

ENG 231: Modern British Literature 1790-present  
TR 1200-1315 D211  
Office Hours: TR11:00-1145 and by appointment  
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#### Required Texts

*The Norton Anthology of English Literature*. 8th ed. Vol. 2. Ed. M.H. Abrams et al  
Novel: *Orlando* Virginia Woolf

#### Course Description

This course is a chronological survey of British Literature from 1790 through the Twentieth century. Through the close reading of selected works of the Romantic, Victorian, Modern and post-Modern periods, emphasis will be placed upon the unfolding British literary tradition and its intellectual background. Themes include British patriarchy, women's rights and the emergence of feminism, imperialism and nationalism, and the crisis of traditional belief systems including religious, social and political institutions. Writing assignments will stress critical analysis including the incorporation of various critical approaches.

#### Learning Objectives

At the completion of Eng 231, students should be able to:

- recognize and define the major concerns of the Romantic, Victorian, Modern and post-Modern British literary periods;
- recognize changes in both poetic and fictional forms and understand those changes within historic and cultural contexts;
- strengthen the ability to use the basic elements of formalist criticism to deepen literary understanding;
- strengthen the ability to use other critical strategies such as psychological, feminist, new historical, cultural, Marxist, post-colonial, reader response;
- strengthen the ability to distinguish how different critical theories affect interpretation and levels of meaning, and to recognize the validity of differing interpretations;
- strengthen the ability to incorporate independent research into both class discussion and written work;
- formulate own perspectives about both meaning and structure in a work of literature, and support that perspective with specifics from the text;
- write analytical, evaluative essays about literature which present interpretations and support them with evidence from texts;
- use MLA parenthetical style more adeptly to document references to texts.

#### ASSIGNMENTS AND GRADING

##### Essays

You will be asked to write two formal essays on topics generated from your reading and class discussions. All essays must follow MLA form. Essay #1 will be 5-8 pages

(1250-2000 words) in length (1250 words), and Essay #2 will be a minimum of 8 pages (2000 words). If you use outside sources, I require that copies, marked according to directions, be submitted with your essay. ALL ESSAYS WHICH CITE OUTSIDE SOURCES THAT ARE NOT SUBMITTED WITH COPIES OF SOURCES WILL NOT BE GRADED. In addition, while I actively encourage you to seek help from the Writing Center or myself, I do not accept work that has received help from any other source including parents, siblings, significant others etc. I expect you to accept responsibility for the authorship of your written work.

Essay Topics: In addition to assigned essay topics, you are free to formulate your own topic. However, student essay topics must be submitted in writing and gain my formal approval before a student can work on the essay. Any essays submitted for feedback or grade that did not receive my formal approval will NOT be read.

PLEASE NOTE: If you hand in your essay late, it will go to the bottom of the pile of essays waiting to be graded. Thus, late essays may not be returned quickly, and any problems you have with your written work may not be uncovered until quite late in the semester. It is your responsibility to hand in all work on time.

Class presentation.

Each student will present on a text from the list or on a topic of their choice. If the topic is from an outside source, the student is responsible for providing copies for all class members (including me). In addition to the oral presentation, students will then write up their presentation, ensuing class discussion and explore the issues the text raises. The written version of the presentation, including the response from the class, will be due two weeks from the date of the oral presentation.

Class Participation

Constructive participation in both discussion and peer review is expected; therefore, it is important that you come to class ready to discuss the reading and writing assignments. If you are not prepared, you will find it difficult to participate in class conversations and your work will reflect your lack of engagement.

#### FINAL GRADES

Essay #1	20%
Essay #2	30%
Oral presentation/essay	20%
Mid-term	15%
Final in-class essay	10%
Class participation	5%

ALL WORK MUST BE COMPLETED ON TIME, TYPED AND FOLLOW MLA FORMAT. LATE ESSAYS WILL BE ACCEPTED UP TO ONE WEEK PAST THE DUE DATE BUT WILL BE DOWNGRADED ONE LEVEL. ALL ESSAYS WHICH CITE OUTSIDE SOURCES THAT ARE NOT SUBMITTED WITH COPIES OF SOURCES WILL NOT BE GRADED

PLEASE NOTE: If you hand in your essay late, it will go to the bottom of the pile of essays waiting to be graded. Thus, late essays may not be returned quickly, and any problems you have with your written work may not be uncovered until quite late in the semester. It is your responsibility to hand in all work on time.

## COURSE POLICY

### Attendance

Attendance is a requirement. Two or more absences will have a negative affect on your grade. If you miss class, it is up to you to find out what you have missed and make up the work in whatever way you can.

### Classroom Decorum

If you are late, leave class early, or allow your cell phone to ring, you are being disruptive. I expect you to come to class on time with all the necessary texts and remain in the classroom for the entire period. Disruptive behavior will have a negative affect on your grade.

### Email

I encourage you to communicate with me via email; however, please be mindful that any email communication with me should be regarded as a formal communication, and thus, emails that do not follow standard written English conventions will neither be read nor replied to.

### Plagiarism

Plagiarism is the intentional use of someone else's words or ideas. It is a serious violation of academic standards that is subject to one or more of the following penalties: a failing grade for the paper; a failing grade for the course; a report to the administrative authorities for appropriate action (i.e. a notation on the student's permanent record, suspension, or expulsion). Please read the Academic Integrity Policy online on the TRCC website.

## STUDENTS WITH DISABILITIES

Any student with a hidden or visible disability which may require classroom modification should see me during the first week or two of class so that an appropriate plan to meet your needs may be arranged.

## WITHDRAWAL FROM CLASS

Up to May 11th a student may officially withdraw. Any student who stops attending class, but does not officially withdraw, will receive a grade of F for the course.

## MESSAGES AND CONFERENCES

If you need to reach me, please call my office phone. I am also available during office hours and look forward to meeting with you to discuss your work. If my office hours are not convenient for you, please make an appointment to see me at another time.

## ENG 232 TENTATIVE SCHEDULE

### Week One

R 1/22:

#### Introduction

Historical and literary background prior to 1790

### Week Two

Reading Due: Introduction (1-22); English Controversy about the Revolution (148-66).

Note: You may find the prose style a bit of a challenge, but I'm hoping that these contemporaneous essays and poems will provide a context for reading the Romantics.

Wordsworth: Preface to *Lyrical Ballads* (238-50); selected poems incl. "Lines Composed..." (235), "Nutting" (258), "Michael" (270). *The Prelude* (305-13).



Week Three

Reading Due: Dorothy Wordsworth "From *The Alfoxden Journal*" (385-7) and "From *The Grasmere Journal*" (387-97) Coleridge: "The Eolian Harp" (419), "This Lime-Tree Bower..." (420), "Dejection: An Ode" (459), "Kubla Khan" (439).

Week Three

M 2/5 Reading Due: Coleridge: "The Eolian Harp" (419), "This Lime-Tree Bower..." (420), "Dejection: An Ode" (459), "Kubla Khan" (439).

W 2/7 Reading Due: Keats: "On First Looking Into Chapman's Homer" (862), "La Belle Dame Sans Merci: A Ballad" (845), "On Seeing the Elgin Marbles" (828); Shelley: "To Wordsworth" (648), From *A Defence of Poetry* (752)

Week Four

M 2/12 Blake : Excerpts from *Songs of Innocence and Experience* (43-59)

W 2/14 Barbauld "The Rights of Woman" (27) Wollstonecraft *A Vindication of the Rights of Woman* (166-192)

Week Five

M 2/19 NO CLASS

W 2/21 Mary Wollstonecraft Shelley *Frankenstein* (903)

Week Six

M 2/26 MIDTERM

W 2/28 The Victorian Age: Introduction (1043-64) "Evolution" (1679-5) "Industrialism: Progress or Decline?" (1697-1717); "The Woman Question" (1719-39);

Week Seven

M 3/5 Carlyle: "Portraits..." (1070-6), The French Revolution (1103-9)

Newman: *The Idea of a University* (1121-27)

W 3/7 John Stuart Mill (1137-66); George Eliot: “Margaret Fuller and Mary Wollstonecraft” (1456-61) and “Silly Novels by Lady Novelists” (1461-9)

Week Eight

M 3/12 Novel

W 3/14 Novel

Week Nine

3/19-24 NO CLASSES

Week Ten

M 3/26 Novel

W 2/28 Rossetti “The Goblin Market” (1589)

ESSAY #1 Due

Week Eleven

M 4/2 Tennyson: selected poems incl. “Ulysses” (1213); “The Lotos Eaters” (1208); “The Lady of Shallot” (1204); “The Charge of the Light Brigade” (1280).

W 4/4 Robert Browning: selected poems incl. “Pophyria’s Lover” (1187); “My Last Duchess” (1190); “Fra Lippo Lippi” (1211); “Andrea del Sarto” (1222).

Kipling (1863-93)

Week Twelve

M 4/9 The Twentieth Century Introduction (1897-14)

W 4/11 Poetry Voices from World War I (2048-81)

Week Thirteen

M 4/16 ESSAY #2 DUE

W 4/18 Yeats selected poems incl. ‘Adam’s Curse’, “Leda and the Swan” and “The Second Coming”. T.S. Eliot: selected poems incl. “The Love Song of J. Alfred Prufrock (2140).

Week Fourteen

M 4/23 TBA

W 4/25 TBA

Week Fifteen

M 4/30 TBA

W 5/2 TBA

Week Sixteen

M 5/7 ESSAY #2 DUE

Final exam

Please Note: Some of the texts on this schedule will be given to students as oral reports. Those reports will then form the basis of a paper.