

**English 211-27537**  
**Survey of English Literature: 1789 to the Present**  
**Winter 2014**

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Schedule: M/W/F 3-3:50  
Room: 140 Allen Hall  
Office Hours: Weds. 4:30-7:30, 519 PLC

**Course Description**

This is a survey of prominent works of English literature (mainly poems, with a few excursions into novels, short stories, and critical essays) from the end of the eighteenth century to the present day. In this course, we will consider topics such as shifts in the hierarchy of genres, debates over whether art is meant to imitate or re-imagine the world, the place of religious faith in a rapidly changing society, women's complex role as both the passive subjects and the active creators of literature, and formal developments in prose and poetry that continue to be important for writers today. Tracing significant currents of thought through literary history, we'll also think about periodization. What distinguishes the Romantic era from the Victorian era from the Modern era? To what extent are these useful distinctions? As we become familiar with the literary past, we will build a sophisticated critical vocabulary and hone our skills as attentive readers. Above all, we'll focus on the ways in which the nuances of language and form inevitably shape the meaning of a text: how do stanzaic patterns, rhymes and rhythms, and the use of metaphor determine the emotional impact a poem has on us? How might narrative structure, word choice, and the presence or absence of a first-person narrator influence our understanding of a novel or a short story? We will develop techniques both for finding complexity in texts that seem simple or transparent and for getting to the heart of texts that appear impenetrable or obscure.

**Required Texts**

Please purchase *The Norton Anthology of English Literature, the Major Authors* (Volume 2, Ninth Edition) and the Norton edition of Jane Austen's *Persuasion*. You'll find them at the UO Duck Shop Bookstore. These readings will be supplemented with handouts and/or online resources as necessary.

**Course Requirements, Policies, and Grading**

In English 211, you will write two formal, thesis-driven essays (due on February 7 and March 14), compose short weekly responses, and take a final exam (March 19). In lieu of a midterm exam, every student will be required to recite a memorized poem of his or her choosing in class on February 24. More details about these assignments will be forthcoming. Please note that an Incomplete will be granted only when there has been a genuine emergency beyond a student's control. Before turning in the second paper, you will visit my office hours for a consultation (more on this later in the term).

Here is the grading breakdown:

Paper 1:	15%
Paper 2:	25%
Weekly Responses:	10%
Recitation:	10%
Final:	25%
Attendance & Participation:	15%

Not all the assigned material will be discussed in class. As a rule, please avoid writing papers about topics we've covered extensively in our meetings. I can, however, make exceptions if you speak to me in advance.

Once a week, please email me a brief response to the readings, due by 10 pm on Sunday, Tuesday, or Thursday (you will be assigned to one of these days). Tell me what you would like to discuss and why; you

might mention a few passages that puzzle or fascinate you, or reflect on a theme that connects several texts. These responses – though they are required – will not be given individual grades, are not meant to be burdensome, and should not exceed a couple of paragraphs in length. I will read selected responses aloud in class, asking their authors to comment and expand on them.

Please check your UO email frequently, particularly if you are absent, because I will be sending you important messages and documents! Please also keep your graded first paper on hand to consult as you compose your second paper; reviewing your work is one of the best ways to become a better writer.

All materials should be submitted promptly. Last-second extensions will not be granted, and late papers will be graded down – or, if significantly late, not accepted. If you miss class the day an assignment is due, please place that assignment in my English Department mailbox by 5 pm the same day.

I hope that you look forward to – and enjoy – class. We will be reading and discussing some of the most amazing literature in the English language – what better way to spend an afternoon? On the slim chance that you disagree, though, remember that attendance is both important and required. Exceptions may be made in the case of unforeseen and dire emergency; however, you are expected to make this class your priority over all other engagements, unless you have a truly compelling reason not to do so. If you know that you must be late or absent, speak to me in advance. You are responsible for all work assigned and all material covered during absences. If class is ever canceled due to inclement weather, I will notify you by email as far in advance as possible.

Come to class in spirit as well as in body! Bring all the course materials; bring enthusiasm and engagement. (You'll find that said enthusiasm will be easier to muster if you have done the reading carefully, and you'll find that speaking up regularly will help you understand the material better.) I expect every person to participate meaningfully in class. Ask thoughtful questions or share exciting insights, direct our attention to an important passage, respond to the perceptions of your peers. It is important for every member of the course to have a voice. If for any reason you feel uncomfortable talking in class, please let me know. Being absent, arriving late, or not contributing to our discussions will lower your attendance/participation grade. Active and respectful participation is inconsistent with texting, facebooking, napping, and side conversations.

And if at any point you feel that you are struggling with the material or would like extra feedback, please contact me! I am happy to talk about your papers at any stage of the writing process; as a matter of fact, I am happy to talk about any questions or concerns at any time. Find me after class, come to my office hours, send me an email, or make an appointment to see me. I especially encourage you to meet with me about paper ideas and theses before you start to write. You should also know that the Writing Lab, located in 72 PLC, can provide extra help.

Plagiarism involves using someone else's words or ideas without properly citing your source; this applies to direct quotations or paraphrases of *any* source material, printed or digital. Do not attempt to pass others' work off as your own; doing so is unethical. Students who are unsure how and when to cite should consult with me or with a librarian. Consequences of plagiarism may range from failing the assignment, to failing the class, to being reported to the university for disciplinary action. See also the UO Student Conduct Code.

If you anticipate needing accommodations for accessible education in this course, please make arrangements to meet with me soon. Please also request that the Accessible Education Center (<http://aec.uoregon.edu>; [541] 346-1155) send a letter outlining your needs.

### **Course Schedule (subject to change)**

All page numbers refer to *The Norton Anthology*; texts marked with an asterisk are in the supplementary handouts. All assignments will be announced and explained in advance, both in person and via email.

## Week 1

### January 6

Introduction

### January 8

Alexander Pope, from “An Essay on Man”\*

**William Wordsworth**, “Lines Composed a Few Miles above Tintern Abbey” (131), Preface to *Lyrical Ballads* (135), “I wandered lonely as a cloud” (177), “Ode: Intimations of Immortality” (178), “The Solitary Reaper” (181), “The world is too much with us” (185)

### January 10

Guest lecture on nineteenth-century novels by Professor Heidi Kaufman

## Week 2

### January 13

**Samuel Taylor Coleridge**, “The Eolian Harp” (252), *The Rime of the Ancient Mariner* (256), “Kubla Khan” (272), “Frost at Midnight” (290)

### January 15

**William Blake**, from *Songs of Innocence*: “Introduction” (48), “The Echoing Green” (49), “The Lamb” (50), “The Chimney Sweeper” (51); from *Songs of Experience*: “Introduction” (54), “The Chimney Sweeper” (57), “The Tyger” (58), “The Garden of Love” (60), “London” (61)

### January 17

**Percy Bysshe Shelley**, “Mont Blanc” (380), “Ozymandias” (386), “England in 1819” (387), “Ode to the West Wind” (388), “To a Sky-Lark” (414), selection from *A Defence of Poetry* (431)

## Week 3

### January 20

Martin Luther King, Jr. Day – **NO CLASS**

### January 22

**John Keats**, “Bright star, would I were stedfast as thou art” (487), “La Belle Dame sans Merci” (488), “Ode to a Nightingale” (492), “Ode on a Grecian Urn” (494), “To Autumn” (515)

### January 24

**Jane Austen**, *Persuasion* (chapters 1-8)

## Week 4

### January 27

*Persuasion* (chapters 9-16)

### January 29

*Persuasion* (chapters 17-24)

### January 31

**Alfred, Lord Tennyson**, “Mariana” (616), “The Lady of Shalott” (618), “Ulysses” (624), “Break, Break, Break” (627), from *In Memoriam*: 7 (639), 48 (652), 54 (653), 119 (676)

## Week 5

### February 3

**Robert Browning**, “Porphyria’s Lover” (713), “My Last Duchess” (716), “The Bishop Orders His Tomb at Saint Praxed’s Church” (718), “Andrea del Sarto” (738)

### February 5

**Elizabeth Barrett Browning**, “The Cry of the Children” (587), *Sonnets from the Portuguese* (all sonnets in the Norton, starting on 590), “The Runaway Slave at Pilgrim’s Point” (592), “A Curse for a Nation”\*

### February 7

**Matthew Arnold**, “To Marguerite—Continued” (755), “The Buried Life” (755), “Dover Beach” (764), “Stanzas from the Grand Chartreuse” (765), selection from *Culture and Anarchy* (785)

- **February 7: Paper 1 due in class (3-4 pages)**

## Week 6

### February 10

**Christina Rossetti**, “Song (‘When I am dead, my dearest’)” (799), “After Death” (799), “In an Artist’s Studio” (801), *Goblin Market* (803), “No, Thank You, John” (815)

### February 12

**Gerard Manley Hopkins**, “God’s Grandeur” (820), “As Kingfishers Catch Fire” (821), “The Windhover” (822), “Pied Beauty” (822), “No worst, there is none” (826), “I wake and feel the fell of dark, not day” (826)

### February 14

**Thomas Hardy**, “Neutral Tones” (988), “The Darkling Thrush” (989), “Channel Firing” (991), “The Convergence of the Twain” (992), “He Never Expected Much” (995), “The Voice”\*

## Week 7

### February 17

**Robert Louis Stevenson**, *The Strange Case of Dr. Jekyll and Mr. Hyde* (832)

### February 19

**Oscar Wilde**, Preface to *The Picture of Dorian Gray* (885)

**William Butler Yeats**, “The Lake Isle of Innisfree” (1062), “The Fascination of What’s Difficult” (1066), “September 1913” (1067), “The Second Coming” (1073), “Sailing to Byzantium” (1077), “The Circus Animals’ Desertion” (1088)

### February 21

**James Joyce**, “Araby” (1223), “The Dead” (1227)

## Week 8

### February 24

Poetry recitations

February 26

**D. H. Lawrence**, “Why the Novel Matters” (1291)

**Virginia Woolf**, *Mrs. Dalloway* (1109) (read the first third – to p. 1145)

February 28

*Mrs. Dalloway* (read to p. 1181)

**Week 9**

March 3

*Mrs. Dalloway* (read to the end)

March 5

**T. S. Eliot**, “The Love Song of J. Alfred Prufrock” (1301), *The Waste Land* (1305), “The Hollow Men” (1320)

March 7

**W. H. Auden**, “Musée des Beaux Arts” (1415), “In Memory of W. B. Yeats” (1416), “The Shield of Achilles” (1424), “[Poetry as Memorable Speech]” (1425)

**Philip Larkin**, “Church Going” (1434), “Talking in Bed” (1437), “Aubade” (1439)

**Week 10**

March 10

**Dylan Thomas**, “The Force That Through the Green Fuse Drives the Flower” (1429), “Fern Hill” (1431), “Do Not Go Gentle into That Good Night” (1433)

**Florence Smith** (aka **Stevie Smith**), “Alone in the Woods”,\* “Pretty,”\* “Thoughts About the Person from Porlock”\*

March 12

**Derek Walcott**, “A Far Cry from Africa” (1446), “The Season of Phantasmal Peace” (1449)

**Seamus Heaney**, “Digging” (1471), “The Skunk” (1477), “Serenades”\*

**Margaret Atwood**, “Spelling”\*

March 14

Brief paper presentations and final exam review

- **March 14: Paper 2 due in class (4-6 pages)**
- **March 19: Final exam (3:15-5:15 pm, in our usual classroom)**

### **Important UO Dates**

January 13: Last day to drop classes without a “W”

January 15: Last day to add classes

January 20: MLK holiday

February 23: Last day to withdraw from classes

March 14: Last day of classes

March 22: Graduation

March 22-30: Spring break