



BRITISH LITERATURE II

In this course, we will explore British literature from Romanticism to modernism. Our readings cover a wide variety of genres — poetry, essays, novels, short stories, and even children’s literature — and we will consider both those texts’ formal elements and how they represent and respond to historical, cultural, and political contexts.

To provide us with some structure as we navigate this broad span of literary history, we will pay particular attention to how each period represents growth and development. For example, many of our readings will deploy the figure of the child. How do authors, artists, and thinkers “use” the child—as both a living subject and a figuration—throughout British literary history? Why is the child so resonant? Who is imagined as a child or as childlike, and who is imagined as an adult? Why? We will also consider the idea of development in broader terms. What narratives of growth or progress — of the individual, the nation, and the arts — do these texts imagine, and how might we think about those narratives critically? How does one moment in literary history imagine itself in relationship to its predecessor, or respond to the past through expansion, emendation, subversion, rejection, or revision?

COURSE INFORMATION

ENGL 2101: British Literature II

TuTh, 2:00 pm – 3:15 pm

Oak Hall, Room 112

INSTRUCTOR INFORMATION

Dr. Victoria Ford Smith

victoria.f.smith@uconn.edu

Austin 122, (860) 486-3959

OFFICE HOURS

Tuesdays, 9:30 am to 10:30 am

Wednesdays, 10:00 am to 11:30 am

and by appointment

COURSE TEXTS

Our course texts are available at the UConn Bookstore. I will supplement these texts with readings provided on our HuskyCT page.

- Charlotte Brontë, *Jane Eyre* (0141441143)
- *The Norton Anthology of English Literature*, 9th edition, Volume 2 (978-0393912487)

ASSIGNMENTS AND GRADING

I evaluate your performance in this course through the following assignments. You must complete all assignments to pass the course. You will receive more information about each assignment as its deadline approaches.

See information below about class participation.

Assignment	Due Date	Percentage of final grade
Satellites Project	Varies by student (but before Thanksgiving Break)	20 percent
Midterm Exam	October 3	25 percent
Close Reading Paper	Varies by student (but before Thanksgiving Break)	15 percent
Final Exam	December 7	25 percent
Class Participation	All semester	15 percent

I assign a numerical grade for each assignment. Those values translate to letter grades as follows:

A : 94 – 100	B– : 80 – 83	D+ : 67 –69
A– : 90 – 93	C+ : 77 – 79	D : 64 – 66
B+ : 87 – 89	C : 74 – 76	D– : 60 – 63
B : 84 – 86	C– : 70 – 73	F : 0 – 59

CLASS PARTICIPATION

Our course will be successful only with your participation. Participation entails attending class, arriving on time, and engaging in discussion and group activities. You will not receive an A in participation if you simply attend and listen or contribute only occasionally. I expect to hear your voice because I value your point of view, and your perspective makes our work together more productive and interesting. If you are reluctant to speak in class, see me and we will devise strategies to ease your anxiety. I insist upon participation not because I want to penalize shy students but because speaking up, either through comments or questions, is an important part of learning, in the classroom and beyond. I calculate your participation grade by assigning you a letter grade for each class meeting based on the criteria listed at right. I average these daily grades at the end of the semester. Feel free to discuss your participation with me at any point in the semester.

A: Student demonstrates excellent preparation and contributes to discussions thoughtfully and frequently, using comments to respond to classmates.

B: Student demonstrates good preparation and contributes thoughtfully and relatively frequently.

C: Student demonstrates adequate preparation and contributes thoughtfully but only when called on, infrequently engaging in class voluntarily.

D: Student does not engage in class, contributing little and only when called on, and demonstrates that s/he is unprepared or inattentive (e.g. texting or chatting).

F: Student is present but asleep, extremely inattentive, or disruptive.

COURSE POLICIES & RESOURCES

Attendance

You must attend class to succeed in my course. You are allotted three absences. After you reach this three-absence limit, I will penalize your participation grade one letter grade per absence. If you are 20 or more minutes late, I consider you absent. Notifying me of an absence does not mean it is excused. I understand that you sometimes must miss class for doctor's appointments, minor illnesses, transportation issues, family obligations, or travel. I recommend saving your absences for these circumstances. Athletes or others who will miss class due to university events must provide me with their schedules as early in the semester as possible.

Technology

Silence and put away your cell phone during class. I allow use of laptops, iPads, and similar devices during class, especially since many of our readings and presentations will be available online. However, during class I might ask students to put all devices away to facilitate discussion. I also reserve the right to embarrass you if I find you watching a video of a cat playing piano. I am more sympathetic toward videos of otters.

Meetings and correspondence

I am happy to talk at any point during the semester. You can find my office hours and contact information at the top of the syllabus. Feel free to make an appointment or stop by. I am also happy to correspond via email. Emails should be composed in a professional manner. I respond to emails within two business days.

Late work

I do not accept late assignments unless we have made prior arrangements. A late paper or other assignment will receive a failing grade. I will discuss extensions 48 hours or more in advance of an assignment's due date.

Academic integrity

We are a community of scholars, in and beyond our classroom. Therefore, I encourage you to build on the ideas and writing of others; that is a vital part of academic life. However, when you use someone else's ideas or language — through quotation, summary, or paraphrase — you must formally acknowledge that debt with a standard form of academic citation. We will use the MLA citation system. I will review the standards of that system in class, and I am always available to answer any questions about proper citation. Even one occasion of academic dishonesty, large or small, on any assignment will result in failure for the entire course and referral to Student Judicial Affairs. To read UConn's policies on academic honesty, see [UConn's Office of Community Standards](#).

Students with disabilities

I encourage students who may need accommodations because of a disability to meet with me early in the semester. The Center for Students with Disabilities (CSD) engages in an interactive process with each student and reviews requests for accommodations on an individualized, case-by-case basis. If you have a documented disability for which you wish to request academic accommodations and have not contacted the CSD, please do so as soon as possible. The CSD is located in Wilbur Cross, Room 204 and can be reached at (860) 486-2020 or at csd@uconn.edu. Detailed information regarding the process to request accommodations is available on the [CSD website](#).

READING SCHEDULE

Most readings are from the course's required texts. Those followed by (HCT) are available on HuskyCT. Note that this syllabus is subject to change. During the semester, we may discover that we want to spend more time on certain topics and less on others (or inclement weather may foil our plans). I will announce changes in class and via email.

INTRODUCTION TO THE COURSE

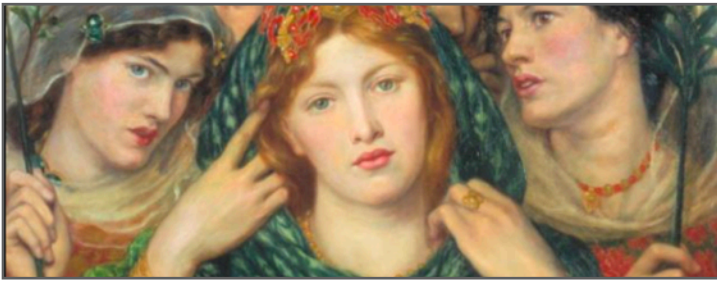
August 29	Introductions and brief syllabus review In-class reading and discussion: Hemans, "Casabianca"
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ROMANTICS

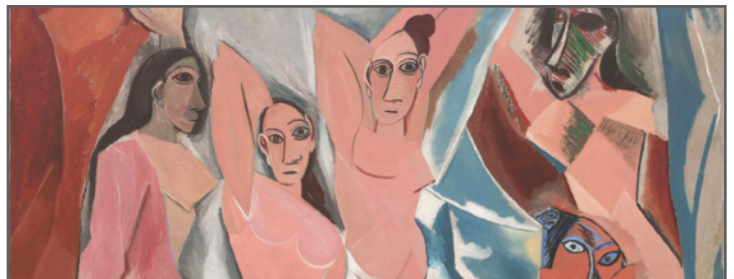
August 31	The French Revolution. Read Burke, from <i>Reflections on the Revolution in France</i> and Wollstonecraft, from <i>A Vindication of the Rights of Men</i> .
September 5	Writing for the Children of England. Read examples of 18th-century children's literature: Edgeworth, Barbauld, and others (HCT).
September 7	Infant Joy and Infant Sorrow. Read Blake, excerpts from <i>Songs of Innocence and Experience</i> . Familiarize yourself with the William Blake Archive (www.blakearchive.org). We'll explore it in class.
September 12	The Guy Who Invented Romantic Childhood. Read Wordsworth, <i>Ode: Intimations of Immortality</i> .
September 14	Reviewing Satellites Project prompt and small group exercise.
September 19	Debating Women. Read Wollstonecraft, Introduction and Chapter 4 from <i>Vindication of the Rights of Woman</i> and Barbauld, "The Rights of Woman."
September 21	The Slave Trade. Read Equiano, from <i>The Interesting Narrative</i> ; Coleridge, from <i>On the Slave Trade</i> ; and Cobbett, from <i>Slave Trade</i> .
September 26	What Are We Growing Toward? Read Byron, "Darkness"; Shelley, "Mont Blanc" and "Ozymandias"
September 28	Class canceled. Prepare for midterm exam.
October 3	MIDTERM EXAM





VICTORIANS

October 5	Industrialization. Read Carlyle, from <i>Past and Present</i> and Barrett Browning, “Cry of the Children.”
October 10	Jane in the Red Room. Begin reading Brontë, <i>Jane Eyre</i> .
October 12	Jane and the Woman Question. Continue Brontë, <i>Jane Eyre</i> . Read Patmore, from “Angel in the House.”
October 17	Jane and the Woman Question, cont. Read Brontë, <i>Jane Eyre</i> , and Mill, from <i>The Subjection of Women</i> .
October 19	Continue reading Brontë, <i>Jane Eyre</i> .
October 24	Continue reading Brontë, <i>Jane Eyre</i> . In class: excerpts from Rigby’s review of <i>Jane Eyre</i> .
October 26	Regarding Bertha. Finish Brontë, <i>Jane Eyre</i> and read Goh, “Degrees of Wokeness” (HCT).
October 31	Pre-Raphaelites. Read Pre-Raphaelitism section and Rossetti, “In an Artist’s Studio,” “Goblin Market.”
November 2	Evolution. Read Darwin, from <i>The Origin of Species</i> and Gosse, from <i>Father and Son</i> .
November 7	“Downward, Downward, Lies Your Way.” Read material on degeneration (HCT); Wilde, “The Harlot’s House”; and Stevenson, “Markheim” (HCT).
November 9	New Ways of Seeing: Victorians and Photography. Read Doyle, “Scandal in Bohemia” (HCT).



MODERNISTS

November 14	Make It New. Read Flint, “Imagisme”; Pound, “A Few Don’ts by an Imagiste”; and “Imagist Cluster.”
November 16	Word War I. Read Brooke, “The Soldier”; Sassoon, “They”; Gurney, “To His Love”; and Owen, “Dulce Et Decorum Est.” In class, we’ll look at the relationship between WWI and art.
Nov. 21–23	No class due to Thanksgiving Break.
November 28	She’ll Buy the Flowers Herself. Read first half of Woolf, <i>Mrs. Dalloway</i> .
November 30	For There She Was. Finish Woolf, <i>Mrs. Dalloway</i> .
December 5	Enough of the child. I am old. Read Eliot, “The Love Song of J. Alfred Prufrock.”
December 7	FINAL EXAM