the analysis of literary or artistic expression.

## B.A. in English Program Goals

Upon completing a B.A. in English, a student should be able to:

1. Interpret texts within diverse literary, cultural, and historical contexts.
  - identifies genre conventions and analyzes their effects
  - identifies and analyzes effects of complexity or ambiguity
  - locates text in social/economic/political/literary history
  - connects text to other literary or cultural texts
2. Demonstrate a general knowledge of the social and structural aspects of the English language.
3. Demonstrate a range of contextually effective writing strategies.

**Coursework:** Complete all assigned readings prior to the day listed on the syllabus. These texts are written in modern English, although many are difficult in subject matter and literary form. I have built in “light” reading days prior to more difficult and time-consuming texts. Understanding literature and close-reading a text effectively is a time-consuming process that requires reading, re-reading, and reflecting. You will always be more successful in understanding literature you have read over a period of time, as opposed to cramming the literature into a single sitting. Please plan your reading time accordingly.

Assignments will break down as follows:

- |                               |     |
|-------------------------------|-----|
| • Quizzes                     | 5%  |
| • Critical Responses          | 5%  |
| • Participation               | 10% |
| • Close Reading Paper: Poetry | 20% |
| • Close Reading Paper: Prose  | 20% |
| • Comparative Paper           | 20% |
| • Take-Home Final Exam        | 20% |

**Important:** Each major paper will have its own detailed prompt with specific directions. These prompts will be posted to eCampus, along with clear due dates. **I will not accept these submissions late unless you speak with me prior to the due date.** For each paper, you will need to type a response and **post it** to eCampus; **do not type your submission into the eCampus text box.** It is your responsibility to make sure your attachments are successfully posted to eCampus on time.

In submitting your papers and responses, you must attach them as either Microsoft Word documents (.doc) or rich text files (.rtf). Additionally, they should be formatted with one-inch margins, double-spacing, and Times New Roman, 12-point font. A proper heading should include your name, the date, and the course.

**Quizzes:** Unannounced quizzes will be given at the beginning of class. If you are late or absent, you will not have the opportunity to make up missed quizzes. I will drop your lowest quiz grade.

**Critical Responses:** These will be randomly assigned and posted to eCampus. There will be a prompt asking you to respond with a 1-2 page critical analysis of an author we have or will read. I will assign four Critical Responses. Missed responses cannot be made up.

**Participation:** This is a discussion based course and participation is crucial. You are expected to be fully prepared for class, which means completing the assigned readings *and* having thoughtful comments and/or questions prepared for class. Participation will be determined by individual participation in class discussion, participation in group discussion, and select in-class assignments. Good-to-excellent participation is making one to two substantial comments in class per week.

**Attendance:** You will be given four “free” absences—excused or unexcused. If you accumulate five absences the highest grade you can earn is a “B.” If you accumulate seven absences the highest grade you can earn is a “C.” If you miss nine classes you will fail the course. If you miss class, I expect an email within 24 hours requesting any work missed, but I do not expect a note or any excuse, unless you will be missing multiple classes in a row. I strongly suggest you don’t miss class unless it is an emergency. Final grades will be rounded up based on high marks in participation and attendance.

Grades will breakdown as follows:

<b>A+</b>	99-100	<b>B+</b>	87-89	<b>C+</b>	77-79	<b>D+</b>	67-69
<b>A</b>	94-98	<b>B</b>	84-86	<b>C</b>	74-76	<b>D</b>	64-66
<b>A-</b>	90-93	<b>B-</b>	80-83	<b>C-</b>	70-73	<b>D-</b>	60-63

**In-Class Conduct:** My classroom is a place where honest, open discussion and mutual respect are the expectation. Everyone will embrace principles of social justice and treat others respectfully regardless of religion, race, national origin, politics, class, ethnicity, gender, sexual orientation, etc. If you are disruptive during class I reserve the right to ask you to leave. Once you enter the classroom, please turn off your cell phone and put it away; if I see you repeatedly on your cell phone I will mark you absent for the day. You do not need to ask to use the restroom, just leave the classroom quietly and return the same way.

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### Schedule of Work

\*\*Instructor reserves the right to change any deadlines, assignments, etc. on this schedule\*\*

Week	Required Reading	Discussion Questions
M 1/14	Course Introductions: Syllabus & Overview	What questions do you have about the course?
W 1/16	<b>Romantics:</b> Introduction; Timeline – pp. 2-30 & Balladry and Ballad Revivals: Introduction; “The Wife of Usher’s Well”; “Sir Patrick Spens”; “The Dæmon-lover” – pp. 31-39 in <i>NAEL</i>	What makes the ballads “common” or representative of the past and/or lower classes?
F 1/18	Anna Letitia Barbauld: Introduction; “Epistle to William Wilberforce, Esp., on the...”; “The Rights of Woman”; “To a Little Invisible Being Who...” – pp. 39-50 & The Slave Trade and the Literature of Abolition – pp. 88-89 & Hannah More and Eaglesfield Smith: “The Sorrows of Yamba,” pp. 105-108 & William Cobbett: <i>The Slave Trade</i> , pp. 110-112 in <i>NAEL</i>	What are important conventions of abolitionist and protest literature?
M 1/21	<b>Martin Luther King Day – No Class</b>	
W 1/23	Maria Edgeworth: Introduction – pp. 253-254 & Richard Price: from <i>A Discourse on the Love of Our Country</i> – pp. 184-187 & James Gillray:	How does <i>Castle Rackrent</i> satirize the Anglo-Irish?

	Prints and Propaganda – pp. 203-207 in <i>NAEL &amp; Castle Rackrent</i>	
F 1/25	Sir Walter Scott: Introduction; “The Lay of the Last Minstrel”; “Proud Maisie”; <i>Redgauntlet</i> – pp. 418-437 in <i>NAEL</i>	Why are history and the past so important to Scott?
M 1/28	William Blake: Introduction; <i>The Marriage of Heaven and Hell</i> – pp. 112-114, 148-159 & Edmund Burke: <i>Reflections on the Revolution in France</i> ; 187-194 in <i>NAEL</i> Online edition of <i>The Marriage of Heaven and Hell</i> with images: <a href="http://ebooks.adelaide.edu.au/b/blake/william/marriage/">http://ebooks.adelaide.edu.au/b/blake/william/marriage/</a>	How is <i>The Marriage of Heaven and Hell</i> revolutionary?
W 1/30	Samuel Taylor Coleridge: Introduction; “The Rime of the Ancient Mariner” – pp. 443-459 & Coleridge, “Difference Between Stories of Dreams and Ghosts” – pp. 505-506 & “Mr. Coleridge’s System of Philosophy” – pp. 508-509 in <i>NAEL</i>	What is the function of the supernatural elements in “The Rime of the Ancient Mariner”?
F 2/1	<b>Romantic Orientalisms</b> – Coleridge: “Kubla Khan” – pp. 459-462 & Anna Letitia Aikin: “On the Pleasure Derived from Objects of Terror; with Sir Bertrand, a Fragment” – pp. 589-594 & Thomas De Quincey: <i>Confessions of an English Opium-Eater</i> – pp. 565-580 in <i>NAEL</i>	What are some of the specific problems you see with the way these works represent other cultures?
M 2/4	Jane Austen: Introduction; <i>Love and Friendship: A Novel in a Series of Letters</i> – pp. 523-546 & Anne Radcliffe: Introduction; <i>The Romance of the Forest &amp; The Mysteries of Udolpho</i> – pp. 598-602 in <i>NAEL</i>	What are the impacts of the novel’s structure as a sequence of letters?
W 2/6	<b>Close Reading Paper: Poetry due Thursday to eCampus</b> Percy Bysshe Shelley: Introduction; “Ozymandias”; “The Mask of Anarchy”; “England in 1819”; “Adonais” – pp. 748-854 in <i>NAEL</i>	How does Shelley characterize personal and political change in his poetry?
F 2/8	Felicia Dorothy Hemans: Introduction; “England’s Dead”; “The Homes of England”; “Indian Woman’s Death Song” – pp. 884-895 & Thomas Clarkson: “Essay on the Slavery and Commerce of the Human Species” & William Cowper: “The Negro’s Complaint” – pp. 91-98 in <i>NAEL</i>	How is Heman’s poetry “complex” and/or “contradictory”?
M 2/11	John Keats: Introduction; “On First Looking into Chapman’s Homer”; “La Belle Dame sans Merci: A Ballad”; “Ode to a Nightingale”; “Ode on a Grecian Urn”; “Ode on Melancholy” – pp. 901-933 & Letter to Richard Woodhouse – pp. 972-974 in <i>NAEL</i>	How is Keats’ definition of a poet in his letter to Woodhouse demonstrated in his poetry?
W 2/13	<b>The Victorian Age</b> – Introduction – pp. 1016-1043 & John Ruskin: Introduction; “Modern Painters”; “The Stones of Venice” – pp. 1335-1348 in <i>NAEL</i>	How is Ruskin’s writing “Victorian”?
F 2/15	Elizabeth Barrett Browning: Introduction; “The Cry of the Children”; “The Runaway Slave of Pilgrim’s Point” – pp. 1123-1137 & Robert Browning: Introduction; “My Last Duchess”; “Childe Roland to the Dark Tower Came” – pp. 1282-1300 in <i>NAEL</i>	What is the purpose of suffering in the Browning’s poetry?
M 2/18	Alfred Lord Tennyson: Introduction; “Ulysses”; “Locksley Hall”; “Idylls of the King” – pp. 1156-1259 & Empire and National Identity: Introduction – pp. 1636-1640; Alfred, Lord Tennyson & T.N. Mukharji – pp. 1654-1659 in <i>NAEL</i>	How is Tennyson’s poetry about empire and British power?
W 2/20	<b>Revised Close Reading Paper: Poetry due Thursday to eCampus</b> Lewis Carroll: <i>Alice’s Adventures in Wonderland</i> – PDF posted to eCampus & “Late Victorians” – pp. 1668-1671	How can Carroll be read as a “Late Victorian”?
F 2/22	Robert Louis Stevenson: <i>The Strange Case of Dr. Jekyll and Mr. Hyde</i> – pp. 1675-1686 (up to “Dr. Jekyll Was Quite at Ease”) & Victorian Issues: Evolution – pp. 1560-1580 in <i>NAEL</i>	How is Stevenson’s novel about evolution?
M 2/25	Stevenson: <i>The Strange Case of Dr. Jekyll and Mr. Hyde</i> – pp. 1686-1719 & Industrialism: Progress or Decline – pp. 1580-87; Charles Kingsley – pp. 1597-1605 in <i>NAEL</i>	How is Stevenson’s novel about industrialism and class?



W 2/27	Oscar Wilde: Introduction; “The Critic as Artist”; “Preface to <i>The Picture of Dorian Gray</i> ” & <i>The Importance of Being Earnest</i> – pp. 1720-1749 in <i>NAEL</i>	What is Wilde satirizing?
F 3/1	Wilde: <i>The Importance of Being Earnest</i> – pp. 1749-1777 in <i>NAEL</i>	Why is the act of naming so important for Wilde’s play to critically engage?
M 3/4	Rudyard Kipling: Introduction; “The Man Who Would Be King”; “Recessional”; “The White Man’s Burden” – pp. 1851-1882 in <i>NAEL</i>	How does Kipling’s work question the British Empire?
W 3/6	<b><u>Close Reading Paper: Prose due Thursday to eCampus</u></b> <b>Decadence and the <i>Fin de siècle</i></b> – Michael Field: Introduction; poetry – pp. 1671-1675 & PDF packet of readings posted to eCampus	How are these texts “decadent”?
F 3/8	<b>Modernism and Modern Literature</b> – The Twentieth Century and After” – pp. 1887-1913 & Thomas Hardy: Introduction; “The Darkling Thrush”; “The Ruined Maid” – pp. 1914-1935 in <i>NAEL</i>	How is Hardy’s poetry “modernist”?
M 3/11	Joseph Conrad: Introduction; <i>Heart of Darkness</i> – pp. 1947-1948; 1951-1985 & William Ernest Henley, Sir Henry John Newbolt, Joseph Chamberlain & J.A. Hobson – pp. 1659-1667 in <i>NAEL</i>	What is the image of Africa we get in Conrad’s novel?
W 3/13	Conrad: <i>Heart of Darkness</i> – pp. 1986-2011 in <i>NAEL</i> & Chinua Achebe, “An Image of Racism in Conrad’s <i>Heart of Darkness</i> ” PDF posted to eCampus	How can we read <i>Heart of Darkness</i> as an anti-racist text?
F 3/15	<b>The Great War</b> – “Voices from World War I”: Introduction; Rupert Brooke; Siegfried Sassoon; Robert Graves – pp. 2016-2049 & Virginia Woolf: “The Mark on the Wall” – pp. 2145-2149 in <i>NAEL</i>	How is the war portrayed in each of these texts?
M 3/18	E.M. Forster: Introduction; “The Other Boat” – pp. 2121-2142	What is Forster’s story saying about “others”?
W 3/20	<b><u>Revised Close Reading Paper: Prose due Thursday to eCampus</u></b> W.B. Yeats: Introduction; “The Stolen Child”; “Down by the Salley Gardens”; “The Rose of the World”; “The Lake Isle of Innisfree”; “Who Goes With Fergus?”; “The Man Who Dreamed of Fairy Land”; “September 1913” – pp. 2082-2090 & Matthew Arnold: <i>On Celtic Literature</i> – pp. 1647-1649 in <i>NAEL</i>	How is Yeats’ poetry critical of the ideas in Arnold’s essay?
F 3/22	Katherine Mansfield: Introduction; “The Garden Party” – pp. 2567-2591 & Mina Loy – pp. 2077-2082 in <i>NAEL</i>	How do Mansfield and Loy present a “feminist” modernism?
3/25-3/29	<b>No Class – Spring Break</b>	
M 4/1	James Joyce: Introduction; <i>A Portrait of the Artist as a Young Man</i> – pp. 2276-2278; 2311-2448 & Ngũgĩ Wa Thiong’o: Introduction; <i>Decolonising the Mind</i> ,” pp. 2737-2741 in <i>NAEL</i> in <i>NAEL</i>	How is this novel about empire and “decolonising the mind”?
W 4/3	Joyce: <i>Portrait...</i> – pp. 2448-2472 & Salman Rushdie: Introduction; “The British Indian Writer and a Dream-England”; “English Is an Indian Literary Language” – pp. 2745-2751 in <i>NAEL</i>	How does Joyce manipulate the English language and Britishness in his novel?
F 4/5	Yeats: “Easter, 1916”; “The Second Coming”; “Leda and the Swan”; “Sailing to Byzantium”; “Byzantium”; “Under Ben Bulben”; “The Circus Animals’ Desertion” –pp. 2093-2115 & Anonymous: [Proclamation of an Irish Republic] – pp. 1646-1647 in <i>NAEL</i>	How does Yeats’ later poetry differ from his earlier poetry?
M 4/8	T.S. Eliot: Introduction – pp. 2521-2524 in <i>NAEL</i> & <i>The Waste Land</i> , “I. The Burial of Dead” – pp. 1-7; “Tradition and the Individual Talent” – pp.	What is Eliot’s definition of a poet?
W 4/10	<b><u>Comparative Paper due Thursday to eCampus</u></b>	What is the poem’s solution to

	Eliot: <i>The Waste Land</i> , “II. A Game of Chess”; “III. The Fire Sermon” – pp. 8-15	the cultural and national wreckage it surveys?
<b>F 4/12</b>	<i>The Waste Land</i> , “IV. Death by Water”; “V. What the Thunder Said” – pp. 16-20 & Kamau Brathwaite: Introduction; “Nation Language,” pp. 2729-2733 in <i>NAEL</i>	How is <i>The Waste Land</i> a “national” poem?
<b>M 4/15</b>	D.H. Lawrence: Introduction; “Odour of Chrysanthemums”; “Why the Novel Matters”; “The Ship of Death” – pp. 2481-2520 in <i>NAEL</i>	What is similar about Lawrence’s prose and his poetry?
<b>W 4/17</b>	George Orwell: Introduction; “Shooting an Elephant” & “Politics and the English Language” – pp. 2604-2619 in <i>NAEL</i>	How does Orwell express “guilt” for British colonialism in these texts?
<b>F 4/19</b>	Virginia Woolf: <i>Between the Acts</i> , pp. 1-56 & Introduction; “Modern Fiction” – pp. 2143-2144, 2150-2155 in <i>NAEL</i>	How is <i>Between the Acts</i> an example of “modern fiction”?
<b>M 4/22</b>	Woolf: <i>Between the Acts</i> , pp. 56-150	What does this novel say about English history?
<b>W 4/24</b>	<b><u>Revised Comparative Paper due Thursday to eCampus</u></b> Samuel Beckett: <i>Waiting for Godot</i> – (Act 1) pp. 2619-2651 in <i>NAEL</i>	Why does “nothing” happen in Act 1?
<b>F 4/26</b>	Beckett: <i>Waiting for Godot</i> – (Act 2 & 3) pp. 2651-2677 in <i>NAEL</i>	How is <i>Waiting for Godot</i> an “Irish” play?
<b>M 4/29</b>	Chinua Achebe: <i>Things Fall Apart</i> , pp. 1-150	What is the image of Africa we get in Achebe’s novel?
<b>W 5/1</b>	Achebe: <i>Things Fall Apart</i> , pp. 150-209	Why do “things fall apart” for Okonkwo and the Igbo?
<b>F 5/3</b>	Seamus Heaney: Introduction; “Digging”; “The Forge”; “The Grauballe Man”; “Punishment” – pp. 2951-2956 & Eavan Boland: Introduction; “The Dolls Museum in Dublin”; “The Lost Land” – pp. 2997-3000 & Boland, “The Famine Road” PDF posted to eCampus	What are Heaney and Boland saying about memory and history?

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### Paper Overview and Writing Guide

The guide that follows will provide an overview of the three major papers and outline suggestions for formatting and structuring strong academic papers.

#### Evaluation:

My evaluation for written papers focuses on three areas: structure, content, and presentation. Each of these areas corresponds to roughly a third of your overall grade, though deficiencies in one area will adversely affect others. Structurally, you should follow the guidelines set forth earlier in the syllabus about proper formatting, which overlaps with your paper’s presentation. Additionally, effective academic structure emphasizes clarity and detailed explanations of appropriately cited textual evidence. The content of your paper should be little to no summary, with most of the paper devoted to critically analyzing the text. You will also draw appropriate, measured connections to historical, cultural, and social elements, amongst other possibilities, for further analysis. In presenting your paper, the copy should be clean, formatted strongly, and follow all requirements: heading, title, paragraphs, Works Cited. Finally, you will notice that each paper has a due date and a revision due date; with the exception of the take-home final exam and critical responses, you are allowed to revise each of the three major papers for a better grade. These revisions are entirely optional; your final grade will be the highest mark earned between the original and revised papers.

For each assigned paper, I will post a detailed assignment prompt to eCampus with instructions, paper topic(s), and required length. All submissions must be electronically posted to eCampus.

### **An “A” Essay:**

- has a clear, creative thesis statement that provides structure for the entire argument
- has strong topic sentences in each body paragraph that inform your reader about what each paragraph will focus on and argue
- has a clear argument that logically progresses throughout the paper and convincingly states its case by drawing on appropriate, persuasive textual evidence
- exhibits thoughtful composition: word choice, paragraph/sentence structure, and formatting
- is built upon claims that are well-thought-out and measured, without appealing to fallacies, overgeneralizations, unsubstantiated claims, or excessive questions
- includes detailed claims supplemented by logical appeals to wider issues of historical, cultural, social, racial, economic, etc. concern
- demonstrates complexity, a sense of creativity and intellectual excitement, and presents a fresh argument that takes risks

### **Important Points of Emphasis in Academic Writing:**

1. **Focus:** each paper assigned in this course will range between 300-1200 words. Since these are not overly long papers, you must quickly and effectively focus your ideas. Identify a specific scene, line(s), question, or problem in the text to develop a focused argument around.
2. **Specificity:** although overlapping a bit with focus, specificity largely applies to the evidence you select in supporting an argument. Carefully choose direct evidence from the text. Providing perceptive and cumulative evidence will prove your claim(s).
3. **Voice:** you are making academic arguments, therefore you should project an authoritative, confident, and thoughtful voice in these papers. Avoid slang, generalities, and unsubstantiated claims. Highlight your evidence, be confident in your arguments, and show your intelligence and sophistication in the focused, clarity you bring to explaining the connections between your textual evidence and your argument.
4. **Grammar and style:** proofread every paper before turning it in. I will not penalize occasional, minor errors, but excessive, careless errors will detract from your authority, ethos, and grade.

### **The Introduction:**

This is arguably the most important part of any paper, as the introduction sets the stage for your reader. Generally, a successful introduction will do three things. First, focus on introducing your subject: the text you are analyzing. Quickly give the title, author, and any relevant, general ideas about the text. Following this, introduce your topic: the question or problem your argument is focused on. In doing this, you could choose to explain your topic generally, provide a question that leads the reader into the problem you identified, and/or use passages from the text to illustrate your problem. The thesis is the final stage of your introduction; remember that a subject is what you are discussing, a topic gives reasons for discussing it, and a thesis gives your debatable view(s) on the discussion.

### **Structure and Content:**

Pay attention to the topic sentences of each paragraph—these sentences should provide the main ideas for each paragraph in your paper. Along with the thesis, your reader should be able to read only these sentences and get a sense of your overall argument. Each body paragraph should feature at least one direct quotation supporting your claim(s). Direct quotations should be properly cited in MLA form. Never end a paragraph on a quote; always explain, in *your* words, what a quote means and how it proves your argument.

Basic MLA formatting can be referenced at this site: <http://owl.english.purdue.edu/owl/>

### **Sample Student Introduction and 1<sup>st</sup> Body Paragraph:**

### Innocence for Frost and Lowell

Innocence—simplicity, harmlessness, absence of guile, is an attribute most commonly seen in small children. They have yet to witness the darker side of the world. Once this innocence is snatched away, there often is no returning to the previous state. Amy Lowell deals heavily with the loss of innocence in her poem titled “The Captured Goddess” where the poem’s narrator learns of shame, greed, and lust. However, in contrast, Robert Frost’s “Birches” shows the viewpoint of an older man who daydreams of his days of innocence and yearns to return to them, swinging on the branches of birch trees like in the days of his youth. Both “The Captured Goddess” and “Birches” focus on the perspective of the beautiful things in life, but whereas Frost attempts to return to that outlook even though he knows it is truly the ice storms that bend the birches, Lowell flees after seeing the Goddess demoralized in the streets, knowing that after seeing something so repulsive, one can never look at things the same.

In “The Captured Goddess”, the narrator is captivated by this humble Goddess that can only be seen as a “shiver of amethyst” or a “lustre of crimson” flickering quickly across her vision (3-8). This Goddess stands for all that is modest and beautiful and she is always just outside the limits of the city, “Over the housetops,/ Above the rotating chimney-pots” (1-2). The narrator then goes on to say that she would follow her anywhere because the Goddess’s many colors mesmerized her and she innocently followed her with “gazing eyes and stumbling feet”, showing her naivety (17). However, this image of this unworldly and untouchable creature is shattered when the narrator finds her in the city, that which she once seemed out of reach. She finds her in the market-place, an area that is known to be loud, dirty, overrun with people milling about completing mundane tasks. The Goddess is found to be “Bound and trembling,/ Her fluted wings were fastened to her sides with cords,/ She was naked and cold” (31-33) She can no longer fly above the clouds and out of reach with her wings bound to her with rope. She can no longer influence nature with her beauty and grace. She is laid bare for all to see and the men fight over her, bargaining “in silver and gold,/ In copper, in wheat” (37-38). She is now an object for the greedy men to own and she cries in the dirty street for all that has been lost. The narrator flees from the scene with shame because what she once saw with awe became something corrupt and adulterated. Her innocence was lost, the beauty of the world caved in.

#### **Final Thoughts:**

Textual analysis and close reading are both formal academic disciplines and each paper I assign will test your developing mastery of these disciplines. I cannot stress this point enough: these papers *are* tests. Your goal in each paper is to present a thoughtful, persuasive analysis of literature. If you are ever unsure or anxious about your writing, please do not hesitate to contact me via email or speak with me after class. I will happily work with each of you on any and all of these assigned papers.

#### **Using Direct Quotes and Parenthetical Citations:**

Your evidence in these papers must be direct quotations from a chosen text(s). When presenting this evidence to your reader, you should never float a quote. Floating a quote—placing a quotation in the paper without any of your words around it—undermines the power of the evidence since your reader does not know why the quote is there, what it proves, or what part(s) of the quote is most important for your argument. Quoting from poetry and prose are different—I will cover poetry quotations in a separate guide. When you quote from prose works, short stories, novels, essays, keep in mind the following:

My chosen quotation is from James Joyce’s short story “The Dead.” The narrator announces Gabriel Conroy’s thoughts at the end: “His soul swooned slowly as he heard the snow falling faintly through the universe and faintly falling, like the descent of their last end, upon all the living and the dead.” pp. 2311

In order to incorporate this quotation into my paper, I need to introduce it first in my own words, explaining why it is important and how it supports my argument, and only use the parts of the quote that are most important to my claim. A parenthetical citation (author’s last name page number(s)) should follow immediately after the quote ends. For example:



Gabriel Conroy's epiphany in "The Dead," that one must embrace interpersonal connections with all people, is emphasized by the "snow falling faintly through the universe and faintly falling, like the descent of their last end, upon all the living and the dead" (Joyce 2475).