

LIT 255: British Writers II (3 units)

Dr. Bettina Tate Pedersen

8:00-9:15 TR - BAC 156 - Spring 2018



To Teach ~ To Shape ~ To Send

Point Loma Nazarene University exists to provide higher education in a vital Christian community where **minds** are engaged and challenged, **character** is modeled and formed, and **service** is an expression of faith. **Being of Wesleyan heritage**, we strive to be a learning community where **grace** is foundational, **truth** is pursued, and **holiness** is a way of life.

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, Keats, Dickens, the Rossettis, the Brownings, Shaw, Wilde, Eliot, Woolf, Heaney, 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 116; Hours M 2:00-4:00 or by appt.
619.849.2260

bettinapedersen@pointloma.edu

Final Exam: May 3, 7:30-10:00am

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
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.

Analyses, Discussions, Assignments & Quizzes	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>	<p>Analyses Discussion Board</p>	<p>CT WC IL</p>
<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 	<p>Analyses Discussion Board Midterm Exam Final Exam</p>	<p>CT WC IL</p>
<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>	<p>Integrating Lit & Online Res. Presentations Discussion Board Midterm Exam Final Exam</p>	<p>CT OC</p>
<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>	<p>Analyses</p>	<p>CT WC IL</p>

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 & LJWL DEPARTMENT POLICIES

Please see the **LJWL Department Syllabus Statements** in the Canvas folder labeled *Syllabus & Policies*. Please see [Academic and General Policies](#) in the catalog for all information on university academic and general policies.

UNIVERSITY REQUIREMENTS & POLICIES ([Academic & General Policies](#))

- PLNU ATTENDANCE & PARTICIPATION POLICY:** Regular and punctual attendance at all classes is considered essential to optimum academic achievement. If the student is absent from more than 10 percent of class meetings, the faculty member can file a written report which may result in de-enrollment. If the absences exceed 20 percent, the student may be de-enrolled without notice until the university drop date or, after that date, receive the appropriate grade for their work and participation. See [Academic and General Policies](#) in the Undergraduate Academic Catalog.
 - Please read the [Class Attendance](#) section at the link above
 - 10% of class meetings = 4 classes for a MWF course, 3 classes for a TTH course, 2 classes for a quad course
 - 20% of class meetings = 8 for a MWF course, 6 classes for a TTH course, and 4 for a quad course
 - 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 make sure you complete official record keeping so that you are removed from the course roster. (If you don't, university policy requires me to give you the grade left standing at the end of the semester in your course average.) Please let me know that you are dropping so I don't worry about what has happened to you. (Note: Be sure to pay attention to the last day to drop deadline on the university calendar.)
- PLNU FINAL EXAMINATIONS POLICY:** 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. Successful completion of this class requires taking the final examination on its scheduled day. ***You are expected to arrange your personal affairs to fit the examination schedule.***
 - The 2017-18 final examination schedule is posted at [Current Students: Final Exam Schedules](#).
 - 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.
- PLNU ACADEMIC ACCOMMODATIONS POLICY:** If you have a diagnosed disability, please contact PLNU's Disability Resource Center (DRC) within the first two weeks of class to demonstrate need and to register for accommodation. See the [Disability Resource Center](#) for contact information.

4. **PLNU Copyright Policy:** Point Loma Nazarene University, as a non-profit educational institution, is entitled by law to use materials protected by the US Copyright Act for classroom education. Any use of those materials outside the class may violate the law.
5. **PLNU Academic Honesty Policy:** Students should demonstrate academic honesty by doing original work and by giving appropriate credit to the ideas of others. Academic dishonesty is the act of presenting information, ideas, and/or concepts as one's own when in reality they are the results of another person's creativity and effort. A faculty member who believes a situation involving academic dishonesty has been detected may assign a failing grade for that assignment or examination, or, depending on the seriousness of the offense, for the course. Faculty should follow and students may appeal using the procedure in the university Catalog. See [Academic Policies](#) for definitions of kinds of academic dishonesty and for further policy information.
6. **Public Discourse:** Much of the work we will do in this class is cooperative, by nature of the class discussions and general feedback given to written work and/projects; thus you should think of all your writing and speaking for and in class as public, not private, discourse. By continuing in this class, you acknowledge that your work will be viewed by others in the class.
7. **Maintaining Class Schedule via Online Registration:** Students must maintain their class schedules. Should a student need arise to drop a course, they are responsible to drop the course (provided the drop date meets the stated calendar deadline established by the university) and to complete all necessary official forms (online or paper). Failing to attend and/or to complete required forms may result in a grade of F on the student's official transcript.

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. *I reserve the option to close down technology use in class as needed.*
- 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 2a & 2b 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 you were taught in WRI 110 (or your college composition transfer course) are required of your writing in this class. Since MLA style is the norm for our discipline, all written work *must conform* to MLA Style. Please see the **LJWL Department Syllabus Statements, Inclusive Language** in the Canvas folder labeled *Syllabus & Course Policies*. 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, Parts 1 & 2, V. I, Chs. 1-5

Jan 11

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

January 15 Martin Luther King Jr. Day

Week Two

Hard Times, Parts 3 & 4, V. I, Chs. 6-8

Jan 16

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/>

Charlotte Smith all selections from *Elegiac Sonnets* (NRTN pp. 39-42)

Jan 18

Mary Wollstonecraft *A Vindication of the Rights of Woman* [all selections] (NRTN pp. 167-95)

<http://www.bartleby.com/144/>

<http://www.philosophypages.com/ph/woll.htm>

<http://www.historyguide.org/intellect/wollstonecraft.html>

<http://www.bbc.co.uk/history/>

<http://www.indiana.edu/~letrs/vwwp/>

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, Parts 5 & 6, V.I, Chs. 9-12

- Jan 23 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://www.online-literature.com/coleridge/>
- Jan 25 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.online-literature.com/wordsworth/>
<http://www.bartleby.com/145/>
- Dorothy Wordsworth from *The Alfoxden Journal*, fr. *The Grasmere Journals* (NRTN pp. 389-402) **[STYLE ANALYSIS]**

Week Four

Hard Times, Parts 7 & 8, V.I, Chs. 13-16

- Jan 30 William Wordsworth "Ode: Intimations of Immortality" and "Preface to *Lyrical Ballads* (1802)" **[READING GUIDE DUE]** (NTRN pp. 306-12, 262-74)
- Feb 1 **John Keats** "Ode to a Nightingale," "Ode on a Grecian Urn" **[STRUCTURE ANALYSIS]**, "Ode on Melancholy" (NTRN pp. 878-80, 901-908)
<http://www.victorianweb.org/previctorian/keats/keatsov.html>
- Percy Bysshe Shelley "Mont Blanc," "Hymn to Intellectual Beauty," "Ozymandias," & "Ode to the West Wind" (NTRN pp. 741-44, 762-68, 772-75)
<http://www.wam.umd.edu/~djb/shelley/home.html>
<http://www.victorianweb.org/previctorian/shelley/shelleyov.html>



Queen Victoria's Life (1818-1901)



Queen Victoria's Reign (1837-1901)

Week Five**Victorian Period (1830-1901)****Hard Times, Parts 9 & 10, V.II, Chs. 1-3**

Feb 6

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" (NRTN pp. 1350-54, 1368-69)

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

Feb 8

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, Parts 11 & 12 V.II, Chs. 4-6**

Feb 13

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 15

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**Writers Symposium by the Sea****Hard Times, Parts 13 & 14 V.II, Chs. 7-8**

Feb 20

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

Homework Viewing Assignment: DVD 0428 *The Pre-Raphaelite Revolt* (30 min.)

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

Feb 22

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, Parts 15 & 16 V.II, Chs. 9-12**

Feb 27

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

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

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

OLD GLOBE THEATER TRIP TO SEE *The Importance of Being Earnest*

Mar 1**MIDTERM EXAM****March 3-11 Spring Break****Hard Times, Parts 17 & 18 V.III, Chs. 1-4 & Hard Times, Parts 19 & 20 V.III, Chs. 5-9****Week Nine**

Mar 13

Charles Dickens *Hard Times* (Broadview ed. Vols. 1, 2, & 3; read also NRTN pp. 1236-39) [**FULL-SEE APR. 19]

<http://dickens.stanford.edu/dickens/archive/intro.html>

Mar 15

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/>
<https://nmwa.org/works/clasped-hands-elizabeth-and-robert-browning>
<https://www.metmuseum.org/art/collection/search/11156>
<https://harvardmagazine.com/2004/07/immortal-hands.html> (cast of hands)

Week Ten

Mrs. Dalloway (pp. 3-50)

Mar 20

George Bernard Shaw *Mrs. Warren's Profession* (*NRTN* pp. 1743-90) & **LATE VICTORIANS** (*NRTN* pp. 1635-37)
<http://www.english.upenn.edu/~cmazer/mis1.html>
<http://www.nobel.se/literature/laureates/1925/shaw-bio.html>

Mar 22

Gerard Manley Hopkins "God's Grandeur," "The Windhover," "Pied Beauty," "[Carrion 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 27

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)

March 29-April 2 Easter Break

Week Twelve

Mrs. Dalloway (pp. 98-148)

- Apr 3 **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
- Apr 5 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/>



Week Thirteen

Mrs. Dalloway (pp. 149-194)

- Apr 10 T. S. Eliot "The Wasteland," "Tradition and the Individual Talent" **[POSSIBLE 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/>
- Apr 12 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); Feminist Manifesto (NRTN pp. 2016-19)
<http://www.utoronto.ca/IVWS/>
http://www.online-literature.com/virginia_woolf/
<http://www.bartleby.com/people/Woolf-Vi.html>

Week Fourteen

- Apr 17 Virginia Woolf *Mrs. Dalloway* (pp. 3-194)
Homework Viewing Assignment: DVD 0060 Virginia Woolf's Mrs. Dalloway (58 min.)
- Apr 19 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 DUE]**

Week Fifteen

- Apr 24 Brian Friel *Translations* (NRTN pp. 2475-2523)
<https://www.britannica.com/biography/Brian-Friel>
<https://www.theguardian.com/stage/2015/oct/02/brian-friel>
<https://www.nytimes.com/2015/10/03/theater/brian-friel-irish-playwright-dies.html>
<https://www.irishtimes.com/culture/brian-friel/obituary-brian-friel-the-best-known-playwright-of-his-generation-1.2375969>
<https://www.irishtimes.com/culture/brian-friel/brian-friel-seven-key-plays-1.2376245>
- Apr 26 Nadine Gordimer "The Moment before the Gun Went Off" (NRTN pp. 2574-78)
<http://www.nobel.se/literature/laureates/1991/gordimer-bio.html>
<https://www.britannica.com/biography/Nadine-Gordimer>
<https://literature.britishcouncil.org/writer/nadine-gordimer>
<https://www.nytimes.com/2014/07/15/books/nadine-gordimer-novelist-and-apartheid-foe-dies-at-90.html>
<http://www.bbc.com/news/entertainment-arts-28295542>
<http://www.sahistory.org.za/people/nadine-gordimer>
- Seamus Heaney "Punishment," "Casualty," "The Skunk" (NRTN pp. 2822-31)
<http://www.nobel.se/literature/laureates/1995/heaney-bio.html>
<https://www.theguardian.com/books/2013/aug/30/seamus-heaney>
<https://www.poetryfoundation.org/poets/seamus-heaney>
<https://www.poets.org/poetsorg/poet/seamus-heaney>

FINAL EXAM

May 3, 2018, 7:30-10:00

DETAILS OF COURSE ASSIGNMENTS

ANALYSIS ASSIGNMENT DUE DATES SUMMARY

DUE	ANALYSIS (6) (beginning of class—follow template on Canvas)	Frame
Jan 25	Dorothy Wordsworth <i>Grasmere Journals</i>	[STYLE ANALYSIS]
Feb 1	John Keats “Ode on a Grecian Urn”	[STRUCTURE ANALYSIS]
Feb 15	Robert Browning “My Last Duchess”	[VOICE ANALYSIS]
Feb 22	Christina Rossetti “Goblin Market”	[GENRE ANALYSIS]
Apr 3	Wilfred Owen “Dulce Et Decorum Est”	[OPPOSITIONS ANALYSIS]
Apr 19	Charles Dickens <i>Hard Times</i> OR Virginia Woolf <i>Mrs. Dalloway</i>	[FULL ANALYSIS]
TBD	Other TBD (See below, p. 16)	

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

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 demonstrate that you have closely read, thought about, and analyzed the work in terms of its details and literary features. Responses should not be 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 or are learning now in LIT 250 are expected as standard practice for your work in LIT 255. Each 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, 20th C Modern, 20th C Postmodern*)

Word Count:

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

Find an appropriate and reputable 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 accomplishes the following in a 4-6 min. time limit:

- 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;
- sends Dr. Pedersen an electronic copy of your presentation slides by beginning of class;
- brings a printed copy of the slides to give to Dr. Pedersen before presenting.

DATE	CONNECTING BRITISH LIT TEXT	PRESENTER
Jan 18	Wollstonecraft, <i>Vindication</i> Barbauld, "Rights..."	Haley Williams
Jan 30	Wordsworth, "Ode: Intimations..." or short poem from Jan 25	Moriah Rodriguez
Feb 8	Tennyson, <i>In Memoriam</i>	Lauren Deterville
Feb 13	Mill, <i>Subjection...</i>	Gabby Villegas
Mar 15	Barrett Browning, "The Cry..."	Hannah Marciano
Mar 20	Shaw, <i>Mrs. Warren's...</i>	Sarah Morse
Mar 22	Hopkins, any of the poems listed	Monica Kopenhaver
Mar 27	Hardy "Channel Firing" or "Convergence..."	Savannah Earhart
Apr 5	Yeats, any of the poems listed	Andrew Hansen
Apr 12	Woolf <i>A Room of One's Own</i> or "Professions for Women"	Yamilet Torres

RUNNING DISCUSSION BOARD & NOVEL READING (PLO 1, 2, 3) (CLO 1, 2, 3)

Write responses to the weekly discussion board as prompted and linked with the installment reading schedule for *Hard Times*.

POSSIBLE OTHER WRITING ASSIGNMENTS & DUE DATES (OPTIONAL & TBD)

Please Note: These assignments may be made available as extra credit or as required assignments.

A Reading of Your Choice & Creative Response

Choose a work found in your one of our course anthologies *that interests you* and that is *not scheduled* on our calendar of readings (or that we are not able to cover fully in class). Read it outside of class assignments, do some basic research on it and the author, and then write a 250-350 word paragraph, or a 10-25 line poem, or a two page scene on how the work relates to ideas or characteristics of the literary periods we are studying in LIT 255 and your recommendation about why others should read this work (or why I should include it in the course readings).

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.)

Discussion Board Response to Viewing Assignment

Required Discussion Board post and response to viewing assignment.

PLNU LIBRARY VIEWING RESOURCES

For some of the course readings and/or authors we have DVDs available in Ryan Library. You may watch these if you wish to enrich your understanding of an author's life or the work we are studying. **These resources may assist you in your "Connecting British Literature" assignment.** 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 (30 min.)</i>	DVD 1610
<i>William Blake: Songs of Innocence and Experience (20 min.)</i>	DVD 0113
<i>William Blake: Singing for England</i>	DVD 0641
<i>The Rime of the Ancient Mariner (57 min.)</i>	DVD 0110
<i>The Strangest Voyage (60 min.)</i>	DVD 1149
<i>The Lake Poets: Wordsworth & Coleridge (29 min.)</i>	VC 3717
<i>William Wordsworth: Famous Authors Series (Poet)</i>	DVD 0839
<i>Percy Shelley: Famous Authors Series (30 min.)</i>	DVD 0914
<i>The Pre-Raphaelite Revolt (30 min)</i>	DVD 0428
<i>Robert & Elizabeth Browning: Master Poets</i>	VC 3715
<i>George Bernard Shaw: Famous Authors Series (30 min.)</i>	DVD 0915
<i>Gerard Manley Hopkins: Portrait of a Poet (58 min.)</i>	DVD 0062
<i>Dickens of London (4 discs)</i>	DVD 1356
<i>Hard Times (BBC on PBS Masterpiece Theatre)</i>	DVD 0957 or Netflix (?)
<i>Importance of Being Earnest (93 min.)</i>	DVD 0930
<i>William Butler Yeats (60 min)</i>	DVD 0445
<i>The Dead (82 min.)</i>	DVD 0851
<i>Voices & Visions : T.S. Eliot</i>	DVD 1400 disc. 2
<i>T. S. Eliot Reading Poems & Choruses</i>	PH 190A & PH 190B
<i>T. S. Eliot: The Waste Land</i>	DVD 0950
<i>A Room of One's Own (53 min.)</i>	DVD 0803
<i>Virginia Woolf: Novelist 1882-1941 (30 min.)</i>	DVD 1099
<i>Virginia Woolf's Mrs. Dalloway (58 min.)</i>	DVD 0060
<i>Mrs. Dalloway (2 hours)</i>	DVD 1682 or Netflix
<i>Heart of Darkness (105 min.)</i>	DVD 1647
<i>Wide Sargasso Sea (30 min)</i>	DVD 0425
<i>W. B. Yeats Poetry: 1910-1939</i>	DVD 0282
<i>Derek Walcott: The Poetry of Place</i>	DVD 0267

