

LIT 2055: British Writers II (3 units)

Dr. Bettina Tate Pedersen

9:30-10:45TR BAC 102 Spring 2020



#### 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 2000, LIT 3000, LIT 2054 British Writers I*

Point Loma Nazarene University  
BAC 116; Hours M 3:00-4:00 & by appt.  
619.849.2260

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**Final Exam: May 5, 10:30-1:00pm**

You must take the final at the scheduled time.

**Extended Course Description:** This is a survey course foundational to an understanding of the developments in British literature (poetry and prose) from the late 1700s to the present. We will explore the texts and their interconnections to culture. We will also study literary artistry, including literary elements, devices, and interpretive issues. Students will gain skills in literary, historical, and cultural analysis.

## REQUIRED TEXTS

Abrams, M. H. *The Norton Anthology of English Literature*. 8<sup>th</sup> edition. Vols. D, E, F  
Dickens, Charles. *Hard Times*. Broadview edition **only**  
Woolf, Virginia. *Mrs. Dalloway*. Harcourt.

## SUPPORT TEXTS—NON-CIRCULATING LIBRARY COPIES

Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. 8<sup>th</sup> Edition. R 808.02 M691h 2016  
Harmon & Holman. *A Handbook to Literature*. 9th Edition. R 803 H288h

## EVALUATION & GRADES

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

Discussion, Assignments, Presentations & Quizzes	50%
Analyses	
Midterm Exam	25%
Final Exam	25%

Analyses will be graded on a pass/fail basis using

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

Your work will not be graded on a curve.

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

The following scales & ranges will be used:

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

## COURSE LEARNING OUTCOMES (CLOs) & COURSEWORK ALIGNMENT

*Students will be able to:*

1. Closely read (**comprehension**, **analysis**) and critically analyze (**analysis**) texts in their original languages and/or in translation.
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
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.
4. Create (**synthesis**, **evaluation**) detailed and informed textual analysis of literary works that examine several of the fundamental concepts of literary study.

### BLOOM'S TAXONOMY

Knowledge, Comprehension, Application, Analysis, Synthesis, Evaluation

Course Learning Outcomes (CLOs)	Coursework	WASC CC
<b>CLO 1</b> Closely read and critically analyze texts in their original languages and/or in translation.	Class discussions Discussion Board Analyses	CT WC IL
<b>CLO 2</b> Recall, identify, and use fundamental concepts of literary study to read and discuss texts <ol style="list-style-type: none"> <li>a. Standard literary terminology</li> <li>b. Modes/genres of literature</li> <li>c. Elements of literary genres</li> <li>d. Literary periods (dates, writers, characteristics, and important developments)</li> <li>e. Contemporary critical approaches</li> <li>f. Extra-literary research</li> </ol>	Class Discussions Analyses Discussion Board Midterm Exam Final Exam	CT WC IL
<b>CLO 3</b> Analyze the social, cultural, ethnic, gendered, and/or historical contexts of the works and their authors, and connect the texts with their own lives.	Relevance of Literature Assign. Discussion Board Midterm Exam Final Exam	CT OC
<b>CLO 4</b> Create detailed and informed textual analysis of literary works that examine several of the fundamental concepts of literary study.	Analyses	CT WC IL

## CARNEGIE UNIT

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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

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

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

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1. **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 & 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.)
2. **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 2019-20 final examination schedule is posted at Final Exam Schedules: [Main Campus](#).
  - 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.

### 3. **ACADEMIC ACCOMMODATIONS**

While all students are expected to meet the minimum standards for completion of this course as established by the instructor, students with disabilities may require academic adjustments, modifications or auxiliary aids/services. At Point Loma Nazarene University (PLNU), these students are requested to register with the Disability Resource Center (DRC), located in the Bond Academic Center. ([DRC@pointloma.edu](mailto:DRC@pointloma.edu) or 619-849-2486). The DRC's policies and procedures for assisting such students in the development of an appropriate academic adjustment plan (AP) allows PLNU to comply with Section 504 of the Rehabilitation Act and the Americans with Disabilities Act. Section 504 (a) prohibits discrimination against students with special needs and guarantees all qualified students equal access to and benefits of PLNU programs and activities. After the student files the required documentation, the DRC, in conjunction with the student, will develop an AP to meet that student's specific learning needs. The DRC will thereafter email the student's AP to all faculty who teach courses in which the student is enrolled each semester. The AP must be implemented in all such courses.

If students do not wish to avail themselves of some or all of the elements of their AP in a particular course, it is the responsibility of those students to notify their professor in that course. PLNU highly recommends that DRC students speak with their professors during the first two weeks of each semester about the applicability of their AP in that particular course and/or if they do not desire to take advantage of some or all of the elements of their AP in that course.

See the [Disability Resource Center](#) for contact information.

If you want/need to avail yourself of academic accommodations, you must register through the [Disability Resource Center](#).

**FERPA & Individual Students:** Students are unique individuals; thus, what is required and/or allowed for one student may not be the same as for another. FERPA (Family Educational Rights and Privacy Act) does not allow for discussion of students' individual academic records or situations with others.

4. **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 & General Policies](#) for definitions of kinds of academic dishonesty and for further policy information.
5. **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.
6. **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.

7. **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.

## **COURSE REQUIREMENTS, POLICIES & GUIDELINES**

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### **1. Class Participation:**

- a. Your success in understanding and making meaning of the literature will rest on your reading of the work, your intentional annotating of the work, and your thoughtful reflection on and discussion of the work.
- 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 conceptual 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 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. Please silence all electronics for the entire class period unless otherwise directed by me for our class purposes. If you need 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. Research is showing that our brains remember information better if we write it down the old-fashioned way, so I recommend note taking rather than typing or just reading my slides. ([NPR Put Your Laptop Away, The Pen Is Mightier than the Keyboard](#))
- 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 extra credit/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 print materials and electronic devices appropriately and with consideration for others—see 2a & 2b above. Please dress in appropriate academic attire out of consideration for others in our class. Appropriate attire excludes clothing that is politically offensive and sexually suggestive in design or logo. 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, hospitable, and civil learning and teaching environment.
- 4. Writing:** All standards of academic writing you were taught in WRI 1010 (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 **Syllabus & Course Policies** folder. In addition, you are expected to follow the conventions of close reading and literary analysis you learned (or are learning) in LIT 3000.
- 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 and Canvas:** You are responsible for checking your PLNU Gmail and Canvas regularly. You are fully accountable for all course material, announcements, communications, etc. that are distributed via these sites. I will send messages only to these sites. Please let me know immediately if you encounter any technical problems with these sites.
- 8. Extenuating Situations & Grades:** Incompletes will only be assigned in extremely unusual circumstances, such as a death in the family, automobile accidents, hospitalization, etc. In such a situation, please contact me immediately and be ready to submit any necessary documentation to verify your situation. When you communicate with me right away, I am happy to help you in these difficult situations as best I can.

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

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**Note:** Read *all* selections but know that we will only discuss selected ones in depth. Audio recordings of some readings may be available and may be used to support your reading but are not a substitute for annotating your print books.



### Week One **Romantic Period (1785-1830)**

**Hard Times, Parts 1 & 2, V. I, Chs. 1-5**

Jan 16

Class Introduction: Expectations, Policies, & Syllabus

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

**Hard Times:** 1) Reading Guide distributed today, 2) Weekly Discussion Board assignments posted on Canvas

**January 20 Martin Luther King Jr. Day**

### Week Two

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

Jan 21

**THE ROMANTIC PERIOD, 1785-1830** (NRTN pp. 1-25); William Blake *Songs of Innocence* and *Songs of Experience* (NRTN pp. 76-79): "The Chimney Sweeper" (p. 85), "The Chimney Sweeper" (p. 90), "The Little Black Boy" (p. 84), Sherwin Nuland excerpt (in Canvas)

Jan 23

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

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

Anna Barbauld "The Rights of Woman" (NRTN pp. 26, 35-6)

### Week Three

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

Jan 28

Samuel Taylor Coleridge "The Rime of the Ancient Mariner" (NTRN pp. 424-26, 430-46) **View:** DVD 1149 "Rime of the Ancient Mariner" (60 min.) **or** YouTube Richard Burton reads S.T. Coleridge's "The Rime of the Ancient Mariner" (<https://www.youtube.com/watch?v=RGH4p4z4s5A>)

Jan 30

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)

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**

- Feb 4 William Wordsworth "Ode: Intimations of Immortality" and "Preface to *Lyrical Ballads* (1802)" **[READING GUIDE DUE]** (NRTN pp. 306-12, 262-74)
- Feb 6 John Keats "Ode to a Nightingale," "Ode on a Grecian Urn"  
**[STRUCTURE ANALYSIS]** (NRTN pp. 878-80, 901-906)



**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 11 **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)
- Feb 13 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)

#### Week Six

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

- Feb 18 **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)
- Feb 20 Robert Browning "Porphyria's Lover," "Soliloquy of the Spanish Cloister," "My Last Duchess" **[VOICE ANALYSIS]** (NRTN pp. 1248-56)

#### Week Seven

**Hard Times, Parts 13 & 14 V.II, Chs. 7-8**

- Feb 25 Dante Gabriel Rossetti "The Blessed Damozel," "77. Soul's Beauty," "78. Body's Beauty" (NRTN pp. 1442-47, 1458-59)
- Feb 27 Christina Rossetti "Goblin Market" **[GENRE ANALYSIS]** & "In an Artist's Studio" (NRTN pp. 1459-60, 1466-78 & 1463)

#### Week Eight

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

- Mar 3 **INDUSTRIALISM: PROGRESS OR DECLINE** [all selections] (NRTN pp. 1556-80) & Elizabeth Barrett Browning "The Cry of the Children" (NRTN pp. 1077-82)
- Mar 5 **MIDTERM EXAM**

**March 7-15 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 17 **Charles Dickens *Hard Times*** (Broadview ed. Vols. 1, 2, & 3; read also *NRTN* pp. 1236-39) **[SEE APR. 23 DUE DATE]**
- Mar 19 George Bernard Shaw *Mrs. Warren's Profession* (*NRTN* pp. 1743-90) & **LATE VICTORIANS** (*NRTN* pp. 1635-37)

**Week Ten**

***Mrs. Dalloway* (pp. 3-50)**

- Mar 24 Oscar Wilde *The Importance of Being Earnest* (*NRTN* pp. 1686-87, 1698-1740)
- Mar 26 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)



**Week Eleven *The Twentieth Century (1901-present)***

***Mrs. Dalloway* (pp. 51-97)**

- Mar 31 **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)
- Apr 2 **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]**

**Week Twelve**

***Mrs. Dalloway* (pp. 98-148)**

- Apr 7 William Butler Yeats "When You Are Old," "The Second Coming," "Among School Children" (*NRTN* pp. 2019-22, 2026, 2036-37, 2041-42); In-class viewing DVD 0282 *W. B. Yeats Poetry: 1910-1939* (portion on "ASC")

April 9-13 Easter Break

**Week Thirteen**

**Mrs. Dalloway (pp. 149-194)**

- Apr 14 T. S. Eliot "The Wasteland," "Tradition and the Individual Talent"  
[DVD0950 T. S. ELIOT: VOICES AND VISIONS ] (NRTN pp. 2294-2308, 2319-25)



- Apr 16 Virginia Woolf *A Room of One's Own* [Chs. 1-3 & final 2.25 pages], "Professions for Women" (NRTN pp. 2180-82, 2092-2122, 2152-55); and **MODERNIST MANIFESTOS**: "Blast" (NRTN pp. 1996-98, 2009-15); Mina Loy *Feminist Manifesto* (NRTN pp. 2015-19)

**Week Fourteen**

- Apr 21 Virginia Woolf *Mrs. Dalloway* (pp. 3-194)  
**TBD Viewing Assignment: DVD 0060 Virginia Woolf's Mrs. Dalloway (58 min.)**
- Apr 23 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 NOVEL DUE]**

**Week Fifteen**

- Apr 28 Brian Friel *Translations* (NRTN pp. 2475-2523)
- Apr 30 Nadine Gordimer "The Moment before the Gun Went Off" (NRTN pp. 2574-78)  
Seamus Heaney "Punishment," "Casualty," "The Skunk" (NRTN pp. 2822-31)

**FINAL EXAM: Thursday, May 5, 2019, 10:30-1:00pm**

## DETAILS OF COURSE ASSIGNMENTS

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### ANALYSIS (CLOs 1, 2, 4)

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The **Frames of Analysis** below are designed to help you to read closely and to reflect thoughtfully on the literature. Any discussion questions that I hand out (in class or on Canvas) will also track with the *Frames of Analysis*. Your responses to these frames and to the literature will differ from work to work and often from reader to reader as well. These differences are enriching and important. Please welcome them instead of trying to minimize or erase them. Actively sharing your insights is essential to our learning together and will directly support your success on exams.

Analyses should be point-first (your thesis is your first sentence), direct, and analytical. Cite quotes from the text you are analyzing as evidence for your thesis. Prepare the assigned analysis BEFORE the class in which it is due and bring your final draft ready to hand in at the beginning of class. Expect to share comments about the readings from your analyses. During class, please add any additional insights you gain from our discussions then turn in your analysis at the end of class.

#### FRAMES OF ANALYSIS:

1. **GENRE (TYPE):** how would you classify the work: 1) fiction, non-fiction, poetry, drama; 1b) what kind of fiction (social realism, bildungsroman, satire, stream-of-consciousness), non-fiction (essay, manifesto), poetry (lyric, narrative, elegy, ode), or drama (tragedy, comedy, problem play, theater of the absurd); 2) in what ways does the genre help establish 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 or internal contradictions are set forth in the work? how are oppositions presented, and to what end(s)? who or what is elevated/privileged or stigmatized/marginalized? what does the work, in its important characters/individuals/figures, aim to do? what observations can you make about any of the following structures 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 do women or men or children have to any these issues (and how or why)? *Keep the historical period/cultural context of the work clearly in mind when 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

LIT2055

Title of Work (correctly cited) by Author of Work

Date of Publication of Work

Literary Time Period of Work (*Romantic, Victorian, 20<sup>th</sup>C Modern, 20<sup>th</sup>C Postmodern*)

Word Count:

### ANALYSIS TEMPLATE (POSTED ON CANVAS)

Analysis Assignments		
DUE	Literary Work	Frame
Jan 30	Dorothy Wordsworth <i>Grasmere Journals</i>	STYLE ANALYSIS
Feb 6	John Keats "Ode on a Grecian Urn"	STRUCTURE ANALYSIS
Feb 20	Robert Browning "My Last Duchess"	VOICE ANALYSIS
Feb 27	Christina Rossetti "Goblin Market"	GENRE ANALYSIS
Apr 2	Wilfred Owen "Dulce Et Decorum Est"	OPPOSITIONS ANALYSIS
Apr 23	Charles Dickens <i>Hard Times</i> <b>OR</b> Virginia Woolf <i>Mrs. Dalloway</i>	FULL ANALYSIS

### **RELEVANCE OF LITERATURE (CLO 3, 4)**

Make a passionate and credible argument for the relevance of literature and literary reading using **one piece of British literature** that you have read this semester. Connect the work and its concerns to real issues for us today to help you show relevance and importance.

Create a set of 3-4 slides that does the following in a 4-6 min. time limit:

- **articulates** a precise point of connection to show contemporary relevance and importance
  - precision means historical, philosophical, religious, environmental, political, sociological, psychological, etc. detail
  - precision means correct and complete dates, names of authors, works, places, issues, etc.
- **recommends** why others should read this literary work and why reading literature is important to our society and individual lives
- **gives** the correct MLA citation(s) of the source
- **sends** an electronic copy of your slides to Dr. Pedersen by beginning of class
- **brings** a printed copy of the slides to give to Dr. Pedersen before presenting
- **NOTE:** Do not present a summary of the author biography in or for your presentation

DATE	CONNECTING BRITISH LIT TEXT	PRESENTER
Feb 13	Tennyson, <i>In Memoriam</i>	
Feb 18	Mill, <i>Subjection...</i>	
Mar 3	Barrett Browning, "The Cry..."	
Mar 19	Shaw, <i>Mrs. Warren's...</i>	
Mar 26	Hopkins, any of the poems listed	
Mar 31	Hardy "Channel Firing" or "Convergence..."	
Apr 2	Yeats, "The Second Coming"	
Apr 16	Woolf "Professions for Women"	

### **DISCUSSION BOARD FOR *HARD TIMES* (PLO 1, 2, 3) (CLO 1, 2, 3)**

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

### **OTHER WRITING ASSIGNMENTS (OPTIONAL, EXTRA CREDIT, TBD)**

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*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 2055 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***

Attend the designated event fully, 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</i> (30 min.)	DVD 1610
<b><i>William Blake: Songs of Innocence and Experience</i> (20 min.)</b>	<b>DVD 0113</b>
<i>William Blake: Singing for England</i>	DVD 0641
<i>The Rime of the Ancient Mariner</i> (57 min.)	DVD 0110
<b><i>The Strangest Voyage</i> (60 min.)</b>	<b>DVD 1149</b>
<i>The Lake Poets: Wordsworth &amp; Coleridge</i> (29 min.)	<a href="http://fod.infobase.com.pointloma.idm.oclc.org/p_ViewVideo.aspx?xtid=10918&amp;tScript=0">http://fod.infobase.com.pointloma.idm.oclc.org/p_ViewVideo.aspx?xtid=10918&amp;tScript=0</a>
<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 &amp; Elizabeth Browning: Master Poets</i>	VC 3715
<i>George Bernard Shaw: Famous Authors Series</i> (30 min.)	DVD 0915
<i>Gerard Manley Hopkins: Portrait of a Poet</i> (58 min.)	DVD 0062
<i>Dickens of London</i> (4 discs)	DVD 1356
<i>Hard Times</i> (BBC on PBS Masterpiece Theatre)	DVD 0957 or Netflix (?)
<i>Importance of Being Earnest</i> (93 min.)	DVD 0930
<i>William Butler Yeats</i> (60 min)	DVD 0445
<i>The Dead</i> (82 min.)	DVD 0851
<i>Voices &amp; Visions : T.S. Eliot</i>	DVD 1400 disc. 2
<i>T. S. Eliot Reading Poems &amp; Choruses</i>	PH 190A & PH 190B
<i>T. S. Eliot: The Waste Land</i>	DVD 0950
<i>A Room of One's Own</i> (53 min.)	DVD 0803
<i>Virginia Woolf: Novelist 1882-1941</i> (30 min.)	DVD 1099
<b><i>Virginia Woolf's Mrs. Dalloway</i> (58 min.)</b>	<b>DVD 0060</b>
<i>Mrs. Dalloway</i> (2 hours)	DVD 1682 or Netflix
<i>Heart of Darkness</i> (105 min.)	DVD 1647
<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