

**INTRODUCTION TO THE ENGLISH MAJOR:
1789 TO PRESENT**

ENG 222; 34649
Spring 2014
MWF 13:00-13:50
123 PAC
Website: blackboard

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MW 10:30-Noon & by Appt.
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**GRADUATE TEACHING FELLOWS
Allison Bray, Parker Krieg, Rosalie Roberts, and Eleanor Wakefield**

This is the third in a three-course sequence introducing English majors to the discipline of literary studies and British and American literature in historical perspective. Most of our reading will focus on canonical literary figures and texts, though we will also consider some lesser known authors and works. The course will continue to acquaint students with key literary and critical terminology as well as various methods and modes of literary history, criticism, and theory. The third term covers the nineteenth and twentieth centuries, beginning with Romanticism and ending at the dawn of the twenty-first century.

LEARNING OBJECTIVES

English Majors who complete this course successfully should be able to:

1. read literary and cultural texts with discernment and comprehension and with an understanding of their conventions;
2. draw on relevant cultural and/or historical information to situate texts within their cultural, political, and historical contexts;
3. perform critical, formal analyses of literary, cinematic, and other cultural texts;
4. write focused, analytical essays in clear, grammatical prose;
5. employ logic, creativity, and interpretive skills to produce thoughtful, persuasive arguments;
6. employ primary and/or secondary sources, with proper acknowledgment and citation, as they contribute to a critical essay's thesis.

REQUIRED TEXTS

Available at the Duckstore:

- William Faulkner, *As I Lay Dying* (Vintage)
- *Norton Anthology of English Literature* (NAEL), 9th ed. Vols. D (The Romantic Period), E (The Victorian Age), & F (The Twentieth Century and After)
- *Norton Anthology of American Literature* (NAAL), Shorter 8th ed, Vols. 1 & 2.
- Mary Shelley, *Frankenstein*, 1818 edition (Norton Critical Edition; 2nd ed.)

Be sure to get the correct editions of the course texts. These books are the core of the English major's library and should not be sold at the end of the term.

Available through UO Library website

(<http://library.uoregon.edu/guides/dictionaries/index.html> - literature): Oxford Dictionary of Literary Terms (ODLT)

SCHEDULE OF READINGS

NINETEENTH CENTURY

Week 1: M 3/31 Introduction**ENGLISH ROMANTICISM****W 4/2 Strange Fits of Passion: William and Dorothy Wordsworth (NAEL D)**

- Section Introduction & Timeline (pp. 3-30)
- William Wordsworth (pp. 275 ff): "Simon Lee," "We Are Seven," "Lines Written in Early Spring," "Tintern Abbey," Preface to *Lyrical Ballads* (1802), "I wandered lonely as a cloud," "My heart leaps up," Sonnets (pp 344-48)
- Dorothy Wordsworth (pp. 402-18): Alfoxden Journal (selections), Grasmere Journals (selections), "Grasmere—A Fragment," "Thoughts on My Sick-Bed"
- Literary Terminology (ODLT): Ballad; Blank Verse; Lyric; Romanticism; Sonnet.

F 4/4 The Poetics of Intensities: Aesthetic Experience in Percy Shelley and John Keats (NAEL D)**Guest Lecture, Professor Forest Pyle**

- Shelley (pp. 748 ff): "Mutability," "To Wordsworth," "Mont Blanc," "Hymn to Intellectual Beauty," "Ozymandias," "England in 1819," "Ode to the West Wind," "To a Sky-Lark," "A Defence of Poetry"
- Keats (pp. 901 ff): "On First Looking into Chapman's Homer," "Sleep and Poetry," "On Seeing the Elgin Marbles," "Endymion" (selections), "On Sitting Down to Read *King Lear*," "When I have fears," "Bright star, would I were . . .," "Ode to Psyche," "Ode to a Nightingale," "Ode on a Grecian Urn," "Ode on Melancholy," "This living hand," letters (selections, pp. 965-80), "Lines on Seeing a Lock of Milton's Hair" (blackboard)
- Literary Terminology (ODLT): Negative capability; Ode; Sublime; Synesthesia; Terza rima.

Week 2: M 4/7 Romanticism's Monsters I: Mary Shelley's *Frankenstein*

- *Frankenstein*, pp. 5-60; 165-69 (Preface, Volume I, & 1831 intro)
- Literary Terminology (ODLT): Novel; Epistolary novel; Gothic novel
- **First Paper Topics Available**

W 4/9 Romanticism's Monsters II

- *Frankenstein*, pp. 61-105 (Volume II)
- Literary Terminology (ODLT): Bildungsroman; Sentimental novel

F 4/11 Romanticism's Monsters III

- *Frankenstein*, pp. 107-61 (Volume III)

AMERICAN RENAISSANCE**Week 3: M 4/14 Americanizing Romanticism; Romanticizing America: Henry David Thoreau and Transcendentalism(NAAL 1)**

- Section Introduction and Timeline (pp. 445-66)
- Thoreau (839 ff): Author Note; *Resistance to Civil Government*
- *Walden*: chapters 1 (excerpt, pp. 858-66), 2, 5, & 18
- Literary Terminology (ODLT): Essay; Transcendentalism

W 4/16 Sentimentalism and Anti-Slavery: Harriet Jacobs (NAAL 1; pp. 818-39)

- *Incidents in the Life of a Slave Girl* (selections: chapters 1, 7, 10, 14, 21, 41)
- Literary Terminology (ODLT): Autobiography; Sentimental novel; Slave narratives

F 4/18 Poetries of the Young Republic: Walt Whitman and Emily Dickinson (NAAL 1)**Guest Lecture, Professor Karen Ford**

- Whitman (pp. 1005 ff): *Song of Myself*, sections 1-6, 10-11, 17, 21, 24, 33, 48-52, letter to Emerson
- Dickinson (pp. 1189 ff), 112, 122, 202, 236, 259, 340, 348, 355, 372, 373, 446, 448, 788, 1263, 1577, two letters to Higginson, and additional poems (Blackboard)
- Literary Terminology (ODLT): Ballad stanza; Free verse
- **FIRST PAPERS DUE (3-4 pp)**

VICTORIANISM AND ITS DISCONTENTS**Week 4: M 4/21 Voices of Civilization I: Elizabeth Barrett Browning & Matthew Arnold** (NAEL E)

- Volume introduction & Timeline (pp. 1017-1043)
- EB Browning (pp. 1123 ff): "The Cry of the Children," sonnets to George Sand, "Sonnets from the Portuguese" (21, 22, 32, 43), "The Runaway Slave at Pilgrim's Point," "Mother and Poet"
- Arnold (1369 ff): "Memorial Verses," "Dover Beach," Preface to *Poems* (1853), "Function of Criticism at the Present Time," *Culture and Anarchy* (selections: Chapters 1, 2, 5)
- Literary Terminology (ODLT): Victorian

W 4/23 Voices of Civilization II: Alfred Lord Tennyson and Robert Browning (NAEL E)

- Tennyson (pp. 1156 ff): "Mariana," "The Lady of Shalott," "The Lotos-Eaters," "Ulysses," "Tithonus," "In Memoriam" (opening, 1-15, 19, & Epilogue), "The Charge of the Light Brigade"
- R Browning (pp. 1275 ff): "Porphyria's Lover," "Soliloquy of the Spanish Cloister," "My Last Duchess," "The Bishop Orders His Tomb," "Andrea del Sarto"
- Literary Terminology (ODLT): Dramatic monologue; Elegy; Spenserian stanza

F 4/25 Pre-Raphaelites and Others: Christina Rossetti and Gerard Manley Hopkins (NAEL E)

- Rossetti (pp. 1489 ff): "Song," "Song," "After Death," "Dead before Death," "Cobwebs," "A Triad," "In an Artist's Studio," "A Birthday," "An Apple-Gathering," "Winter: My Secret," "Up-Hill," "Goblin Market," "No, Thank You, John," "Promises Like Pie-Crust," "In Progress," "A Life's Parallels," "Later Life" (17), "Cardinal Newman," "Sleeping at Last"
- Hopkins (pp. 1546 ff): "God's Grandeur," "The Starlight Night," "As Kingfishers Catch Fire," "Spring," "The Windover," "Pied Beauty," "Hurrahing in Harvest," "Binsey Poplars," "Duns Scotus's Oxford," "Felix Randal," "Spring and Fall," "Carrion Comfort," "No worst, there is none," "I wake and feel the fell of dark, not day," "That Nature Is a Heraclitean Fire," "Thou art indeed just, Lord," Journal (selections)
- Literary Terminology (ODLT): Aestheticism; Pre-Raphaelites

Week 5: M 4/28 Aestheticism and Decadence: Oscar Wilde (NAEL E pp. 1720 ff)

- "Impressions du Matin," "The Harlot's House," "The Critic as Artist" (selections), Preface to *Picture of Dorian Gray*, *Importance of Being Earnest*, *De Profundis* (selections)
- Literary Terminology (ODLT): Decadence; Queer theory

W 4/30 MIDTERM EXAMINATION: PAC 123, 13:00-13:50

TWENTIETH CENTURY

MODERNISMS BRITISH AND AMERICAN

F 5/2 Avant-Garde Movements and Manifestos (NAEL F)

- Volume introduction and Timeline (pp. 1887-1913)
- Modernist Manifestos Headnote (pp. 2056-58)
- Hulme (pp. 2058 ff), "Romanticism and Classicism" (selections)
- Flint and Pound (pp. 2064 ff), "Imagisme," "A Few Don'ts"
- Imagist Cluster (pp. 2068 ff): Hulme: "Autumn"; Pound: "In a Station of a Metro"; H.D.: "Oread," "Sea Rose"
- Blast Manifestos (pp. 2070 ff): "Long Live the Vortex," Blast 6, & other Blast Manifestos (Blackboard)
- Mina Loy (pp. 2077 ff): "Feminist Manifesto"; "Songs to Joannes" (I, III, XIV, XXVI)
- F. T. Marinetti, "First Futurist Manifesto" (Blackboard)
- Literary Terminology (ODLT): Avant-Garde; Imagism; Futurism; Modernism; Vorticism

Week 6: M 5/5 From Celtic Revival to High Modernism: W. B. Yeats (NAEL F; pp. 2082 ff)

- "The Lake Isle of Innisfree," "Who Goes with Fergus," "The Man Who Dreamed of Faeryland," "September 1913," "Easter 1916," "The Wild Swans at Coole," "The Second Coming," "Leda and the Swan," "Sailing to Byzantium," "Among School Children," "Byzantium," "Lapis Lazuli," "The Circus Animal's Desertion"
- Literary Terminology (ODLT): Celtic revival; Ottava rima; Symbolism

W 5/7 Cultural Trauma and the Poetics of Impersonality: T. S. Eliot (NAEL F; pp. 2521 ff)

- "Love Song of J. Alfred Prufrock," "Sweeney among the Nightingales," *The Waste Land*, "The Hollow Men," "Journey of the Magi," "Tradition and the Individual Talent," "Metaphysical Poets"
- Literary Terminology (ODLT): Allusion; Dissociation of sensibility; Epic; Intertextuality; Objective correlative

F 5/9 Writing Modern Minds: Virginia Woolf (NAEL F; pp. 2143 ff)

- "Mark on the Wall," "Modern Fiction," "A Room of One's Own [excerpt]"
- Literary Terminology (ODLT): Stream of consciousness; Interior monologue; free indirect style
- **Final Paper Topics Available**

Week 7: M 5/12 Poets of the Harlem Renaissance: Claude McKay and Langston Hughes (NAAL 2)

- Section Introduction (pp. 653-72)
- McKay (pp. 925 ff): "The Harlem Dancer," "Harlem Shadows," "The Lynching," "If We Must Die," "Africa," "America"
- Hughes (pp. 1037 ff): "The Negro Artist and the Racial Mountain" (Blackboard), "The Negro Speaks Rivers," "Mother to Son," "I, Too," "The Weary Blues," "Mulatto," "Song for a Dark Girl," "Visitors to the Black Belt," "Note on Commercial Theatre," "Democracy," "Theme for English B"
- Literary Terminology (ODLT): Harlem Renaissance; Sonnet

W 5/14 Toward an American Indian Abstract: What an Unknown American Indian Artist Might Tell Us About the 1930s, Celebrity, Cultural Exchange, Interdisciplinary Inquiry, and a Few Other Things Besides

Guest Lecture: Philip J. Deloria, Carroll Smith-Rosenberg Collegiate Professor, History, and American Studies, and Native American Studies, University of Michigan

F 5/16 Modernism in the Deep South I: William Faulkner's *As I Lay Dying*

- Faulkner head note (NAAL 2, pp. 994-97)
- *As I Lay Dying*, pp. 3-81
- Literary Terminology (ODLT): Dialect; Gothic; Local color writing; Stream of consciousness
Unreliable narrator

Week 7: M 5/19 Modernism in the Deep South II

- *As I Lay Dying*, pp. 82-168

W 5/21 Modernism in the Deep South III

- *As I Lay Dying*, pp. 169-261

CONTEMPORARY AMERICAN LITERATURES

F 5/23 Naturalism and American Tragedy: Eugene O'Neill (NAAL 2; pp. 846 ff)

- *Long Day's Journey into Night*
- Literary Terminology (ODLT): Drama; Naturalism; Realism; Tragedy

Week 8: M 5/26 NO CLASS; MEMORIAL DAY

W 5/28 Post-War Parables of the South: Flannery O'Connor (NAAL 2; pp. 1339 ff)

- Section introduction and Timeline (pp. 1071-87)
- "Good Country People"
- Literary Terminology (ODLT): Allegory; Poetic Justice; Satire

F 5/30 Native American Renaissance: Momaday, Silko, Harjo, and Erdrich (NAAL 2)

- N. Scott Momaday (pp. 1463 ff): *The Way to Rainy Mountain* (excerpts)
- Leslie Marmon Silko (pp. 1453 ff): "Lullaby"
- Joy Harjo (pp. 1578 ff): "Call It Fear," "White Bear"
- Louise Erdrich (pp. 1595 ff): "Dear John Wayne," "I Was Sleeping ..." "Grief"
- Literary Terminology (ODLT): Feminist criticism; Postcolonial literature
- **FINAL PAPERS DUE (5-6 pp)**

Week 9: M 6/2 Sandra Cisneros' "Woman Hollering Creek": Culture, Domesticity, and Feminist Solidarity in the Borderlands (NAAL 2; pp. 1587 ff)

Guest Lecturer: David Vázquez

- "Woman Hollering Creek"
- Literary Terminology (ODLT): Feminist criticism; Postcolonial literature

POSTCOLONIALISMS

W 6/4 Caribbean and Indian Perspectives: Derek Walcott and Salman Rushdie (NAEL F)

- Walcott (pp. 2800 ff): "A Far Cry from Africa," from "The Schooner *Flight*" (*I Adios, Carenage*), "The Season of Phantasmal Peace," from *Omeros* (1.3.3, 6.49.1-2)
- Rushdie: Essay excerpts (pp. 2745-51); "The Prophet's Hair" (pp. 3000-11)
- Literary Terminology (ODLT): Postcolonial literature; Magic Realism; Metafiction; Postmodernism

F 6/6 OPTIONAL CLASS: Conclusion and Review

Week 10: W 6/11 FINAL EXAMINATION, PAC 123, 15:15-17:15 PM

EXPECTATIONS AND REQUIREMENTS

Attendance: I assume that you will attend all lectures and discussion sessions and that you will come on time, having completed carefully all assigned reading with the relevant textbook in hand. **You are permitted one unexcused absence from discussion section; every subsequent absence lowers your final grade 1 step (A to A-, B+ to B, C to C-, etc.).**

Grading: A final grade of C or better for the course is required for English major credit; you may not take the class P/N. Final grades are based on papers, exams, and in-section work. **No incompletes will be granted, except in case of documented emergency.**

First paper (3-4 pp): 25%
 Midterm exam: 10%
 Second paper (5-6 pp): 30%
 Final exam (comprehensive): 20%
 In-section work: 15%

Daily Reading Assignments: *Read each assignment before lecture.* Read slowly and carefully. You are responsible not only for the literary texts themselves, but also for all assigned introductions and head notes, and the daily assigned terminology from the *Oxford Dictionary of Literary Terms*.

Study Questions (Blackboard): You should do course readings closely and carefully enough to answer the study questions. While some of the questions are points of information and fact from course readings, others are more interpretive, seek to solicit your thoughts, and may draw on ideas featured in lectures. Some of these questions, or others like them, will appear on the midterm and final exams.

Papers: To maximize your chances of earning a good grade, get started on papers early. You should write a rough draft, revise it at least once, and proofread it carefully. Papers must be typed or computer printed and double-spaced with one-inch margins on all sides. Your name, date, and course number (ENG 222) should be typed on the first page in the upper right corner. After page one, type last name and page number at upper right-hand corner of every page. Staple all pages. All papers must be titled. You should proofread carefully; spelling, punctuation, and grammar count. Titles of novels and plays are *italicized* or underlined; titles of poems, short stories, and essays take quotation marks. **All papers and written assignments are due by 5pm on their due date. Late papers lose 1 step per day (A to A-, B+ to B, C to C-, etc.) including weekends/holidays. After a week, late papers will earn a failing grade (F).**

Incomplete Policy: Undergraduate students have one calendar year to make up an incomplete mark assigned by a UO faculty member. Failure to make up the Incomplete at the end of one calendar year will result in the mark of "I" automatically changing to a grade of "F" or "N." *No incompletes will be granted, except in case of medical or personal emergency.*

Examinations: The Midterm Exam takes place during lecture on **Wed, April 30** and covers the first half of the course. It will be based on course readings, study questions, terms from the Oxford Dictionary of Literary Terms, and lectures, and will consist of 25 multiple choice questions and 1 close reading essay based on key quoted passages from course texts. The Final Exam is comprehensive and takes place on **Wed, June 11**. It will be based on course readings, study questions, terms from the Oxford Dictionary of Literary Terms, and lectures, and will consist of 50 multiple choice questions and 2 close reading essays based on key quoted passages from course texts. **Make up exams are given only in case of documented medical condition or documented university obligation. University policy forbids the giving of make up exams before the scheduled exam time.**

Students Needing Accommodation: *UO strives to create inclusive learning environments.* If you have a documented disability and anticipate needing accommodations, please notify me and the Accessible Education Center (164 Oregon Hall; <http://aec.uoregon.edu>), so we can make appropriate arrangements.

Use of Electronic Devices: Laptops and tablets for note taking are permitted in lecture, but cell-phone use during lecture or discussion sections is forbidden. Students using laptops and tablets must sit in the front of the lecture hall. Texting or surfing the web during class time is distracting and disrespectful to your instructor and your classmates. Students who violate this policy will be asked to leave lecture or marked as “absent (unexcused)” for the discussion section in question; final grades will be negatively impacted.

Mandatory Reporting Policy: The UO is committed to providing an environment free of all forms of prohibited discrimination and sexual harassment, including sexual assault, domestic and dating violence and gender-based stalking. Any UO employee who becomes aware that such behavior is occurring must report that information to the Office of Affirmative Action and Equal Opportunity:

(<http://aaeo.uoregon.edu/>).

The University Health Center and University Counseling and Testing Center provide assistance to and have a greater ability to work confidentially with students.

Academic Integrity: Academic dishonesty is not tolerated in this course or at this university. All work submitted must be your own and written exclusively for this course. The use of sources—ideas, quotations, paraphrases; from papers, articles, books, or websites—must be properly acknowledged and documented. If you have any doubts or questions about plagiarism or the University's policy on it, come talk to me or see UO's *Student Conduct Code*:

(<http://uodos.uoregon.edu/StudentConductandCommunityStandards/StudentConductCode/tabid/69/Default.aspx>).

In accordance with English Department policy, cases of clearly established plagiarism or cheating will result in a final course grade of “F,” and all incidents will be reported to the Office of Student Conduct, as required by University Policy. In cases of a second offense, plagiarism or cheating can result in dismissal from the University. PLAGIARISM IS NOT WORTH THE RISK.