

**ELIT 46C**  
**Major British Writers (Victorian and Modern)**  
**Spring 2017**  
**TuTh 10:30-12:20**  
**Classroom: L25**

**Brian Malone, Ph.D.**  
**malonebrian@fhda.edu**  
**Office: F41i (just find the F4 building)**  
**Office Hours: Mon & Wed 1-2**  
**Tues & Thur 2-3**  
**And by appointment!**

## COURSE AT A GLANCE:

<p><b>What do I need to do immediately?</b></p> <ol style="list-style-type: none"> <li>1. On the day that class starts, you should set up your Canvas account (if you haven't already). Go to <a href="https://deanza.instructure.com">https://deanza.instructure.com</a>. I recommend you get it on your phone as well.</li> <li>2. Create a reading schedule for yourself. There is so much reading in this course!</li> <li>3. Start reading <i>Jane Eyre</i>.</li> </ol>	<p><b>How do I get help from Brian?</b></p> <p>Email me anytime: malonebrian@fhda.edu</p> <p>My office hours (in F41i) are a great time to talk to me.  <b>Office Hours:</b>  Monday and Wednesday: 1-2 PM  Tuesday and Thursday: 2-3 PM  And by appointment.</p> <p><b>Appointments are not required</b>, but if you want to reserve an appointment during my office hours:  <a href="http://brianmalone.setmore.com/bookappointment">http://brianmalone.setmore.com/bookappointment</a></p>										
<p><b>What work do I have to do?</b></p> <ol style="list-style-type: none"> <li>1. You have to read. A lot.</li> <li>2. You cannot pass if you do not write <b>both essays</b>.</li> <li>3. A midterm and a final exam.</li> <li>4. Participation that includes class discussion, online discussion forums in Canvas, and occasional reading quizzes.</li> </ol> <p>For more info on assignments, see p. 4.</p>	<p><b>What texts do I need?</b></p> <ol style="list-style-type: none"> <li>1. <i>Norton Anthology of English Literature, Vol. 2, 9<sup>th</sup> ed.</i></li> <li>2. Brontë, <i>Jane Eyre</i>.</li> <li>3. Dickens, <i>A Christmas Carol</i>.</li> <li>4. Rhys, <i>Wide Sargasso Sea</i>.</li> </ol> <p><b>Note:</b> If you are using the <i>Norton 8<sup>th</sup> ed.</i>, you will also need to purchase Woolf, <i>Mrs. Dalloway</i>.</p> <p>For more info on texts, see p. 3.</p>										
<p><b>How will the grades be calculated?</b></p> <table border="0"> <tr> <td>Paper 1</td> <td>20%</td> </tr> <tr> <td>Paper 2</td> <td>20%</td> </tr> <tr> <td>Midterm</td> <td>20%</td> </tr> <tr> <td>Final Exam</td> <td>20%</td> </tr> <tr> <td>Overall Partic*</td> <td>20% (includes disc. forum posts, talking in class, quizzes, etc.)</td> </tr> </table> <p>A total of at least 720 points is required to pass this class.</p> <p><b>*Note: Overall Participation is curved. See p. 5 or ask Brian for more explanation.</b></p> <p>For more info on grading, see p. 5.</p>	Paper 1	20%	Paper 2	20%	Midterm	20%	Final Exam	20%	Overall Partic*	20% (includes disc. forum posts, talking in class, quizzes, etc.)	<p><b>Attendance? Lateness? Class behavior?</b></p> <ol style="list-style-type: none"> <li>1. Missing more than <b>four classes</b> puts you in danger of failing the course.</li> <li>2. Class begins on time. If you are more than fifteen minutes late, you will be marked tardy. <b>Two tardies equal one absence.</b></li> <li>3. I will accept late essays with prior arrangements.</li> <li>4. No phones, computers, or other devices unless we are using them for coursework.</li> <li>5. Treat your classmates with respect.</li> <li>6. Bring the necessary book(s) to class.</li> <li>7. Do NOT submit work that is not yours.</li> </ol> <p>For more info on attendance, lateness, and late work, see p. 4.  For more info on classroom policies, see pp. 5-6.</p>
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# Victorian and Modern British Literature: The Difficulty of Imagining Other People

## Course Overview

This is a survey course that covers British literature from the mid-nineteenth century (19C) to the mid-twentieth century (20C). We will read many of the great achievements of English literature, including classic works by Charlotte Brontë, Charles Dickens, T. S. Eliot, and Virginia Woolf.

We will pay close attention to the textual and formal elements of these works, but we will also explore the historical, intellectual, and social contexts in which they were written. And while we will recognize the profound distance of these works and authors from our own experiences, we will—at the same time—explore how we can connect these works to our own lives and worlds. To this end, we will approach our readings through multiple theoretical practices, including feminism, psychoanalysis, and queer theory.

Many of our readings in this course will be loosely focused around a set of questions that theorist Elaine Scarry calls “the difficulty of imagining other people.” Scarry has argued that it surprisingly difficult for us to imagine other people as complex, fully-realized beings similar to ourselves. She contends that literature itself is profoundly concerned with this difficulty (and that it is often reproduces this difficulty). I would suggest that literature’s investment in imagining others is particularly clear in the work of the great Victorian and Modernist novelists, especially several that we will read this quarter. This is one of the themes we will return to and explore throughout the course.

Finally, I want you to know that I am extremely excited to be teaching this course! I’ve chosen works that I love deeply (with one exception...) and I’m thrilled to share them with you. I’m also eager to see how your readings of these works will help me to understand them in different and deeper ways. I envision this class as a communal educational experience: we will read and think and learn together. Could anything be more fun? (No.)

## A Note on Workload

There is so much reading in this course! Of course, this should not be a surprise to you. This is, after all, a course about *literature* that covers a period of *more than 100 years*—a period in which very long novels were common.

The amount of reading will likely require some adjustments in your study skills. In most cases, **you will not be able to put off the reading until the night before class.** Rather, you will need to make a serious commitment to reading for this class *every day*. You may need to schedule blocks of uninterrupted time to read for this class. Indeed, with some of the more difficult works, you may need to develop new reading practices. But this is good! Improving your reading skills is useful!

So there’s a lot of reading. But this is what you signed up for! Many of you are English majors. And all of you are taking a class that transfers to the UC/CSU system (and elsewhere). We need to take this course seriously, and I’m going to ask you to do so!

## Student Learning Outcome Statements (SLOs).

In this course, you will

- Gain understanding of the prevailing economic, philosophical, and ideological views of British culture during this period.
- Develop direct textual analysis skills and apply to understanding the social and psychological pressures and desires during this period.

## Required Texts

There are four required texts for this class:

1. Greenblatt et al., *The Norton Anthology of English Literature, Volume 2*, 9th Ed., Norton, ISBN: 978-0-393-91248-7.
2. Charlotte Brontë, *Jane Eyre*, Penguin Classics, ISBN: 978-0-141-44114-6.
3. Charles Dickens, *A Christmas Carol*, Dover Thrift Editions, ISBN: 978-0-486-26865-1.
4. Jean Rhys, *Wide Sargasso Sea*, Norton, ISBN: 978-0-393-35256-6.

These are all available at the De Anza Bookstore and from the usual online retailers.

**Alternatives to the Norton 9<sup>th</sup> edition.** If you don't own the 9<sup>th</sup> edition or if you can rent it, you should buy/rent it. If you have the *Norton* 8<sup>th</sup> edition, you can use it for this course, but you will need to make two adjustments: 1. You will need to adjust the page numbers for reading assignments, because I will only provide page numbers from the 9<sup>th</sup> edition; and 2. You will need to buy Virginia Woolf's novel, *Mrs. Dalloway*, because it's not in the 8<sup>th</sup> edition.

**Other editions of Brontë and Dickens.** There are multiple editions of *Jane Eyre* and *A Christmas Carol* in existence. However, I recommend that you purchase the editions I've assigned, if possible, because it will make it easier for you to refer to page numbers that I will mention in class or in assignments.

**Online options.** Many of the poems and some of the longer works are available online. I know some of you will be tempted to rely on those sources instead of purchasing the books. One drawback of this is that online sources usually lack useful explanatory notes (and this will matter for some of our texts). The bigger problem is that I will require actual page number citations (when appropriate) in all of your essays. Online sources are unlikely to provide this information.

If you have concerns about using alternative versions, please feel free to talk to me.

## Canvas

This course uses the Canvas course management system for almost every aspect of the course. The Canvas page for this course is available by logging into <https://deanza.instructure.com> using your MyPortal login credentials (your student ID and password that you use to register). Our course name will appear as: **ELIT 46C - 19/20C Brit Lit - S17**. There is also a Canvas app for your phone, which I *highly recommend* you download.

Here are some of the things we will use Canvas for:

- a link to this syllabus will always be active in **Syllabus**.
- my lecture slides will be posted, by week, on the home page for the course.
- essay assignments will be posted in **Assignments**.
- required discussion activities will take place in **Discussions**.
- your scores on all assignments will be recorded in **Grades**.

## Attendance and Lateness

I recognize that there are often challenges in getting to class on time (including parking-related difficulties). Believe me, I have similar issues driving from Santa Cruz. However, I expect you to be on time and ready to learn at the start of each class. If you miss **more than four** class meetings, you will not pass the class. (I've discovered that missing more than four classes significantly degrades the quality of your work—even if you “make up” the work.)

We will begin each class on time. If you are more than fifteen minutes late, you will be marked tardy. **Two tardies equal one absence.** If I recognize a pattern of lateness (even by five minutes), you and I will have a serious talk about how that might translate into one or more absences.

Please contact me in the event that an emergency or any other situation keeps you from attending class. I expect you to let me know if you are having a difficult time attending class, rather than simply not showing up.

## Assignments

All assignments will be posted on the Canvas site for our course. You may receive a paper copy of the paper assignments in class (but if you lose it, check the Canvas site).

**Reading.** For each class, there will be reading. Usually a lot of reading.

**Discussion Forums.** The day before each class meeting, you are required to post a discussion question on Canvas and respond to **two** of your classmate's discussion questions. You must do this **before 6 PM** to receive credit. See the “Tips and Guidelines” handout that is part of this syllabus for details on writing questions/responses. I will use these discussions to help plan my class presentation the next morning. *This is an opportunity for students who are shy about speaking in class to participate in class discussion.* Your participation in these discussions is part of your overall participation grade (see below).

**Class Participation.** At the end of class each day, I will ask you to provide me with a record of your class participation. This will factor into your overall participation grade (see below).

**Quizzes.** I reserve the right to give reading quizzes in class. These quizzes will be part of your overall participation grade (see below).

**Essays.** There are 2 required essays. **You cannot pass this class if you do not write both essays.** I am occasionally willing to accept late essays, but only if arrangements are made before the deadline.

**Exams.** There is a midterm and a final exam. We will talk about the format of these later.

## Late Work

Under certain circumstances, I am willing to accept late essays, but only if arrangements are made **before the deadline.** There are no makeups for discussion forum posts or in-class quizzes.

## Grading

There is no C- grade at De Anza, so this means you will need to receive at least a C to pass this class. Here is how the grades will be weighted:

Paper 1	20%
Paper 2	20%
Midterm	20%
Final Exam	20%
Overall Participation* 20% (includes disc. forum posts, talking in class, quizzes, etc.)	

Letter grade percentages:

>93%=A; 90-92=A-; 87-89=B+; 83-86=B; 80-82=B-; 77-79=C+; 72-76=C; <72=D+ or lower.

\*Note: I will assign points for the activities that fall into Overall Participation. However, your final grade for Overall Participation will be **curved**. At the end of the quarter, I will add up all of the points that you gained on all of those assignments, create a class distribution of those points, and assign the mean number of points a B. Point totals above the mean will take on various letter grades above a B. Point values below the mean will become the letter grades below a B. Four things you should know:

1. I will explain this process in great detail on Day 1 of class.
2. I will give you periodic estimates of where you fall on this distribution throughout the quarter, so that you can adjust your performance accordingly.
3. This incentivizes *doing all the reading and participating in class discussion and the discussion forums*.
4. If the class average performance on all of the work is *stellar*, I am open to a discussion of altering the curve to reflect the high quality of the average work. If it seems unfair *to me* to assign a B to the average level of work, I will consider making adjustments.

## Classroom Environment

**On-time and Prepared.** Do not be late. Actually, be early. I will often have activities for which you can gain discussion points. Also, I may start class with a quiz. Bring whatever book we are reading. Come prepared and ready to talk.

**Participation.** This class works best when we hear everyone's voice, both in class and in the discussion forums. As I explained above, I expect you to both participate in the Canvas forum and to talk in class. Your final grade in the course will depend significantly on your doing both. In our class discussions, I will "direct traffic," such that no student is allowed to dominate the discussion. In the same way, I expect to call on students in class if I feel like we need to hear your voice—especially if you posted something thoughtful in the discussion forum the night before. Frankly, I want you all to do well with your participation grades, so I will try to help that happen as I moderate the discussions.

**Safe Space.** Consider this classroom a safe space and please do your part to keep it a safe space. For starters, you should feel free to share your ideas and express yourself without judgment from us. **There are no stupid questions!** If anything is ever unclear, feel free to ask. You never know; others might have the same question. You will learn very quickly that **I do not make fun of students**, so do not fear asking questions in class.

**Content Advisory.** As you will see, the Victorians were obsessed with sexuality and devised many complicated ways to talk about sex without actually talking about sex. In our class, we will neither be as obsessed nor as indirect. We will occasionally talk about sexuality (including queer sexuality) and other “adult” content. Your continued enrollment constitutes your agreement that you do not find this material objectionable.

**Mutual Respect.** In this course, we will discuss sensitive topics that will sometimes impinge on deeply held values or beliefs. Everybody in this class has a right to be heard. Please be mindful that each person brings a different perspective based on her/his own experience. If you wish to disagree with a specific argument or claim, you must do so intelligently and respectfully. If you are respectful and intelligent, **I will have your back**—regardless of whether I personally agree with you.

**Phone and Computer Policy.** I expect you to actively engage with the course material and be prepared to share your ideas. I also expect you to be fully mentally present. We will occasionally have need of devices (laptops, tablets, cell phones) in class and if you want to bring them, you should. However, you should not have them out if we are not using them for class purposes. And if we have them out for class purposes, I expect them to be used in that way. If I see misuse of devices (like, say, watching movies or having text conversations), there will be potential penalties.

**Emergency Contact.** I understand that some of you always need to remain reachable by children, babysitters, caregivers, family members, etc. Put your phone on vibrate and then step outside the classroom if you need to take/make a call or text. In the classroom, you should consider your cell phone as a communication device for *emergencies* and it should not be used (for non-class purposes) inside the classroom.

### **Unnatural Disasters**

As part of this course, you will have an opportunity to participate in a series of campus teach-ins on the theme of famine. The first event is on April 24 at 1:30; the second teach-in is June 16 from 9:30-12:30. We will talk more about these events later.

### **Plagiarism and Academic Integrity**

Academic integrity means being honest and open about the work you do for school. It means standing behind your own work and giving credit to the proper people when you borrow work from other sources. Academic dishonesty, also known as plagiarism, is when you use another person’s words without giving that person credit. **You will submit all of your essays (including the midterm exam essay portion) on Canvas, which has built-in plagiarism detection using turnitin.com.** Remember that plagiarism is a punishable offense and can result in serious disciplinary action.

If you are having trouble developing your own words or ideas, or you find it difficult to correctly give credit to your sources, you can always ask for help.  
(Adapted from Chesa Caparas. See what I did there?)

### **Administrative Deadlines**

Saturday, April 22: Last day to add.

Sunday, April 23: Last day to drop for full refund.

Sunday, April 23: Last day to drop with no record of grade.  
Friday, May 5: Last day to request pass/no pass grade.  
Friday, June 2: Last day to drop with a “W.”

## **Additional Resources**

### **Disability Support Services**

Students with documented special needs can obtain assistance from Disability Support Services:  
<https://www.deanza.edu/dss/>

DSS is located in the Student Community Services Building, room 141. If you qualify for extra help through DSS, please speak with me at the beginning of the quarter so that I can help you to get the services you are entitled to.

### **Student Success Center**

Meet with tutors and attend workshops in the Student Success Center:  
<https://www.deanza.edu/studentssuccess/>

There is also free online tutoring available to all De Anza students! Login to MyPortal, go to the Students tab, and find the Smarthinking link. You can work with a tutor live (hours vary by subject) or post a question or piece of writing for a response. For more information, go to <http://deanza.edu/studentssuccess/onlinetutoring/index.html>

### **Writing and Reading Center**

Any student may receive assistance at the Writing and Reading Center, ATC 309:  
<https://www.deanza.edu/studentssuccess/wrc/>

### **Food Pantry**

The De Anza College Food Pantry is available to any De Anza student who qualifies for assistance. To be eligible, students must have a student ID and meet the [income guidelines](#) for the Emergency Food Assistance Program (EFAP).

The Food Pantry is located in the [Outreach Office](#) (Seminar 3 Building).

#### **Food Pantry Hours**

##### **Monday - Friday**

8 a.m.- 4:30 p.m.

Questions? Contact the Outreach Office at [outreach@deanza.edu](mailto:outreach@deanza.edu) or 408.864.8327.

Or visit this website: <https://www.deanza.edu/students/foodpantry.html>

Let's work hard and have a fun quarter!

## **Tips and Guidelines for Participation in the Canvas Discussion Forums**

Before each class, you are required to post a discussion question on Canvas and post at least TWO replies to your classmates' questions. Your question should relate in some way to the assigned readings for the next day's class. You need to do this before 6 PM the night before class.

### **Guidelines**

As you probably know, online discussion can go bad really quickly. Without the social cues that we have in face-to-face interaction, it's easy for use to misunderstand other people's tone or intent. It is also, unfortunately, much easier to say something nasty to someone online than to do so in person. And so, I am asking you to be *extremely* careful of how you talk to each other in the forums.

- Remember that one of our core community values is **respect for each other**.
- Be generous. Assume that your classmates mean well and that their motives are good.
- Feel free to kindly ask a classmate to clarify if you think they said something problematic.
- Be vigilant about "mansplaining" and other assumptions that you know more than your classmates do.
- If you find yourself getting angry or annoyed at one of your classmates, take some deep breaths and wait a while before you respond. Ask yourself: would responding to this right now make things better or worse?
- These forums are a place for us to talk about British literature. Questions of politics are not irrelevant to this topic, but long political debates about contemporary topics ARE irrelevant.
- I will be monitoring the discussions, so if you feel that one of your classmates has crossed a line or is being disrespectful, you might want to ignore them and let me deal with them (rather than calling them out yourself). You can also send me an email if you have concerns about what's happening in the forums.

### **Writing a Good Discussion Question**

- You do not want to ask a question that can be answered with one word.
- Indeed, you want a question that can be answered in many different ways. Your question should not have one clear right answer.
- Your question might have multiple parts!
- Your question should make your classmates *think*:
  - You could ask about the author's style/intentions/choices or about character motivations or behavior.
  - You could ask about the relationship between the text and social/historical context or theory.
  - You could make a connection between the text and other texts we've read.

#### **Bad**

- Do you like this book?
- What was the Pre-Raphaelite Brotherhood?
- What is the rhyme scheme of this poem?

#### **Good**

- Why is Dorothea an orphan? Why are so many of our narrators orphans?
- Why didn't Browning choose to say his point more clearly? Why use such a complicated style?
- Is Tennyson just another Romantic? Why or why not?
- Does the author expect us to like Rosamund? Why or why not?
- Do you think Dorothea would have been viewed as too feminist by Victorian readers?
- What are some of the consequences (intended or unintended) of using the metaphor of a factory for life in the home?
- How is Pip similar to Will? What might these similarities suggest?

### **Responding Well to a Discussion Question**

A good response to a discussion question:

- is not one word or one sentence. You should aim for at least 3 sentences.
- shows that you actually read your classmate's question!
- demonstrates respect for the classmate.
- could take the original question in a new direction.
- could connect the question to some outside knowledge or personal experience you have.
- can pose its own question or questions.

I will be taking all of these guidelines into account when I award points for your participation in the forums.



## Schedule of Readings and Major Assignments

- Notes: 1. Required discussion forum posts and quizzes (if necessary) are not listed.  
 2. Assignments are due on the day that they appear.  
 3. Page numbers are for required editions. **Four-digit page numbers refer to *Norton Anthology* 9<sup>th</sup> Ed.**

Week/Date	Reading	Assignment Due
<b>Wk 1</b> Tues, Apr 11	<b>Introduction</b> <b>Read:</b> Auden, "Musée des Beaux Arts" ( <i>Norton</i> 2685).	
Thur, Apr 13	<b>The Difficulty of Imagining Other People</b> <b>Read:</b> 1. George Saunders, "Puppy." <a href="http://www.newyorker.com/magazine/2007/05/28/puppy-2">http://www.newyorker.com/magazine/2007/05/28/puppy-2</a> 2. <i>Jane Eyre</i> , Chs. 1-5 (pp. 1-62).	
<b>Wk 2</b> Tues, Apr 18	<b><i>Jane Eyre</i> I: the Novel of Subjectivity</b> <b>Read:</b> <i>Jane Eyre</i> , Chs. 6-15 (pp. 63-177).	
Thur, Apr 20	<b><i>Jane Eyre</i> II: Women and Domesticity</b> <b>Read:</b> <i>Jane Eyre</i> , Chs. 16-23 (pp. 178-296).	
<b>Wk 3</b> Tues, Apr 25	<b><i>Jane Eyre</i> III: The Madwoman in the Attic</b> <b>Read:</b> <i>Jane Eyre</i> , Chs. 24-33 (pp. 297-448).	
Thur, Apr 27	<b>Victorian Women and Sexuality</b> <b>Read:</b> 1. <i>Jane Eyre</i> , Chs. 34-38 (pp. 449-521). 2. Christina Rossetti, "Goblin Market" (1496-1508).	
<b>Wk 4</b> Tues, May 2	<b>Dickens I: Sentimentality, and Social Reform</b> <b>Read:</b> Dickens, <i>A Christmas Carol</i> .	
Thur, May 4	<b>Dickens II: Adaptation and Afterlife</b>	
Fri, May 5		<b>Paper 1 due by NOON on Canvas</b>
<b>Wk 5</b> Tues, May 9	<b>Tennyson and Browning</b> <b>Read:</b> 1. Robert Browning: "My Last Duchess" (1282-83); "Childe Roland to the Dark Tower Came" (1294-1300). 2. Alfred, Lord Tennyson: "Ulysses" (1170-72); "In Memoriam A. H. H." excerpts (1187-1235); "The Charge of the Light Brigade" (1235-36)	
Thur, May 11	<b><i>Jekyll</i> I: Male Homosociality and "Queer Street"</b> <b>Read:</b> R. L. Stevenson, <i>The Strange Case of Dr. Jekyll and Mr. Hyde</i> (1675-1719)	
<b>Wk 6</b> Tues, May 16	<b><i>Jekyll</i> II: The Unconscious and the Divided Mind</b>	
Thur, May 18		<b>Midterm Part 1 in class</b>
Fri, May 19		<b>Midterm Part 2 due in Canvas.</b>
<b>Wk 7</b> Tues, May 23	<b>Wilde: Sexuality and Style</b> <b>Read:</b> Oscar Wilde: Preface to <i>The Picture of Dorian Gray</i> (1732-33); <i>The Importance of Being Earnest</i> (1733-77).	

Thur, May 25	<b>Ireland and Other Colonies</b> <b>Read:</b> 1. W.B. Yeats: “The Stolen Child” (2085-86); “The Lake Isle of Innisfree” (2087-88); “The Man Who Dreamed of Faeryland” (2089-90); “Easter, 1916” (2093-95). 2. Mike Davis: <i>Late Victorian Holocausts</i> , Ch. 1 (on Canvas).	
<b>Wk 8</b> Tues, May 30	<b>Modernism I: Joyce and Eliot</b> <b>Read:</b> 1. James Joyce: “The Dead” (2282-2311). 2. T. S. Eliot: “The Love Song of J. Alfred Prufrock” (2524-27)	
Thur, June 1	<b><i>The Waste Land</i></b> <b>Read:</b> T.S. Eliot, <i>The Waste Land</i> (2530-2543).	
<b>Wk 9</b> Tues, June 6	<b>World War I and Poetry</b> <b>Read:</b> 1. Rupert Brooke: “The Soldier” (2019). 2. Siegfried Sassoon: “They” (2023); “On Passing the New Menin Gate” (2026). 3. Isaac Rosenberg: “Louse Hunting” (2031). 4. Wilfred Owen: “Anthem for Doomed Youth” (2034-35); “Apologia Pro Poemate Meo” (2035-36); “Dulce Et Decorum Est” (2037); From Owen’s Letters to His Mother and “Preface” (2041-42). 5. May Wedderburn Cannan: “Rouen” (2043-44).	
Thur, June 8	<b>Modernism II: Yeats, Eliot, Auden and the Interwar Period</b> <b>Read:</b> 1. W. B. Yeats: “The Second Coming” (2099); “Sailing to Byzantium” (2102-03); “Among School Children” (2103-05). 2. T. S. Eliot: “Journey of the Magi” (2546-47). 3. W.H. Auden: “Spain” (2681-83); “In Memory of W. B. Yeats” (2685-87).	
Fri, Jun 9		<b>Paper 2 due by NOON on Canvas</b>
<b>Wk 10</b> Tues, Jun 13	<b><i>Mrs. Dalloway</i> I: Modernist Subjectivity</b> <b>Read:</b> <i>Mrs. Dalloway</i> (2156-2264).	
Thur, Jun 15	<b><i>Mrs. Dalloway</i> II: Sexuality</b>	
<b>Wk 11</b> Tues, Jun 20	<b><i>Wide Sargasso Sea</i> I: Hello again, Bertha!</b> <b>Read:</b> Jean Rhys, <i>Wide Sargasso Sea</i> .	
Thur, Jun 22	<b><i>Wide Sargasso Sea</i> II: Postmodernist Style</b>	
<b>Wk 12</b> Thur, Jun 29 9:15-11:15	<b>FINAL EXAM</b>	