

ENGL 262: English Literature After 1800

Tuesday/Thursday 11–12:20pm
Spring 2021

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Office Hours: Fri 12–1pm, and by appt



J. M. W. Turner, “Rain, Steam, and Speed – The Great Western Railway.” 1844.
London: The National Gallery.

Course Description

“All that is solid melts into air.” This is how Marx described the experience of modernity as it exploded religious certainties, ate away at centuries’-old social formations, poured humans from rural areas into cities and across the globe, and above all, turned everything into money, money, money.

This class follows modernity’s melting as it shapes British literature since 1800. We will sketch a big-picture sense of literary history from Romanticism to Victorianism and Modernism to the 21st century. And engaging closely with writers including William Blake, William Wordsworth, Mary Shelley, Charles Dickens, Virginia Woolf, T. S. Eliot, Sally Rooney, and Mohsin Hamid, we will try out a series of tentative answers to the question, “how did we get here?” That is, how did we get to the global, hyperconnected, capital-bloated world we live in today?

Learning Objectives

At the end of this course, students will be able to:

- Identify and provide examples of features of major literary genres, movements, and periods in English literature after 1800.
- Practice using standard techniques of literary analysis including paraphrase, observation, analysis, argument, and counterargument.
- Reflect on how historical literary concepts and practices relate to you today by experimentally incorporating them into your life.
- Comparatively analyze style and literary technique by creatively “translating” a scene from one literary text into another.
- Create a map of English literature after 1800 that draws on established literary landmarks and your own personal reading experiences.

Course Books

Mary Shelley, *Frankenstein* (1818; Dover, 1994)
Charles Dickens, *Hard Times* (1854; Oxford)
Virginia Woolf, *Mrs. Dalloway* (1925; Harcourt)
Mohsin Hamid, *Exit West* (2017)

Optional: The Norton Anthology of English Literature, 10th ed., Vols. D, E, F

Note on books: Since most of the Norton's readings are in the public domain and accessible online, you do not have to purchase it if you don't want to (although I would recommend getting it if you prefer like me to read a physical book). If you do not have the Norton, you are responsible for accessing assigned readings on your own. If you do get the Norton, feel free to get a used copy that is in a different edition.

For the other books, I would like you to purchase actual physical copies (they're easier on the eyes and better for the brain). Please purchase real editions (published by an actual publishing house like Oxford, Penguin, Dover, etc.), rather than fake/weird/miscopied editions that have been beep-booped together by a computer on Amazon.

Description of Assignments and Grading Breakdown

This seminar is designed around weekly intensive work rather than building to cumulative, high-stakes assignments. As such, it depends on your curiosity, your willingness to take intellectual risks, and your lively engagement with the readings, with one another, with me, and with yourself.

Most class meetings will require pre-work (such as annotating course readings and/or responding to framing questions) and post-work (such as writing a paragraph digesting a topic discussed in class). This will count towards your **classwork** grade, along with other forms of class participation including responding to classmates' writing, speaking during class or typing in the Zoom chat, and adding to the class Google doc.

You will write three short papers. Two will be **creative exercises**: you will "translate" a passage from one literary text into the style of another text; and you will write a section of your own "waste land" poem, drawing on T. S. Eliot's *The Waste Land*. The third will be a **reflective essay** (2–4 pages) considering what historical categories and experiences in literature have to tell you about your life here and now.

You will post **ten entries** to the course blog (this includes comments on others' posts).

You will complete **three exercises** in which you make group "bingo" cards describing major characteristics of a given literary period or movement.

You will create a **visual map** of the literature we read for class. The bingo exercises and the map will help you study for the **final exam**, which will test you on: comparison of different genres, movements, and periods; paraphrase; stylistic translation; responding to an argument about a literary text; and analysis of a theme of your choice that emerged through your course reading.

You will sign up to serve as a **scribe** for one class in the semester, where you will post major topics, questions, and points made in class discussion to the class Google doc.

In accordance with USC guidelines, you should plan to spend about two hours preparing for each hour of class. (Since our classes are an hour and a half each, that means you will spend approximately three hours preparing for each class.)

Assignment	Points
Scribe	25
Map	100
Bingo	75
Blog Posts	100
Creative Exercise (Translation)	100
Creative Exercise (Waste Land)	100
Reflective Essay	100
Classwork	200
Final Exam	200

Final Grade: A 930–1000; A- 895–929; B+ 870–894; B 830–869; B- 795–829; C+ 770–794; C 730–769

Expectations

You will:

- **participate in each class.** Participation in a remote semester will be more flexible and more creative than in person. It may include: annotating / commenting on course readings; writing responses to classmates' comments; speaking in class; listening actively; typing in Zoom chat; and contributing to the class Google doc. If at all possible, please keep your video on while in Zoom meetings so that we can feel more like humans and less like robots. If for some reason you have to miss a class, contact me and I will provide you with an alternative assignment to complete alongside watching the Zoom recording.
- **closely read assigned texts**, making notes while you read, and come to class prepared for discussion.
- **work to produce creative and intelligent writing.**
- **turn your work in on time.** Exercises and essays turned in after the due date will be penalized by ten points for each day that they are late. Contact me ahead of time if you will need an extension.

I will:

- **prepare for class time** while remaining flexible to respond to your interests, questions, and concerns.
- **approach each day with enthusiasm** and an openness to learning alongside you.
- **communicate clearly and in a timely manner** about assignments, deadlines, and grading criteria.

- **be available** over email and by appointment over video to discuss issues relating to the course, and to serve as a resource for your reading, thinking, and writing.
- **read your work carefully, provide thoughtful feedback, and evaluate it fairly** according to clear standards.

Schedule of Readings			
	Topics	Readings	Tasks
Week 1 Jan 19	Romanticism songs, ballads, lyrical ballads	Helen Oyeyemi, "books and roses"	
Jan 21		William Blake, from <i>Songs of Innocence</i> : "The Lamb," "The Chimney Sweeper"; from <i>Songs of Experience</i> : "The Chimney Sweeper," "The Sick Rose," "The Tyger" Robert Burns, "A Red, Red Rose" William Wordsworth, "We Are Seven," "Old Man Travelling," "The Tables Turned," "A slumber did my spirit seal"	
Week 2 Jan 26	epic	Samuel Taylor Coleridge, <i>The Rime of the Ancient Mariner</i>	
Jan 28		Blake, from <i>Jerusalem</i> Wordsworth, from <i>The Prelude</i> George Gordon, Lord Byron, from <i>Childe Harold's Pilgrimage</i>	
Week 3 Feb 2	odes	Percy Shelley, "Mont Blanc," "Ode to the West Wind" John Keats, "Ode to a Nightingale," "To Autumn"	
Feb 4	gothic	Mary Shelley, <i>Frankenstein</i> , "Author's Introduction," Letters 1-4, Chs. 1-7	
Week 4 Feb 9		<i>Frankenstein</i> , Chs. 8-14	
Feb 11		<i>Frankenstein</i> , Chs. 15-24	
Week 5 Feb 16	Victorian era dramatic monologue	Mary Prince, <i>The History of Mary Prince, a West Indian Slave</i>	Turn in Bingo 1
Feb 18		J. S. Mill, "What is Poetry?" Robert Browning, "My Last Duchess," "Porphyria's Lover" Alfred, Lord Tennyson, "Mariana," "Ulysses," "The Lotos-Eaters"	
Week 6 Feb 23	industrial novel; realism	Charles Dickens, <i>Hard Times</i> , Book 1, Chs. 1-8	Complete 5 blog posts by end of this week
Feb 25		Dickens, <i>Hard Times</i> , Book 1, Chs. 9-16	
Week 7 Mar 2		Dickens, <i>Hard Times</i> , Book 2, Chs. 1-6	Turn in creative exercise 1
Mar 4		Dickens, <i>Hard Times</i> , Book 2, Chs. 7-12	
Week 8 Mar 9		Dickens, <i>Hard Times</i> , Book 3	

Mar 11	Pre-Raphaelites	Dante Gabriel Rossetti, "The Blessed Damozel," "Jenny," <i>Proserpine, The Blessed Damozel, Lady Lilith</i> John Everett Millais, <i>Ophelia</i> Julia Margaret Cameron, <i>So like a Shatter'd Column Lay the King, The Mountain Nymph Sweet Liberty</i> Hannah Cullwick, from <i>The Diaries of Hannah Cullwick</i>	
Week 9 Mar 16	aestheticism	Walter Pater, from <i>Studies in the History of the Renaissance</i> Oscar Wilde, from <i>The Soul of Man Under Socialism</i> Michael Field, "[A girl]," "[It was deep April, and the morn]"	
Mar 18	Modernism WWI poetry	Edward Thomas, "Rain" Siegfried Sassoon, "They," from <i>Memoirs of an Infantry Officer</i> Isaac Rosenberg, "Dead Man's Dump" Wilfred Owen, "Anthem for Doomed Youth," "Dulce Et Decorum Est" William Butler Yeats, "The Second Coming"	Turn in Bingo 2 Turn in reflective essay
Week 10 Mar 23		WELLNESS DAY – NO CLASS	
Mar 25		T. S. Eliot, <i>The Waste Land</i>	
Week 11 Mar 30		Virginia Woolf, <i>Mrs. Dalloway</i> , pp. 1–64	Complete 8 blog posts by end of this week
Apr 1		Woolf, <i>Mrs. Dalloway</i> , pp. 66–151	
Week 12 Apr 6		Woolf, <i>Mrs. Dalloway</i> , pp. 151–194	Turn in creative exercise 2
Apr 8		W. H. Auden, "Lullaby," "Musée des Beaux Arts," "In Memory of W. B. Yeats" Dylan Thomas, "A Refusal to Mourn the Death, by Fire, of a Child in London," "Do Not Go Gentle into That Good Night" Philip Larkin, "High Windows," "This Be The Verse"	
Week 13 Apr 13	Global afterlives	Alice Munro, "Jakarta" Margaret Atwood, "My Last Duchess"	
Apr 15		Ngũgĩ wa Thiong'o, from <i>Decolonising the Mind</i> Louise Bennett, "Colonization in Reverse" Kamu Brathwaite, "Calypso" Grace Nichols, "Epilogue," "The Fat Black Woman Goes Shopping" Linton Kwesi Johnson, "Inglan Is a Bitch" Hanif Kureishi, "[You Will Always Be a Paki]"	
Week 14 Apr 20		Mohsin Hamid, <i>Exit West</i> , chs. 1–4	Turn in Bingo 3
Apr 22		WELLNESS DAY – NO CLASS	
Week 15 Apr 27		Hamid, <i>Exit West</i> , chs. 5–8	Turn in Map
Apr 29		Hamid, <i>Exit West</i> , chs. 9–12	
Week 16			Final Exam

Statement on Academic Conduct and Support Systems

Academic Conduct:

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Part B, Section 11, “Behavior Violating University Standards” policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct>.

Support Systems:

Student Counseling Services (SCS) – (213) 740-7711 – 24/7 on call

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. engemannshc.usc.edu/counseling

National Suicide Prevention Lifeline – 1 (800) 273-8255

Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. www.suicidepreventionlifeline.org

Relationship and Sexual Violence Prevention Services (RSVP) – (213) 740-4900 – 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender-based harm. engemannshc.usc.edu/rsvp

Sexual Assault Resource Center

For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: sarc.usc.edu

Office of Equity and Diversity (OED)/Title IX Compliance – (213) 740-5086

Works with faculty, staff, visitors, applicants, and students around issues of protected class. equity.usc.edu

Bias Assessment Response and Support

Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. studentaffairs.usc.edu/bias-assessment-response-support

The Office of Disability Services and Programs

Provides certification for students with disabilities and helps arrange relevant accommodations. dsp.usc.edu

Student Support and Advocacy – (213) 821-4710

Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. studentaffairs.usc.edu/sssa

Diversity at USC

Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students. diversity.usc.edu

USC Emergency Information

Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible. emergency.usc.edu

USC Department of Public Safety – UPC: (213) 740-4321 – HSC: (323) 442-1000 – 24-hour emergency or to report a crime.

Provides overall safety to USC community. dps.usc.edu