

Department of Literature, Journalism, Writing, and Languages

**Syllabus LIT 2055 British Writers II
Spring 2023**

Meeting days: TR	Instructor title and name: Dr. Bettina Tate Pedersen
Meeting times: 9:30-10:45	Office Phone: (619) 849-2260
Meeting location: BAC 155	Please use Canvas for course emails. Email: bettinapedersen@pointloma.edu
Final Exam: Thursday, May 4, 10:30am-1:00pm	Office hours: Mondays 3:00-4:00pm Zoom & In-Person Campus office: BAC 116
Required materials for <i>all</i> classes: books, computers or iPads, earphones/headsets (as desired/needed). (You may bring cell phones to class sessions, but they are not the best device for viewing course materials and/or participating in group work. Please mute and store cell phones during class sessions as directed.)	Additional info: Essential platforms for ALL course work: Chrome, Word, Excel, Google. If you do not have the necessary technology (e.g. a laptop or access to reliable internet), please email for assistance. Be sure to check the Knowledge Base site for discounted hardware and software. You must sign in to this page once you are there.

PLNU Mission ☉

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*

EXTENDED COURSE DESCRIPTION

This is a survey course foundational to an understanding of the developments in British literature (poetry, prose, drama) 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

COURSE LEARNING OUTCOMES⊗

Students of LIT 2055 will

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
CLO 1 Closely read and critically analyze texts in their original languages and/or in translation.	Annotations (COVE & CRO) Discussion Assignments & Presentations Short Paper	CT WC IL
CLO 2 Recall, identify, and use fundamental concepts of literary study to read and discuss texts <ol style="list-style-type: none"> 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 	Annotations (COVE & CRO) Discussions Assignments & Presentations Midterm Exam Final Exam Short Paper	CT WC IL
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.	Annotations (COVE & CRO) Discussion Assignments & Presentations Short Paper	CT OC
CLO 4 Create detailed and informed textual analysis of literary works that examine several of the fundamental concepts of literary study.	Annotations (COVE & CRO) Discussion Assignments & Presentations Short Paper	CT WC IL

COURSE CREDIT HOUR INFORMATION

In the interest of providing sufficient time to accomplish the stated Course Learning Outcomes, this class meets the PLNU credit hour policy for a 3 unit class delivered over 16 weeks. It is anticipated that students will spend a minimum of 37.5 participation hours per credit hour on their coursework. For this course, students will spend an estimated 112.5 minimum total hours meeting the course learning outcomes. Weekly time estimations are also provided in the Canvas modules.

NEW UNIVERSITY CATALOG

This communication acknowledges you have received the Catalog and are responsible for the academic requirements and policies therein. It is important to note that the academic requirements are particular to your assigned catalog year. If you have any questions please feel free to email infovpaa@pointloma.edu.

DISTRIBUTION OF STUDENT LEARNING HOURS & WEIGHTED GRADING

Course Assignments & Exams	Hours	%Weight
Assignments: Discussions, Annotations, Quizzes, Presentations	103.5	40%
Short Paper: Close Reading Analysis	4-5.25	10%
Midterm Exam	1.25	25%
Final Exam	2.5	25%
TOTAL COURSE HOURS	112.5	100%

ASSESSMENT AND GRADING

Student grades will be posted in the Canvas grade book according to the weighted components of our course work. It is important to read any comments posted with each assignment as these comments will help you improve your work. Grades will be based on the following:

Grade Scale (Percentage)

Grade	% Range	Grade	% Range
A	93-100%	C	73-76%
A-	90-92%	C-	70-72%
B+	87-89%	D+	67-69%
B	83-86%	D	63-66%
B-	80-82%	D-	60-62%
C+	77-79%	F	59% & Below

STATE AUTHORIZATION

State authorization is a formal determination by a state that Point Loma Nazarene University is approved to conduct activities regulated by that state. In certain states outside California, Point Loma Nazarene University is not authorized to enroll online (distance education) students. If a student moves to another state after admission to the program and/or enrollment in an online course, continuation within the program and/or course will depend on whether Point Loma

Nazarene University is authorized to offer distance education courses in that state. It is the student's responsibility to notify the institution of any change in his or her physical location. Refer to the map on [State Authorization](#) to view which states allow online (distance education) outside of California.

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.

INCOMPLETES AND LATE ASSIGNMENTS⊗

All assignments are to be submitted by the due dates posted. Due dates are posted with all assignments, discussions, etc. Assignments must typically be submitted by 11:59pm Pacific Standard Time on the day they are due *unless otherwise specified. Check Canvas deadlines carefully.*

Late assignments are typically not accepted (unless you and I have communicated prior to the deadline about extenuating circumstances). Incompletes will only be assigned in extremely unusual circumstances.

In our synchronous and asynchronous discussions, it is crucial that your work be posted spot on time! Late work will show in pink on Canvas and may be assigned a zero. Late or missing work means that other class members will not have the opportunity to respond to your comments nor you to theirs in a timely fashion. Your consideration of others' time is hospitable. It is also crucial to your learning, your grade, *and* our class reading community. If you know you will be away on the day your assignment is due, you must post your work *before* you leave.

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 must arrange your personal affairs to fit the examination schedule.***

- The final examination schedule is posted at [Final Exam Schedules](#).
- In the rare case that you have 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 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.

PUBLIC DISCOURSE

Much of the work we will do in this discussion-based class is interactive. The nature of Canvas discussion board posts and replies, and any recorded ZOOM meetings are **public, not private, discourse**. By continuing in this class, you acknowledge that your work will be viewed and/or heard by others in the class and is thus, public.

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.

PLNU ACADEMIC ACCOMMODATIONS POLICY Ⓢ

PLNU is committed to providing equal opportunity for participation in all its programs, services, and activities. Students with disabilities may request course-related accommodations by contacting the [Educational Access Center \(EAC\)](#), located in the Bond Academic Center (EAC@pointloma.edu or 619-849-2486). Once a student's eligibility for an accommodation has been determined, the EAC will issue an academic accommodation plan ("AP") to all faculty who teach courses in which the student is enrolled each semester.

PLNU highly recommends that students speak with their professors during the first two weeks of each semester/term about the implementation of their AP in that particular course and/or if they do not wish to utilize some or all of the elements of their AP in that course.

Students who need accommodations for a disability should contact the EAC as early as possible (i.e., ideally before the beginning of the semester) to assure appropriate accommodations can be provided. It is the student's responsibility to make the first contact with the EAC.

PLNU ATTENDANCE AND PARTICIPATION POLICY Ⓢ

Regular and punctual attendance at all class sessions is considered essential to optimum academic achievement. If the student is absent for more than 10 percent of class sessions, the faculty member will issue a written warning of 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.

In some courses, a portion of the credit hour content will be delivered **asynchronously**, and attendance will be determined by submitting the assignments by the posted due dates. See [Academic Policies](#) in the [undergraduate catalog](#). If absences exceed these limits but are due to university excused health issues, an exception will be granted.

Asynchronous Attendance/Participation Definition

A day of attendance in asynchronous content is determined as contributing a substantive note, assignment, discussion, or submission by the posted due date. Failure to meet these standards will result in an absence for that day. Instructors will determine how many asynchronous attendance days are required each week.

Course Modality Definitions

1. **In-Person:** Course meetings are face-to-face with no more than 25% online delivery.
2. **Online:** Coursework is completed 100% online and asynchronously.
3. **Online Synchronous:** Coursework is completed 100% online with required weekly online class meetings.
2. **Hybrid:** Courses that meet face-to-face with required online components.

CLASS PARTICIPATION

Interactions and Engagement with Course Readings

Your success in understanding and making meaning of the course texts will be directly related to your

- close reading of the texts (annotations, discussions),
- thoughtful reflection on the texts (annotations, discussions),
- engaged participation in discussions (online posting/replying, active listening, paraphrasing, Zoom reactions, etc.),
- adjusted or corrected interpretations and understandings of a text (annotations),
- asking your own questions about the texts (discussions, annotations, assignments),
- seeking answers to your questions, (discussions, annotations, presentations, assignments)
- connecting the literature to our world context and to your own life; (discussions, assignments)
- spiritual meditation on the power of reading, of literature, and of empathizing with the experiences of others (discussions)

Preparation, Assignments, and Quizzes

1. Course books must be in your possession *before* the modules dedicated to those books begin. No exemptions from quizzes or other required/graded work will be granted because you do not yet have course texts. *Using designated editions is crucial* since all page references in course handouts, slides, assignments are taken from the specified editions. If audiobooks are used, you will need to listen with dedicated focus to the text and with relevant discussion question sheets and/or Close Reading Organizer (CRO) in front of you as you listen.
2. Completion of all discussions & assignments is required; passing the course will be difficult without doing so. Missed work may be made up only in extenuating circumstances as determined by typical university standards. You must communicate with me directly about such circumstances.
3. Quizzes: You may have periodic quizzes on assigned readings, and these may not be made up. I generally throw out the lowest quiz score when calculating final course averages.
4. Late assignments *will not be accepted* unless extenuating circumstances apply and you have been in communication with me.
5. Always keep some form of backup copies of your work so you can recover/provide one if necessary.

Handwritten Annotations & Class Notes

Research is showing that our brains remember information better if we write it down the old-fashioned way, so I do recommend handwritten annotations in your course texts and class notes. ([NPR Put Your Laptop Away, The Pen Is Mightier than the Keyboard](#))

Classroom Decorum

Please manage your print materials and electronic devices appropriately, responsibly, with consideration for others, and as instructed. 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.

ONLINE PLATFORMS & TECHNOLOGY

We will be using several online or digital platforms for our course work.

- **Canvas** (Google Chrome is the best browser to use with Canvas.)
- **Google Drive**
- **Canvas Email**
- **COVE (Collaborative Organization for Virtual Education)**, a digital platform devoted to open access texts and research for students and scholars

You are responsible for checking our course online platforms regularly for all course material, announcements, communications that are distributed via these sites. I will send messages only to these sites. If you want to reach out to me about our course, *please do so in Canvas email*. Please let me know *immediately* if you encounter any technical problems with these sites so that I can address the technical issues on my side.

For your best course experience, be sure to submit all coursework in acceptable, viewable/audible, Canvas-compatible, digital form (doc, docx, pdf, xlsx). Pages documents *are not readable* in Canvas/Google Chrome. If I cannot open your document or read it, I cannot assign it any credit.

In order to be successful with the online and digital components of our course, you'll need to meet the minimum technology and system requirements; please refer to the [Technology and System Requirements](#) information. (You will have to log into this link's page to see appropriate content.)

Problems with technology do not relieve you of the responsibility of participating, turning in your assignments, or completing your classwork.

ACADEMIC WRITING & MLA STYLE

For all written work, please use MLA Style and follow all standards of academic writing taught to you in your college composition class. The MLA Style includes the standard use of inclusive language. (See also "LJML Department Syllabus Statements: Inclusive Language" posted on Canvas in the Syllabus & Course Policies folder.)

INCLUSIVE LANGUAGE

Because the Literature, Journalism, and Modern Language department recognizes the power of language, all public language used in this course, including written and spoken discourse, should be inclusive. This standard is outlined by all major academic style guides, including MLA, APA, and Chicago, and is the norm in university-level work.

DIVERSITY STATEMENT

Point Loma Nazarene University is committed to diversity in the classroom, in its publications and in its various organizations and components. Faculty and staff recognize that the diverse backgrounds and perspectives of their colleagues and students are best served through respect toward gender, disability, age, socioeconomic status, ethnicity, race, culture and other personal

characteristics. In addition, the department of Literature, Journalism, and Modern Languages is committed to taking a leadership position that calls for promoting a commitment to diversity in and out of the classroom and in the practices of writing, journalism, and the study of literature.

SEXUAL MISCONDUCT AND DISCRIMINATION⊕

Point Loma Nazarene University faculty are committed to helping create a safe learning environment for all students. If you (or someone you know) have experienced any form of sexual discrimination or misconduct, including sexual assault, dating or domestic violence, or stalking, know that help and support are available through the Title IX Office at pointloma.edu/Title-IX. Please be aware that under Title IX of the Education Amendments of 1972, it is required to disclose information about such misconduct to the Title IX Office.

If you wish to speak to a confidential employee who does not have this reporting responsibility, you can contact Counseling Services at counselingservices@pointloma.edu or find a list of campus pastors at pointloma.edu/title-ix

SPIRITUAL CARE⊕

Please be aware PLNU strives to be a place where you grow as whole persons. To this end, we provide resources for our students to encounter God and grow in their Christian faith. If students have questions, a desire to meet with the chaplain or have prayer requests you can contact the [Office of Spiritual Development](#).

REQUIRED TEXTS

Abrams, M. H. *The Norton Anthology of English Literature*. 10th edition. Vols. D, E, F
Dickens, Charles. *Hard Times*. Broadview edition **only**
Woolf, Virginia. *Mrs. Dalloway*. Harcourt.
COVE Membership \$10

SUPPORT TEXTS for Literary Terms & Literary Analysis

Harmon, William, et.al. *A Handbook to Literature*. R803 H288h 1996 (noncirculating)
MLA Handbook. 9th ed. R 808.02 M691h (noncirculating)

ASSIGNMENTS AT A GLANCE

1. **Discussions, Annotations, Quizzes, Assignments, Presentations:** Canvas, COVE, and in-class assignments and activities related to course readings. (CLO #1-4)
2. **Short Paper** Literary analysis of poetry, drama, fiction, and/or essay showing close reading of primary text and citing of sources using MLA Style. (CLO #1-4)
3. **Midterm Exam** Cumulative multiple-choice exam on literary works and features of the works. (CLO #1-3)
4. **Final Exam** Comprehensive multiple-choice exam on literary works and features of the works and literary periods. (CLO #1-3).

SCHEDULE OF READINGS & ASSIGNMENTS (*See Canvas Modules*)

Note: While we will read *all* selections assigned below, we will discuss them in in varying depth and degree.



Week One	Romantic Period (1785-1830)	Hard Times, Parts 1 & 2, V. I, Chs. 1-5
Jan 12	Class Introduction: Expectations, Policies, & Syllabus Hard Times: 1) Reading Guide , 2) Weekly Canvas Discussion Boards begin, 3) Canvas Page: Dickens - Hard Times - Reading in Weekly Installments	
Week Two		Hard Times, Parts 3 & 4, V. I, Chs. 6-8
Jan 17	THE ROMANTIC PERIOD, 1785-1830 (<i>NRTN</i> pp. 3-30); William Blake <i>Songs of Innocence</i> and <i>Songs of Experience</i> (<i>NRTN</i> pp. 122-25): “The Chimney Sweeper” (p. 131), “The Chimney Sweeper” (p. 137), “The Little Black Boy” (p. 130), Sherwin Nuland excerpt (in Canvas)	
Jan 19	Mary Wollstonecraft <i>A Vindication of the Rights of Woman</i> [all excerpts] (<i>NRTN</i> pp. 218-49)	
Week Three		Hard Times, Parts 5 & 6, V.I, Chs. 9-12
Jan 24	Anna Barbauld “The Rights of Woman” (<i>NRTN</i> pp. 39-40, 48-9)	

- Jan 26 Charlotte Smith sonnets from *Elegiac Sonnets* (NRTN pp. 54-9)
 Samuel Taylor Coleridge “The Rime of the Ancient Mariner” (NTRN pp. 441-44, 448-64) **View-Listen:** YouTube recitations of Rime of the Ancient Mariner (by [Ian McKellan](#), or by [Richard Burton](#))

Week Four

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

- Jan 31 William Wordsworth from “Lines: Composed a Few Miles above Tintern...,” “I Wandered Lonely as a Cloud,” and “The World Is Too Much with Us” (NTRN pp. 280-82, 299-302, 345-46, 358), “Preface to *Lyrical Ballads* (1802)” **IN CLASS READING GUIDE EXERCISE**
 ENRICHMENT: Dorothy Wordsworth from *The Alfoxden Journal*, fr. *The Grasmere Journals* (NRTN pp. 407-19)
- Feb 2 John Keats “La Belle Dame sans Merci: A Ballad” and “Ode on a Grecian Urn” (NRTN pp.950-52, 972-73, 979-80) & Percy Bysche Shelley “Mont Blanc” and “Ozymandias” (NRTN 763-66, 784-88, 790)

Sum Up Romantic Literature & Period

Figure 1 Younger Queen Victoria



Queen Victoria’s Life (1818-1901)

Figure 2 Older Queen Victoria



Queen Victoria’s Reign (1837-1901)

Week Five Victorian Period (1837-1901)

Hard Times, Parts 9 & 10, V.II, Chs. 1-3

- Feb 7 **THE VICTORIAN PERIOD, 1830-1901** (NRTN pp. 3-29)
EVOLUTION (NRTN pp. 606-26) & Thomas Henry Huxley “Agnosticism and Christianity” (NRTN pp. 495-96, 504-08) & Matthew Arnold “Dover Beach” (NRTN pp. 415-19, 433-34)
- Feb 9 Alfred, Lord Tennyson from *In Memoriam*: Prologue, 1-15, 27-30, 54-59 (56), 78, 96, 104-06, 129-31, Epilogue (NRTN pp. 142-45, 172-220)

Week Six

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

- Feb 14 **THE “WOMAN QUESTION”: THE VICTORIAN DEBATE ABOUT GENDER** [all selections] (NRTN pp. 653-82) & John Stuart Mill from *The Subjection of Women* (NRTN pp. 72-4, 90-101)
- Feb 16 Robert Browning “Porphyria’s Lover,” “My Last Duchess” (NRTN pp. 321-25, 328-29)

Week Seven

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

- Feb 21 **Pre-Raphaelitism** (NRTN pp. 509-10), Dante Gabriel Rossetti “The Blessed Damozel,” “77. Soul’s Beauty,” “78. Body’s Beauty” (NRTN pp. 517-22, 534-35)
Feb 23 Christina Rossetti “Goblin Market” & “In an Artist’s Studio” (NRTN pp. 535-36, 542-554)

Week Eight

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

- Feb 28 **INDUSTRIALISM: PROGRESS OR DECLINE** [all selections] (NRTN pp. 626-53) & Elizabeth Barrett Browning “The Cry of the Children” (NRTN pp. 109-114)

Mar 2 MIDTERM EXAM

Week Nine

Hard Times, Parts 17 & 18 V.III, Chs. 1-4

Hard Times, Parts 19 & 20 V.III, Chs. 5-9

- Mar 14 **Charles Dickens** *Hard Times* (Parts 19 & 20 V.III, Chs. 5-9; read also NRTN pp. 261-63, 718-19, 645-46)
Mar 16 **LATE VICTORIANS** (NRTN pp. 758-61) & Oscar Wilde *The Importance of Being Earnest* (NRTN pp. 810-11, 823-67)

Week Ten

- Mar 21 George Bernard Shaw *Mrs. Warren's Profession* (NRTN pp. 870-919)
Mar 23 Gerard Manley Hopkins “God’s Grandeur,” “The Windhover,” “Pied Beauty,” “Binsey Poplars,” “[Carriage Comfort],” “No Worst, There Is None,” “I Wake and Feel the Fell of Dark not Day” (NRTN pp. 592-601)

Sum-Up Victorian Literature & Period



Week Eleven The Twentieth Century (1901-present)

Mrs. Dalloway (pp. 3-50)

- Mar 28 **THE TWENTIETH CENTURY AND AFTER** (NRTN pp. 3-33) Thomas Hardy “Hap,” “Channel Firing,” “The Convergence of the Twain” (NRTN pp. 34-35, 52, 59-62)
Mar 30 **VOICES FROM WORLD WAR I** Siegfried Sassoon “The Rear-Guard,” from *Memoirs of an Infantry Officer* & Wilfred Owen “Dulce Et Decorum Est,” from *Owen’s Letters to His Mother* (NRTN pp. 136-38, 148-50, 161, 164-65, 168-70)

Week Twelve

Mrs. Dalloway (pp. 51-97)

Apr 4 William Butler Yeats “When You Are Old,” “The Second Coming,” “Among School Children” (NRTN pp. 209-12, 216, 227, 231-32); [Optional - In-class viewing DVD 0282 *W. B. Yeats Poetry: 1910-1939* (portion on “ASC”)]



Week Thirteen

Mrs. Dalloway (pp. 98-148)

Apr 11 T. S. Eliot “The Wasteland,” “Tradition and the Individual Talent” [**T. S. ELIOT: VOICES AND VISIONS – Films on Demand, Opt.**] (NRTN pp. 651-54, 659-73)
Apr 13 Virginia Woolf *A Room of One's Own*, “Professions for Women” (NRTN pp. 270-71, 392-404); Modernist Manifestos (NRTN pp. 183-85) & “Blast” (NRTN pp. 197-204) and Mina Loy *Feminist Manifesto* (NRTN pp. 204-08)

Week Fourteen

Mrs. Dalloway (pp. 149-194)

Apr 18 Virginia Woolf *Mrs. Dalloway* (pp. 3-194; also in NRTN pp. 282-392)
TBD Viewing Assignment: DVD 0060 Virginia Woolf's Mrs. Dalloway (58 min.)
Apr 20 **NATION, RACE, LANGUAGE** (NRTN pp. 848-53), Louise Bennett “Jamaican Language” (NRTN pp. 855-57), Kamau Brathwaite “[Nation Language]” (NRTN pp. 861-65), Ngugi Wa Thiong’o from *Decolonising the Mind* (NRTN pp. 867-72), Salman Rushdie “[The British Indian Writer and a Dream-England]” & “[English is an Indian Literary Language]” (NRTN pp. 876-82), & Derek Walcott “A Far Cry from Africa” (NRTN pp. 942-44)

Week Fifteen

Apr 25 Brian Friel *Translations* or TBD
Apr 27 Nadine Gordimer “The Moment before the Gun Went Off” (NRTN pp. 931-35)
Seamus Heaney “Punishment,” (NRTN pp. 1093-94, 1097-98)

Sum-Up Twentieth-Century Literature & Period

FINAL EXAM: Thursday, May 4, 10:30-1:00pm
Short Paper Final Deadline (Early Submission Encouraged)

CLOSE READING ORGANIZER (CRO)

ANNOTATION & LITERARY ANALYSIS (CLOS 1, 2, 3, 4)

The *Literary Features* below will direct you to read closely and to annotate the literature. Your annotations in response to closely reading for these literary features will differ from work to work. These differences are enriching and important. Please welcome them instead of trying to minimize or erase them. Sharing your annotations and insights will be essential to our learning together as a reading community and will directly contribute to your success on exams. Discussion questions will also track with these *Frames of Literary Analysis*.

LITERARY FEATURES FOR ANNOTATION & ANALYSIS

- 1. GENRE (TYPE):** what is the mode of the work: 1) **fiction, non-fiction, poetry, drama?** 2) what genre or genres within that mode describe the work: what kind of fiction (social realism, bildungsroman, satire, stream-of-consciousness); what kind of non-fiction (essay, manifesto); what kind of poetry (lyric, narrative, elegy, ode); what kind of drama (tragedy, comedy, problem play, theater of the absurd)? 3) in what ways does the genre establish or complicate the primary messages (themes, effects, and/or intent) of the work?
- 2. VOICE OR PERSPECTIVE (POV) (TELLER):** 1) who **narrates** this **fiction**, who **speaks** this **poem**, or who **asserts** this **argument**, what **directs** your attention in this **play/drama**? 2) how close to the voice is the teller: a character, observer, critic, speaker, lecturer, direction? if fiction, how would you classify the **point of view** (POV): first-person, third-person, limited omniscient, omniscient? 3) what is the **nature** of the voice: intrusive, consistent, multiple, prominent, self-effacing, reliable, etc.? 4) what is the **tone** (author's attitude toward the subject matter) of the piece?
- 3. OPPOSITIONS (TENSIONS):** what **primary tensions** or **internal contradictions** arise 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)? *Always keep the literary period & historical/cultural context of the work clearly in mind as you read for oppositions.*
- 4. STRUCTURE (TEXTURE):** what are the work's **parts, sections, patterns, forms, lengths, rhyme** and/or **meter (if poetry)**? 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 **organize** the book?
- 5. STYLE (TEXTURE):** what kind of **language** (diction, vocabulary, dialect, etc.) does the author use: formal, erudite, colloquial, lyrical, poetic, journalistic, etc.? what **poetic or literary devices** 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?