

English 2240: British Literature After 1789

Section 014 | 3228 Haley Center | TR 5:00-6:15

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Office Hours: 3:30-4:30/TR
Additional Meetings by Appointment

Course Overview

At the height of the British Empire very few English novels were written that dealt with British power. It's extraordinary that at the moment in which England was the global superpower the subject of British power appeared not to interest most writers.

—Salman Rushdie

Course Description (English 2240)

After a century of tumultuous political, economic, and artistic change and growth, by the 1790s, Great Britain was the most powerful nation on the planet with the largest navy and nearly the largest land empire. English literature had arguably eclipsed French literature in producing the world's most influential writers and, following Napoleon's defeat in 1815, Britain became the world's only superpower. In this era of empire, it could truly be said, as George Macartney wrote as early as 1773, Great Britain is a "vast empire on which the sun never sets, and whose bounds nature has not yet ascertained." Yet, after World War II, Britain's power and influence has ebbed, and the enormous reach of possibly the largest empire known to human history barely extends beyond Britain's shores. The incredible growth and diminishment of Britain, and its lasting cultural impact on the world, has meant a constant examination and revision of a national identity and the idea of "Britishness." It is this question of shifting British identity in which we are interested.

This course will provide you with an overview of British literature and culture from the end of the eighteenth century to the present. We will read literature from the Romantic Period (1789-1837), Victorian and Edwardian Period (1837-1910), and through the Modernist and Post-Modernist Periods into contemporary literature (1910-present). As we trace the chronology of these texts, we will also consider the unifying and defining ideologies and aesthetics of each of these periods in British literary and cultural history. We will study how the literature reflected the culture, and thus how context shapes any text we encounter. The larger goal of our exploration will be to survey the richness of this heritage and to understand why it continues to shape our world today.

Course Objectives

- To explore various English texts and compare how writers used or transformed their cultural context in order to discover more about their society or themselves
- To understand how English literature and the ideological construct of "Britishness" developed over the course of the last few centuries
- To provide a broad framework of cultural history in which to read the works
- To explore methods and assumptions of literary and cultural analysis
- To develop the skills to read, think, and write critically about a literary text
- To be able to recognize the formal features of a literary text in order to develop and articulate criteria for aesthetic and analytical judgment
- To find out more about our own culture and the way we understand the world

Please Note: The points listed above indicate just some of the objectives that will guide your learning in this course. Students should also identify and set their own goals as students.

Required Texts

Note: In addition to the texts below available from the University bookstore and other vendors, primary and supplementary readings will be made available online and through Canvas.

- Appelbaum, Stanley, editor. *English Romantic Poetry: An Anthology*. Dover, 1996. ISBN: 9780486292823
- Beckett, Samuel. *Waiting for Godot: A Tragicomedy in Two Acts*. Grove Press, 2011. ISBN: 9780802144423
- Brontë, Emily. *Wuthering Heights*. Penguin Books, 2002. ISBN: 9780141439556
- Conrad, Joseph. *Heart of Darkness and Other Tales*. Edited by Cedric Watts. Oxford University Press, 2008. ISBN: 9780199536016
- Foucault, Michel. *Discipline & Punish: The Birth of the Prison*. Translated by Alan Sheridan. Vintage Books, 1995. ISBN: 9780679752554
- Ishiguro, Kazuo. *Remains of the Day*. Vintage International, 1993. ISBN: 9780679731726
- Moore, Alan. *V for Vendetta*. Illustrated by David Lloyd. Vertigo, 2008. ISBN: 9781401208417
- Shelley, Mary Wollstonecraft. *Frankenstein or The Modern Prometheus: The 1818 Text*. Edited by Marilyn Butler. Oxford University Press, 2008. ISBN: 9780199537150
- Smith, Zadie. *White Teeth*. Vintage Books, 2001. ISBN: 9780375703867
- Wilde, Oscar. *The Importance of Being Earnest*. Dover, 1990. ISBN: 9780486264783
- Ward, Candace and Stanley Appelbaum, editors. *World War One British Poets: Brooke, Owen, Sassoon, Rosenberg and Others*. Dover, 1997. ISBN: 9780486295688

Required Materials

1. Auburn University email and Canvas account. I also recommend downloading the Canvas application available for smart phones, tablets, and such.
2. Approx. \$75 for printing course materials from Canvas and online sources
3. Digital storage space (cloud storage, USB flash drive, or hard drive).
4. Daily access to a networked computer

E-Mail and Canvas

I will be using the Auburn e-mail and Canvas systems extensively. I will use Canvas to host class documents such as the syllabus (and any updates), assignments, etc. You will also use this for submitting papers, most homework assignments, and potential discussion boards on the readings.

I send e-mails with important updates on a regular basis, so you will be expected to check your e-mail daily, although I would recommend checking it more frequently. I will send important e-mails at least 12 hours before the start of class, so “I didn’t see your e-mail” will not be an acceptable excuse in this class. I aim to only send important e-mails, so if you see one from me, it contains information you need.

It is highly recommended that you check your e-mail and Canvas before you come to class to make sure you did not miss any important announcements.

Communicating with Me

You can reach me at pwd0002@auburn.edu regularly. E-mail is the most effective way to communicate with me outside of class. I aim to respond to any message within 24 hours when possible, though I generally only check school e-mail during reasonable business hours (so please do not expect an immediate response to a question you send me at 2am). While Canvas has a messaging function and you can call me in my office, the most reliable and direct way to reach me is through the Auburn e-mail system, as I will not always be in my office or checking Canvas’ messaging system.

Office Conferences

Think of my office as an extension of the classroom and use my office hours and/or email to discuss any aspect of the course: problems, questions, projects you're working on, ideas you wish to develop, strategies you'd like to try, and so on. I expect you to confer with me about any problems, questions, writing concerns, or topic ideas on a regular basis. If my regular office hours do not work for you, talk to me to set up an appointment for another time.

Cell Phones and Technology

The classroom is a professional setting and your use of technology is expected to comply with general professional etiquette. We will discuss standards of classroom etiquette as a class and determine what counts as acceptable classroom behavior for university students.

Student Writing

All works written in this course are generally public. You will be asked to share them with peers, me, and perhaps others outside the class. If you have concerns about this, please come see me to discuss.

Classroom Behavior

Classroom discussion and behavior should be civil and respectful to all. Everyone is entitled to their opinion and classroom discussion is meant to allow us to hear a variety of viewpoints. Meaningful and constructive dialogue requires a degree of mutual respect, willingness to listen, and tolerance of reasonable opposing points of view. Respect for individual differences and alternative viewpoints will be maintained at all times. Abuse and discrimination in any form is unacceptable.

In addition to any specific guidelines contained within this syllabus, the AU Classroom Behavior Policy applies in this course. Please refer to the Student Policy eHandbook for details of this policy:
<http://www.auburn.edu/student_info/student_policies/>

Grading Policies

Attendance

Students are expected to attend every class session. Students enrolled in this course will be held accountable to the following Auburn University attendance policy: more than three (3) unexcused absences will result in a grade of FA (failure due to absences). If you have an excused absence—e.g., university-sponsored trip, family emergency, illness, etc.—you must inform me as soon as possible. Documentation will generally not be required but may be requested in certain instances. If you plan to miss class or would like to have the absence excused you'll need to: 1) notify me *before* the absence when possible, 2) submit work due *before* the excused absence when possible, and 3) notify me (via email or in person) of the reason for the excused absence *within a week* of the absence.

Arriving more than 15 minutes late will be counted as an absence. Every three (3) instances of tardiness (defined as arriving after the start of class) will be counted as one absence. Tardiness does not just affect you but impacts the entire class.

Any absence (excused or not) still has consequences in that you will miss important moments in class. You are responsible for keeping up with course content, so talk to other members of the class to find out what you missed before you return. Every class is important, and success depends on being present.

If it is clear to me that you have not done the reading and/or are not prepared for class discussion, you will be asked to leave and marked as absent for the class period.

Submitting Class Work and Peer Review

Assignments are due on Canvas at the specified time on the due date. Unless otherwise noted, all formal assignments should be formatted with 12-point Times New Roman Font, one-inch margins on all sides, no extra space between paragraphs, and double-spacing between lines (and no extra space between paragraphs). You should keep all of your assignments as they are handed back to you. All essay assignments and drafts submitted to Canvas must be Microsoft Word documents (with .doc or .docx extensions).

For every major writing assignment you will have to submit a complete polished draft, which will be reviewed by your peers on Canvas. After your peers have reviewed and commented on your paper, you will then revise and resubmit the assignment for the final grade. Late drafts will NOT be accepted and you will receive an automatic letter grade drop on the final draft and will not be made available for peer review. It will be your responsibility to seek peer review or help from the Miller Writing Center separately. Incomplete (but on time) drafts will also receive a letter grade drop on the final draft, but are eligible for peer review. In addition, failure to complete your peer review assignment by the specified deadline will result in an automatic zero on *your* final draft.

Late Work Policy

Late assignments (those arriving any time after the designated due date and time) will NOT be accepted. The only exception is in the event of an emergency or serious illness; in that regard, it is the student's responsibility to contact me as soon as possible, and any penalty applied will be addressed on a case-by-case basis.

Completion Policy

For all major writing assignments, page length requirements will be provided. To be considered complete, the paper must fully achieve the minimum page requirement. For example, if the assignment is four to five pages, your essay must be at least four full pages, meaning that the entire fourth page is filled. For every page short of the minimum requirement the essay falls (be it an inch or a full page), the paper's grade will be reduced one full letter grade.

Course Grading Policy

In grading essays, although each major writing assignment will have its own grading rubric, I use the following general criteria:

A "C" level grade denotes average college-level writing and achievement. The essay is a competent response to the assignment: it meets, to some degree, all the assignment requirements, and demonstrates that the author has put significant time and effort into communicating his/her ideas to his/her targeted audience. It has a thesis, presents some support, and moves from point to point in an orderly fashion; sentence-level errors do not significantly prevent comprehension. Essays that do not meet these criteria will not earn a "C."

A "B" level grade highlights a strong example of college writing and thinking. In addition to meeting the "C" level requirements, such an essay goes further in some way(s): it demonstrates some insight into the "gray areas" of the topic, provides original or very thorough support that is tightly woven into the overall argument, reads smoothly at both the sentence and paragraph levels, and/or exhibits a personal "voice" or style. It has few sentence-level errors.

An "A" level grade marks an essay that engages the reader in a provocative conversation. Even more than in a "B" essay, its author anticipates and responds to possible reader questions, uses a wide range of supporting evidence, structures arguments and analyses to create a fluid reading experience, provides unexpected insights, and/or uses language with care and facility.

"D" and "F" level essays do not meet the basic expectations of the assignment.

Academic Honesty

Academic honesty can be a complicated issue, and we will discuss plagiarism in particular—what it is, how to avoid it—as a class. All portions of the Auburn University Student Academic Honesty code (Title XII) found in the Student Policy eHandbook will apply to this class. All academic honesty violations or alleged violations of the SGA Code of Laws will be reported to the Office of the Provost, which will then refer the case to the Academic Honesty Committee.

Auburn Services and Policies

Miller Writing Center

The Auburn University Miller Writing Center is free and available for students who desire feedback on their writing. (We can *all* use extra feedback on our writing.) Keep in mind, however, that while the tutors are there to help you with your assignments, they are not there to complete your assignments for you. Thus, when you schedule a meeting, make sure to have a list of questions, your essay, and documents like writing prompts with you when you actually meet. Taking these simple steps will help you and the tutors make the most of your time working together.

Accessibility

Students who need accommodations are asked to electronically submit their approved accommodations through AU Access and to make an individual appointment with me during the first week of classes – or as soon as possible if accommodations are needed immediately. If you have not established accommodations through the Office of Accessibility, but need accommodations, make an appointment with the Office of Accessibility, 1228 Haley Center, 844-2096 (V/TT).

Early Alert Grade System

You will receive an Early Alert Grade one week prior to mid semester (31st class day). The Early Alert Grade represents your current performance on class work graded at that point in the semester. Check the grading scale for this course so that you are aware of what percentage of the total points is represented by your Early Alert Grade. If your Early Alert Grade is a "D", "F", or "FA" you will receive an email from the Retention Coordinator. Early Alert Grades can be viewed by logging into AU Access and opening the *tiger i* tab. Select “Student Records” and open the “Midterm Grades” window from the drop-down box. If the grade seems inaccurate, please contact the instructor.

Withdrawal from the Course

Following University guidelines, students who wish to withdraw from a course with a grade of "W" can do so, without penalty, before mid-term. After mid-term, students cannot drop a course unless exceptional circumstances exist, with the approval of the Dean and a signature from the instructor indicating whether the student was passing ("WP") or failing ("WF") the course. **March 29 is the last day to withdraw from university courses with no grade penalty, but a W instead.**

Important Dates

Jan 15	Last Day to Add Course	Tue
Jan 21	M.L. King, Jr. Day	Mon
Jan 30	15th Class Day - <i>Last day to drop from course - \$100 Drop Fee/course</i>	Wed
Feb 28	Mid-Semester - 36th Class Day - <i>Early Alert/Mid-Term Grade Deadline</i>	Thu
Mar 7	41st Class Day- <i>Student deadline for request to move finals</i>	Thu
Mar 11-15	Spring Break	Mon - Fri
Mar 29	Last Day to Withdraw - <i>"W" assigned</i>	Fri

Apr 26	Classes End	Fri
Apr 27-28	Study/Reading Days	Sat - Sun
Apr 29 - May 3	Final Exam Period	Mon - Fri

Course Assignments Overview

Major Assignments

Your semester grade will come from the categories below. I will provide grading criteria for each essay assignment as we begin each new project. *Please note, the grades reflected in Canvas are an estimate and should not be assumed as final.*

15%	Midterm Exam	Feb. 21
15%	Essay 1: OED Analysis	Week 9
20%	Essay 2: Defining Britishness	Week 14
20%	Final Exam	May 2
15%	Homework/ Reading Responses	-
15%	Participation	-

Essay 1: OED Analysis, 2-3 pages. Using the *Oxford English Dictionary* (OED), your assignment is to select a single word from one of the texts we've read and perform a "close reading" of that passage in light of the selected word's definition. You will write an essay making an argument for the validity of your close reading presenting supporting evidence from the text and the OED.

Essay 2: Defining Britishness, 4-5 pages. This assignment requires you to critically examine a text from our course and construct an argument regarding how it defines "Britishness." The paper should examine how the author represents British identity in different ways and the significance of these representations, supporting your argument through close readings of the text and textual evidence.

Midterm Exam, Feb. 21. This in-class exam will cover the first half of the semester. Every text and in-class lesson/discussion up to the exam is fair game.

Final Exam, May 2. This final exam will cover the last half of the semester. Every text and in-class lesson/discussion after the midterm exam is fair game.

Homework/Reading Responses: Almost every week you will have a short writing assignment due on Mondays regarding the readings. Each response will be a bit different and will require careful reading and thought on your part and should always include evidence from the text(s) in question, unless otherwise noted. These responses will be graded on a scale of 5, where 5 is an excellent response and 1 is a very poor response (and a 0 means no response submitted).

In addition, before each class you will be required to submit 3-5 discussion questions/ideas for each reading assignment that you would like to discuss in class. I may draw on these questions or give you an opportunity to ask them yourself. See Canvas for further instructions.

Participation: This is a discussion based class and you will be expected to participate in class discussions and group work. This will include collaborative group work, in class and online, such as a glossary of class terminology. I realize that not everyone is entirely comfortable speaking in class, so I will be looking at participation holistically (attentiveness, group participation, online participation, overall class contribution, etc.). Part of the purpose of this class, however, will be to push you outside of your comfort zone. If it is clear to me that you have not done the reading and/or are not prepared for class discussion, you will be asked to leave and marked as absent for the class period.

Weekly Schedule

Please Note: Schedule is tentative and subject to change. We will move at the speed dictated by the overall class' pace, which means sometimes we will be forced to move slower or faster than the schedule states. If normal class activities are disrupted due to illness, emergency, crisis, etc., the syllabus will be updated accordingly. Changes will be announced in class and via e-mail and the updated syllabus will be posted to Canvas.

	Topic	Homework (Due on Date Listed)
Week 1	Introductions	•
10-Jan	Introductions: Syllabus, Theme and Timeline	
Week 2	Introduction to theory	•
15-Jan	Understanding Ideology and Theory	READING: Eagleton — <i>Ideology</i> , Ch. 1 [PDF on Canvas]
17-Jan	How to read poetry Burns	READING: • “The Close Reading of Poetry” http://web.uvic.ca/~engblog/closereading/ • Burns — “To a Mouse,” “Robert Bruce’s March to Bannockburn,” “Man’s a Man for A’ That,” “Comin’ thro’ the Rye,” “A Red, Red Rose,” “Auld Lang Syne” [PDF on Canvas], “To a Louse” (http://robertburns.org/works/97.shtml)
Week 3	Romantic Poetry	•
22-Jan	Coleridge and Wordsworth Thinking about Ideology	READING: From <i>English Romantic Poetry</i> : • Wordsworth — “Lines. . .Tintern Abbey,” “I travelled among unknown men,” “The Solitary Reaper,” “I wandered lonely as a cloud,” “Preface to Lyrical Ballads” [PDF on Canvas] • Coleridge — “This Lime-Tree Bower My Prison,” “The Rime of the Ancient Mariner,” “Frost at Midnight,” • Eagleton — <i>Ideology</i> , Ch. 2 [PDF on Canvas]
24-Jan	Byron, Keats, and PB Shelley	READING: From <i>English Romantic Poetry</i> : • Byron — “When We Two Parted,” “She Walks in Beauty,” “Darkness” • PB Shelley — “Ozymandias,” “Ode to the West Wind,” “To a Skylark,” “England in 1819,” “Song to the Men of England,” “A Defense of Poetry” [PDF on Canvas] • Keats — “Ode to a Nightingale,” “Ode on a Grecian Urn,” “Ode to Psyche,” “Ode on Melancholy,” “La Belle Dame Sans Merci”
Week 4	The Body and Power	•
29-Jan	Frankenstein The Body and Power	READING: • Mary Shelley — <i>Frankenstein</i> Vol. I • Foucault — <i>Discipline & Punish</i> , Part 1, Ch 1 “The Body of the Condemned” pp. 23-31
31-Jan	Frankenstein	READING: Mary Shelley — <i>Frankenstein</i> Vol. II
Week 5	Controlling the Body	•
5-Feb	Frankenstein Controlling the Body	READING: • Mary Shelley — <i>Frankenstein</i> Vol. III • Foucault — <i>Discipline & Punish</i> , Part 3, Ch 1 “Docile Bodies”

7-Feb	Victorian Era Wuthering Heights	READING: Brontë — <i>Wuthering Heights</i> , Vol. I, Ch 1-9
Week 6	Hegemony	•
12-Feb	Wuthering Heights Hegemony	READING: • Brontë — <i>Wuthering Heights</i> , Vol. I, Ch 10-14 • Eagleton — <i>Ideology</i> , Ch 4 “From Lukacs to Gramsci” pp. 112-123 [PDF on Canvas]
14-Feb	Wuthering Heights	READING: Brontë — <i>Wuthering Heights</i> , Vol. II, Ch 1-9
Week 7	Midterm	•
19-Feb	Wuthering Heights	READING: Brontë — <i>Wuthering Heights</i> , Vol. II, Ch 10-20
21-Feb	Midterm	IN-CLASS MIDTERM EXAM
Week 8	Colonial Imperialism	•
26-Feb	The Importance of Being Earnest	READING: Wilde — <i>The Importance of Being Earnest</i>
28-Feb	Kipling and Conrad Colonial Imperialism	READING: • Kipling — “The White Man’s Burden” (http://historymatters.gmu.edu/d/5478) • Labouchère — “The Brown Man’s Burden” (https://herb.ashp.cuny.edu/items/show/751) • Conrad — <i>Heart of Darkness</i> , pp. 100-133 ESSAY 1 DRAFT DUE TO CANVAS BY MIDNIGHT ON FRIDAY, MARCH 1 (PEER REVIEW DUE BY MIDNIGHT SUNDAY, MARCH 3)
Week 9	World at War	•
5-Mar	Conrad Institutions	READING: • Conrad — <i>Heart of Darkness</i> , pp. 134-187 • Foucault — <i>Discipline & Punish</i> , Part Three, Ch 2 “The Means of Correct Training”
7-Mar	WWI Poets	READING: From <i>World War One British Poets</i> : • Brooke — “III. The Dead,” “V. The Soldier” • Sorley — “To Germany” • Thomas — “This is No Case of Petty Right or Wrong” • Rosenberg — “Returning, We Hear the Larks,” “Dead Man’s Dump” • Owen — “Dulce Et Decorum Est,” “Anthem for Doomed Youth,” “Apologia Pro Poemate Meo” • Sassoon — “A Working Party,” “They,” “The One-Legged Man” • Meynell — “Summer in England, 1914” ESSAY 1 DUE TO CANVAS BY MIDNIGHT ON FRIDAY, MARCH 8
	SPRING BREAK	•
12-Mar	NO CLASS	•
14-Mar	NO CLASS	•

Week 10	Ideology and Interpellation	•
19-Mar	Godot and the absurd Interpellation	READING: • Beckett — <i>Waiting for Godot</i> • Althusser — “Ideology and Ideological State Apparatuses” [PDF on Canvas]
21-Mar	ONLINE CLASS	Canvas Discussion on <i>Waiting for Godot</i>
Week 11	New Britain	•
26-Mar	Graphic Literature V for Vendetta	READING: • McCloud — <i>Understanding Comics</i> excerpt [PDF on Canvas] • Moore and Lloyd — <i>V for Vendetta</i> , Book One, pp. 7-86
28-Mar	V for Vendetta The Panopticon	READING: • Moore and Lloyd — <i>V for Vendetta</i> , Book Two, pp. 87-179 • Foucault — <i>Discipline & Punish</i> , Part Three, Ch 3 “Panopticism” pp. 200-209
Week 12	Waning Empire	•
2-Apr	V for Vendetta	READING: Moore and Lloyd — <i>V for Vendetta</i> , Book Three, pp. 180-265
4-Apr	Remains of the Day	READING: Ishiguro — <i>Remains of the Day</i> , pp. 1-44
Week 13	End of Empire	•
9-Apr	Remains of the Day	READING: Ishiguro — <i>Remains of the Day</i> , pp. 45-141
11-Apr	Remains of the Day	READING: Ishiguro — <i>Remains of the Day</i> , pp. 142-245 ESSAY 2 DRAFT DUE TO CANVAS BY MIDNIGHT ON FRIDAY, APRIL 12 (PEER REVIEW DUE BY MIDNIGHT SUNDAY, APRIL 14)
Week 14	New Voices	•
16-Apr	White Teeth	READING: Smith — <i>White Teeth</i> , Ch 1-5
18-Apr	White Teeth	READING: Smith — <i>White Teeth</i> , Ch 6-10
Week 15	The 21st Century	•
23-Apr	White Teeth	READING: Smith — <i>White Teeth</i> , Ch 11-15
25-Apr	White Teeth What we didn't read	ESSAY 2 DUE TO CANVAS BY MIDNIGHT ON WEDNESDAY, APRIL 24 READING: Smith — <i>White Teeth</i> , Ch 16-20
Week 16	Finals Week	•
2-May	Final Exam Period	FINAL EXAM: 7-9:30PM