



COURSE DESCRIPTION

This class will survey the literary history of Britain from 1789 to the present, with particular emphasis on literary texts in dialogue with other art forms. The title of Wordsworth and Coleridge's *Lyrical Ballads*, often considered the start of the Romantic period, points readers to its musical aspect. Blake's richly illustrated *Songs of Innocence and of Experience* implies a relationship between poetry, visual art, and music. Oscar Wilde (*The Picture of Dorian Gray*) constructed novels around imaginary paintings. We will examine how these and other literary texts appeal to other art forms and discuss how this broader cultural context informs the way we read them. Ultimately, this cross-medial and trans-historic investigation will allow us to consider broader literary questions, such as what makes literature distinct from other art forms and what aspects of a literary text are portable into other art forms and historical periods.

CLEMSON THINKS²

This is a Clemson Thinks² (CT²) course. Our class discussions, course readings, and assignments are designed to increase your critical-thinking skills. In the context of our course, critical thinking refers to an understanding of how ambiguity in art and literature can be variously interpreted and how to make use of this ambiguity to develop an argument and to challenge arguments developed by others; to an understanding of how art and literature raise ethical, moral, philosophical, and religious questions and how to engage with these questions especially when doing so requires that we have to challenge our own beliefs, ideas, and perspectives; to the ability to compare and contrast art forms and texts; to the ability to analyze texts as well as our own responses to them; and to the ability to develop and communicate arguments effectively in classroom discussions and in formal writing. Your assignments for this course will demand that you exhibit critical thinking; we will refer to "assignments" as "CT artifacts."

As a part of the CT² initiative, you will be required to take an online critical-thinking test at the beginning and at the end of the semester to gauge your progress. While this test is mandatory, your score will *not* factor into your final course grade. However, your test results will be included in your course preparedness portfolio and they may inform the reflection you will write on the materials compiled there.

COURSE OBJECTIVES & COMPETENCIES

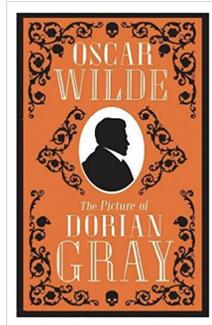
Throughout the course, you will use critical-thinking to:



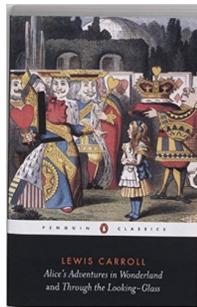
- ☞ Demonstrate understanding of how literature and the arts raise ethical and philosophical questions
- ☞ Discuss and debate questions raised by literature and the arts
- ☞ Formulate provocative, analytical questions about literature and the arts
- ☞ Analyze the formal structures of literature and the arts and develop arguments about them
- ☞ Recognize and implement strategies of argumentation to produce clear textual interpretations
- ☞ Identify or extrapolate connections among texts and contexts and their relevance to us today

REQUIRED TEXTS

All of the following texts are available for purchase in the Clemson University bookstore. Should you prefer to order books online, make sure that you purchase the editions listed below (use ISBNs listed below). If your page numbers do not match those of the rest of the class, it will hinder our discussions; all written work must cite these editions.



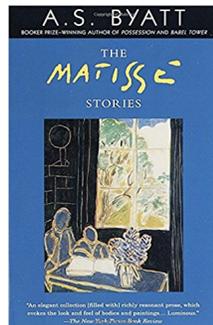
The Picture of Dorian Gray
Oscar Wilde
ISBN: 1847493726



Alice's Adventures in Wonderland
Lewis Carroll and John Tenniel
ISBN: 978-0141439761



A Portrait of the Artist as a Young Man
James Joyce
ISBN: 978-0143108245



The Matisse Stories
A. S. Byatt
ISBN: 978-0679762232

All other texts listed on this the course schedule (below) will be available as handouts via Canvas. You are expected to *download, print, and read a hardcopy*; you should always come to class with a copy of the day's reading in hand. You should write all over these texts, adding questions, noting ideas, and making connections in the margins. You will be able to use these annotations during exams, but not any other notes or resources.



CRITICAL-THINKING ARTIFACTS & GRADE BREAKDOWN

Course Preparedness and Participation 20%

Come to class each day having read *closely* the assigned text(s) and with some thoughtful things to say about them. Many of the texts that we'll read in this course aren't easy to gloss. Set aside a significant block of time—enough time to read some texts more than once and look up words in the Oxford English Dictionary (OED). *Annotate* your readings: underline or mark passages that jump out at you for some reason, respond to and ask questions about the text in the margins of the page, and track certain themes or verbal tropes as they occur to you. Our class meetings will be structured primarily around class discussion, debates, and critical-thinking activities. You must participate *actively*.

Throughout the semester, you will keep a portfolio of reading notes, reading quizzes, reading responses, free-writes, debate notes, in-class written responses, and any other artifacts that demonstrate your preparedness and participation. You will include a one-page analysis of how the evidence in your portfolio demonstrates preparedness and participation.

In-Class Reading Quizzes 10%

These quizzes will be administered at the start of class (closed book, closed notes). I will drop the two lowest quiz grades and average the remaining scores to calculate the cumulative quiz grade recorded at the end of the semester. You will not have a quiz every day, but you will have *at least* one quiz per week.

Discussion questions 10%

You will develop three questions designed to prompt lively classroom discussion about a single day's course reading, its formal textual structure, a moral/ethical/political/philosophical issue it raises, and/or its relevance to us today. Your questions will be due one week prior to the session during which we will discuss them. We will establish a schedule of due dates for this assignment in class.

Exams 20% (10% each)

You will take two in-class exams in small groups of 2 or 3. You will be asked to extrapolate from multiple course readings and discussions and to offer textual analysis or to determine critical flaws in the logic of another critic's analysis.

Written literary analysis 25%

You will make a compelling argument about a literary text, supported by evidence found through textual analysis, secondary criticism, and based upon our class discussions. We will develop essay prompts as a class, which will be distributed prior to the due date. Your grade will be reduced if you draw on Internet sources (Wikis, personal websites, Spark Notes, etc.), which are usually limited to glib observations about the text. The final draft must be five pages double-spaced, fully revised and polished, and written in Times New Roman twelve-point font with one-inch margins. You should list your name at the top of the page, followed by a single line space, and then begin your essay with a title. Failure to follow these formatting requirements will result in a five-point grade reduction on the assignment. (Please refer to the handout "How to Do a Close Reading" and to the handout "Style Tips for Literary Essays" on Canvas.)

Cultural artifact 15%

You will locate and analyze an artifact from the past 25 years that addresses a question raised by one of our course texts. Your artifact may take almost any form, including but not limited to: a political article, an advertisement, a legal document, a photo, a film, a rap song, a college prospectus, a website, or another work of art. The artifact may quote directly from the text or raise a common concept or moral quandary. You will submit the artifact along with a 2-page analysis of how the text bears on your artifact.



SOME REMINDERS FOR FORMAL WRITING

1. Write primarily in the third person, and never in the second person. The first person is acceptable in limited situations: phrases like “I will argue” or “I submit” are fine, but “I believe” or “I feel” (in short, I-phrases that substitute for argument) are not.
2. Write about texts in the present tense: “Wilde writes” and “Dorian Gray arrives.”
3. Italicize the titles of plays, books, and films. Place quotes around the titles of poems, short stories, and songs.
4. Integrate quotes into the grammar and syntax of your sentence. Delete words from within your quotes by using ellipses. Add and change words by using brackets.
5. When quoting poetry, observe line breaks and capitalization (use slashes between lines (/) or reproduce the lines as extract text.
6. When you include an author’s name in your sentence, do not include it again in your in-text citation.
7. Style citations according to an accepted format (MLA, Chicago, etc.) and be *consistent*. Do not cut and paste the citation generated from an online database (or simply post a URL; if you paste a URL without other information, I will consider this plagiarism).

GRADING SCALE FOR WRITTEN WORK

A-range writing (90%–100%) makes an ambitious argument that grapples with texts in a unique and perceptive fashion. It makes its argument clearly, explicating quotations in a way that enhances the argument and progresses seamlessly. There should be one thesis, supported with compelling textual evidence. The argument of A-range work should be one that adds to, rather than simply repeats, the observations that we have made about a text in class. The language should be clean, easy to understand and precise (no ambiguities). The argument is not confused by poor grammar or the lack of transitions.

B-range writing (80%–89%) makes a satisfactory argument about a selected text. While the argument may not be particularly unique, it is thoughtful and thought-provoking. It will make most of its points clearly, explicating quotations in a way that enhances the argument. It has a central thesis, even though it may get lost from time to time throughout. The argument might regurgitate claims from class discussions more so than A-range work would, but should still add something new to the scholarly discussion surrounding the selected text(s). The language should be mostly clean and mostly free of ambiguity. The argument is seldom confused by poor grammar or a lack of transitions.

C-range writing (70%–79%) has trouble making a satisfactory argument. The argument may or may not be unique, but the author’s thoughts are often lost in confusing language or in points that are not clearly related to one another. It might repeat itself over and over again, or it might not have an easily identifiable thesis. Grammar, transitions, and word choice are often problems. The language is often ambiguous.

D and F-range writing (0%–69%) shows little or no engagement with the reading from the course. D work usually has a weak argument, an unidentifiable argument, or no argument at all. It is confused by poor grammar, poor word choice, or poor transitions. An F is the result of plagiarism (see below).



LATE SUBMISSIONS

Written assignments are due at the start of class; I will not accept late assignments. If you have a compelling reason to ask for an extension on written work, please do so in writing (via email) *at least twenty-four hours before the deadline*. Please note that a request does not guarantee an extension.

ACADEMIC HONESTY (PLAGIARISM)

The unattributed use of another's ideas, phrasing, or data will result in a failing grade on any assignment and may lead to significant consequences as determined by the Office of Undergraduate Studies. When in doubt about how to cite ideas and sources, please raise your concerns with me during office hours, by appointment, or over email. If you are unsure about how to cite a source or whether or not you need to cite it, I am here to assist you.

What follows is Clemson's official statement on academic integrity:

As members of the Clemson University community, we have inherited Thomas Green Clemson's vision of this institution as a "high seminary of learning." Fundamental to this vision is a mutual commitment to truthfulness, honor, and responsibility, without which we cannot earn the trust and respect of others. Furthermore, we recognize that academic dishonesty detracts from the value of a Clemson degree. Therefore, we shall not tolerate lying, cheating, or stealing in any form.

When, in the opinion of a faculty member, there is evidence that a student has committed an act of academic dishonesty, the faculty member shall make a formal written charge of academic dishonesty, including a description of the misconduct, to the Associate Dean for Curriculum in the Office of Undergraduate Studies. At the same time, the faculty member may, but is not required to, inform each involved student privately of the nature of the alleged charge.

(In the interest of asking you to do as I do and not simply as I say, I acknowledge that parts of this syllabus were modeled on, or outright stolen from, colleagues at several institutions including Clemson.)

OF PINK MONKEYS, CLIFFS, & SPARKS

Avoid relying on online study guides for summaries or interpretations of the texts. While these sources provide a convenient gloss, they severely limit your ability to construct thoughtful and critical interpretations of the texts, and are often inaccurate (or boring!). If you're having difficulty with a text, use our class discussions to present and explore your questions. Passing off material from these sites as your own in any course assignment is plagiarism.

ACCESSIBILITY POLICY

Clemson University values the diversity of our student body as a strength and a critical component of our dynamic community. Students with disabilities or temporary injuries/conditions may require accommodations due to barriers in the structure of facilities, course design, technology used for curricular purposes, or other campus resources. Students who experience a barrier to full access to this class should let the professor know, and make an appointment to meet with a staff member in Student Accessibility Services as soon as possible. You can make an appointment by calling 864-656-6848, by emailing studentaccess@lists.clemson.edu, or by visiting Suite 239 in the Academic Success Center building. Appointments are strongly encouraged: drop-ins will be seen if at all possible, but there could be a

significant wait due to scheduled appointments. Students who receive Academic Access Letters are strongly encouraged to request, obtain, and present these to their professors as early in the semester as possible so that accommodations can be made in a timely manner. It is the student's responsibility to follow this process each semester. You can access further information here: <http://www.clemson.edu/campus-life/campus-services/sds/>.

THE WRITING CENTER

While I will be delighted to advise you on issues related to the development of your ideas, the organization/structure of your thoughts, the integration of secondary-source citations, and stylistic issues, the Writing Center is another excellent and highly recommended resource available to you on campus. It is located in room 307 of the Academic Success Center and operates Monday to Thursday 9:00–5:00 and Friday 9:00–3:00. To make an appointment with the Writing Center for either an on-site conference or an online tutorial, visit <http://clemson.edu/caah/writingcenter>. In addition, Writing Center specialists are available for drop-in appointments at Cooper Library Learning Commons (4th floor) on Sunday to Thursday 6:15–9:15. You are advised to bring a copy of your assignment sheet to the writing center to optimize your time with the writing tutor.

ATTENDANCE POLICY

Your attendance in class is mandatory. You are given a total of *two* absences without any penalty to your final grade. Please note that these absences are not wild cards to be used in addition to absences resulting from medical emergencies, illness, bereavement, late alarms, or any other reason that you may miss class. These absences are set aside for those purposes only and each absence beyond three will result in three-percent reduction from your overall course grade. If you anticipate missing more than two course periods during the semester for any reason whatsoever, please speak with me after class, during office hours, or by appointment as soon as possible. Please also note that two late arrivals (after I have taken attendance) count as an absence. An absence from class on the day that an assignment is due does not give you permission to submit the assignment late. You will need to make arrangements to deliver the work or it will be subject to late submission penalties.

In the event that I am late and there is no notice at the door, please wait fifteen minutes. After fifteen minutes has passed, you are free to leave without penalty. Prepare the assignment for the next meeting as listed on the course schedule at the end of this syllabus.

INCLEMENT WEATHER CANCELLATIONS

Any exam or assignment due on a day when class is cancelled due to inclement weather will be given/due at the next class meeting. In the event that I cancel class due to weather, you will be notified via email and via an announcement on Canvas.

TECHNOLOGY IN THE CLASSROOM

Cell phones and other electronic devices (including laptops unless otherwise instructed) are **not** permitted in class. You are not permitted to use e-versions of our course text; you will not be able to access these on your laptops during class. *You will be marked as absent if you fail to observe this policy.*

TITLE IX STATEMENT

Clemson University is committed to a policy of equal opportunity for all persons and does not discriminate on the basis of race, color, religion, sex, sexual orientation, gender, pregnancy, national origin, age, disability, veteran's status, genetic information or protected activity (e.g., opposition to prohibited discrimination or participation in any complaint process, etc.) in employment, educational programs and activities, admissions and financial aid. This includes a prohibition against sexual harassment and sexual violence as mandated by Title IX of the Education Amendments of 1972. This policy is located at <http://www.clemson.edu/campus-life/campus-services/access/title-ix/>. Mr. Jerry Knighton is the Clemson University Title IX Coordinator. He also is the Director of Access and Equity. His office is located at 111 Holtzendorff Hall, 864.656.3181 (voice) or 864.565.0899 (TDD).

COURSE SCHEDULE

All course readings will be made available to you via Canvas (C) except those available at the campus bookstore. All assignments (including readings) are due by the start of class on the date under which they are listed on this schedule.

WEEK	TUESDAY	THURSDAY
1		AUGUST 24 Introduction: Literature & the Arts
2	AUGUST 29 William Wordsworth and Samuel Coleridge, "The Rime of the Ancient Mariner" from <i>Lyrical Ballads</i> (C) CT² Test	AUGUST 31 William Blake, extracts from <i>Songs of Innocence and of Experience</i> (C)
3	SEPTEMBER 5 John Keats, "Ode on a Grecian Urn" (C) Percy Byssche Shelley, "Ozymandias" (Last day to drop a class w/o W grade)	SEPTEMBER 7 Robert Browning, "My Last Duchess," "Fra Lippo Lippi," and "Andrea del Sarto" (C)
4	SEPTEMBER 12 Tennyson, "The Lady of Shalott" (C)	SEPTEMBER 14 Oscar Wilde, <i>The Picture of Dorian Gray</i> , chapters 1–3
5	SEPTEMBER 19 Oscar Wilde, <i>The Picture of Dorian Gray</i> , chapters 4–7	SEPTEMBER 21 Oscar Wilde, <i>The Picture of Dorian Gray</i> , chapters 8–11 No class: Dr. Morgenstern at a conference
6	SEPTEMBER 26 Oscar Wilde, <i>The Picture of Dorian Gray</i> , chapters 12–16	SEPTEMBER 28 Oscar Wilde, <i>The Picture of Dorian Gray</i> , chapters 17–20
7	OCTOBER 3 Exam I (in class)	OCTOBER 5 Dante Gabriel Rossetti, "The Blessed Damozel," "The Burden of Niveneh," "Jenny," "The Portrait," and "For 'The Wine of Circe' by Edward Burne-Jones"
8	OCTOBER 10 Christina Rossetti, "Portraits" and "In an Artist's Studio" William Morris, "The Chapel in Lyoness" Algernon Charles Swinburne, "Sonnet for a Picture" Arthur O'Shaughnessy, "Ode" and "The Living Marble"	OCTOBER 12 No class: Dr. Morgenstern at a conference
9	OCTOBER 17 No Class: Fall Break	OCTOBER 19 Lewis Carroll, <i>Alice's Adventures in Wonderland</i> , chapters I–IV
10	OCTOBER 24 Lewis Carroll, <i>Alice's Adventures in Wonderland</i> , chapters V–IX	OCTOBER 26 Lewis Carroll, <i>Alice's Adventures in Wonderland</i> , chapters X–XII
11	OCTOBER 31 James Joyce, <i>Portrait of the Artist as a Young Man</i> , chapter I	NOVEMBER 2 <i>Portrait of the Artist as a Young Man</i> , chapter II
12	NOVEMBER 7 <i>Portrait of the Artist as a Young Man</i> , chapter III	NOVEMBER 9 <i>Portrait of the Artist as a Young Man</i> , chapter IV
13	NOVEMBER 14 <i>Portrait of the Artist as a Young Man</i> , chapter V	NOVEMBER 16 Exam II (in class)

14	NOVEMBER 21 In-class writing workshop on proofreading: written literary analysis due at the end of class.	NOVEMBER 23 No class: Thanksgiving holiday
15	NOVEMBER 28 T. S. Eliot, "On a Portrait," "Opera," "Circe's Palace," and "Burnt Norton" (C)	NOVEMBER 30 W. H. Auden, "In the Musée des Beaux Arts" (C) Louis MacNeice, "Nature Morte" (C) Larkin, "Lines on a Young Lady's Photograph Album" (C)
16	DECEMBER 5 A. S. Byatt, <i>The Matisse Stories</i> , "Medusa's Ankles" and "Art Work" CT² Test	DECEMBER 7 A. S. Byatt, <i>The Matisse Stories</i> , "The Chinese Lobster" Preparedness Portfolio due at the end of class