

Survey of English Literature II

English 382

On Demand Course, Spring-Summer 2022

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IMPORTANT! Information about On Demand Online Courses:

Students who do not understand the particular challenges of online courses often struggle and drop out. This is especially true of literature courses, in which the quantity and difficulty of the readings can be daunting. To succeed in an On Demand course you must be particularly self-motivated, disciplined, and good at time management. You must also have reliable access to a computer with high-speed internet. To evaluate whether you are a good match for On Demand learning, check out the following:

1. Is distance learning for me?:

<https://www.wku.edu/online/orientation/for-me.php>

2. WKU's Orientation for Online Learners:

<https://www.wku.edu/online/orientation/>

Blackboard:

If you have not used Blackboard much, or if this is your first online class, you are strongly urged to complete Blackboard's Student User Training. These online modules will improve or refresh your skills. To sign up, log in to Blackboard. Click "My WKU Bb" in the left-hand course menu, and then look for IT: Blackboard Student User Training. You will gain instant access upon signing up.

ADA Notice:

In compliance with University policy, students with disabilities who require academic and/or auxiliary accommodations for this course must contact the Student Accessibility Resource Center located in Downing Student Union, Room 1074. The SARC can be reached by phone number at 270-745-5004 [270-745-3030 TTY] or via email at sarc.connect@wku.edu. Please do not request accommodations directly from the professor or instructor without a faculty notification letter (FNL) from The Student Accessibility Resource Center.

Course Aims and Organization

This course, along with Survey of English Literature I, should provide a comprehensive historical overview of the development of British literature from the early Middle Ages to the present. In this course we pick up the story of British literature at about 1800 with the Romantics and follow some of the major literary developments of the nineteenth century and into the twentieth. This course is preparatory to upper division courses that typically concentrate on a particular author, genre, or period. Our approach stresses breadth rather than depth, and you should attain a general knowledge of the key literary periods and the development of narrative, dramatic, and poetic genres and forms. The criteria by which I have chosen the texts for this course are these: texts must be *representative* and *typical* of their period, but they also must display an exceptional and unique *aesthetic/artistic/literary* value over time. You will be expected to learn historical facts and chronology that are basic to the study of English literature and, through the writing of analytic and interpretive papers, demonstrate your competence in the study of literature.

The organization of this course is based around *thematic modules*. A more standard and conventional organization would be chronological, by period and author; for that version of the survey you would follow a trajectory from The Romantic Period (Blake, Wordsworth, Coleridge, Byron, Shelley, Keats, Austen) through the Victorian Period (Mill, Dickens, Tennyson, Browning, Arnold, Hopkins, Stevenson, Wilde) and into the Twentieth Century (Conrad, Joyce, Hardy, Yeats, Eliot, Thomas, Hughes). There are some obvious advantages to that arrangement: chronology is, after all, a familiar principle of order, as are proper names designating a specific author. However, it is also valuable to recognize the way literary works create among themselves intertextual relationships of allusion, influence, and response, with shared themes, imagery, and intellectual concerns. I'd like you to think *across* periods and authors so that the history of English literature becomes at once more cohesive and yet more complex. My categories are based on what I consider significant areas of concern during this time span: the response to the French Revolution, the relationship of nature and the imagination, the idea of poetic faith, explorations in poetic form, the novel of Romantic love, aestheticism, a developing focus on the individual self, the emergence of a modernist angst, and a post-modernist response to the literary tradition of the Victorian novel. By the end of our time together you should be comfortable in matching these categories with the periods and authors listed above.

Required Texts *in these editions*

Norton Anthology of British Literature, Ninth Edition. Package two: *Volume D* (The Romantic Period); *Volume E* (The Victorian Period); *Volume F* (The Twentieth Century and After).

ISBN: 9780393913019

Dickens, Charles. *A Tale of Two Cities*. Intro by Gillen D'Arcy Wood. Barnes & Noble Classics. 2004.

ISBN-13: 9781593081386

Austen, Jane. *Persuasion*. Intro by Susan Ostrov Weisser. Barnes & Noble Classics. New York: Barnes & Noble, 2003.

ISBN: 978-1-59308-130-0

Fowles, John. *The French Lieutenant's Woman*. Little, Brown & Company, 1998.

ISBN-13: 9780316291163

Notes on Reading and Writing

This course emphasizes the disciplines of reading and writing, skills that are particularly important in the study of literature, but also universally valuable. I will ask you to read *in a certain way* and also to write *in a certain way*. That is, I have very specific requirements, for both reading and writing, to which I expect you to conform.

The pleasures of reading literature are many, but I particularly want you to cultivate the intellectual pleasure of reading deeply and attentively, alert for the power of imagery, repeated motifs, conflicts, and oppositions. You should develop the habit of checking and underlining portions of the text or writing down page numbers for later reference. You should be particularly alert for the stylistic marks of skilled writers in the exercise of their craft.

To write about literature begins with thinking: composing your own thoughts as inspired by the words encountered in your reading of the text. I will direct you in some cases, but the best writing comes when you follow the promptings of your own mind as it pushes you into new and unanticipated mental territory in the pursuit of thoughts and ideas not yet formulated or even known. That free and open inquiry must nevertheless be controlled, so I will expect you to discipline your writing according to my very precise guidelines, as given below. These requirements are designed to foster in your writing three things: a sense of structure in the organization of an essay; a focus on clarity, brevity, and concision as compositional virtues; and a writing practice that avoids narrating and instead analyzes, interprets, argues, and speculates.

Course Assignments and Requirements

We will have regular readings in the Norton anthology as well as the three novels listed above. The readings are varied, from short poems to long novels, but all of them will demand your full attention. Do not think that a short poem does not merit extended attention; poems should be read numerous times until you have achieved a familiar intimacy with the words and their arrangements—what Coleridge says is the mark of good poetry: the best words in the best order.

Your first assignment will be a writing exercise to establish the kind of writing I expect of you. You will then write a one-page commentary for each of the remaining nine modules of the course. These commentaries should demonstrate your competence in writing upper-division analytic and interpretive essays according to traditional standards of style, citation, and documentation. You will write a final longer paper that will allow you to expand the scope of your analysis.

Initial Writing Exercise

Your first assignment for this course will be an exercise in writing and re-writing sentences. My intent is to turn your academic writing away from a narrative style to proper textual analysis and interpretation. You will be graded on how thoroughly and completely you do the revision exercise, not on achieving the perfect “right” answer. Once you have submitted the assignment you will have access to my own revisions of the sentences with explanations. If you take this exercise seriously, and if you study the accompanying documents (“Checklist for Commentaries,” “Davies Commentary Template,” “Sample Student Commentary,” “Citation Instructions”) you should avoid problems in writing for this course.

Commentaries

These are short formal essays in which you discuss and explore an important aspect, idea, or theme in a work of literature. They should be focused on the text itself, not background material or historical context: what are the main ideas and viewpoints expressed in the text? What interesting and significant thematic problem does it develop? What significant imagery does it employ? What is a key quotation?

Commentaries should be double-spaced, one-inch margins, 11 or 12 font, three paragraphs, with a title and a Work Cited given in full, all on a single page. *I will not accept your commentary if any part of it extends to the back or to a second page.* The first and third paragraphs should have exactly three sentences; the middle paragraph at least four (a good paper will develop the middle paragraph with as many additional sentences as the page allows). Each commentary should quote from the text just one time, using MLA documentation. The quotation should be significant and must be embedded in the middle paragraph; i.e., not in the first or last sentence, and should be

introduced by your own words, not free standing in its own sentence. Be sure to follow your quotation with an explanation, analysis, interpretation, disagreement, or other form of commentary on that specific quotation. Avoid self-referential comments, references to “the reader,” evaluative comments about a text’s “effectiveness,” the use of “seems” and “appears,” and mere summarizing. I do not want to see phrases like “throughout the work,” or introductions to quotations that begin with “It has been said” or “So-and-so says it best.” Don’t use the words “truly” as an intensifier or “utilize” when “use” will do. Don’t give agency to “society” as in these phrases: “Society tells her” and “Society made him believe.” Never refer to anyone’s “comfort zone.” I supply my own sample commentary as a “template” for you to use in your own writing.

Final Paper

Your final paper should be from six to eight pages long and take a more comprehensive perspective than your commentaries. This should continue to be a text-focused paper, with three to four citations from your primary text(s), and an additional three to four secondary sources taken **only** from the editions of our primary texts. This can be any editorial material from the Norton Anthology or from the assigned editions of Dickens, Austen, or Fowles.

Grades

Initial Writing Exercise: 20 points possible
Commentaries (9): 20 points each = 180 total points possible
Final paper: 100 points possible
Total possible points: 300

Schedule: Introduction and Nine Modules

You will be expected to work at your own pace according to the WKU requirements for an on-line, on demand course. You should follow each module in sequence. Each is thematically organized and will require extensive reading. Each will include a short video lecture to highlight the material and focus your attention on its significant literary concerns.

Note on Texts: Page numbers for our texts are tied to the three-volume *Norton Anthology: Volume D* (The Romantic Period); *Volume E* (The Victorian Period); *Volume F* (The Twentieth Century and After). To help in organizing your reading, a list of longer works follows; these are also in bold in the schedule below.

Dickens’ *A Tale of Two Cities*

Coleridge’s “The Rime of the Ancient Mariner” (D443)

Austen's *Persuasion*
Keats's "The Eve of St. Agnes" (D911)
Wilde's *The Importance of Being Earnest* (E1733)
Joyce's *The Dead* (F2282)
Byron's *Manfred* (D638)
Stevenson's *The Strange Case of Dr. Jeckyll and Mr. Hyde* (E1677)
Conrad's *Heart of Darkness* (F1951)
Fowles' *The French Lieutenant's Woman*

Introduction to the Course; Writing exercise

1. Watch/Listen:

Introductory video lecture: *Literary surveys*
Introductory video lecture: *Writing about literature*

2. Read (all Word documents on Blackboard):

Syllabus
Instructions for Writing the Davies Commentary, Including Citations

3. Complete:

Davies How to Re-write a Sentence Exercise

4. Review:

Answers: How to Re-write a Sentence

Module One. The novel, part one: Victorian Retrospective on the End of the Ancient Régime

1. Watch/Listen:

Video lecture on Dickens for *the novel, part one: Victorian Retrospective on the End of the Ancient Régime*

2. Read:

Dickens' *A Tale of Two Cities*

3. Complete:

Commentary on Dickens' *A Tale of Two Cities*

Module Two. Nature and the Visionary Imagination

1. Watch/Listen:

Video lecture on *Nature and the Visionary Imagination*

2. Read:

Blake's *Songs of Innocence*: "Introduction" (D118); "The Ecchoing Green" (D119); "The Lamb" (D120); *Songs of Experience*: "Introduction" (D125); "The Sick Rose" (D128); "The Tyger" (D129); "Ah! Sun-flower" (D131); "The Garden of Love" (D131); *The Marriage of Heaven and Hell*, plate 14 (D154); from Blake's Notebook: "Mock on, Mock on, Voltaire, Rousseau" (D160); "Auguries of Innocence" (Blackboard posting)

Supplement to Blake:

Allen Ginsberg on Blake (Blackboard posting);

The Doors: "End of the Night," "Break on Through" (Blackboard posting)

Wordsworth's "Lines Written in Early Spring" (D280); "Expostulation and Reply" and "The Tables Turned" (D280-281); from Preface to *Lyrical Ballads*, 1802: "The Subject and Language of Poetry" (D293); "I wandered lonely as a cloud" (D334)

Coleridge's *Biographia Literaria*: from Chapt. 4 [Mr. Wordsworth's Earlier Poems] (D488); from Chapt. 13 [On the Imagination, or Esemplastic Power] (D491); from Chapt. 14, Occasion of the *Lyrical Ballads* (D491, first two paragraphs only).

3. Complete:

Commentary on a work that demonstrates an interest in Nature and the Visionary Imagination

Module Three. Versions of Poetic Faith

1. Watch/Listen:

Video lecture on *Versions of Poetic Faith*

2. Read:

Blake's from *Milton*: "And did those feet" (D161)

Wordsworth's "Lines Composed a Few Miles above Tintern Abbey" (D288);

"Ode: Intimations of Immortality" (D335)

Coleridge's "The Eolian Harp" (D439); "Dejection: An Ode" (D479)

Shelley's "Mont Blanc" (D770); "Ode to the West Wind" (D791); from *A Defence of Poetry* (D856)

R. Browning's "Fra Lippo Lippi" (lines 163-315) (E1300)

Keats's "Ode to Psyche" (D925)

Mill's *Autobiography*, Chapter five: *A Crisis in my Mental History* (E1115)

Hardy's "Hap" (F1932); "The Darkling Thrush" (F1933)

Thomas's "Fern Hill" (F2702)

3. Complete:

Commentary on a work that focuses on faith in poetry

Module Four. Poetic Form

1. Watch/Listen:

Video lecture on *Poetic Form*

2. Read:

Ballad:

Coleridge's "The Rime of the Ancient Mariner" (D443)

Keats's "La Belle Dame sans Merci: A Ballad" (D923)

Sonnet:

Wordsworth's "The world is too much with us" (D347)

Shelley's Ozymandias (D776)

Keats's "On First Looking into Chapman's Homer" (D904); "When I have fears that I may cease to be" (D911); "Bright star, would I were steadfast as thou art" (D922);

Hopkins' "God's Grandeur" (E1548)

Ode:

Keats's "Ode to a Nightingale" (D927); "Ode on Melancholy" (D931); "To Autumn" (D951)

Conversation poem:

Coleridge's "Frost at Midnight" (D477)

Dramatic Monologue:

R. Browning's "My Last Duchess" (E1282)

Villanelle:

Thomas' "Do Not Go Gentle into That Good Night" (F2703)

3. Complete:

Commentary on poetic form and meaning

Module Five. The novel, part two: Romantic Romanticism

1. Watch/Listen:

Video lecture on *Romantic Romanticism*

2. Read:

Austen's *Persuasion*

3. Complete:

Commentary on Austen's *Persuasion* as a Romantic work

Module Six. Aestheticism

1. Watch/Listen:

Video lecture on *Aestheticism*

2. Read:

Keats's "**The Eve of St. Agnes**" (D911); "Ode on a Grecian Urn" (D930)

Tennyson's "The Lady of Shalott" (E1161)

Wilde's ***The Importance of Being Earnest*** (E1733)

Yeats' "The Lake Isle of Innisfree" (F2087); "The Wild Swans at Coole" (F2095);
"Sailing to Byzantium" (F2102)

Joyce's ***The Dead*** (F2282)

3. Complete:

Commentary on a work as an example of Aestheticism

Module Seven. The Descent into the Self

1. Watch/Listen:

video lecture:

The Descent into the Self

2. Read:

1. Davies, "The Abyss of the Self" (Blackboard)

2. The Egotistical Sublime:

Wordsworth's Prospectus to the *Recluse* (Blackboard)

Keats's Letter to John Hamilton Reynolds [Milton, Wordsworth, and the
Chambers of Human Life] (D970)

Keats's letter to Richard Woodhouse ["A poet has no identity"] (D972)

3. The Sublime of Defiance:

Byron's ***Manfred*** (D638)

4. The Sublime of Terror:

Stevenson's ***The Strange Case of Dr. Jekyll and Mr. Hyde*** (E1677)

5. The Sublime of Horror:

Conrad's ***Heart of Darkness*** (F1951)

Eliot's "The Hollow Men" (F2543)

6. The Sublime of the Word:

Hopkins' "No Worst, There Is None" (E1555); "Spelt from Sibyl's *Leaves*"
(Blackboard)

3. Complete:

Commentary on a work as an example of the descent into the self

Module Eight. Modernist Angst

1. Watch/Listen:

Video lecture on *Modernist Angst*

2. Read:

Tennyson's "The Lotos-Eaters" (E1166); "Ulysses" (E1170)

Arnold's "To Marguerite—Continued" (E1374); "Dover Beach" (E1387); "Stanzas from the Grande Chartreuse" (E1388)

Hardy's "The Convergence of the Twain" (F1940)

Yeats's "The Second Coming" (F2099)

Eliot's "The Love Song of J. Alfred Prufrock" (F2524)

Hughes' "Pike" (F2810)

3. Complete:

Commentary on a work as an example of modernist angst

Module Nine. The novel, part three: Post-Modernist Retrospective on the Victorian Era

1. Watch/Listen:

Video lecture on *the novel, part three: Post-Modernist Retrospective on the Victorian Era*

2. Read:

Fowles' *The French Lieutenant's Woman*

Arnold's *To Marguerite—Continued* (Blackboard)

Donnes' *XVII. Meditation* (Blackboard)

3. Complete:

Commentary on Fowles' *The French Lieutenant's Woman* as a post-Modernist novel

Conclusion to the course: a Retrospective on Survey of English Literature II

1. Watch/Listen:

Video lecture review of the course

2. Complete:

Final Paper