

LIT 255: British Writers II (3 units)

Dr. Bettina Tate Pedersen

1:30-2:45 TR - BAC 102 - Spring 2017



Course Description: Discussion and analysis of major movements, genres, authors, and works from the 1780s to the present. Includes work by authors such as Wollstonecraft, Blake, the Wordsworths, Coleridge, the Shelleys, Keats, Dickens, the Rossettis, the Brownings, Shaw, Wilde, Eliot, Woolf, Stoppard, and Friel.

Prerequisite: College Composition (4 units)

Recommended: LIT 200, LIT 250, LIT 254 British Writers I

Extended Course Description: This is a survey course foundational to a major in literature. In this course we will examine the developments of British literature from the late 1700s to the present by reading the poetry and prose of representative and important writers of the Romantic, Victorian, and Twentieth Century eras. We will explore the texts and their contexts to consider why these works came to be written, why the authors chose the subjects they did, what multiple aims they may have had in writing, what roles they took up as writers, what roles they created for their characters/speakers, and how their works have been received by readers and other writers. We will study the literary elements (narrative voice, perspective, style, mode, form, genre, etc.) and some critical interpretations of the works to help us identify and understand the artistic achievements of these works. This course will demand that students gain facility in using literary terms and MLA Style in literary analysis.

Point Loma Nazarene University
BAC 119; Hours M 1:30-4:00 or by appt.

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bettinapedersen@pointloma.edu

Final Exam: May 4, 1:30-4:00

You must take the final at the scheduled time.

RESOURCES: REQUIRED TEXTS

Abrams, M. H. *The Norton Anthology of English Literature*. 8th edition. Vols. D, E, F (possibly bundled with Norton Critical Edition of Tennyson's *In Memoriam*)

Dickens, Charles. *Hard Times*

Woolf, Virginia. *Mrs. Dalloway*

Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. 8th Edition.

Harmon & Holman. *A Handbook of Literature*. 9th Edition.

EVALUATION & GRADES

Your grade will be based on the quality of your work in the following areas.

Quizzes, Assignments, Analyses	50%
Midterm Exam	25%
Final Exam	25%

Analyses will be graded on a pass/fail basis using

✓ +	Exemplary: roughly corresponds to an A
✓	Good: roughly corresponds to a B
✓ -	Acceptable: roughly corresponds to a C
✓ --	Unsatisfactory: roughly corresponds to a D or F

Your work will not be graded on a curve.

A	indicates exceptional work (<i>roughly 10%-20% of students normally achieve this level</i>)
B	indicates good work (<i>roughly 30% of students normally achieve this level</i>)
C	indicates satisfactory work (<i>roughly 20%-30 of students normally achieve this level</i>)
D	indicates minimally passing work (<i>roughly 10% of students normally achieve this level</i>)
F	indicates unsatisfactory work (<i>roughly 10% of students normally achieve this level</i>)

The following scales & ranges will be used:

A	93-100%	✓ +
A-	90-92%	
B+	88-89%	✓
B	83-87%	
B-	80-82%	
C+	78-79%	✓ -
C	73-77%	
C-	70-72%	
D+	68-69%	✓ --
D	63-67%	
D-	60-62%	
F	0-59%	

PROGRAM LEARNING OUTCOMES (PLOs) *(with Bloom's Taxonomy Level & WASC Core Competency Indicated)*

LITERATURE: Concentrations in LIT and in ENG-ED

Students who complete the program will be able to:

1. Integrate (**Synthesis**) their literature studies with ongoing reflection and hospitable engagement with a diverse world. [**Integrative Learning, Lifelong Learning, Critical Thinking**]
2. Identify and articulate (**Knowledge, Analysis**) characteristics and trends of diverse literatures and historical periods: dates, styles, authors, and canon formation. [**Quantitative Reasoning/Literacy**]
3. Develop and support (**Synthesis, Evaluation**) close readings of texts using literary theory and terminology. [**Critical Thinking, Written Communication**]
4. Articulate (**Comprehension, Analysis**) the difference between a traditional pedagogical and a modern linguistics notion of language. [**Critical Thinking**]
5. Employ (**Application**) strong research, rhetorical, literary, and analytical skills in their writing. [**Written Communication, Information Literacy, Critical Thinking**]
6. Present (**Evaluation**) literary analysis to formal audiences, demonstrating strategies for audience engagement and oral communication of written work. [**Oral Communication**]

COURSE LEARNING OUTCOMES (CLOs) *(with Bloom's Taxonomy Level Indicated)*

Students will be able to:

1. Closely read (**comprehension, analysis**) and critically analyze (**analysis**) texts in their original languages and/or in translation. (LIT PLO 2, 3, 5 / JRN PLO 2 / WRI PLO 2)
2. Recall (**knowledge**), identify (**knowledge**), and use (**application**) fundamental concepts of literary study to read and discuss texts
 - a. Standard literary terminology
 - b. Modes/genres of literature
 - c. Elements of literary genres
 - d. Literary periods (dates, writers, characteristics, and important developments)
 - e. Contemporary critical approaches
 - f. Extra-literary research (LIT PLO 2, 3, 5 / JRN PLO 2 / WRI PLO 2, 3)
3. Analyze (**analysis**) the social, cultural, ethnic, gendered, and/or historical contexts of the works and their authors, and connect (**synthesis, evaluation**) the texts with their own lives. (LIT PLO 1 / JRN PLO 2 / WRI PLO 4)
4. Create (**synthesis, evaluation**) detailed and informed textual analysis of literary works that examine several of the fundamental concepts of literary study. (LIT PLO 2, 3, 5 / JRN PLO 2, 3 / WRI PLO 1)

BLOOM'S TAXONOMY

Knowledge, Comprehension, Application, Analysis, Synthesis, Evaluation

WASC Core Competencies

**Written Communication, Oral Communication, Information Literacy,
Qualitative Reasoning/Literacy, Critical Thinking**

ALIGNMENT OF STUDENT LEARNING OUTCOMES & COURSE ASSESSMENTS

Program	Course	Assessments	WASC CC
<p>PLO 2 Identify and articulate characteristics and trends of diverse literatures and historical periods: dates, styles, authors, and canon formation.</p> <p>PLO 3 Develop and support close readings of texts using literary theory and terminology.</p> <p>PLO 5 Employ strong research, rhetorical, literary, and analytical skills in their writing.</p>	<p>CLO 1 Closely read and critically analyze texts in their original languages and/or in translation.</p>	Analyses	QR CT WC IL
<p>PLO 2 Identify and articulate characteristics and trends of diverse literatures and historical periods: dates, styles, authors, and canon formation.</p> <p>PLO 3 Develop and support close readings of texts using literary theory and terminology.</p> <p>PLO 5 Employ strong research, rhetorical, literary, and analytical skills in their writing.</p>	<p>CLO 2 Recall, identify, and use fundamental concepts of literary study to read and discuss texts</p> <ol style="list-style-type: none"> Standard literary terminology Modes/genres of literature Elements of literary genres Literary periods (dates, writers, characteristics, and important developments) Contemporary critical approaches Extra-literary research 	Analyses Midterm Exam Final Exam	QR CT WC IL
<p>PLO 1 Integrate their literature studies with ongoing reflection and hospitable engagement with a diverse world.</p>	<p>CLO 3 Analyze the social, cultural, ethnic, gendered, and/or historical contexts of the works and their authors, and connect the texts with their own lives.</p>	Integrating Lit & Online Res. Midterm Exam Final Exam	CT
<p>PLO 2 Identify and articulate characteristics and trends of diverse literatures and historical periods: dates, styles, authors, and canon formation.</p> <p>PLO 3 Develop and support close readings of texts using literary theory and terminology.</p> <p>PLO 5 Employ strong research, rhetorical, literary, and analytical skills in their writing.</p>	<p>CLO 4 Create detailed and informed textual analysis of literary works that examine several of the fundamental concepts of literary study.</p>	Analyses	QR CT WC IL

CARNEGIE UNIT

Credit is awarded based on the Carnegie unit of 750 minutes of seat time + 1500 minutes of out-of-class work = 1 unit of credit. Some specific details about how this class meets the credit hour requirement are included in this syllabus; additional details can be provided upon request.

IMPORTANT UNIVERSITY & LJML DEPARTMENT POLICIES

Please see this link [LJML Department Syllabus Statements 2016-2017](#), and the **Canvas** copy of these policies in the Syllabus module.

UNIVERSITY REQUIREMENTS & POLICIES (ACADEMIC & GENERAL POLICIES: <http://catalog.pointloma.edu/>)

1. **ATTENDANCE:** Your regular and punctual attendance *and* active, informed participation in our class sessions is essential to your learning and to the vibrancy of our class time together. Please read [Class Attendance](#) section of your *PLNU Catalog*, carefully (see link above). It indicates that if students miss more than 10 percent of class meetings (approx. 4 for a MWF course and 3 classes for a TTH course), faculty members may file a written report which may result in de-enrollment from the course. If students miss more than 20 percent of class meetings (approx. 8 for a MWF course and 6 classes for a TTH course), students may be de-enrolled without notice. De-enrollment may have serious consequences on residence, athletic, and scholarship requirements; it may also necessitate a reduction or loss in a student's financial aid. **DROPPING CLASS:** If you do decide to drop the course for any reason, please let me know by email, voice mail, note, or conversation so that I can officially remove you from my grade roster and class lists—and not worry about what has happened to you. I'd like you to make such decisions/communications during the first four weeks of classes.
2. **FINAL EXAMINATIONS:** Final Examinations are the culminating learning event in a course, and they are scheduled to take into account all the different courses and departments across the university. The exam schedule varies from year to year. The final examination schedule is posted on the [Class Schedules](#) site. You are expected to arrange your personal affairs to fit the examination schedule. In the rare case that you may be scheduled for more than three (3) final examinations on the same day, you may work out an alternate time for one of your exams with your professors. This is the only university-sanctioned reason for taking a final exam at a time other than the officially scheduled time for the exam. Please confirm your final examination schedule the first week of classes, and schedule those exam times into your daily planners and calendars now. If you find that your final exam schedule is the one described above, please meet with your professors as soon as possible so that they may help you to make alternative arrangements for taking your exams. Department chairs/school deans and college deans need not be involved in the process of making this accommodation. [Final Exam Schedule 2016-2017](#) (updated on November 7, 2016)

COURSE REQUIREMENTS, POLICIES & GUIDELINES

1. **Class Participation:**
 - a. Your success in understanding and making meaning of the literature we read will be directly related to your deliberate annotating of your texts, to your thoughtful reflection on the readings themselves.
 - b. The quality of your course learning experience depends upon your completing the reading and assignments and upon your attentive consideration of the ideas we discuss in class. Taking notes during class will strongly support your learning

- c. The quality of our class community rests on your engaged participation in the community of readers our class will become. The quality of our discussions depends importantly upon you and your unique contributions which appear in many forms: questions you have about the text and/or its implied meanings, confusions about things you don't understand, new understandings of literary terms and ideas, ideas you have about how this text speaks to our contemporary lives, perspectives about what spiritual impacts the texts may have on you or others, and connections you see between this literature and other subjects or contexts. Those of you who actively participate in all these ways will most assuredly improve your grades all the way along.

2. Class Sessions, Preparation, Materials, Assignments, and Technology:

- a. All course textbooks must be in your possession before the required class sessions on those books. Sharing course textbooks is not recommended—especially during class sessions. No exemptions from quizzes or other required/graded work will be granted because you do not have course texts.
- b. If you wish to use your laptop or electronic reader (Kindle, Nook, etc.) during class, please let me know and have no other “file” open on your reader other than the class text/reading. If you wish to use your smart phones to research information to support our class discussions, please do so, but please do not use your smart phone for any other reasons during our class sessions. Please silence all electronics for the entire class period.
- c. Completion of all assignments is required, and passing the course will be difficult without doing so. Readings and written responses must be prepared in advance of the date scheduled/due and of sufficient length and quality to meet the assignment's requirements and intents. Missed work (quizzes and written responses) may be made up only in truly extenuating circumstances and only if you and I have had a conversation about your situation. No make-up work will be given for missed work.
- d. If you have a university-excused absence, turn in any assignments that are due during your absence early or electronically per prior discussion with me.
- e. Late assignments will not be accepted either in person, by delivery, or in my mailbox (unless you and I have communicated prior to the deadline about extenuating circumstances).
- f. It is your responsibility to see to it that I receive your work.
- g. Always keep multiple soft copies and hard copies of your work on hand so that you can provide duplicate copies if you need to.
- h. Handwritten assignments are never acceptable (unless so specified).
- i. You may be requested to attend office hours with the professor if a need arises.

3. Classroom Decorum:

Please manage your electronic devices and print materials appropriately and with consideration for others—see 3a & 3b above. Please dress in appropriate academic attire out of consideration for others in our class. I do reserve the right to ask you to leave the classroom if I believe your attire to be offensive and/or an obstacle to a positive learning and teaching environment.

4. **Writing:** All standards of academic writing that you were taught in WRI 110 (or its equivalent college composition transfer course) are required of your writing in this class. In addition, you are expected to follow the conventions of close reading and literary analysis you learned (or are learning) in LIT 250.
5. **Quizzes:** You will complete occasional quizzes on the assigned readings. Generally quizzes may not be made up unless you are absent for a university sponsored activity (concert tour, sporting competition, debate tournament, etc.). Please notify me in advance if you will be missing a class session/quiz for such a reason.
6. **Exams:** Each of you will complete a midterm and a final exam.
7. **Gmail, Canvas, and Live Text:** You are responsible for checking your PLNU Gmail account, Canvas, and Live Text regularly for electronic messages from me (and sometimes from your classmates). You are fully accountable for all course material, announcements, communications that are distributed via these sites; and I will send messages only to these sites. Please let me know if you encounter any technical problems with these sites.
8. **Extenuating Situations & Grades:** No “Incomplete” grades will be assigned unless extenuating circumstances (e.g., death in the family, automobile accidents, hospitalization) prevail. If you find yourself in such a situation, please contact me immediately. Also please submit any necessary and valid documents to help clarify and document your situation (e.g., doctor's letter on letterhead, funeral service program, police report, etc.). I am happy to help you in these difficult situations as best I can.

SCHEDULE OF READINGS, DISCUSSIONS & ASSIGNMENTS (*adjustments TBA*)

NB The Tutorial Center is available for tutorial help in LIT 255. In addition, audio recordings of most of the readings are also available. Please check the Tutorial Center for operating hours and further information about the audio recordings.



Week One

Romantic Period (1785-1830)

Hard Times, Instl. 1 & 2

Jan 12

Class Introduction: Expectations, Policies, & Syllabus
(HAND OUT READING GUIDE/QUESTIONS FOR *HARD TIMES*)

January 16 Martin Luther King Jr. Day

Week Two

Hard Times, Instl. 3 & 4

Jan 17

THE ROMANTIC PERIOD, 1785-1830 (NRTN pp. 1-25); William Blake *Songs of Innocence* and *Songs of Experience* (NRTN pp. 76-79, 81-97); In-Class DVD 0113 *William Blake: Songs of Innocence and Experience* (20 min.)
<http://www.blakearchive.org/>

Jan 19

Charlotte Smith all selections from *Elegiac Sonnets* (NRTN pp. 39-42)
Mary Wollstonecraft *A Vindication of the Rights of Woman* [all selections] (NRTN pp. 167-95)
<http://www.spartacus.schoolnet.co.uk/Wwollstonecraft.htm>
<http://www.bartleby.com/144/>
<http://oregonstate.edu/instruct/phl302/philosophers/wollstonecraft.html>
<http://www.philosophypages.com/ph/woll.htm>
<http://www.historyguide.org/intellect/wollstonecraft.html>
<http://www.library.utoronto.ca/utel/authors/wollstonecraftm.html>
<http://www.bbc.co.uk/history/>
<http://www.indiana.edu/~letrs/vwwp/>
<http://feminism.eserver.org/history/wollstonecraft-vindication.txt>
Anna Barbauld "The Rights of Woman," "To a Little Invisible Being..." & "Washing-Day" (NRTN pp. 26, 35-8)
<http://www.usask.ca/english/barbauld/>
<http://www.digital.library.upenn.edu/women/barbauld/biography.html>

Week Three

Hard Times, Instl. 5 & 6

- Jan 24 Samuel Taylor Coleridge "The Rime of the Ancient Mariner" (NTRN pp. 424-26, 430-46);
Homework Viewing Assignment: DVD 1149 The Strangest Voyage (60 min.) OR Listening Assignment: Richard Burton reads S.T. Coleridge's 'The Rime of the Ancient Mariner' <https://www.youtube.com/watch?v=RGH4p4z4s5A>
<http://etext.lib.virginia.edu/stc/Coleridge/stc.html>
<http://www.incompetech.com/authors/coleridge/>
<http://www.online-literature.com/coleridge/>
<http://www.spartacus.schoolnet.co.uk/Jcoleridge.htm>
- Jan 26 William Wordsworth from "Lines: Composed a Few Miles above Tintern...", "We Are Seven," "I Wandered Lonely as a Cloud," "My heart leaps up," and "The World Is too Much with Us" (NTRN pp. 243-45, 258-62, 248-49, 305-06, 319)
<http://www.victorianweb.org/previctorian/ww/wwov.html>
<http://www.incompetech.com/authors/wordsworth/>
<http://www.online-literature.com/wordsworth/>
<http://www.bartleby.com/145/>

Week Four

Hard Times, Instl. 7 & 8

- Jan 31 William Wordsworth "Ode: Intimations of Immortality" and "Preface to *Lyrical Ballads* (1802)" **[READING GUIDE DUE]** (NTRN pp. 306-12, 262-74)
Dorothy Wordsworth from *The Alfoxden Journal*, fr. *The Grasmere Journals* (NRTN pp. 389-402)
- Feb 2 John Keats "Ode to a Nightingale," "Ode on a Grecian Urn" **[STRUCTURE ANALYSIS]**, "Ode on Melancholy" (NRTN pp. 878-80, 901-908)
Percy Bysshe Shelley "Mont Blanc," "Hymn to Intellectual Beauty," "Ozymandias," & "Ode to the West Wind" (NRTN pp. 741-44, 762-68, 772-75); <http://www.wam.umd.edu/~djb/shelley/home.html>



Queen Victoria's Life (1818-1901)



Queen Victoria's Reign (1837-1901)

Week Five **Victorian Period (1830-1901)** **Hard Times, Instl. 9 & 10**

Feb 7 **THE VICTORIAN PERIOD, 1830-1901** (NRTN pp. 979-1001) **EVOLUTION** (NRTN pp. 1538-55) & Thomas Henry Huxley "Agnosticism and Christianity" (NRTN pp. 1427-29, 1436-39) & **Matthew Arnold "Dover Beach"** **[STYLE ANALYSIS]** (NRTN pp. 1350-54, 1368-69)

<http://www.victorianweb.org/authors/arnold/arnoldov.html>

<http://www.library.utoronto.ca/utel/authors/arnoldm.html>

Feb 9 Alfred, Lord Tennyson from *In Memoriam* (esp. Prologue, 1-15, 27-30, 54-59 (56), 78, 96, 104-06, 129-31, Epilogue) (NRTN pp. 1109-12, 1138-89)

<http://www.victorianweb.org/authors/tennyson/tennyov.html>

<http://www.sc.edu/library/spcoll/britlit/tenn/tenn.html>

Week Six **Hard Times, Instl. 11 & 12**

Feb 14 **THE "WOMAN QUESTION": THE VICTORIAN DEBATE ABOUT GENDER** [all selections] (NRTN pp. 1581-1606) & John Stuart Mill from *The Subjection of Women* (NRTN pp. 1043-44, 1060-70)

<http://plato.stanford.edu/entries/mill/>

<http://www.utilitarianism.com/jsmill.htm>

Feb 16 Robert Browning "Porphyria's Lover," "Soliloquy of the Spanish Cloister," **"My Last Duchess"** **[VOICE ANALYSIS]**, "The Bishop Orders His Tomb at Saint Praxed's Church" (NRTN pp. 1248-56, 1259-62)

<http://www.victorianweb.org/authors/rb/rbov.html>

<http://www.browninglibrary.org>

Week Seven **Hard Times, Instl. 13 & 14**

Feb 21 Dante Gabriel Rossetti "The Blessed Damozel," "77. Soul's Beauty," "78. Body's Beauty" (NRTN pp. 1442-47, 1458-59)

Viewing Discussion Board: DVD 0428 The Pre-Raphaelite Revolt (30 min.)

<http://www.iath.virginia.edu/rossetti/>

Feb 23 **Christina Rossetti "Goblin Market"** **[GENRE ANALYSIS]** & "In an Artist's Studio" (NRTN pp. 1459-60, 1466-78 & 1463)

http://digital.library.upenn.edu/women/_generate/authors-R.html

Week Eight **Hard Times, Instl. 15 & 16**

Feb 28 George Bernard Shaw *Mrs. Warren's Profession* (NRTN pp. 1743-90)

<http://www.english.upenn.edu/~cmazer/mis1.html>

<http://www.nobel.se/literature/laureates/1925/shaw-bio.html>

Mar 2 MIDTERM EXAM

March 4-12 Spring Break

Hard Times, Instl. 17 & 18

Hard Times, Instl. 19 & 20

Week Nine

Mar 14

Charles Dickens *Hard Times* (Broadview ed. Vols. 1, 2, & 3; read also *NRTN* pp. 1236-39) <http://dickens.stanford.edu/dickens/archive/intro.html>

Mar 16

INDUSTRIALISM: PROGRESS OR DECLINE [all selections] (*NRTN* pp. 1556-80) &

Elizabeth Barrett Browning "The Cry of the Children" (*NRTN* pp. 1077-82)

<http://www.victorianweb.org/authors/ebb/browningov.html>

<http://www.browninglibrary.org/>

<http://www.mith2.umd.edu/WomensStudies/ReadingRoom/Poetry/BarrettBrowning/>

<http://www.harvardmagazine.com/on-line/070466.html> (cast of hands)

Week Ten

Mrs. Dalloway (pp. 3-50)

Mar 21

Oscar Wilde *The Importance of Being Ernest* (*NRTN* pp. 1686-87, 1698-1740) &

LATE VICTORIANS (*NRTN* pp. 1635-37)

<http://www.law.umkc.edu/faculty/projects/ftrials/wilde/wilde.htm>

<http://www.imagi-nation.com/moonstruck/clsc38.html>

Mar 23

Gerard Manley Hopkins "God's Grandeur," "The Windhover," "Pied Beauty,"

"[Carriage Comfort]," "No Worst, There Is None," "I Wake and Feel the Fell of

Dark not Day" (*NRTN* pp. 1513-23)

<http://www.victorianweb.org/authors/hopkins/index.html>



Week Eleven **The Twentieth Century (1901-present)** **Mrs. Dalloway (pp. 51-97)**

Mar 28

THE TWENTIETH CENTURY AND AFTER (*NRTN* pp. 1827-50) Thomas Hardy "Hap,"

"Neutral Tones," "The Ruined Maid," "Channel Firing," "The Convergence of the Twain," "Ah, Are You Digging on My Grave?" (*NRTN* pp. 1851-52, 1868-69, 1872, 1877-80)

<http://www.hardysociety.org/>

EMPIRE AND NATIONAL IDENTITY [all selections] (*NRTN* pp. 1607-34), Rudyard

Kipling "Recessional," & "The White Man's Burden" (*NRTN* pp. 1793-1818, 1820-22)

Mar 30

VOICES FROM WORLD WAR I: Siegfried Sassoon "The Rear-Guard," from *Memoirs of an Infantry Officer* & Wilfred Owen "Anthem for Doomed Youth," "Apologia Pro Poemate Meo," "Dulce Et Decorum Est," "Strange Meeting," "Disabled," from *Owen's Letters to His Mother* (NRTN pp. 1954-55, 1960-64, 1971-80) **[OPPOSITIONS ANALYSIS]**

<http://www.emory.edu/ENGLISH/LostPoets/OwenPoetry.html>

http://www.webmatters.net/france/ww1_owen.htm

Week Twelve

Mrs. Dalloway (pp. 98-148)

Apr 4

William Butler Yeats "Easter 1916," "The Second Coming," "Among School Children" (NRTN pp. 2019-22, 2031-33, 2036-37, 2041-42); In-class viewing DVD 0282 W. B. Yeats Poetry: 1910-1939 (portion on "ASC")

<http://www.online-literature.com/yeats/>; <http://www.poets.org/poets/>

Apr 6

T. S. Eliot "The Wasteland," "Tradition and the Individual Talent"

[READING GUIDE DUE?] (NRTN pp. 2294-2308, 2319-25)

http://www.english.uiuc.edu/maps/poets/a_f/eliot/eliot.htm

<http://www.poets.org/poets/>



Week Thirteen

Mrs. Dalloway (pp. 149-94)

Apr 11

Virginia Woolf *A Room of One's Own* [Chs. 1-3 & final 2.25 pages], "Professions for Women" (NRTN pp. 2180-82, 2092-2152, 2152-55); and **MODERNIST MANIFESTOS:** "Blast" (NRTN pp. 1996-98, 2009-15)

<http://www.utoronto.ca/IVWS/>

http://www.online-literature.com/virginia_woolf/

<http://www.kirjasto.sci.fi/vwoolf.htm>

<http://www.bartleby.com/people/Woolf-Vi.html>

<http://www.bbc.co.uk/bbcfour/audiointerviews/profilepages/woolfv1.shtml>

<http://www.spartacus.schoolnet.co.uk/Jwoolf.htm>

April 13-17 Easter Break

Week Fourteen

Apr 18 Virginia Woolf *Mrs. Dalloway* (pp. 3-194)

Homework Viewing Assignment: DVD 0060 Virginia Woolf's Mrs. Dalloway (58 min.)

Apr 20 Ngugi Wa Thiong'o from *Decolonising the Mind* (NRTN pp. 2535-39), Salman Rushdie "English is an Indian Literary Language" (NRTN pp. 2539-41), Kamau Brathwaite "[Nation Language]" (NRTN pp. 2523-27) & Derek Walcott "A Far Cry from Africa" (NRTN pp. 2586-88)

[FULL ANALYSIS ON ONE COURSE NOVEL OR PLAY DUE]

Week Fifteen

Apr 25 Brian Friel *Translations* (NRTN pp. 2475-2523)

Apr 27 Nadine Gordimer "The Moment before the Gun Went Off" (NRTN pp. 2574-78)

<http://www.nobel.se/literature/laureates/1991/gordimer-bio.html>

Seamus Heaney "Punishment," "Casualty," "The Skunk" (NRTN pp. 2822-31)

<http://www.nobel.se/literature/laureates/1995/heaney-bio.html>

FINAL EXAM
May 4, 2016, 1:30-4:00

ANALYSIS ASSIGNMENT DUE DATES SUMMARY

DUE	ANALYSIS (6) (beginning of class—follow template on Canvas)	Frame
Feb 2	John Keats "Ode on a Grecian Urn"	[STRUCTURE ANALYSIS]
Feb 7	Matthew Arnold "Dover Beach"	[STYLE ANALYSIS]
Feb 16	Robert Browning "My Last Duchess"	[VOICE ANALYSIS]
Feb 23	Christina Rossetti "Goblin Market"	[GENRE ANALYSIS]
Mar 30	Wilfred Owen "Dulce Et Decorum Est"	[OPPOSITIONS ANALYSIS]
Apr 22	[FULL ANALYSIS ON ONE COURSE NOVEL OR PLAY DUE]	

DETAILS OF COURSE ASSIGNMENTS

ANALYSIS (PLOs 2, 3, 5) (CLOs 1, 2, 4)

Your questions, ongoing reflections, and written responses to each work are so important—to your understanding of this literature and its key ideas, to our individual and corporate close reading of this literature.

You are invited and expected to think about, reflect upon, and compose some responses to the works using the **Frames of Analysis** below: **GENRE, VOICE & PERSPECTIVE, OPPOSITIONS, STRUCTURE & STYLE**. Your responses should be sufficient in length and quality of thought to clearly demonstrate that you have read the work, thought about the work, reviewed details in the work, and analyzed the work in terms of its literary features. Your responses must not constitute your 1) first impressions of, 2) reading difficulties with, and/or 3) emotional attitudes toward the work. Put another way, your responses **are not** a “journal” of your reading experience. Instead, they should be essays of serious interpretive thoughts on the works themselves.

The **Frames of Analysis** just below are meant to provoke reflection and careful investigation and to direct your thinking, reading and writing about the works. Since not every prompt (question) will work in the same way for every work, you should focus on the characteristic features of the work you are reading. Some **Frames of Analysis** will yield more interesting results for one work than another. The differences between works and the analysis they seem to suggest are important and welcome as are the differences in interpretation (or reading) that will inevitably arise with different readers. Please give attention to these differences instead of trying to minimize or erase them.

Each of your analyses should be point-first (your thesis is your first sentence), thorough, straightforward, and analytical—using direct quotes from the text you are analyzing. Prepare the assigned analysis BEFORE class; bring your final draft with you to class ready to hand it at the beginning of class; add marginal notes to your analyses during our discussions as your thinking and interpretation develops further; then turn in your analysis at the end of class.

Expect to share comments about the readings from your analyses. Even on the days when you are not turning in a final draft analysis I still expect you to prepare the class readings by reflecting on the frames of analysis and having some comments in response to them ready to share in class. The discussion questions that I will handout and post on Canvas for the works will follow along with the *Frames of Analysis*. Your oral participation is an important and integral part of your performance in this class. That is to say, you should not expect an outstanding grade (A) if you are virtually silent in our class discussions.

Please note that all the principles of close reading and writing literary analysis that you were taught in LIT 250 are expected as standard practice for your work in LIT 255. Each and every analysis you prepare and share in discussion is direct study, preparation, and review for the exams. Thus, the quality of your exams and your final grade will be a direct outcome of the

effort you invest in your analytical responses to the *Frames of Analysis* and the development your responses show in your insight as a reader of British literature.

FRAMES OF ANALYSIS:

1. **GENRE (TYPE):** how would you classify the work: 1) fiction, non-fiction, poetry, drama; 1b) what kind of fiction, non-fiction, poetry, or drama (e.g., gothic, manifesto, social realism, local color, stream-of-consciousness, didactic, domestic, sentimental, bildungsroman, künstlerroman, lyric, narrative, ballad, sonnet, meditation, epic, tragedy, comedy, etc.); 2) in what ways does the genre establish, complement, or complicate the themes, effects, and/or intent(s) of the work?
2. **VOICE OR PERSPECTIVE (POV) (TELLER):** who narrates this story, who speaks this poem, or who makes this argument? is s/he a character, critic, speaker, lecturer, and what is her/his relation to the topic(s) addressed? how would you describe the narrator's or speaker's voice: intrusive, consistent, multiple, prominent, reliable, etc.? if fiction, how would you classify the narrative voice: first-person, third-person, limited omniscient, omniscient? what is the tone (author's attitude toward the subject matter) of the piece?
3. **OPPOSITIONS:** what primary tensions (ideas, arguments, issues, differences, dilemmas) are set forth in the work? how/in what light are these oppositions (their players and values) presented, and to what end(s)? who or what is elevated or stigmatized? what does the work, in its important characters/individuals/figures, aim to do? what observations can you make about any of the following social arrangements or domains: family, childhood, adulthood, class, sexuality, gender, public and private spaces, work, home, rural and urban life, economics and wealth, morality, religion, education, art (aesthetics), science, technology, government, law, historical events, politics, leisure, health, medicine, etc.? what special relation (and how or why) do women or men or children have to (certain ones of) these issues? *Work to keep the historical literary period/cultural context of the work clearly in mind as you read for oppositions.*
4. **STRUCTURE (TEXTURE):** what are the work's parts, sections, patterns? what beginnings and endings do you see within the book's entire structure? what double or multiple plots are running alongside one another in the book? what shifts in places or times do you see? what significant sections of a character's life or a community's life seem to break the book into sections?
5. **STYLE (TEXTURE):** what kind of language (diction, vocabulary, dialect, etc.) does the author use: formal, erudite, colloquial, lyrical, poetic, journalistic, etc.? what poetic devices or literariness do you see in the piece (allusion, literary or high culture references, metaphoric language, imagery, symbolism, insertion of other artistic texts or literary forms, etc.)? how would you describe the author's overall literary artistry and what is its effect on the content and/or message(s) of the piece?

ANALYSIS HEADING—TOP LEFT-HAND SIDE OF ANALYSIS

Your name

Date

LIT255

Title of Work (correctly cited) by Author of Work

Date of Publication of Work

Literary Time Period of Work (*Romantic, Victorian, 20thC Modern, 20thC Postmodern*)

CONNECTING BRITISH LITERATURE AND CONTEMPORARY ISSUES (PLO 1) (CLO 3)

Find an online resource (image, text, video, etc.) that is closely related to an assigned reading. View the online source after having read the assigned reading first. Create a set of slides (3-5) that

- gives the correct bibliographic citation of the source;
- identifies a precise passage and concept (historical, biographical, literary, philosophical, theological, sociological, psychological, etc.) in the assigned reading that your online resource amplifies;
- outlines how the online resource helped you connect the literature to our world (modern American society, global issues, diverse contexts);
- makes a recommendation why others should read this literary work.

DATE	WORK	PRESENTER
Jan 19	Wollstonecraft, <i>Vindication</i>	
	Barbauld, "Rights..."	
Jan 31	Wordsworth, "Ode: Intimations..."	
Feb 9	Tennyson, <i>In Memoriam</i>	
Feb 14	Mill, <i>Subjection...</i>	
Feb 28	Shaw, <i>Mrs. Warren's...</i>	
Mar 16	Barrett Browning, "The Cry..."	
Mar 23	Hopkins, any of the poems listed	
Mar 28	Hardy, any of the poems listed	
Apr 4	Yeats, any of the poems listed	
April 25	Friel, <i>Translations</i>	

POSSIBLE EXTRA CREDIT ASSIGNMENTS & DUE DATES (OPTIONAL & TBD)

*Please Note: Extra Credit assignments must be made available (that is to say, assigned) by your professor **only**. They may not be done on your own initiative without consult with your professor.*

Attend and Write a Response to a Designated Campus Event

After having attended the event, write a response (generally one-page) describing what you learned from attending the event and any connections you were able to make between the event and our course readings (themes, issues, conflicts, historical trends, etc.)

A Reading of Your Choice & Oral Report

Choose a work found in your one of our course anthologies that is not scheduled on our calendar of readings and *that interests you*. Read it outside of class assignments, do some basic research on it and the author, and then give a 4-5 min. oral presentation on how the work relates to the literary periods we are studying in LIT 255 and your recommendation about why others should read this work.

PLNU LIBRARY VIEWING RESOURCES

For some of the course readings and/or authors we have DVDs or VHSs available in the Media Services (third floor in Ryan Learning Center). You may watch these in the Media Services if you wish to enrich your understanding of an author's life or the work we are studying. A few of these will be assigned for homework (or possible extra credit) throughout the semester. These are indicated in boldface below.

TITLE	CALL NO.
<i>William Blake: Famous Authors Series. Poet and Painter</i> (30 min.)	DVD 1610
<i>William Blake: Songs of Innocence and Experience</i> (20 min.)	DVD 0113
<i>William Blake: Singing for England</i>	DVD 0641
<i>The Rime of the Ancient Mariner</i> (57 min.)	DVD 0110
<i>The Strangest Voyage</i> (60 min.)	DVD 1149
<i>The Lake Poets: Wordsworth & Coleridge</i> (29 min.)	VC 3717
<i>William Wordsworth: Famous Authors Series (Poet)</i>	DVD 0839
<i>Percy Shelley: Famous Authors Series</i> (30 min.)	DVD 0914
<i>The Pre-Raphaelite Revolt</i> (30 min)	DVD 0428
<i>Robert & Elizabeth Browning: Master Poets</i>	VC 3715
<i>George Bernard Shaw: Famous Authors Series</i> (30 min.)	VC3709 DVD 0915
<i>Gerard Manley Hopkins: Portrait of a Poet</i> (58 min.)	DVD 0062
<i>Dickens of London</i> (12 episodes, 6 tapes)	VC 3520
<i>Hard Times</i> (BBC on PBS Masterpiece Theatre)	Netflix (?)
<i>Importance of Being Ernest</i> (93 min.)	DVD 0930
<i>William Butler Yeats</i> (60 min)	DVD 0445
<i>The Dead</i> (82 min.)	VC 3632
<i>T. S. Eliot: Voices & Visions</i> (60 min.)	VC 2992v.9
<i>T. S. Eliot Reading Poems & Choruses</i>	PH 190A & PH 190B
<i>T. S. Eliot: The Waste Land</i>	DVD 0950
<i>Virginia Woolf</i> (51 min.)	VC 3666
<i>A Room of One's Own</i> (53 min.)	DVD 0803
<i>Virginia Woolf</i> (30 min.)	VC 2593
<i>Virginia Woolf's Mrs. Dalloway</i> (58 min.)	DVD 0060
<i>Mrs. Dalloway</i> (2 hours)	Netflix
<i>Heart of Darkness</i> (105 min.)	VC 2415
<i>Wide Sargasso Sea</i> (30 min)	DVD 0425
<i>W. B. Yeats Poetry: 1910-1939</i>	DVD 0282
<i>Derek Walcott: The Poetry of Place</i>	DVD 0267