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ENG 2960-001: Transatlantic Literary History-Culture, Literacies, and Technologies II

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ENG 2960: Transatlantic Literary History: Culture, Literacies, and Technologies II

Professor: Dr. Marjorie Worthington
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Class: Coleman Hall 3140, MWF, 11:00-11:50 am
Office Hours: MWF 10-11 am, 12-1pm or by appt.

NOTE: It will be important for you to take good notes in this class. What we discuss will be covered on the final exam and I will NOT be posting lecture notes on D2L, partly because I cannot always predict what direction our discussion will take and partly because doing so makes students lazy and fools them into thinking they can skip class ☺

CATALOG DESCRIPTION: An introduction to the key cultural movements and genres in Transatlantic literary history aimed at familiarizing students with the history of literacy, and print and non-print technology in textual production from the eighteenth century to the present. Requirements will include: several short essays, 2 longer essays and a final exam. WI.
Identity & Culture; Genre, Form & Poetics; Education & Society; Media, Technology & Popular Culture

TEXTBOOKS:

Various materials on D2L

Norton Anthology of English Literature, Vol. 2 (referred to on assignment schedule as “Eng. Lit.”)

Norton Anthology of American Literature, Vol. C (referred to on assignment schedule as “Am. Lit.”)

Norton Anthology of American Literature, Vol. D (referred to on assignment schedule as “Am. Lit.”)

Norton Anthology of American Literature, Vol. E (referred to on assignment schedule as “Am. Lit.”)

COURSE OBJECTIVES: In this course, students will:

1. Analyze a variety of transatlantic texts that represent important moments of intersection between literature and relevant cultural, social, and/or historical events from the rise of the novel to contemporary literary forms and practices.
2. Demonstrate an understanding of the primary characteristics of transatlantic literary periods and relationships between them.
3. Demonstrate an understanding of the impact of key moments in the history of print, literacy, and information technology.
4. Devise an intellectual framework applicable to their course of study and/or intended career path.
5. Demonstrate an ability to analyze, write and speak about texts, genre, and literary technique in their inter-textual context (i.e. in relation to prior and/or subsequent texts).
6. Advance their research skills and their understanding of literary history and the discipline of English studies through the use of appropriate digital archives and databases.

ASSIGNMENTS:

Online Assignments:

Literary History Essay: Analyze a particular literary work in its historical context. In other words, consider the style, content and themes of the work in relation to the historical events happening at the time of its publication. Consider how the text could be read as a reaction to the world from which it emerged. (20%)

Midterm & Final Exams: (25% each): The midterm will cover the first half of the semester’s reading and class work, the final will cover the second half.

Grade Breakdown:

| | |
|---|-----|
| Online Assignments (16 @ 25 points each) | 40% |
| Literary Context Essay | 20% |
| Midterm Exam | 20% |
| Final Exam | 20% |

POLICIES:

Attendance: I take attendance every day (even if you do not see me doing it). You are permitted no more than three unexcused absences. Each unexcused absence after three will lower your final grade by thirty points (3%). Excused absences are accompanied by appropriate legal or medical documentation.

Office Hours: **Office Hours** I encourage you to come see me whenever you like. Come to ask questions, discuss problems or just to chat. Additional office hours can be held via Zoom and we can meet this way at times that are convenient for you.

Academic Integrity: Students are expected to maintain principles of academic integrity and conduct as de-fined in EIU's Code of Conduct (<http://www.eiu.edu/judicial/studentconductcode.php>). Violations will be re-ported to the Office of Student Standards.

Plagiarism: Plagiarism is defined as appropriating words or ideas that are not your own without giving proper credit. The temptation to plagiarize can be great, particularly in the advent of extensive computer technology and the collaborative nature of our class. However, the consequences of plagiarism are dire and can result in a grade of F for the assignment and even for the course. It will also result in a report to the Judicial Affairs Office.

Students with Disabilities: If you are a student with a documented disability in need of accommodations to fully participate in this class, please contact the Office of Student Disability Services (OSDS). All accommodations must be approved through OSDS. Please stop by Ninth Street Hall, Room 2006, or call 217-581-6583 to make an appointment.

Writing Center: EIU's Writing Center provides free one-to-one conferences with writing center consultants who can help you with brainstorming, organizing, developing support, documenting your papers, and working with sentence-level concerns. To schedule an appointment, you can drop by the center (3110 Coleman Hall) or you can call 581-5929.

The Student Success Center: Students who are having difficulty achieving their academic goals are encouraged to contact the Student Success Center (www.eiu.edu/~success) for assistance with time management, text taking, note taking, avoiding procrastination, setting goals, and other skills to support academic achievement. The Student Success Center provides individualized consultations. To make an appointment, call 217-581-6696, or go to 9th Street Hall, Room 1302.

Student Wellbeing: I will try to bring snacks to class every day. Any student who faces challenges securing their food or housing and believes this may affect their performance in the course is urged to contact your RA for support. Furthermore, please notify me if you are comfortable in doing so. This will enable me to help you access the help you need.

SCHEDULE OF ASSIGNMENTS

NOTE: Half of you will attend the F2F class on Monday, the other half on Wednesday. Have the F2F reading done on the day you will attend class. The online reading and activity must be done by FRIDAY of each week. Fridays will be reserved for Zoom discussions of the week's readings.

NOTE: Readings are labeled as appearing in 1) the big English Literature book; 2) one of the smaller American Literature books or; 3) D2L.

WEEK 1: January 11-15

- F2F: INTRODUCTION - Satire and the Rise of the Novel: Everyone is a Reader
- ONLINE: Jonathan Swift, Daniel DeFoe (Travel Journals and Satire) (D2L)
Find a popular culture allusion to *Gulliver's Travels* or *Robinson Crusoe* and describe it. Then explain how the version you chose updates the themes of the original to make them relevant to contemporary times.

WEEK 2-January 18-22

- F2F: **MLK Day** – since there is no class on Monday, we will not have class on Wednesday either and will just do the online activity.
- ONLINE: Samuel Richardson (Epistolary Form, Conduct Book) (D2L)
Read a bit of *Pamela* and a plot summary of the novel. What is the novel's ultimate message to a young woman like Pamela? Keeping in mind that this book was meant to be a sort of "conduct book" (a book that taught young women how to behave correctly), what do you think of the book's message? Upload your response to Week 2 Discussion board.

WEEK 3 – January 25-29

- F2F: Laurence Sterne (Satire) (D2L), Mary Wollstonecraft, **Eng. Lit.** pp. 163-66, 185-192
- ONLINE: Watch the Film *Tristram Shandy*, a link for which can be found in the "Week 3" Module.
Write a paragraph that discusses the metafictional aspects of the film. What effect did it have on you that the film was both a rendering of *Tristram Shandy* AND a film about the making of that film? Upload your response to Week 3 discussion board.

WEEK 4 – February 1-5 The Making of America (as a nation)

- F2F: Jonathan Edwards pp. 1-15 (D2L); Thomas Paine, pp.1-20, (D2L)
- ONLINE: Benjamin Franklin (D2L)

Describe the image of Benjamin Franklin that you grew up with (the kite with the key on it, etc.). Compare that image to the reading. How are those images the same or different? To what extent is the Autobiography an effort at image building?

WEEK 5 – February 8-12 American Stories

- F2F: Navajo Night Chant, **Am.Lit.** 371-7, Black Elk (**Am. Lit.** 1193-1206)
- ONLINE: Olaudah Equiano, Chapter II-III, (D2L)
Choose either the Black Elk or Equiano narrative to write about. Contrast the elements of that story to the American values that the burgeoning nation supposedly stood for. Upload that paragraph to the Week 5 discussion board.
- **No Friday discussion this week (Lincoln's Birthday observed)**

WEEK 6 – February 15-19

- F2F: Frederick Douglass, Chaps. I-II, VI-VII, (D2L)
- ONLINE: Washington Irving, (D2L) Also, watch video at the link below.
Washington Irving was one of this nation's first popular storytellers. Describe the role, if any, these stories played in your childhood.

https://www.youtube.com/watch?v=yWjvWE_samI&list=PL9bUhvKmGPprw70F9XZ0aN8Ekc-cl8tjd

WEEK 7 – February 22-26 Industrialization & Romanticism

NOTE: Since February 24 is a "wellness day," Wednesday students will attend class on Friday this week.

- F2F: **Eng. Lit.** Wordsworth, pp. 219-221, 235-6, Coleridge, pp.416-418, 440; Byron, pp.551-7
- ONLINE: Read the lecture notes that can be found in the Week 7 module. Write a paragraph that discusses either 1) how the paintings linked in the notes are examples of Romanticism; 2) how Beethoven's Ode to Joy is an example of Romanticism. Upload your discussion to the Week 7 discussion board.

WEEK 8 – March 1-5

- F2F: **Am. Lit.** Whitman, Dickinson pp. 17-21, 30-35, 74-78, 82, 86-88
- ONLINE: Ralph Waldo Emerson, "Nature" (D2L)

Scan a bit of the Emerson text just to get a sense of its argument and spirit (you do NOT have to read it all!). Then write a paragraph that answers this question: how is American Romanticism a reaction to British Romanticism? Post to Week 8 discussion board.

- **FRIDAY: Midterm Exam on D2L – must be completed by midnight March 5**

WEEK 9 – March 8-12 Gothic

- F2F: Edgar Allan Poe (D2L); Emily Bronte (D2L)
- ONLINE: **Eng. Lit.** Mary Shelley, pp. 903-906, 934-936
You have two options for this week: 1) After reading a bit of *Frankenstein*, talk about how the actual monster is different from the image of his that has developed over the years in the popular imagination. What's up with that?; 2) I think it's safe to say we are living through a kind of "neo-gothic" period right now. Our most popular texts, shows and films are about monsters, zombies, wizards, vampires, and every other dystopian idea you can muster. What's up with that?
Post your paragraph to the Week 9 discussion board.

WEEK 10 – March 15-19 Realism/Victorian Lit.

- F2F: **Amer Lit.** Dreiser pp. 938-946, **Eng. Lit.** George Eliot, pp. 1454-6, 1469-71
- ONLINE: Henry James, **Amer. Lit.** pp. 338-391, 429-447
I had you read "The Real Thing" because it could be read as a story about the value of art and the artist. It could also be read as a statement about Realism. Write a full paragraph that makes an argument about one of those two statements. Develop your argument with evidence from the story and from your notes about Realism.
Upload your paragraph to the Discussion Board called "WEEK 10." Make sure to read and comment on others' responses.
- **By Midnight on FRIDAY, March 19, LITERARY CONTEXT ESSAY due to dropbox.**

WEEK 11 – March 22-26 The Celebrities and Pundits

- F2F: Matthew Arnold, **Eng.** 1530-1532 & William Dean Howells, **Amer.** 915-918
- ONLINE: Mark Twain, **Amer. Lit.** pp. 100-104, 294-303; Charles Dickens, **Eng Lit.** pp., 1333-1345
Choose either Twain or Dickens and do a little research about them *as celebrities*. What did being a celebrity even mean in their time? How did their work lead to them becoming celebrities and then, how did being a celebrity affect their work? Post your paragraph to the "Week 11" Discussion board.

WEEK 12 – March 29-April 2 Science and Naturalism

- F2F: Charles Darwin, **Eng. Lit.**, pp. 1679-1690
- ONLINE: Stephen Crane, **Amer. Lit.**, pp. 1017-19;
Read the following poem by Stephen Crane:

A man said to the universe:

“Sir, I exist!”

“However,” replied the universe,

“The fact has not created in me

A sense of obligation.”

Write a paragraph about how this poem is indicative of literary and philosophical naturalism.
Upload to Week 12 board.

WEEK 13 – April 5-9

NOTE: April 8 is the (Virtual) English Studies Conference – Attendance is required

NOTE: since there is no class on Wednesday, we will not have class on Monday either and will just do the online activity.

- ONLINE: Read: Kate Chopin, **Am. Lit.** pp. 529-535, Thomas Hardy, **Eng. Lit.**, pp. 1916-1918, 1934

Chopin and Hardy could be called Naturalists or Realists: what you see in their work is the ways in which those two “movements” overlap in significant ways. Chopin was often also called a “local colorist” or a “regionalist” which were terms used to describe writers who wrote about specific geographical areas and the people in them. So, Chopin’s writing goes deeply into the details of what the life and people of the Bayou were like. Sarah Orne Jewett (you’re not reading her) wrote about the New England area. If you’re thinking that the term “local colorist” or “regionalist” is somewhat more dismissive than the scientific-sounding “naturalist,” you are correct, as those former terms only tended to be used to describe (and therefore demean) women writers.

Write a paragraph that either 1) places Chopin or Hardy in the Naturalist tradition, in both style AND subject matter; or 2) compares and contrasts the two writers, one English, one American.

Upload your paragraph to the “WEEK 13” Discussion Board and read and respond to your peers’ answers.

WEEK 14 – April 12-16 War & Modernism

- F2F: WWI Lecture; Rupert Brooke, Wilfred Owen **Eng. Lit.** pp. 2066-2070

- ONLINE: T.S. Eliot, **Am. Lit**, pp. 1574-1580, 1587-1599 & Virginia Woolf, 2141-2143, 2148-2153

Recall these tenets of Modernism:

- "Make it New"
- Belief in progress
- Disillusionment
- Fragmentation
- Breakdown of values and beliefs
- Art - increasing focus on abstraction

Answer this question: Choose either the Eliot or Woolf reading and discuss how it adheres or doesn't adhere to the "Tenets of Modernism" listed in those notes.

Upload your answer to the "Week 14" Discussion board. Read and comment on your peer's responses.

WEEK 15 – April 19-23

- F2F: T.S. Eliot, **Am. Lit**, pp. 1574-1580, 1587-1599 & Virginia Woolf, 2141-2143, 2148-2153
- ONLINE: F. Scott Fitzgerald, Amer. 1822,1839-1853 & Ernest Hemingway,1980-1999; Langston Hughes, **Am Lit**, pp. 2026-2029; R. Frost, **Am.Lit**, pp.1388-1389,1390-1,1399-1400,1403-4

We all think we know "Uncle Bob" (as Kevin Stein, Poet Laureate of Illinois calls him), but Frost has hidden depths. His poems are more complex and darker than we often give them credit for being. He was something of a crank and was pretty mad that T.S. Eliot kind of stole his fire for being the "great poet" of the modernist period. But his work has perhaps stood the test of time better than Eliot's (not to mention that Eliot became a British subject later in life, which is why he appears in both your textbooks).

Write a paragraph that discusses your relationship to Frost. Were you aware of his poetry as a child? Did you read him in school? Or is this your first encounter with his work?

OR

- Hughes was a hugely important figure in the Harlem Renaissance and embodied the modernist dictate of "Make It New" by employing musical themes and rhythms in his poetry. He was not the first to focus on African American characters, obviously, but he did not attempt to fit his work into a "white" literary style, but rather to find a style that reflected the world and culture he lived in.

Choose one option: 1) Write a paragraph that discusses the jazz and/or blues rhythms incorporated into one Hughes poem; 2) do a little research on the Harlem Renaissance and write a paragraph that describes that time.

Upload your paragraph to the "Week 15" Discussion board.

WEEK 16 – April 26-30 Postmodernism & Multiculturalism

- F2F: Erdrich, Am. Lit. pp. 3172—3, 3175-84, Anzaldua **Am. Lit.** pp.2935, 2947-2955
- ONLINE: **Amer. Lit.**, pp. 3090-3107, **WATCH BECKETT VIDEO**
Beckett is incredible. He is just so so good. Any literary idea anyone has had or will have, Beckett already had and made a play about it. A weird play about it. I often show videos of some of his shorter plays in class, like *Breath* or *Play*. All of these are available on YouTube, so:

Watch one of Beckett's plays on YouTube. *Waiting for Godot* would serve you well as an English major and it would help you get a LOT of jokes in the future, since people allude to it a lot. You could also choose one of the shorter ones: *Breath* is like 30 seconds. *Play* is fun and weird and students like it. *Krapp's Last Tape* is funny and sad. *Mouth* is disturbing and still very relevant. As is *Catastrophe*. They are all experimental and cool. *Act Without Words I*, *Act Without Words II*. You really can't go wrong.

Once you watch one (if you can stop at one!) write a paragraph that briefly introduces and describes the play you watched and then write about what you think it means.

Upload your discussion to the "Week 16" discussion board. I'll be so interested to read what you think!

FINAL EXAM

Tuesday, May 4, 12:30-2:30 Final Exam – will be taken ONLINE