<table>
<thead>
<tr>
<th>Group (submit separate forms if requesting more than one general education group designation)</th>
<th>X: Literary &amp; Artistic Studies</th>
</tr>
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<tbody>
<tr>
<td>Dept/Program</td>
<td>English / Literature</td>
</tr>
<tr>
<td>Course Title</td>
<td>British Literature: Victorian to Contemporary</td>
</tr>
<tr>
<td>Prerequisite</td>
<td>None</td>
</tr>
<tr>
<td>Course #</td>
<td>LIT 222</td>
</tr>
<tr>
<td>Credits</td>
<td>3</td>
</tr>
</tbody>
</table>

**Instructor**

<table>
<thead>
<tr>
<th>Name</th>
<th>English Literature Faculty (Eric Reimer)</th>
</tr>
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<tbody>
<tr>
<td>Phone / Email</td>
<td>4966 / <a href="mailto:eric.reimer@umontana.edu">eric.reimer@umontana.edu</a></td>
</tr>
<tr>
<td>Program Chair</td>
<td>John Hunt</td>
</tr>
<tr>
<td>Dean</td>
<td></td>
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**Approval**

<table>
<thead>
<tr>
<th>Please type / print name</th>
<th>Signature</th>
<th>Date</th>
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<tbody>
<tr>
<td>Eric Reimer</td>
<td></td>
<td>18 Feb 2014</td>
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</table>

**Description and purpose of the general education course**

- General Education courses must be interdisciplinary and foundational within the offering department or discipline. General Education courses provide specific learning experiences for students, aligning with the University’s mission. These courses contribute to the development of students' knowledge, skills, and abilities. For more information, visit http://umontana.edu/curriculum/credit/undergraduate-departmental-ge-course.
This survey course is organized and delivered as an introduction to British Literature and a gateway to more specialized study within this field; the course traverses a broad range of poets, novelists, dramatists, and essayists and acquaints students with the significant characteristics of some of the major literary-historical periods (Romantic, Victorian, Modern, Contemporary). In addition to practicing close reading on individual texts, students discuss the social and political contexts of the authors and their works, and are introduced to matters of genre, form, and literary tradition. Although there is no thematic organization for the course, students are led to consider the changing notions of self, language, and nation, especially as they are pressured by Nature, religion, science, and historical trauma. In this course students write critical essays, work closely with poetic form, sharpen their research skills, and sample contemporary literary theory, but everything begins with (and depends upon) their committed and energetic reading of the assigned texts.

<table>
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<tr>
<th>Course Goals</th>
<th>Course Description</th>
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<td>Courses cover a number of works in one or more of the various forms of artistic representation; they also establish a framework and context for analysis of the structure and significance of these works.</td>
<td>Students in this course read a diverse range of literary works in the genres of poetry, the short story, the novel, and non-fiction. They read and discuss these works with attention to the development of literary form and genres, as well as to the historical and cultural contexts of Britain from the nineteenth century to the present.</td>
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<tr>
<td>In addition, these courses provide mechanisms for students 1) to receive instruction on the methods of analysis and criticism, 2) to develop arguments about the works from differing critical perspectives.</td>
<td>The lectures, discussions, and assigned written work (and accompanying feedback) in this course help students learn how to perform nuanced and multiply contextualized close readings of literary texts; this both enhances their appreciation of the literature and prepares them for more advanced study in their upper-division coursework. Students learn how to track fugitive textual currents and ongoing questions and issues as they get passed from author to author and as they move across the two centuries of the course's timeframe.</td>
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</table>
Analyze works of art with respect to structure and significance within literary and artistic traditions, including emergent movements and forms

Significant attention is paid in this course to literary structure and form: students study prosody and learn to track ongoing negotiations with both poetic and novelistic genres (e.g., the ode, the sonnet, the verse novel, the novel, etc.) as a result of changing historical contexts (e.g., Modernism) and pressures (e.g., the historical traumas of the early twentieth century). Students also read the writers’ own critical reflections on poetic and novelistic form and expression (e.g., in essays by Wordsworth, Shelley, Arnold, Woolf, and others). As the course progresses, the students learn to perceive the complicated interrelations between form and meaning in literary works.

Develop coherent arguments that critique these works from a variety of approaches, such as historical, aesthetic, cultural, psychological, political, and philosophical.

The inquiry in this course – both in terms of individual class discussions and assigned written work – is determined by students’ ability to ask the operative questions at issue and to use those questions to derive arguable claims about the course texts. They are expected to move outside of the text in their spoken and written reasoning and to accommodate the various contexts that inform these works. Argumentative reasoning and contextualized close reading are both central to this course and foundational to the students’ success as they subsequently move through the major.

No prerequisites, thus no justification required.

**British Literature: Victorian to Contemporary**

LIT 222 *** MWF 2:10 – 3:00 *** ISB 110

**About the Course**

As an introduction to British Literature and a gateway to more specialized study within this field, this course will survey a broad range of poets, novelists, dramatists, and essayists; as it does so, you will
become acquainted with the significant characteristics of some of the major literary-historical periods (Romantic, Victorian, Modern, Contemporary). Thus, in addition to practicing close reading on individual texts, we will discuss the social and political contexts of the authors and their works, as well as attend to matters of genre, form, and literary tradition. There is no thematic organization for the course, but we will throughout the semester be considering the changing notions of self, language, and nation, especially as they are pressured by Nature, religion, science, and historical trauma. In this course you will write critical essays, work closely with poetic form, sharpen your research skills, and sample contemporary literary theory, but everything will begin with (and depend upon) your committed and energetic reading of the assigned texts.

**TEXTS**
Virginia Woolf, *To the Lighthouse*
Ross Murfin and Supryla Ray, eds., *The Bedford Glossary of Critical and Literary Terms* (optional)

**Additional required texts (i.e., a packet of poems) will be available via the course Moodle site.**

**REQUIREMENTS**

<table>
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<tr>
<th>Requirement</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>2-3 page paper</td>
<td>10%</td>
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<tr>
<td>4-5 page paper</td>
<td>20%</td>
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<tr>
<td>7-8 page paper</td>
<td>20%</td>
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<tr>
<td>Participation</td>
<td>25%</td>
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<tr>
<td>Final exam</td>
<td>25%</td>
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All papers must be turned in at the beginning of class on the day they are due (although I accept electronic submissions for the purposes of a time stamp, I don't consider papers fully turned in until I have a hard copy). Unless otherwise noted, papers must be typed and double-spaced, with 1" margins; to avoid grade reductions, you must meet the minimum page requirement (e.g., 3-4 pages means at least three full pages, not counting the space used for headings, etc.). Additional formatting instructions will be provided when the papers are assigned. I encourage you to visit during office hours to discuss the papers and your writing in more detail, and also be aware of the wonderful staff and assistance available to you at the Writing Center (LA 144).

Late papers will be marked down one-half letter grade per day (weekends count as one day). You will be able to revise the second formal paper (4-5 pages), but to take advantage of this opportunity the first version must have been turned in on time and met all of the basic criteria (including minimum page length, etc.).

Your class participation grade will hinge on your attendance (and punctuality), on diligent and careful reading of the assigned texts, on your willingness to talk about this reading in class, on your presence on the class weblog, and on the perceptions you offer in the various in-class and assigned short writings/ quizzes. You will be responsible for signing the attendance sheet that is passed around at the beginning of each class; more than three absences will begin to affect your participation grade adversely, and with six or more absences (i.e., two or more weeks of class) your participation grade likely will not be higher than a C. In-class writings will typically not be announced, and there will be no opportunity to make them up should you miss class on those days. If you see a conflict arising in scheduling, I urge you to contact me as soon as possible so that we can make suitable arrangements; there is little I can do after the fact.
The final exam will be cumulative, and will likely ask you to make identifications, explain the context and/or significance of short passages, and respond to prompts/questions with short answers and essays. More information, of course, to follow!

Please ensure that your cell phones are kept on silent mode during our class sessions. I will assume/expect that any other electronic devices (e.g., laptops) are being used in the service of our class activities (e.g., taking notes), and that they will not distract either me or the other students in the class (through noises, by producing wayward attention, etc.).

**ACADEMIC HONESTY**
All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or a disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code. The Code is available for review online at:
http://life.unm.edu/vpsa/student_conduct.php

All work that you submit for this course must be your own and be written for this course. You are responsible for acknowledging — by citation of name, title, page number, and/or location — all work that has influenced your thinking. Failure to do so constitutes the serious academic crime of plagiarism, and produces the risk of automatic failure for the entire course. If you have any doubts or questions about plagiarism or the University’s academic honesty policies, please see me.

**SPECIAL NEEDS**
If you have a documented disability, or otherwise anticipate needing special accommodations in this course, please bring this to my attention as early in the semester as possible so that we have an understanding and can make arrangements.

**NOTA BENE**
The English Department may utilize, for assessment purposes, any work students produce in this class, including exam material as well as formal essays. No departmental assessment of student work will have any impact on a student’s grade in the course or progress in the major. Throughout the assessment process, all summary data will be aggregated and student work will remain anonymous, with all characteristics identifying individual students removed before the material is ready for anybody but the course instructor. Students who do not wish to have their work used by the Department for assessment may opt out by notifying the instructor in writing before the first assignment is completed.

**TENTATIVE SCHEDULE**
All reading must be completed by class time on the date listed (and be aware, too, that you are not prepared for class unless you have that reading in front of you as we discuss it). You should assume responsibility, too, for all period & author introductions, as well as the “Poetic Forms and Literary Terminology” section at the back of your anthology volumes.

<table>
<thead>
<tr>
<th>1</th>
<th>27 Jan – 31 Jan</th>
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<tbody>
<tr>
<td>m</td>
<td>Introduction. The British canon. Romanticism.</td>
</tr>
<tr>
<td>f</td>
<td>WORDSWORTH “I wandered lonely as a cloud,” “Composed upon Westminster Bridge.”</td>
</tr>
</tbody>
</table>
03 feb – 07 feb
m WORDSWORTH “Ode: Intimations of Immortality.”
w COLERIDGE “The Rolian Harp,” “Frost at Midnight.”
f COLERIDGE “Kubla Khan.”

10 feb – 14 feb
m SHELLEY “Ode to the West Wind,” “To a Skylark.”
w SHELLEY “Mont Blanc.”
f KEATS: “Ode to a Nightingale.”

17 feb – 21 feb
m NO CLASS: President’s Day.
w KEATS “To Autumn.”
f TENNYSON “Mariana,” “The Lady of Shalott,” “The Lotos Eaters.” [ paper 1 due ]

24 feb – 28 feb
m TENNYSON “Ulysses,” “In Memoriam A.H.H.”
(Prelude, 1-5, 7, 11, 27-8, 34-5, 39, 50, 54-6, 86, 95, 118, 123-4, 129-31, Epilogue)
w TENNYSON “In Memoriam A.H.H.” cont’d., “Crossing the Bar.”
f ARNOLD “The Study of Poetry,” “Dover Beach.”

03 mar – 07 mar
m C. ROSSETTI “In an Artist’s Studio,” “Goblin Market.”
w “Goblin Market,” cont’d.
f E. BROWNING “Aurora Leigh” (selections). [ quiz ]

10 mar – 14 mar
m R. BROWNING “Porphyria’s Lover,” “My Last Duchess.”
w HOPKINS “God’s Grandeur,” “The Windhover,” “Pied Beauty,” “Spring and Fall.”

17 mar – 21 mar
m Heart of Darkness (1975-2011).
w ACHEBE “An Image of Africa: Racism in Conrad’s Heart of Darkness” (Moodle).
f Writing Workshop.

24 mar – 28 mar
m HARDY “Neutral Tones,” “The Darkling Thrush.”
w HARDY “The Convergence of the Twain,” “Channel Firing.”
f OWEN “Dulce Et Decorum Est,” “Anthem for Doomed Youth.” [ paper 2 due ]

31 mar – 04 apr
m NO CLASS: Spring Break.
w NO CLASS: Spring Break.
f NO CLASS: Spring Break.

07 apr – 11 apr
m JOYCE “The Dead.”
w “The Dead,” cont’d.
f “The Dead,” cont’d.
12 14 apr – 18 apr
m YEATS “The Lake Isle of Innisfree,” “The Second Coming,” “Sailing to Byzantium.”
w WOOLF “Modern Fiction”; To the Lighthouse (3-54).
f To the Lighthouse (3-54), cont’d.

13 21 apr – 25 apr
m To the Lighthouse (54-124).
w To the Lighthouse (125-143).
f To the Lighthouse (145-209).

14 28 apr – 02 may
m AUDEN “Musee des Beaux Arts”; SMITH “Not Waving But Drowning.” [paper 2 revision due]
w THOMAS “Do Not Go Gentle into That Good Night”; LARKIN “Church Going.”
f WALCOTT “A Far Cry from Africa”; HEANEY “ Digging.”

15 05 may – 09 may
m HEANEY “Casualty”; MULDOON “The Sightseers” (handout).
w RUSHDIE “The Prophet’s Hair.”
f Review. Course evaluations. [paper 3 due]

FINAL EXAM: Wednesday, May 14: 3:20 – 5:20 p.m. (ISB 110)