

## Syllabus

English 2997: Special Studies in Histories: Victorians and Moderns  
Loyola Marymount University, Spring 2016, MWF 1:50-2:50pm

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Office Hours: Mondays 3-4pm and Wednesdays 3-7pm	

### Course Description and Objectives:

This course focuses on the British Victorians and Moderns, in order to show how literature can be analyzed in its historical context and how literature sometimes influences historical events and cultural attitudes. In looking at the Victorians (1837-1901), we will examine literature within contexts such as industrialization, work, and poverty; realism and the rise of photography; faith and doubt; empire and race; the politics of gender; and late-Victorian aestheticism. In looking at the Moderns (1901-1941), we will examine literature within contexts such as Irish independence; World War I; the Bloomsbury group; the rise of psychology and stream of consciousness; the modern landscape; and World War II. While this course aims to show the depth of literature in these historical periods, the texts we will read should be thought of as representative examples of a rich and complex literary and cultural tradition.

Since this course is a lower-division requirement for English majors and minors, it is in part designed to prepare you for future work in the department's program. Specifically, this course is designed to:

- enhance your ability to read critically, especially the "close reading" of specific texts, within historical contexts.
- enhance your ability to write well, especially the creation of logical arguments about the relationship between literature and history.
- enhance your ability to articulate verbally your ideas about the relationship between literature and history.

### Required Course Materials:

Black, Joseph et. al. *The Broadview Anthology of British Literature: Volume 5: The Victorian Era*. 2nd ed. Peterborough, ON: Broadview P, 2012. ISBN 9781554810734

Black, Joseph et. al. *The Broadview Anthology of British Literature: Volume 6A: The Early Twentieth Century*. 1st ed. Peterborough, ON: Broadview P, 2008. ISBN 9781551119236

Gibaldi, Joseph. *The MLA Handbook for Writers of Research Papers*. 7th edition. New York: Modern Language Association, 2009. ISBN 9781603290241

Please note that if you purchase new copies of the Broadview anthologies, you will receive access to the online portions of these textbooks, which we will be using occasionally. If you purchase used copies of the Broadview anthologies or if you rent these anthologies, you need to purchase access to the online portion for \$6.95 at <http://sites.broadviewpress.com/bablonline/>

Although we will be using the online portions of these anthologies, please do NOT purchase the entire book in its ebook format, since ebook versions typically do not have the same page numbers as the hard copy. It's very difficult to have a good discussion if we're not all on the same page when discussing the text. Also, having the print edition of the book will make it easier to study for and do well on the midterm and final exams. You will be allowed to use your texts for certain portions of the exams in this class, but I will not allow you to use ebook versions during the exams.

**Recommended Course Materials:**

An English handbook, such as *The Little, Brown Handbook* or *The Everyday Writer*.

A good dictionary, such as *Merriam-Webster's Collegiate Dictionary*.

**Grade Breakdown:**

Participation	15%
Research Exercise	15%
5-7 Page Paper	25%
Midterm Exam	20%
Final Exam	25%

**Course Requirements:**

**Participation:** You are expected to have completed each reading assignment before the class for which it is assigned. You should bring your texts and writing materials to every class, and you should come prepared with notes on and questions about the readings for the day. Participation in class discussion is required and constitutes 15% of your course grade, so regular attendance is important.

If you miss a class, you are responsible for finding someone else in the class to catch you up; in other words, I will not repeat lecture material for you, but I will discuss what happened in class if it is evident that you've made an effort to get notes from another student first. I do not distinguish between excused and unexcused absences, except in very unusual circumstances, so you should save your absences for dire emergencies (death in family, illness, work commitments). Coming to class late or leaving early counts as a partial absence. If you miss more than six classes (including out-of-class events), there will be a significant reduction in your participation grade.

Around mid-term, I will give you a progress report about your participation, which will look like this:

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Mid-term Progress Report--Participation Grade  
English 2297

Student \_\_\_\_\_

To this point, your participation earns the grade of \_\_\_\_\_. If your participation continues at the same level for the rest of the semester, you will earn the grade of \_\_\_\_\_.

Criteria for grading participation:

A= Regular attendance (no more than 6 absences) and frequent participation in class discussions and other activities.

B= Regular attendance (no more than 6 absences) and consistent participation in class discussions and other activities.

C= Regular attendance (no more than 6 absences) and occasional participation in class discussions and other activities.

D= Irregular attendance (more than 6 absences) and rare participation in class discussions and other activities.

F= Extremely irregular attendance (more than 6 absences) and rare or no participation in class discussions and other activities.

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**Required Out-of-Class Events:** There will be two required out-of-class events, which will provide additional contexts for your understanding of the texts we're reading this semester. See the class schedule for the dates and times of these events, and make arrangements now to be available to attend them. At the events, you should take notes about the ways in which the ideas discussed add to your understanding of the texts we're reading this semester. If you do not attend these events, you will accrue absences and your participation grade will be affected as well.

**Research Exercise:** You will do a short research exercise, to learn how to find and use outside sources for your 5-7 page paper. I will give you more details about this assignment at mid-semester, and the assignment is due at the beginning of class on Monday, October 20.

**5-7 Page Paper:** You will write a 5-7 page paper, double-spaced and typed. The paper may be on any topic that interests you involving readings and concepts covered in this course, but your topic must be approved by me. A statement of your paper topic (typed, at least one paragraph) is due Monday, October 20. You must also submit a progress report (2 pages, typed), detailing how you are constructing your argument, on Friday, November 14. You are required to use outside research for this paper, and you must follow MLA style in terms of formatting. The paper is due in class on Wednesday, December 3. If you do not complete all aspects of the assignment (statement of topic, progress report, final draft), you will not get credit for the paper.

**Exams:** There will be 2 exams: a mid-term and a final. See class schedule for exam dates. No make-up exams, and no early exams. The exam format is as follows:

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#### Format for Mid-term and Final Exam

No notes for any section of the exam. No texts for Parts I. You will be allowed to use your text, but not your notes, for Part II. It is ok if you have some notes written in the margins of your text, but it is not ok to have possible outlines for the essays or anything that looks like a possible essay written in your text.

#### Part I: Short Answer (40 points)

Write 1-2 paragraphs (aim for about 200 words) to 4 of the following statements or questions. Be as detailed as possible in your answer by drawing on the assigned readings for this class, the lecture material given in class, and class discussion.

#### Part II: Essay (60 points)

Use the texts we've discussed in class to answer an essay question about the broad themes of these texts, in their historical context.

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**Grading Scale and Criteria:**

The grading scale is based on the grading system approved by LMU. I will assign numerical grades for all major assignments, and I will use the final grade sheet attached to this syllabus to figure final grades. The numerical / letter grade correlation is as follows: 94-100=A, 90-93=A-, 87-89=B+, 84-86=B, 80-83=B-, 77-79=C+, 74-76=C, 70-73=C-, 60-69=D, and 0-59=F. See attached handouts for details about the grading criteria for the major assignments in the course.

**Late Assignments:**

Expect deductions for late assignments. I deduct 10 points per 24 hours; for example, a paper that earns 90 points and is a day late will drop to an 80. No papers will be accepted via email, and no double submissions (same project submitted for another class) allowed.

**Electronic Equipment and Visitors in the Classroom:**

No cell phones, pagers, CD players, tape recorders, or other electronic equipment in the classroom. If you want to bring a laptop to class, record lectures, or bring a guest to class, you must get my approval first.

**Plagiarism:**

Plagiarism is the act of presenting someone else's ideas or words as your own. It is a serious academic offence and may result in a failing grade for the assignment, a failing grade for the course, and/or university disciplinary action. For more details about the university's policy on this issue and other forms of academic dishonesty, see the Undergraduate Bulletin. If you are unsure about how to integrate others' ideas or words into your work without plagiarizing, consult your English handbook and/or come talk to me. I'll be glad to help you avoid plagiarism!

**Drop policy:**

If you do not want a "W" on your record and want a full tuition refund, you must drop the course before the end of the first week of classes. From week 2-10, you may drop, but you will receive a "W" and will not receive a full tuition refund.

**Resources for Students:**

**Tutoring Center:** The Tutoring Center is located in the Academic Resource Center, on the second floor of Daum Hall. Experienced tutors are available to help students who wish to improve their writing. For an appointment, call 338-2847.

**Advising:** For questions about the undergraduate English curriculum, see an adviser in the English department. If you are an English major and you haven't talked to an adviser yet, you should do so as soon as possible. BCLA also has Student Ambassadors, who can help with certain aspects of advising.

**Disability Support Services:** Persons with disabilities are welcome in this classroom. If you have a disability and need specific accommodations, please register with DSS and then come talk to me. DSS is located in the Academic Resource Center, Room 224 in Daum Hall. The phone number is 338-4535.

### Class Schedule

The workload expectations for this course follow LMU's credit-hour policy. In a four-credit course, students are expected to spend at least 180 hours on this class, which is comprised of class instruction, preparation for class, time spent on major assignments, and other class activities (including required out-of-class events). The dates and activities listed below are subject to change, but I will do all I can to keep us on schedule. You are responsible for noting any changes in the syllabus. All page numbers refer to *The Broadview Anthology*.

Week 1:

M, 1/11: Introduction to the Course

#### The Victorians

W, 1/13: "The Victorian Era" (xxxix-lxxxii)

F, 1/15: Industrialization, Work, and Poverty

Introductory note (49-51)

Thomas Hood, "Song of the Shirt" (59-61)

Friedrich Engels, *The Condition of the Working Class in England in 1844* (61-65)

Charles Dickens, *Hard Times* (69-70)

Week 2:

M, 1/18: No Class—Martin Luther King Jr.'s Birthday

W, 1/20: Work and Poverty Continued

Dickens biographical note (336-37)

Dickens, "A Walk in the Workhouse" (online, BABL website)

Henry Mayhew, *London Labour and the London Poor* (73-75)

F, 1/22: Work, Poverty, and Charity

Dickens, Staves 1-3, "A Christmas Carol" (online, BABL website)

Week 3:

M, 1/25: Work, Poverty, and Charity Continued

Dickens, Staves 4-5, "A Christmas Carol" (online, BABL website)

W, 1/27: Literary Realism and the Rise of Photography

Anthony Trollope biographical note (359-60)

Trollope, from *An Autobiography*, "Chapter 12: On English Novels and the Art of Writing Them" (online, BABL website, look for pp. 28-34 in "The Spotted Dog" file)

F, 1/29: Literary Realism and the Rise of Photography Continued

"The New Art of Photography" readings and images (393-418)

George Eliot biographical note (419-20)  
 Eliot, from *Adam Bede*, "Chapter 17: In Which the Story Pauses a Little" (422-26)

Week 4:

M, 2/1: Faith and Doubt

Emily Brontë biographical note (385-86)  
 Brontë, "Remembrance" (386-87), "Plead for Me" (387), "My Comforter" (388),  
 and "[No coward soul is mine]" (390-91)  
 Gerard Manley Hopkins biographical note (661-62)  
 Hopkins, "God's Grandeur" (662) and "The Windhover" (668)  
 "In Context: The Growth of 'The Windhover'" (672-74)  
 Hopkins, "Author's Preface" (677-79)

W, 2/3: Faith and Doubt Continued

Charles Darwin biographical note (250-51)  
 Darwin, from *The Voyage of the Beagle* text and images (251-63) and from *On the Origin of Species* (263-72)  
 "In Context: Defending and Attacking Darwin" (279-81)

F, 2/5: Discuss research exercise assignment

Week 5:

M, 2/8: Empire and Race

"The Great Exhibition of 1851" readings (859-67)  
 Thackeray, extract from "A May-Day Ode" (online at  
[www.vam.ac.uk/content/articles/g/great-exhibition-poem-by-william-makepeace-thackeray/](http://www.vam.ac.uk/content/articles/g/great-exhibition-poem-by-william-makepeace-thackeray/))

W, 2/10: Empire and Race Continued

"In Context: Crimea and the Camera" (248-49)  
 Tennyson, "The Charge of the Light Brigade" (242-43)  
 Florence Nightingale biographical note (online, BABL website, read ONLY pp. 1-2 of Nightingale file)  
 Mary Seacole biographical note and excerpts from *Wonderful Adventures of Mary Seacole in Many Lands* (online, BABL website, read ONLY pp. 1-2 in Seacole file)

**Required out-of-class activity, 3-4:30pm, in the English Village. Talk by Prof. Youngkin about Florence Nightingale's travels to Egypt, a topic covered in her new book *British Women Writers and the Reception of Ancient Egypt*.**

F, 2/12: Empire and Race Continued

Thomas Macaulay, "Minute on Indian Education" (849-51)  
 Sara Duncan, "The Flippancy of Anglo-India" (online, BABL website, pp. 6-7 in "Contexts: Britain, Empire, and a Wider World"; also, look at the map on p. 2 of this file to see how India is represented)  
 Rudyard Kipling biographical note (805-06)

Kipling, "The Man Who Would Be King" (806-25)

Week 6:

M, 2/15: Meet in Special Collections, on third floor of the library. We will be looking at special items related to the reading we have been doing in this class.

W, 2/17: The Politics of Gender

"Contexts: The Place of Women in Society" (96-99)  
 Sarah Stickney Ellis, from *The Daughters of England* (99-101)  
 Harriet Taylor, from *The Enfranchisement of Women* (103-05)  
 Coventry Patmore, from *The Angel in the House: "The Wife's Tragedy"* (105)  
 Elizabeth Barrett Browning biographical note (133-34)  
 Barrett Browning, "To George Sand: A Desire" and "To George Sand: A Recognition" (137)

F, 2/19: Late-Victorian Aestheticism

"The Aesthetic Movement" (892-93)  
 Walter Pater biographical note (632-33)  
 Pater, from *The Renaissance Studies in Art and Poetry* (633-38)  
 Michael Field biographical note (680-81)  
 Field, "The Magdalen" (681-83) and "La Gioconda" (683-84)

Week 7:

M, 2/22: Late-Victorian Aestheticism

Oscar Wilde biographical note (692-93)  
 Wilde, *The Importance of Being Earnest*, Acts I and II (698-722)

W, 2/24: Late-Victorian Aestheticism

Wilde, *The Importance of Being Earnest*, Act III (722-29)

F, 2/26: Review for Midterm

M, 2/29 – F, 3/4 NO CLASSES—SPRING BREAK

Week 8:

M, 3/7: Part I of Midterm in class.

W, 3/9: Part II of Midterm in class.

F, 3/11: No class—extra office hours 1:50-2:50pm. Feel free to come see me and discuss any last-minute questions about the research exercise.

Week 9:

M, 3/14: Research exercise and statement of paper topic due.

### The Moderns

W, 3/16: "The Early Twentieth Century" (xxxv-lxiv)

F, 3/18: The End of Empire

Joseph Conrad biographical note (48-49)  
 Conrad, "An Outpost of Progress" (50-61)  
 "In Context: 'The Vilest Scramble for Loot' in Central Africa" (88-92)

Week 10:

M, 3/21: The Irish Question

James Joyce biographical note (413-16)  
 "In Context: Joyce's Dublin" (366-67)  
 Joyce, "The Dead" (322-43)

W, 3/23: NO CLASSES--EASTER

F, 3/25: NO CLASSES--EASTER

Week 11:

M, 3/28: The Irish Question Continued

"In Context: The Struggle for Irish Independence" (174-76)  
 William Butler Yeats biographical note (144-46)  
 Yeats, "Easter 1916" (148-49), "Nineteen Hundred and Nineteen" (151-53), and  
 "Meditations in Time of Civil War" (155-58)

W, 3/30: World War I Poets

"War and Revolution" (124-25)  
 Robert Graves, from *Good-bye to All That* (135-38)  
 May Canaan, from *Grey Ghosts and Voices* (138-41)  
 Rupert Brooke biographical note (105-06)  
 Brooke, "The Soldier" (106)  
 Siegfried Sassoon biographical note (101-02)  
 Sassoon, "The Glory of Women" (102)

**Required out-of-class activity, 3-4:30pm in the English Village. Talk by Neil Hultgren, Associate Professor of English at CSU Long Beach, about prequels and sequels to H. Rider Haggard's *She*, a Victorian novel about empire and gender.**

F, 4/1: World War I Poets Continued

Wilfred Owen biographical note (111-12)  
 Owen, "Arms and the Boy" (112), "Dulce Et Decorum Est" (112), "Anthem for Doomed Youth" (112-13), "Strange Meeting" (113), "Futility" (113)  
 Owen, "Letters" (114-23)

Week 12:

M, 4/4: Rise of Psychology and Stream of Consciousness



Freud, "The Scientific Literature on the Problems of the Dream," access online at <http://www.bartleby.com/285/1.html>

Freud, "Method of Dream Interpretation: The Analysis of a Sample Dream," online at <http://www.bartleby.com/285/2.html>

W, 4/6: Rise of Psychology and Stream of Consciousness Continued

T. S. Eliot biographical note (442-44)

Eliot, "The Love Song of J. Alfred Prufrock" (444-47)

"Reactions to the Poems of T. S. Eliot" (489-93)

F, 4/8: The Vortex of Modernism

"Eliot, Pound, and the Vortex of Modernism: Contexts" (477-78)

Jules Huret, "Interview with Stephane Mallarmé" (478-79)

"Imagist and Futurist Poetry: A Sampling" (479-81)

Progress Report due

Week 13:

M, 4/11: The Modern Landscape

Eliot, *The Waste Land* (450-61)

More "Reactions to the Poems of T. S. Eliot" (493-98)

W, 4/13: The Modern Landscape Continued

Finish discussion of *The Waste Land*

F, 4/15: The Politics of Gender Redux

"Gender and Sexuality: Contexts" (293-94)

Edward Carpenter, from *Love's Coming of Age* (295-97)

Havelock Ellis, from *Sexual Inversion* (297-99)

Woolf, from *Orlando* (307-08)

Week 14:

M, 4/18: Bloomsbury and Modern Fiction

Virginia Woolf biographical note (213-15)

Woolf, "Modern Fiction" (251-55)

Woolf, "Mrs. Dalloway in Bond Street" (239-43)

W, 4/20: World War II

"World War II: Contexts" (588-89)

Winston Churchill, "Speeches to the House of Commons" (590-92)

Harold Nicholson, from *The War Years* (593-98)

Woolf, "Life at Home" (603-08)

F, 4/22: After the War: Anti-Semitism and the Nuremburg Trials

“Anti-Semitism and World War II” (608-09)  
Pound, from “Speech to the English” (609)  
George Orwell, “Anti-Semitism in Britain” (610-11)  
Rebecca West, “Greenhouse with Cyclamens” (611-13)

Week 15:

M, 4/25: No Class—extra office hours 1:00-1:50pm. Feel free to come see me to discuss any last-minute questions about paper.

W, 4/27: Paper due at the beginning of class. Course evaluations and review for final exam in class.

F, 4/29: No Class—study for final.

The final exam will be held on Thursday, May 5, 2:00-4:00 pm. If you currently work or have other commitments at this time, please make arrangements now to be available for the full two hours on this day.

**Molly Youngkin**  
**Grading Criteria**  
**English 2297**

Below are the grading criteria for the 5-7 page paper. I also use similar criteria for the essay questions on the exams, but I modify it to reflect the exam setting (i.e., shorter time given to write the essay and no need for MLA format, though in-text citations are expected). Below, when I refer to the paper's thesis, I am referring to the main statement of your argument, which I expect to see early in the essay. When I refer to the argument, I mean the way in which the thesis is developed in the rest of the essay, through clear statements about where the argument is going at key points in the essay. Finally, when I refer to supporting evidence, I mean the specific examples from the text you are using to flesh out your argument. If you have not written this type of paper before, feel free to come talk to me about how to go about it.

A= All material required for the assignment is present. The paper's thesis goes way beyond the obvious, and the argument presents a precise, informed, incisive, and satisfying critical investigation of the topic. The implications of the thesis are fully developed through the use of supporting evidence. The ideas within the essay are well-organized, and the language used in the essay is appropriate to the audience. The essay is written in MLA format, with in-text citations and a Works Cited page.

B= All material required for the assignment is present. The paper's thesis goes beyond the obvious, and the argument presents a clear and accurate investigation of the topic. There is some strong supporting evidence for the thesis, but the ideas may not be fleshed out as fully as they might be, or some readings may not be as precise as they could be. The ideas within the essay are well-organized, and the language used in the essay is appropriate to the audience. The essay is written in MLA format, with in-text citations and a Works Cited page.

C= All material required for the assignment is present. The essay has a thesis and details to support that thesis. The argument is adequate, but does not fully explore the implications of the topic or does not present a critical viewpoint that goes very far beyond the obvious. The supporting evidence for the argument may be adequate but not as fully developed as it could be and less convincing than it could be. The ideas within the essay are appropriately organized, and the language used in the essay is appropriate to the audience. The essay is written in MLA format, with in-text citations and a Works Cited page.

D= Material required for the assignment may be missing. The essay has a weak thesis, and details to support the thesis are not developed adequately. The thesis does not go beyond the obvious or is more descriptive than analytical. Supporting evidence for the thesis may be missing or is so far off-base to be unconvincing. The ideas within the essay are not well-organized, and the language used in the essay may not be appropriate to the audience. The essay may lack items related to MLA format.

F= Material required for the assignment may be missing. The essay has a very weak thesis or no thesis, and details to support the thesis are not developed adequately or are missing. The thesis does not go beyond the obvious or is more descriptive than analytical. Supporting evidence for the thesis may be missing or is so far off-base to be unconvincing. The ideas within the essay are not well-organized, and the language used in the essay may not be appropriate to the audience. The essay may lack items related to MLA format.

**Molly Youngkin  
Grade Calculation Sheet  
English 2297**

Student \_\_\_\_\_

	Numerical Value		Percentage Weight	Total Weight
Research Exercise	_____	x	____.15____	= _____
Midterm Exam	_____	x	____.20____	= _____
Final Exam	_____	x	____.25____	= _____
5-7 page Paper	_____	x	____.25____	= _____
Participation	_____	x	____.15____	= _____
			Numerical Total	_____
			Final Grade	_____

Final Grade Scale

94-100	A
90-93	A-
87-89	B+
84-86	B
80-83	B-
77-79	C+
74-76	C
70-73	C-
60-69	D
0-59	F

Directions

1) Fill in the appropriate numerical value for each assignment; 2) Multiply that value by the percentage weight in the second column; 3) Add the amounts in the “total” column; 4) Use the “final grade scale” to calculate your final letter grade.