

E316K: Masterworks of British Literature
Spring 2010: TT 8-9.30 (JGB 2.324)
Unique (section) numbers: 34450-34495

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POLICY STATEMENT

STAFF/COMMUNICATION

Welcome to English 316K. Here's the preliminary contact data for the staff:

NAME	SECTIONS	OFFICE	HOURS	EMAIL
FRANK WHIGHAM		PAR 316	TT 930-11	ffw@mail.utexas.edu
Todd Balazic	34475, 34480	FAC 16	TT 10-11, W 4-5	tbalazic@mail.utexas.edu
Jordan Lamfers	34470, 34485	FAC 16	M 12-2, W 12-1	jordanslamfers@mail.utexas.edu
Patrick Schultz	34460, 34495	FAC 16	M 2-4, Tu 2-3	patrickschultz@mail.utexas.edu
Jayita Sinha	34450, 34455	FAC 16	TT 930-11	jsinha@mail.utexas.edu
Kathleen Zvarych	34465, 34490	FAC 16	Tu 930-11 and 330-5	kzvar@hotmail.com

The Blackboard site is where all official announcements for the course will appear, whether or not I pass out paper handouts in class. Get in the habit of checking for new posts. You'll also occasionally receive email announcements from me; watch for them. Familiarize yourself with the UT Electronic Mail Student Notification Policy at <http://www.utexas.edu/its/policies/emailnotify.html>. Note especially: "Students are expected to check e-mail on a frequent and regular basis in order to stay current with University-related communications, recognizing that certain communications may be time-critical." Feel free to email me with questions, *except for those that are already answered in this policy statement*, which will be posted on the BB site.

Prerequisites: Completion of at least thirty semester hours of coursework, including E 603A, RHE 306, 306Q, or T C 603A, and a passing score on the reading section of the Texas Higher Education Assessment (THEA) test. No Exceptions.

Students with disabilities may request appropriate academic accommodations from the Division of Diversity and Community Engagement, Services for Students with Disabilities, 471-6259.

READINGS

This course provides an introduction to the main currents of British literature. Lectures will address the historical and social contexts for the works read, as well as matters of literary and intellectual history, but much of lecture time will consist of generating close patterned readings of the texts. The course thus also offers training in reading and interpreting a variety of literary forms (including drama, satire, lyric, and the novel) and in producing and defending arguments, both oral and written.

Aside from various framing texts (short illustrative works, numerous visual images), there will be four main units in this course:

Renaissance: Shakespeare's *The Merchant of Venice* and *Othello* (Cambridge texts)

18th century: Swift's *Gulliver's Travels* (Penguin text)

19th century: Selected Romantic and Victorian Poetry: Blake (Dover texts), Shelley, Keats, Browning, Tennyson (LION texts posted online)

Modern: Lively's *Moon Tiger* (Grove text)

Texts. You can use any editions you wish of the works I've assigned (the versions I've ordered are at the Coop), but the Shakespeare plays exist in significantly varied forms, and you'll be responsible on the exams for exactly the forms I ordered, so it's a good idea to buy these two (the Cambridge editions). Using editions without footnotes or sidenotes is a bad idea. I'll also be posting some etexts from LION. In any case, whenever I say in lecture, "look at page 386" or "go to 3.2.93," I'll be referring to the specific editions I ordered at the Coop.

Images. The images I'll be using in the course are posted at the Liberal Arts ITS Digital Archives **SE**ervices ("DASE") database, at <https://dase.laits.utexas.edu>. Sign in with your EID and then click on Browse Public User Collections/Slideshows. You'll find the images for the course in various public slideshows labeled "316K."

LECTURES

Attendance is not required for lectures. If you do come, come to listen, and to ask questions if you like. Feel free to raise your hand anytime. Don't make noise or read the newspaper or talk to your friends; it's distracting and rude. If you don't want to listen and think, don't come. I only want people in the room who want to be there. **Note: no laptop or cell phone use is allowed in lecture.**

Lecture Prep. All texts should be read *in their entirety* by the first day for which they're assigned: I may well begin by discussing endings, so read the text all the way through unless I say otherwise (as I may with Swift and the poets). It's a bad idea to wait to read the text until you've heard the lecture. *Bring the relevant book to class every day.*

DISCUSSION SECTIONS

You'll all have discussion section once a week. **No switching between sections is allowed** unless you make the change officially with the Registrar and give us written documentation of the change. **Attendance is required for the sections.** Records will be kept by sign-in sheet; the TAs will not accept changes to the sheets after the section has ended (or sign-ins by anyone not enrolled in the section). You get three free absences; above that you'll be penalized as follows (.25 grade-points off your course grade for 4 absences, .50 off for 5, .75 off for 6, 1.00 off for 7, failure in the course for 8). **Excused absences require documentation, which must be submitted within two weeks.** **Advance excuse of absences must be cleared through the professor, not the TA.**

Vigorous and productive engagement in discussion of the texts and issues (in class, in office hours, and on e-mail, with the TAs and with me) can make a difference if you end up on a borderline. (Grade-complaint conference doesn't qualify.) And quantity is less important than quality of comment. A student who regularly emails her TA or me about the material, who raises questions in section and who shows up at office hours, has a *much* better chance of a high grade or a borderline

bump than someone who frequently skips lecture and discussion, who is silent when she does show up, and who never contacts us to talk about the literature.

EXAMS

Exams. For each unit we'll have four to six lectures and a test. I plan to have the last exam on the last class day, but it might be necessary, depending on our progress, to have it on the day the final exam is scheduled. If you make plans to travel after classes end, assuming you'll be free on our finals day, you may have to change your travel plans if you don't want to miss the exam. All exams are required for passing the course; no averaging. There is no cumulative final exam.

The 75-minute exams will be mostly essay in format, but will incorporate some objective questions (along the lines of "Who is Hamlet's mother?" — worth 25%). The bulk of your exam labor (75%) will consist of identifying and discussing (in essay format) the significance of selected quotations from the works. You'll derive the relevant significance from lecture and discussion section work.

Together the exams will constitute 100% of your grade (save for section attendance factors described above); other "engagement" criteria (section work, email, office hours) may determine borderline cases.

We'll arrange one group makeup exam per unit. If you can establish a good reason why you missed the regular exam you can take the makeup without penalty; if not, you can still take it, but with a one-grade-point penalty. Excuses must be presented to the professor, not the TA.

Please **do not use blue books**; use notebook paper. We'll supply staples.

GRADING

Your individual exams will be graded on a 4-point scale with .33 and .50 point increments (on individual questions): 4.00, 3.67, 3.50, 3.33, 3.00, etc. The higher the better. No letter grades will be awarded.

Overall course grades (based on the average of your test scores, and using the plus/minus system) will be awarded by reference to the following ranges.

ABOVE:	0.00	1.00	1.25	1.50	1.75	2.00	2.25	2.50	2.75	3.00	3.25	3.50
BELOW:	1.00	1.25	1.50	1.75	2.00	2.25	2.50	2.75	3.00	3.25	3.50	4.00
GRADE:	F	D-	D	D+	C-	C	C+	B-	B	B+	A-	A

Substantial improvement may bump up your course grade in a borderline situation. There will be no extra credit deals, nor incompletes, except in the very rarest of cases (documented medical emergency, for instance).

Troubles: (1) Don't hesitate to come to see any of us, for any reason — especially if you get into trouble. Above all, if that happens, *don't go underground*. We can't help you if we don't know

you're in trouble, or if we don't know about it till the end of the term. (2) If you feel that an exam has been inaccurately graded, I'll review it, but you need to do two things: (a) write up a detailed account of your sense of what's wrong, and (b) discuss your concerns with your TA. If after that you're still unhappy, bring the exam and the write-up to me for review.

Academic dishonesty will result in full disciplinary action. Don't cheat.

THE SYLLABUS (including assignments, due dates, etc.) IS SUBJECT TO CHANGE THROUGHOUT THE SEMESTER, according to circumstances.

MISSION

It helps to think of this course as an excursion to an unfamiliar country: instead of going elsewhere geographically, we travel to other historical periods of this culture. The large-scale goal is to de-naturalize or defamiliarize your sense of your own life, so that you take it less for granted as "natural," see it more clearly as a constructed pattern, one of many possible patterns, by conscious comparison with other, unfamiliar cultural formations. Sometimes you might experience this disorientation as fun; other times, as threatening. We'll talk a lot, for instance, about historical changes in the structures of social rank and race and gender and religion. These territories of ideological division carry a lot of potential for conflict in our own time, as they did in the past. Engaging with the history of these issues is highly instructive. It makes you aware of what you believe, what you believe unthinkingly, of what's so obvious to you that others' ways of seeing it (and the world it attempts to grasp) are literally unthinkable. Those things are exactly what great literature seeks to make you think about — to expand the category of what's *thought*.

316K, Spring 2010			SCHEDULE
Week	Day	Date	Author/Work
1	Tu	1/19	Business
	Thurs	1/21	On the obvious
2	Tu	1/26	Byatt, "Christ in the House of Martha and Mary"
	Thurs	1/28	Beckett, <i>Catastrophe</i>
3	Tu	2/2	Introduction to the Renaissance
	Thurs	2/4	Shakespeare, <i>The Merchant of Venice</i>
4	Tu	2/9	Shakespeare, <i>The Merchant of Venice</i>
	Thurs	2/11	Shakespeare, <i>The Merchant of Venice</i>
5	Tu	2/16	Shakespeare, <i>Othello</i>
	Thurs	2/18	Shakespeare, <i>Othello</i>
6	Tu	2/23	Shakespeare, <i>Othello</i>
	Thurs	2/25	EXAM 1
7	Tu	3/2	Introduction to the 18th Century
	Thurs	3/4	Swift, <i>Gulliver's Travels</i>
8	Tu	3/9	Swift, <i>Gulliver's Travels</i>
	Thurs	3/11	Swift, <i>Gulliver's Travels</i>
9	Tu	3/16	Spring Break
	Thurs	3/18	Spring Break
10	Tu	3/23	EXAM 2
	Thurs	3/25	Introduction to the 19th Century
11	Tu	3/30	Blake, <i>Songs of Innocence</i>
	Thurs	4/1	Blake, <i>Songs of Experience</i>
12	Tu	4/6	Shelley, "Ozymandias"
	Thurs	4/8	Keats, "Ode on a Grecian Urn"
13	Tu	4/13	Browning, "My Last Duchess"
	Thurs	4/15	EXAM 3
14	Tu	4/20	Introduction to the Modern period
	Thurs	4/22	Lively, <i>Moon Tiger</i>
15	Tu	4/27	Lively, <i>Moon Tiger</i>
	Thurs	4/29	Lively, <i>Moon Tiger</i>
16	Tu	5/4	Lively, <i>Moon Tiger</i>
	Thurs	5/6	EXAM 4