

BRITISH LITERATURE SURVEY II (ENGL 2130)

fall 2019, T/TH 2:30–3:45, Cooper 309

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Email: jmorgan@clemsun.edu

Office Hours: Tuesday & Thursday 11:00–12:00 & by appointment



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 constructed a novel around an imaginary painting. 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.

COURSE OBJECTIVES & COMPETENCIES

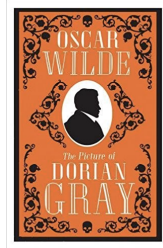
Throughout the course, you will use critical-thinking to:



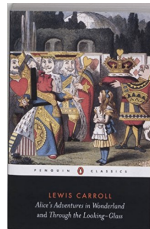
- ☞ *Demonstrate* understanding of how literature and the arts raise ethical and philosophical questions
- ☞ *Discuss* and *debate* questions raised by literature and the arts
- ☞ *Formulate* provocative, analytical questions about literature and the arts
- ☞ *Analyze* the formal structures of literature 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

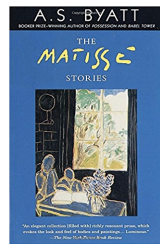
All of the following texts are available for purchase in the Clemson University bookstore. Should you prefer to order books online, make sure that you purchase the editions listed below (use ISBNs listed below). If your page numbers do not match those of the rest of the class, it will hinder our discussions;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



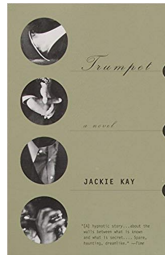
The Picture of Dorian Gray
Oscar Wilde
ISBN: 1847493726



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



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



Trumpet
Jackie Kay
ISBN: 978-0375704635

We will determine the content of the first unit of our course (on poetry) collaboratively. I will assign each of you a poem that engages with another art form and provide a copy of the poem to you in hardcopy. You should write all over these texts, adding questions, noting ideas, and making connections in the margins. You will also select poems for us to read and analyze together as a class.



ASSIGNMENTS & 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 other 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.

Poetry Anthology 10%

As a class, we will compile an anthology of poems that engage with other art forms. You will be assigned a poem to annotate, analyze, and research for the purpose of introducing it in the anthology. You will also develop three discussion questions that prompt critical thinking about the poem. You will then select a poem to add to the anthology and repeat the process. We will collect these poems and your analysis/questions in a single anthology and work through select poems together as a class. On the days when we discuss a poem you edited for the anthology, you will lead the class discussion.

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 absolutely every day, but they will be frequent after we've completed the first unit of the course (i.e. when we start reading fiction/prose).

Exams 20% (10% each)

You will take two in-class exams in small groups. 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. 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 four 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.) Provided that your first attempt demonstrates serious effort, you will have the opportunity to revise the paper based on my feedback for a chance to earn a higher grade.

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 1-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, & OTHER FORMS OF AVOIDING ENGAGEMENT

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.

DISABILITY PRIDE & CULTURE

Wondering if you're disabled? To me, disability encompasses folks with physical disabilities, people with chronic illness, folks who are mentally ill/psych survivors, neurodivergent people, deaf or hard-of-hearing people, and those of us who are some or all of the above. So if you are disabled, hello and welcome! You join the legacy of disabled poets including Homer, Milton, Pope, Byron, Dickinson, and many more. If you require accommodations due to barriers in the structure of facilities, course design, technology, or other resources, please let me know, and make an appointment with Student Accessibility Services (phone: 864-656-6848; studentaccess@lists.clemson.edu; Suite 239 in ASC).

E-LEARNING DAY

On e-learning day (8/29), you will work on your contributions to the poetry unit.

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://clemsun.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 arrange to deliver the work or it will be subject to late submission penalties.

INCLEMENT WEATHER CANCELLATIONS / ABSENCE OF PROFESSOR

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. If I'm ever fifteen minutes late to class, you are dismissed without penalty.

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 texts; 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 Holtendorff Hall, 864.656.3181 (voice) or 864.565.0899 (TDD).

COURSE SCHEDULE

All assignments (including readings) are due by the start of class on the date under which they are listed on this schedule. (If “ch. 1–3” is listed, you should read chapters 1, 2, and 3.)

WEEK	TUESDAY	THURSDAY
1 Poetry Unit		AUGUST 22 Introductions; close-read T. S. Eliot, “On a Portrait” (to be distributed in class); discuss poetry anthology project
2	AUGUST 27 E-learning: poetry anthology independent research	AUGUST 29 E-learning: poetry anthology independent research
3	SEPTEMBER 3 E-learning: poetry anthology independent research (Last day to drop a class w/o W grade)	SEPTEMBER 5 Poetry anthology contributions due in class; peer review of annotation/apparatus; select 10 poems to read as a class and assign due dates.
4	SEPTEMBER 10 2 poems: TBD	SEPTEMBER 12 2 poems: TBD
5	SEPTEMBER 17 2 poems: TBD	SEPTEMBER 19 2 poems: TBD
6	SEPTEMBER 24 2 poems: TBD	SEPTEMBER 26 Exam I (in class, proctored by Dr. Mero)
7 Fiction Unit	OCTOBER 1 Oscar Wilde, <i>The Picture of Dorian Gray</i> , ch. 1–3	OCTOBER 3 Oscar Wilde, <i>The Picture of Dorian Gray</i> , ch. 4–7
8	OCTOBER 8 Oscar Wilde, <i>The Picture of Dorian Gray</i> , ch. 8–11	OCTOBER 10 Oscar Wilde, <i>The Picture of Dorian Gray</i> , ch. 12–16 (midterm grades due 10/11)
9	OCTOBER 15 No class: Fall Break	OCTOBER 17 No class: Dr. Morgenstern at a conference Oscar Wilde, <i>The Picture of Dorian Gray</i> , ch. 17–20
10	OCTOBER 22 Lewis Carroll, <i>Alice’s Adventures in Wonderland</i> , ch. I–V	OCTOBER 24 Lewis Carroll, <i>Alice’s Adventures in Wonderland</i> , ch. VI–X Written literary analysis due
11	OCTOBER 29 Lewis Carroll, <i>Alice’s Adventures in Wonderland</i> , ch. XI–XII Lewis Carroll, <i>Through the Looking-Glass and What Alice Found There</i> , ch. I–III	OCTOBER 31 Lewis Carroll, <i>Through the Looking-Glass and What Alice Found There</i> , ch. IV–VII
12	NOVEMBER 5 Lewis Carroll, <i>Through the Looking-Glass and What Alice Found There</i> , ch. VIII–XII	NOVEMBER 7 Exam II (in class)
13	NOVEMBER 12 Jackie Kay, <i>Trumpet</i> , pp. 1–50	NOVEMBER 14 Jackie Kay, <i>Trumpet</i> , pp. 51–100
14	NOVEMBER 19 Jackie Kay, <i>Trumpet</i> , pp. 101–160	NOVEMBER 21 Jackie Kay, <i>Trumpet</i> , pp. 161–222

15	NOVEMBER 26 Jackie Kay, <i>Trumpet</i> , pp. 223–278	NOVEMBER 28 No class: Thanksgiving holiday
16	DECEMBER 3 A. S. Byatt, <i>The Matisse Stories</i> , “Art Work” Cultural artifact due	DECEMBER 5 A. S. Byatt, <i>The Matisse Stories</i> , “The Chinese Lobster” Preparedness Portfolio due at the end of class