

Fall 8-15-2008

ENG 3808-001

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Recommended Citation

Hoberman, Ruth, "ENG 3808-001" (2008). *Fall 2008*. 128.
http://thekeep.eiu.edu/english_syllabi_fall2008/128

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English 3808
 Fall 2008
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 Office hours: MWF 9-10; Tu 1-2

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Texts:

Broadview Anthology of British Literature, The Twentieth Century and Beyond
 Joyce, *Dubliners*
 Harrington, *Modern Irish Drama*
 Lawrence, *Lady Chatterley's Lover*
 Rhys, *Voyage in the Dark*
 Waugh, *A Handful of Dust*
 Wells, *Ann Veronica*
 Woolf, *To the Lighthouse*
The Collected Poems of W.B. Yeats

Goals

By the end of the semester I hope a number of things will have happened:

1. We will have talked about a number of texts, in the process getting acquainted with the themes and techniques most characteristic of the modern British period
2. We will have talked about the period itself: the historical events and cultural forces that shaped and were in turn shaped by these texts and their authors;
3. We will have talked about the theoretical issues raised by these texts: why experiment with style or narrative technique? How does a writer's gender, social class, sexual orientation or racial identity affect his or her work? What is the relationship between literature and the sociopolitical context out of which it emerges?

Requirements:

Two formal papers, (3-4pp; 5-6 pp.), the second revised at least once (10/20)
 Three (informal one-page) imitations (10)
 Midterm and final (10/20)
 On-line postings in response to readings (20)
 In-class writing and participation (10)

On-line postings: Because much of the reading for this class is difficult, it's important that you spend time thinking it through before class. For this reason, I am requiring that you post a response to WebCT as noted on the syllabus, generally once a week. To gain credit for your response, there are 3 requirements:

1. You must post your response to an assigned reading *at least one hour before it is to be discussed in class.*
2. Unless you are the first to post in response to a given text, begin by responding to what one of your classmates has written. Then quote a brief passage from the reading that interests you and talk about how it relates to the reading as a whole, what puzzles you about it, and whatever other questions you have about the text under discussion.
3. You must be in class to talk about the text you have commented on in order to receive full credit for your posting.

I will grade responses weekly, on a 10-point scale, responding to you via your WebCT email. While I encourage you to post as often as you like, extra responses later will not make up for missing responses week by week.

I base essay grades on Guidelines for Evaluating Writing Assignments in EIU's English Department. Note that because I grade on a 100-point scale, missing assignments affect your grade tremendously. Grading scale: 91-100: A; 81-90: B; 71-80: C; 65-70: D; below 65 = F

Policies

English Department Statement Concerning *Plagiarism*:

Any teacher who discovers an act of plagiarism--"The appropriation or imitation of the language, ideas, and/or thoughts of another author, and representation of them as one's original work" (Random House Dictionary of the English Language) has the right and the responsibility to impose upon the guilty student an appropriate penalty, up to and including the immediate assignment of a grade of F for the assigned essay and the course, and to report the incident to the Judicial Affairs Office. Respect for the work of others should encompass all formats, including print, electronic, and oral sources.

Attendance: This class involves a heavy reading load; plan your time so that you can keep up with the reading. Attendance at every class is expected. Note that a portion of the grade is based on class participation, in-class writing, and on-line postings, all of which require keeping up with the reading and being in class. *Excessive absences will result in a grade of 0 for the participation portion of your grade.* If illness or personal emergency keeps you from class, let me know; when you return, ask about hand-outs and reading assignments you may have missed.

Late work: Writing assignments handed in late or by students who are not in class will not be accepted, unless you have spoken to me ahead of time about your situation. In the case of serious illness or personal emergency, talk to me, and I'll see that you're not penalized. NO assignment will be accepted more than *a week after the due date*. If you're having problems with a writing or reading assignment, come see me. Stop by my office any time; if I'm there, I'll be happy to talk to you, even if it's not my office hour. I'm also a compulsive e-mail checker.

If you have a documented *disability* and wish to receive academic accommodations, please contact the Coordinator of the Office of Disability Services (581-6583) as soon as possible.

Syllabus (tentative)

Warning: Lawrence's novel *Lady Chatterley's Lover* is sexually explicit.

I. The Transition (1895-1915)/The Edwardian period (1901-1910)

MAugust 25: introduction to course. Hand-out: Hardy, "Nature's Questioning," "The Imprecipient."

W27: Hardy, in Broadview, "Hap," "The Darkling Thrush," "Neutral Tones," "The Ruined Maid," "Channel Firing" (Broadview 1-5). Response #1 due W or F.

Fri 29: Wells, *Ann Veronica* (1909, separate volume).

MSeptember 1: Labor Day

W3: Wells. Response #2 due W or F. Recommended: listen to Christabel Pankhurst at Broadview website; "Female Suffrage" in Broadview pp. 302-04.

F5: Wells

M8: Wells. Response #3 due M, W, or F

W10: Conrad, "An Outpost of Progress" (1897) in Broadview pp. 50-61. Recommended: "In Context" pp. 88-92; Achebe "Image of Africa" 809-13. Map 1097.

F12: Conrad, "Secret Sharer" (1912) in Broadview pp. 64-83.

Imitation #1 due: Hardy poem or Conrad paragraph

II. World War I (1914-1918)

M15: Brooke, "The Soldier"; Sassoon, "Glory of Women" and "They"; Owen, "Dulce et Decorum Est," and "Anthem for Doomed Youth," in Broadview 101, 105, 111. Recommended: "Flanders Field" (p. 126).

W17: In Broadview, Rosenberg, "Break of Day in the Trenches" and "Returning, We Hear the Larks"; "In Flanders Field" 126-129. Recap: modernism so far.

F19: **Essay #1 due.** Group discussion: each group decides on poem/story/article for class to read for Monday

M22: Read assigned works on-line.

III. Ireland

W24: In Harrington, Yeats, "Cathleen Ni Houlihan" (1902) pp. 3-11; Synge, "Riders to the Sea" (1904) pp. 63-72. Recommended: intro to Harrington. Response #4 due W or F.

F26: Joyce, *Dubliners* (separate volume, 1914) "The Sisters," "An Encounter," "Araby"

M29: *Dubliners* "Eveline," "The Boardinghouse." Response #5 due M, W or F.

WOctober 1: *Dubliners* "A Little Cloud," "Clay," "A Painful Case"

F 3: *Dubliners* "Ivy Day in the Committee Room," "The Dead"

MOctober 6: *Dubliners* "The Dead." Response #6 due M.

W8: Midterm

F10: Fall break

M13: in Finneran, Yeats "The Stolen Child," "Lake Isle of Innisfree," "No Second Troy," "September 1913," "Easter 1916." Recommended: In Broadview, "From Four Years," p. 171; on Irish Independence (174-6). **Imitation #2 due:** Sassoon or Owen poem or Joyce epiphany

W15: Yeats "A Prayer for my Daughter," "Leda and the Swan," "The Second Coming."

Recommended: "A Vision" in Broadview pp. 172-3

F17: Yeats "Among School Children," "Sailing to Byzantium," "Byzantium," "Crazy Jane Talks with the Bishop" "Lapis Lazuli"

III. From the Great War to 1950

M 20: Woolf, *To the Lighthouse* (separate volume, 1927). Response #7 due M, W or F

W22: Woolf. Recommended: "Modern Fiction" in Broadview 227; from "Sketch of the Past," 279-84; "Old Bloomsbury" pp. 312-3.

F24: Woolf

M27: Woolf. Recommended: Listen to Margaret Bondfield at Broadview website. Response #8 due M, W, or F

W29: Woolf Lighthouse

F31: Lawrence, *Lady Chatterley's Lover* (separate volume, 1929). Recommended: Grant Allen, Cicely Hamilton, Marie Stopes in Broadview pp. 299-302; 305-07.

MNovember 3: Lawrence. Response #9 due M, W or F

W5: Lawrence

F7: Lawrence

M10: Lawrence. **Imitation #3 due:** Woolf or Lawrence

W12: Rhys, *Voyage in the Dark* (1934, separate volume)

F14: Rhys

Thanksgiving break

MDecember 1: Rhys. Response #10 due M, W, or F

W3: Waugh, *Handful of Dust* (1934, separate volume).

F5: Waugh. **Hand in essay #2.**

M8: Waugh.

W10: Auden, "In Memory of W. B. Yeats," "The Shield of Achilles"

F12: Review. **Hand in final version of essay #2.** Recommended: listen to Clement Atlee at Broadview website.

There will be a noncumulative final exam during exam week.

Modernism:

1. Questions whether there is a preexisting order or meaning to the world.

"Agnosticism has taken away Providence as death takes away the mother from the child and leaves us forlorn of protection and love."--Mark Pattison

2. Questions power of reason, the validity of absolute moral values, the existence of progress, the superiority of English culture

3. Questions whether we can know ourselves or understand others

4. Questions effectiveness of language

5. Anti-Victorianism

In literary terms this leads to:

1. use of symbols to depict inner, psychological world rather than "realistic" detail to depict physical world.

2. alogical structure or Frank's "spatial form": "move away from chronology, continuity.

3. sense of consciousness as fluid, "stream of consciousness"

4. self is seen as layered, complex, with irrational, unconscious element

5. interest in shared forces (Freud, Jung, myth) shaping behavior

6. international cosmopolitanism: influence of French novel, Russian ballet, African art.

7. emphasis on solipsism: inability of self to get outside itself:

"Experience, already reduced to a group of impressions, is ringed round for each one of us by that thick wall of responsibility through which no real voice has ever pierced on its way to us, or from us to that which we can only conjecture to be without. Every one of those impressions is the impression of the individual in his isolation, each mind keeping as a solitary prisoner its own dream of a world."--Pater, conclusion to The Renaissance (1868)

"The world of each is peculiar and private to that soul."
--F. H. Bradley, Appearance and Reality (1893)

"Another man's truth is only a dismal lie to me."
--Conrad, letter, 1895.

"We live as we dream--alone." --Conrad, Heart of Darkness

8. mixed diction, concrete imagery, formal experimentation, sexual explicitness

9. artist as hero

10. art as separate realm offering an order unavailable in life, not to be limited by moral pressures. Art as autonomous.

11. anti-Aristotelian emphasis on character rather than plot.

12. artist alienated/exiled, with problematic relation to audience and to story

13. quest for alternative belief systems or kinds of coherence: Unity of Being, epiphany, moment of vision, spiritualism, social meliorism

The Impercipient
(At a Cathedral Service)

That with this bright believing band
I have no claim to be,
That faiths by which my comrades stand
Seem fantasies to me,
And mirage-mists their Shining Land,
Is a strange destiny.

Why thus my soul should be consigned
To infelicity,
Why always I must feel as blind
To sights my brethren see,
Why joys they have found I cannot find,
Abides a mystery.

Since heart of mine knows not that ease
Which they know; since it be
That He who breathes All's Well to these
Breathes no All's-Well to me,
My lack might move their sympathies
And Christian charity!

I am like a gazer who should mark
An inland company
Standing upfingered, with, "Hark! hark!
The glorious distant sea!"
And feel, "Alas, 'tis but yon dark
And wind-swept pine to me!"

Yet I would bear my shortcomings
With meet tranquility,
But for the charge that blessed things
I'd liefer not have be.
O doth a bird beshorn of wings
Go earth-bound willfully!

* * *

Enough. As yet disquiet clings
About us. Rest shall we.

Thomas Hardy, 1898

Nature's Questioning

When I look forth at dawning, pool,
Field, flock, and lonely tree
All seem to gaze at me
Like chastened children sitting silent in a school;

Their faces dulled, constrained, and worn,
As though the master's ways
Through the long teaching days
Had cowed them till their early zest was overborne.

Upon them stirs in lippings mere
(As if once clear in call,
But now scarce breathed at all)--
"We wonder, ever wonder, why we find us here!

Has some Vast Imbecility,
Mighty to build and blend,
But impotent to tend,
Framed us in jest, and left us now to hazardry?

"Or come we of an Automaton
Unconscious of our pains? ...
Or are we live remains
Of Godhead dying downwards, brain and eye now gone?

"Or is it that some high Plan betides,
As yet not understood
Of Evil stormed by Good
We the forlorn Hope over which Achievement strides?"

Thus things around. No answerer I. . . .
Meanwhile the winds, and rains,
And Earth's old glooms and pains
Are still the same, and Life and Death are neighbours nigh.

Romantic poets on birds and nature:

Wordsworth, Tintern Abbey:

Nature never did betray the heart that loved her
 ... And I have felt
a presence that disturbs me with the joy of
elevated thoughts; a sense sublime
of something far more deeply interfused,
Whose dwelling is the light of setting suns
And the round ocean and the living air,
And the blue sky, and in the mind of man:
A motion and a spirit, that impels
All thinking things, all objects of all thought
And rolls through all things. Therefore am I still
A lover of the meadows and the woods,
And mountains; and of all that we behold
From this green earth... (1798)

Shelley, "To a Sky-lark"

Hail to thee, blithe Spirit!

Bird thou never wert—
That from heaven, or near it,
Pourest thy full heart
In profuse strains of unpremeditated art.

Higher still and higher

From the earth thou springest
Like a cloud of fire;
The blue deep thou wingest
And singing still dost soar, and soaring ever singest. (1820)

Keats, "Ode to a Nightingale"

... thou, light-winged Dryad of the trees
In some melodious plot
Of beechen green, and shadows numberless,
Singing of summer in full-throated ease. ...
Thou wast not born for death, immortal Bird!
No hungry generations tread thee down;
The voice I hear this passing night was heard
In ancient days by emperor and clown:
Perhaps the self-same song that found a path
Through the sad heart of Ruth, when, sick for home
She stood in tears amid the alien corn;
The same that of-times hath
Charmed magic casements, opening on the foam
Of perilous seas, in faery lands forlorn. (1819)