

**Literature 252: English Literature III
Spring 2015**

Prof. Deirdre d'Albertis

Class Meetings: TTh 11:50-1:10 PM, Olin 205

Office Hours: Tuesdays 10:30-11:45 and by appointment, Aspinwall 202

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Literature 252 takes as its subject the history of English literature in the nineteenth and twentieth centuries; we will begin with a broad overview of the romantic poets, consider the relationship between romanticism and the novel in Austen, and turn for roughly the second third of the course to a rich proliferation of literary forms (essay, dramatic monologue, drama) in the Victorian period. Our readings will conclude with turn-of-the-century experimental modernist writings of, among others, T.S. Eliot and Virginia Woolf.

The Literature program requires sustained work in the sequence for several reasons. First, the English literature sequence is designed to afford lower college students practice in careful study (or “close reading”) of important works. As such, it complements the focus of Literature 103, “Introduction to Literary Studies.” Mastering techniques of attentive textual analysis is crucial before undertaking more advanced coursework in Literature. Equally important to this course (and the sequence in general) is the development of an awareness of literature in historical context. Our approach to the history of English literature will focus not only on the social, political, and religious cultures that helped to shape these texts (even as literary texts play an active role in shaping those cultures in turn), but also on the specific history of literary forms. Finally, we will concentrate on reinforcing the foundations of a working critical vocabulary necessary for students of literature.

Required Texts (available for purchase at the Bard College bookstore):

The Norton Anthology of English Literature, ed. M.H. Abrams, et al., 8th Edition, Volumes D, E, F.

A Glossary of Literary Terms, 8th Edition, ed. M.H. Abrams.

Jane Austen, *Persuasion* (Norton) 2nd Edition.

Course Requirements

Full class participation is required and evaluated through attendance, discussion, and class presentations. More than two unexcused absences will be reflected in your grade for the course.

There will be a final examination for this course during completion days. Please arrange for end-of-term travel with this in mind.

All students will prepare one oral report (5-7 minutes in length) based on independent reading and research on a topic selected at the beginning of the term (see attached schedule). The report is to be followed by a write-up due at the next class meeting. This short (1-2 page) paper should reflect in-class discussion of the report. Writing assignments will include two 8-10 page papers of critical analysis, the first due on

Friday, March 13 and the second due on Wednesday, May 20 by 5 PM at my office,
Aspinwall 202.

Topics must be proposed and approved two weeks in advance of the due date. All students are required to participate in a peer review workshop for the final essay; you will be expected to undertake a multi-stage drafting process in completing this paper.

In addition to regular class meetings, you will be asked to meet in small assigned reading groups once a week to discuss a specific question or topic.

Course Schedule (All page numbers refer to the Norton Anthology, 9th edition)

Tuesday, Jan 27	Introduction
Thursday, Jan 29:	The Romantic Period
Tuesday, Feb 3:	The Revolution Controversy and the “Spirit of the Age,” 148-166; Mary Wollstonecraft, 167-195.
Thursday, Feb 5:	Blake, 80-97.
Tuesday, Feb 10:	Wordsworth, 243-320, 322-23.
Thursday, Feb 12:	D. Wordsworth, 389-405.
Tuesday, Feb 17:	Coleridge, 424-474.
Thursday, Feb 19:	Byron, 607-616, 669-735.
Tuesday, Feb 24:	Shelley, 741-774, 817-850
Thursday, Feb 26:	Keats, 878-908, 925, 940-954.
Tuesday, March 3:	Austen
Thursday, March 5:	Austen
Tuesday, March 10:	Midterm-- in-class exam
Thursday, March 12:	The Victorian Age (E) 979-1001 / Carlyle, 1002-1024 / Mill, 1043, 1070-1077
MIDTERM PAPER DUE on Friday, March 13 in my office by 5 PM	
Tuesday, March 17	SPRING BREAK
Thursday, March 19	SPRING BREAK

Tuesday, March 24	Tennyson. 1109-1126, 1138-1188
Thursday, March 26:	E.B. and R. Browning, 1077, 1092-1106; 1248-1289.
Tuesday, March 31:	Arnold, 1350-1403.
Thursday, April 2:	D.G. and C. Rossetti, 1442-1459; 1459-1481
Tuesday, April 7:	Pater, 1505-1512 / Hopkins, 1513-1526
Thursday, April 9:	Wilde, The Importance of Being Earnest, 1698-1740
Tuesday, April 14:	Shaw, Mrs. Warren's Profession, 1743-1790
Thursday, April 16:	Library Orientation Session
Tuesday, April 21:	The 20 th Century and After, 1827-1851 /
Thursday, April 23:	Voices from WWI, 1954-1996 Yeats, 2019-2058
Tuesday, April 28:	ADVISING DAY (no class)
Thursday, April 30:	Woolf, 2080-2162
Tuesday, May 5:	Joyce, 2163-2200
Thursday, May 7:	Eliot, 2286-2309, 2319-2332 Bring 3 COPIES OF FINAL ESSAY DRAFT
Tuesday, May 12:	Beckett
Thursday, May 14:	Completion Days: Review Session / PAPER WORKSHOP (bring critique of 2 essay drafts)
Tuesday, May 19:	Completion Days: FINAL EXAM
Wednesday, May 20	Final Essay Due

Presentation Schedule

February 10:	Wordsworth and the French Revolution
February 12:	Dorothy Wordsworth and Romanticism
February 17:	Coleridge and Philosophy
February 19:	Byronism
February 24:	Shelley, Politics, and Poetry
February 26:	Keats and the Poetics of Negative Capability
March 3:	Austen and “Sensibility”
March 5:	Jane Austen and “the War of Ideas”
March 12:	Victorian Controversies
March 24:	Tennyson and the Legacy of Romanticism
March 26:	The Brownings and the Novel: Dramatic Monologue and Narrative Verse.
March 31:	Arnold: The Writer as Social Critic
April 2:	Rossetti and Rossetti—Sexuality and Textuality in the Artist’s Studio
April 7:	Pater and British Aestheticism OR Hopkins, Religion, and Metrical Innovation
April 9:	Wilde Reading (2)
April 14:	Shaw Reading (2)
April 21:	The Great War and Modern Memory
April 23:	Yeats and Irish Nationalism
April 30:	Woolf and Modern Fiction
May 6:	Joyce and <i>Dubliners</i>
May 8:	Eliot and the Reinvention of Tradition
May 12:	Finding New Forms: Beckett