

**MODERN BRITISH LITERATURE . ENGLISH 225 . FALL 2006**  
*38-225-001*



*Dr. Marguerite Helmers, instructor*

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Office Hours MWF 11:30-12:30 & MW 2:00-3:00pm

*All other times by appointment. I am available after class to answer questions.*

*Goals*

- Read seven texts, *completing* the reading
- Read appreciatively and critically (what does the text say; how can you understand it)
- Read reflectively (how do you react to the text)
- Connect your readings to other texts and cultural issues
- Understand the differences between different kinds of texts and readings (genres; purposes for reading; interpretations)
- Recognize the distinctive styles and points of view of modern British authors
- Discuss literary concepts, such as scene and character
- Locate information from reputable and refereed sources pertinent to the study of modern British literature
- Develop a critical perspective that will enhance your writing about the literature

*In this class you will . . .*

- Contribute to class discussions
- Make a presentation
- Complete homework, including reading, research, and writing
- Work on a paper or project that requires integrating ideas or information from various sources
- Include diverse perspectives (different races and genders) in class discussions and writing assignments
- Work with other students on projects during class
- Use an electronic medium to discuss or complete assignments
- Analyze the basic elements of literature
- Synthesize and organize ideas, information, and experiences into new, more complex interpretations and relationships

## *Book Purchases & Reading Summaries*

- *Studying the Novel*, Jeremy Hawthorn. 5<sup>th</sup> edition, 2005.
- *Six Great Sherlock Holmes Stories*, Arthur Conan Doyle. Make sure you have the edition with the following stories: A Scandal in Bohemia, The Red-Headed League, The Adventure of the Speckled Band, The Adventure of the Engineer's Thumb, The Final Problem, The Adventure of the Empty House
- *Dubliners*, James Joyce.
- *The Heart of Darkness*, Joseph Conrad. You **must** purchase the W. W. Norton edition.
- *The French Lieutenant's Woman*, John Fowles.
- *The Story of Lucy Gault*, William Trevor.
- *The Curious Incident of the Dog in the Night-Time*, Mark Haddon.

**Note:** I have removed A. S. Byatt's novel *Possession* from the required reading list. However, anyone wishing to read it may receive extra credit (10%) by completing the novel and an IMDB Portfolio similar to the one defined below. You may turn this in at any time up to December 1.

*Six Great Sherlock Holmes Stories*, Arthur Conan Doyle. Short Stories.

Classic stories, originally published in *The Strand* magazine (London), in the 1890s.

*Dubliners*, James Joyce. (1905; 1914). Novella.

*Dubliners* was completed in 1905, but a series of British and Irish publishers and printers found it offensive and immoral, and it was suppressed. The book finally came out in London in 1914, just as Joyce's *Portrait of the Artist as a Young Man* began to appear in the journal *Egoist* under the auspices of Ezra Pound. The first three stories in *Dubliners* might be incidents from a draft of *Portrait of the Artist*, and many of the characters who figure in *Ulysses* have their first appearance here, but this is not a book of interest only because of its relationship to Joyce's life and mature work. It is one of the greatest story collections in the English language--an unflinching, brilliant, often tragic portrait of early twentieth-century Dublin. The book, which begins and ends with a death, moves from "stories of my childhood" through tales of public life. Its larger purpose, Joyce said, was as a moral history of Ireland. *Summary from Amazon.com.*

*The Heart of Darkness*, Joseph Conrad. (1902). Novel.

Novella by Joseph Conrad, first published in 1902 with the story "Youth" and thereafter published separately. The story reflects the physical and psychological shock Conrad himself experienced in 1890, when he worked briefly in the Belgian Congo. The narrator, Marlow, describes a journey he took on an African river. Assigned by an ivory company to take command of a cargo boat stranded in the interior, Marlow makes his way through the treacherous forest, witnessing the brutalization of the natives by white traders and hearing tantalizing stories of a Mr. Kurtz, the company's most successful representative. He reaches Kurtz's compound in a remote outpost only to see a row of human heads mounted on poles. In this alien context, unbound by the strictures of his own culture, Kurtz has exchanged his soul for a bloody sovereignty, but a mortal illness is bringing his reign of terror to a close. As Marlow transports him downriver, Kurtz delivers an arrogant and empty explanation of his deeds as a visionary quest. To the narrator Kurtz's dying words, "The horror! The horror!" represent despair at the encounter with human depravity--the heart of darkness. *Summary from Amazon.com.*

*The French Lieutenant's Woman*, John Fowles. (1969)

Novel by John Fowles, published in 1969. A pastiche of a historical romance, it juxtaposes the ethos of the Victorian characters living in 1867 with the ironic commentary of the author writing in 1967. The plot centers on Charles Smithson, an amateur Victorian paleontologist. He is

engaged to Ernestina Freeman, a conventional, wealthy woman, but he becomes interested in the beautiful, mysterious Sarah Woodruff, a social outcast known locally as the forsaken lover of a French lieutenant. The author, who continually intrudes on the narration, presents three different endings, encouraging his readers to reach their own conclusions. The novel contains what might be termed “adult situations.” *Summary from Amazon.com.*

*The Story of Lucy Gault*, a novel by William Trevor. (2002). Novel.

A difficult novel for any parent to read, William Trevor's *The Story of Lucy Gault* recounts the tale of a young girl whose Protestant family is driven from its rural Irish home in 1921. Eight-year-old Lucy is in love with her home, the estate named Lahardane: the old house itself, the woods, the nearby beach, the shells and fir cones and sticks that she collected like treasure. The day before her family is scheduled to flee Ireland, leaving the house and furnishings in the care of trusted servants, Lucy runs away. Her parents, finding a scrap of her clothing on the beach, assume the worst. Days later, they leave Lahardane, choosing not to settle in England, as they had planned, but to roam Europe in their grief, leaving no forwarding address. But Lucy has not killed herself; she's only broken her leg in the woods. Eventually she makes it back to the house to find her parents gone. *Summary from Amazon.com.*

*The Curious Incident of the Dog in the Night-Time*, a novel by Mark Haddon. (2003). Novel.

Fifteen-year-old Christopher John Francis Boone is mathematically gifted and socially hopeless, raised in a working-class home by parents who can barely cope with their child's quirks. He takes everything that he sees (or is told) at face value, and is unable to sort out the strange behavior of his elders and peers. Late one night, Christopher comes across his neighbor's poodle, Wellington, impaled on a garden fork. Wellington's owner finds him cradling her dead dog in his arms, and has him arrested. After spending a night in jail, Christopher resolves--against the objection of his father and neighbors--to discover just who has murdered Wellington. He is encouraged by Siobhan, a social worker at his school, to write a book about his investigations, and the result--quirkily illustrated, with each chapter given its own prime number--is *The Curious Incident of the Dog in the Night-Time*. *Summary from Amazon.com.*

## *Attendance*

I expect you to attend all class sessions. If you are unable to attend, I ask that you explain to me why you will not be in class. For medical reasons, please supply a dated, signed excuse from a doctor. After 3 missed hours of class, your final grade will be lowered on a percentage basis: number of class hours missed divided by 42 class hours per semester (and this will include all absences). Please remember that, if you have the sniffles or you didn't do the reading or your hair got stuck in your electric dryer and you miss class three times because of this—and then your car breaks down or you have the stomach flu and you miss class two more times because of it, that you will be registered as having 5 absences.

## *Late Papers*

All assignments are due in paper form at the beginning of the class period (unless otherwise specified). Please be responsible for delivering your own work to me on time. In exceptional circumstances, such as documented illness, I will accept a late paper.

## *Late Persons*

While there are no bells in college, class begins at the time listed in the timetable. You may be late once due to weather; however, repeatedly walking into class late will affect your participation grade: it is not constructive, it is disrespectful, and it interferes with students' ability to learn in a conducive and positive environment. Announcements, such as changes to the schedule, clarification of essay assignments, and

announcements of English Department and campus events, are made in the first-10 minutes of class. Missing these will impair your ability to succeed.

### *Plagiarism*

Plagiarism is a punishable offence, covered by the university rules. I can tell when your writing is not your own. We will discuss writing and plagiarism in this class. In the meantime, if you have any doubts about how to properly cite research, talk to me before you write.

### *Writing Center*

The Writing Center will help you conceptualize your essays (for this class and others). The Writing Center is not a proofreading or editing service. All Writing Center services are free, but you need to schedule an appointment. The Writing Center is located in the basement of Radford Hall. The phone number is 424-1152; you may also email them at [wcenter@uwosh.edu](mailto:wcenter@uwosh.edu).

### *Written Assignments*

Students in each section of 200-level literature, regardless of course title, will compose a minimum of **4000 words** per semester in a variety of formal and informal assignments; at least half of this word requirement (2000 words) will receive feedback from the instructor. (English Department Requirement)

Assignments are given a letter grade, ABCDF. *Assignment directions and further ideas for getting started will be distributed and discussed in class as assignments arise, so make sure you look for additional handouts!* Assignments that may be revised are indicated with an R, below.

#### Short Essay #1, due Friday, September 15

10% of final grade

Length: 2 pages, double spaced (500 words)

This assignment communicates something about you to me. Name something you have liked reading and explain why. Name something you dislike reading and explain why. Based on these evaluations, who are you as a reader? Describe your reading processes and preferences.

#### Short Essay #2, due Friday, September 29

15% of final grade, R (by October 27)

Length: 3 pages, double spaced (750 words)

This assignment should help you reflect. Select any short story from *Dubliners*. Read it again, several times, but not for plot or character. Instead, think about your reading process and attempt to write a “map” of what you have read. When you don’t understand words, allusions, the plot, or anything at all, rather than pass it over, write about it in the paper. The most critical aspect of this assignment, however, is trying to reflect on what you could do to get past those understanding blocks.



Annotated Bibliography, due Friday, November 3

15% of final grade, R (by December 1)

Length: 4 entries drawn from peer-reviewed articles (total words: approximately 300-400 words)

This assignment is designed to help you do better research. An annotated bibliography is a properly formatted list of peer-reviewed works that can serve as the basis for research; peer-reviewed works are found in the scholarly databases accessed through Polk Library, databases such as the MLA Bibliography, JSTOR, and Project Muse. Each of the four entries should relate to a single work, either *The French Lieutenant's Woman*, *Dubliners*, or Sherlock Holmes stories. Select a theme to explicate through the research; do not choose the first items that come to hand. Each of the four entries contains a short summary (75-100 words) of the work that has been selected to appear on the bibliography. There are *no* open-access website allowed for this assignment (not even Wikipedia) and *no* articles from popular magazines such as (but not limited to) *Time*, *Newsweek*, *People*, or *Vanity Fair*.

Connections, due Monday, November 20

10% of final grade

Length: 2 pages, double-spaced (500 words)

This assignment asks you to compare. You will need to select one of the course texts and—on your own—another text that shows some similarity. Your text may be a film, a piece of music (song, opera, etc.), or another literary work. Write an essay in which you compare a single aspect of the two. For public presentation on Monday, November 20: Write a short paragraph that begins, “If you like x, you’ll like y because.”

Research Paper, due Wednesday, November 29

20% of final grade

Length: 5 pages, double-spaced (1250 words) + bibliography

This assignment asks you to interpret and analyze. In this assignment, you will formulate a thesis about one of the works read for the class, or a comparison of two of the works. Select a topic of interest to you, based on class discussions and your initial research conducted for the annotated bibliography. Conduct research and integrate the ideas from outside sources into your own analysis and interpretation of the book.

The bibliography (which does not count as your total of 5 pages, but is in addition to the 5 pages) should contain at least four secondary sources (secondary sources are sources *other than* the primary poem, play, essay, memoir, or novel); no more one internet / open access website [.com, .net, Wikipedia, etc.]. Use MLA format for the paper and bibliography.

IMDB Portfolio, due Friday, December 8

10% of final grade

Length of written answer to Question 2 (Hawthorn 168): 250-500 words

Watch a film adaptation of one of our readings for this semester. Choices may include *Apocalypse Now*, *French Lieutenant's Woman*, *The Dead*, or any Sherlock Holmes. A) Using the Internet Movie Database ([www.imdb.com](http://www.imdb.com)), find details about the film and either print out the IMDB pages or retype the information. B) Find an authoritative review of the film for the portfolio. C) Reflect on the adaptation, drawing on Question 2 (Hawthorn 168).

Hawthorn Chapter Questions, due regularly throughout the semester

10% of final grade

Length: 250 words, single-spaced . There are seven of these assigned (excluding the IMDB portfolio) for a total of 2000 words.

*Participation Grades*

The remaining 10% of the final grade for the course will be made up of participation, which is graded on this scale. Most or all of the criteria must be met in order to achieve the following grades:

***A: Excellent***

Reading has been done completely  
Significant preparation for class discussion (formulation of independent ideas, outside research, efforts toward comprehensive analysis, and attention to in-class themes)  
Active, constructive, and thoughtful participation in class discussion  
Willingness to initiate discussion  
Intellectual generosity (listening to others)  
Positive, hard-working attitude  
Active participation and contribution to group assignments

***B: Very Good***

Reading has been done completely  
Some additional preparation for class discussion  
Consistently attentive attitude  
Thoughtful and constructive participation in the day's discussion  
Intellectual generosity (listening to others)  
Positive, hard-working attitude  
Active participation and contribution to group assignments

***C: Worthy, but needs improvement***

Reading has been done completely, but without effort at analysis or independent comprehension  
Passive or occasional participation in class discussion  
Participation and contribution to group assignments  
Arriving to class late  
Occasional ringing cell phones  
Wearing iPod or other headphones at the start of class  
Reading the newspaper during some group projects and discussion  
Doing work for another course during some group projects and discussion  
Reading and writing email during lab times  
Checking NFL, fantasy sports, poker websites or other during some lab times  
Coming to class without a copy of the appropriate text

***D: Marginal***

Only part of the reading completed  
Reading has been done poorly  
Participation that is not constructive  
Disrespectful of intellectual ideas of texts and classroom

Arriving to class late  
 Sleeping in class  
 Ringing cell phones  
 Wearing iPod or other headphones  
 Reading the newspaper during some group projects and discussion  
 Doing work for another course during some group projects and discussion  
 Reading and writing email during lab times  
 Eating extensive meals  
 Checking NFL, fantasy sports, poker websites or other during lab times  
 Coming to class without a copy of the appropriate text

***F: Unacceptable:***

Books were not purchased  
 Reading has not been done  
 Participation that is not constructive or is disrespectful  
 Behavior or attitude that interferes with the professor's ability to teach or other students' ability to learn in a conducive and positive environment  
 Arriving to class late  
 Sleeping  
 Ringing cell phones  
 Wearing iPod or other headphones  
 Reading the newspaper during some group projects and discussion  
 Doing work for another course during some group projects and discussion  
 Reading and writing email during lab times  
 Checking NFL, fantasy sports, poker websites or other during lab times  
 Coming to class without a copy of the appropriate text  
 Eating extensive meals

*Grading Summary*

10%	Participation
10%	Short Essay #1
15%	Short Essay #2
15%	Annotated Bibliography
10%	Connections
20%	Research Essay
10%	Hawthorn Questions
10%	IMDB Portfolio / Adaptation



## *Daily Syllabus*

### **Week One**

Focus: The Reader

Reading: Arthur Conan Doyle, *Six Great Sherlock Holmes Stories*

Wednesday, September 6  
Introductions

Friday, September 8  
“A Scandal in Bohemia”

### **Week Two**

Focus: The Author, The Novel

Readings:

Arthur Conan Doyle, *Six Great Sherlock Holmes Stories*

Jeremy Hawthorn, *Studying the Novel*

Monday, September 11  
“The Red-Headed League” (Doyle)  
Fiction and the Novel (Hawthorn 1-10)  
➤Please type and turn in an answer to Question 1 (Hawthorn 10)

Wednesday, September 13  
“The Adventure of the Speckled Band” and “The Adventure of the Engineer’s Thumb” (Doyle)

Friday, September 15  
“The Final Problem” and “The Adventure of the Empty House”  
➤Short Essay #1 due

### **Week Three**

Focus: Genre

Readings:

James Joyce, *Dubliners*

Jeremy Hawthorn, *Studying the Novel*

Monday, September 18  
“Sisters,” “An Encounter,” “Araby” (Joyce)  
History, Genre, Culture (Hawthorn 11-42)  
➤Please type and turn in an answer to Question 4 (Hawthorn 42)

Wednesday, September 20  
“Eveline,” “After the Race,” “Two Gallants,” “The Boarding House” (Joyce)

Friday, September 22  
“A Little Cloud,” “Counterparts,” “Clay,” “A Painful Case” (Joyce)



### **Week Four**

Focus: Narrative Technique, Point of View

Readings:

James Joyce, *Dubliners*

Jeremy Hawthorn, *Studying the Novel*

Daniel Schwarz, "Gabriel Conroy's Psyche" (psychoanalytic interpretation; reserve)

Monday, September 25

"A Mother," "Grace" (Joyce)

Analysing Fiction (Hawthorn 80-101)

➤ Please type and turn in an answer to Question 2 (Hawthorn 132)

Wednesday, September 27

"The Dead" (Joyce)

Friday, September 29

Psychoanalytic interpretation of "The Dead" by Daniel Schwarz (reserve)

➤ Short Essay #2 due

### **Week Five**

Focus: Setting, Textual World

Readings:

Joseph Conrad, *Heart of Darkness*

Jeremy Hawthorn, *Studying the Novel*

Supplementary historical and critical readings in Norton edition of *Heart of Darkness*

Monday, October 2

*Heart of Darkness* (Conrad; 3-77 in Norton edition)

Wednesday, October 4

Illustrations (Conrad / Norton 193-207)

Shorter Fiction (Hawthorn 43-55) and Setting (Hawthorn 120-1)

➤ Please type and turn in an answer to Question 2 (Hawthorn 55)

Friday, October 6: The Origins of *Heart of Darkness*

Adam Hochschild, "Meeting Mr. Kurtz" (Conrad / Norton 171-181)

Alan Simmons, "Conrad, Casement, and the Congo Atrocities" (Conrad / Norton 181-192)

Selected Letters (Conrad / Norton 263-71)

### **Week Six**

Focus: Character

Readings:

Jeremy Hawthorn, *Studying the Novel*

Supplementary historical and critical readings in Norton edition of *Heart of Darkness*

Monday, October 9: Race and *Heart of Darkness*

Character (Hawthorn 101-111)

Peter Edgerly Firchow, "Race, Ethnicity" (Conrad / Norton 233-241)

Chinua Achebe, "An Image of Africa" (Conrad / Norton 336-348)

Hunt Hawkins, "*Heart of Darkness* and Racism" (Conrad / Norton 365-375)

➤ Please type and turn in an answer to Question 4 (Hawthorn 132)

Wednesday, October 11: Meet in Radford Instructional Computer Lab: Finding reviews  
Contemporary Responses to *Heart of Darkness* (5 reviews in Conrad / Norton 307-313)

Friday, October 13: Critical Perspectives on *Heart of Darkness*  
Albert Guerard, "The Journey Within" (Conrad / Norton 326-336)  
Marianna Torgovnick, "Primitivism and the African Woman" (Conrad / Norton 296-405)  
Lynda J. Dryden, "To Boldly Go" (Conrad / Norton 500-506)

### **Week Seven**

Focus: Class

Readings:

John Fowles, *The French Lieutenant's Woman*  
Jeremy Hawthorn, *Studying the Novel*

Monday, October 16  
*The French Lieutenant's Woman* Chapters 1-8 (Fowles)

Wednesday, October 18  
*The French Lieutenant's Woman* Chapters 9-17 (Fowles)  
Realism, Modernism, Postmodernism (Hawthorn 56-66)  
➤Please type and turn in an answer to Questions 1 and 3 (Hawthorn 66)

Friday, October 20: Meet in Radford Instructional Computer Lab: Peer-reviewed articles  
*The French Lieutenant's Woman* Chapters 18-26 (Fowles)

### **Week Eight**

Focus: Plot and Structure

Readings:

John Fowles, *The French Lieutenant's Woman*  
Jeremy Hawthorn, *Studying the Novel*

Monday, October 23  
Plot and structure (Hawthorn 111-19)  
*The French Lieutenant's Woman* Chapters 27-35 (Fowles)

Wednesday, October 25  
*The French Lieutenant's Woman* Chapters 36-44 (Fowles)

Friday, October 27: Meet in Radford Instructional Computer Lab: Peer-reviewed articles

### **Week Nine**

Focus: Resistant Readings

Reading:

John Fowles, *The French Lieutenant's Woman*

Monday, October 30  
*The French Lieutenant's Woman* Chapters 45-53 (Fowles)

Wednesday, November 1  
*The French Lieutenant's Woman* Chapters 54-61 [end] (Fowles)

Friday, November 3

➤ Annotated Bibliography of Peer-Reviewed Criticism on *The French Lieutenant's Woman*, *Dubliners*, or Sherlock Holmes stories

**Week Ten**

Focus: Gender and Style

Reading:

William Trevor, *The Story of Lucy Gault*

Monday, November 6

*The Story of Lucy Gault* (Trevor 1-46)

Wednesday, November 8

*The Story of Lucy Gault* (Trevor 47-94)

Friday, November 10

*The Story of Lucy Gault* (Trevor 95-140)

**Week Eleven**

Focus: Speech and Dialogue

Reading:

William Trevor, *The Story of Lucy Gault*

Jeremy Hawthorn, *Studying the Novel*

Monday, November 13

Speech and Dialogue (Hawthorn 126-32)

Wednesday, November 15

*The Story of Lucy Gault* (Trevor 143-176)

Friday, November 17

*The Story of Lucy Gault* (to end of book)

**Week Twelve**

Focus: Intertextuality, Closed Texts and Open Texts

Monday, November 20

➤ Connections due (presentation component)

**Week Thirteen**

Focus: Gaps and Silences

Reading:

Mark Haddon, *The Curious Incident of the Dog in the Night-time*

Monday, November 27

*The Curious Incident of the Dog in the Night-time* (Haddon 1-51)

Wednesday, November 29

*The Curious Incident of the Dog in the Night-time* (Haddon 52-90)

➤ Research Paper due

Friday, December 1

*The Curious Incident of the Dog* (Haddon 90-140)

***Week Fourteen***

Focus: Adaptations

Readings:

Mark Haddon, *The Curious Incident of the Dog in the Night-time*

Jeremy Hawthorn, *Studying the Novel*

Monday, December 4

Adaptation (Hawthorn 154-68)

*The Curious Incident of the Dog in the Night-time* (Haddon 140-198)

Wednesday, December 6

*The Curious Incident of the Dog in the Night-time* (Haddon 198-end)

Friday, December 8: Meet in Radford Computer Lab

➤IMDB Portfolio

Question 2 (Hawthorn 168) as part of portfolio

Viewing: *Apocalypse Now*, *French Lieutenant's Woman*, *The Dead*, or any Sherlock Holmes

***Week Fifteen***

Focus: The Reader, revisited

December 11-15: Adaptations presentations