POINT 19 LOMA 02
NAZARENE UNIVERSITY

Department of Literature, Journalism, Writing, and Languages

Syllabus ENG 2055 British Writers II Spring 2025 (3 Units)

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 8, 10:30-1:00pm**	**Office hours:** Mondays 3:00-4:00pm **Campus office:** BAC 116
This is a F2F Class. **Essential materials for *every F2F class*:** books, course materials, computers or iPads. Please mute and store cell phones during class sessions. **For remote accommodations:** computers or iPads, earphones/headsets (as desired), books, course materials, physical space conducive to class instruction and participation (as much as possible in your remote locations)	**Additional info:** Essential platforms for ALL course work: Canvas, Chrome, Word *(not Pages!)*, Google, Excel If you do not have the necessary technology this fall (e.g. a laptop or access to reliable internet), please email student-tech-request@pointloma.edu for assistance. Also be sure to check the Knowledge Base site for discounted hardware and software. ***You must sign into 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⊛

A survey of representative Enlightenment to modern genres, authors, works, and movements from 1700 to the present within their cultural contexts. Considers the lasting global influence of these works on modern cultures and literary canons.

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 close reading, annotation, and literary analysis.

PROGRAM LEARNING OUTCOMES⍟

Students will be able to

1. Integrate literary studies and/or craft development with ongoing reflection and hospitable engagement with a diverse world. (Integrative Learning, Foundation Skills for Lifelong Learning)
2. Analyze and critique diverse forms and genres of literature situated within historical and cultural contexts. (Critical Thinking)
3. Employ strong research, close reading, and analytical skills in writing as appropriate for literary form and genre conventions. (Information Literacy, Critical Thinking)
4. Develop creative or analytical works in various forms of writing. (Written Communication)
5. Present creative and/or analytical writing to formal audiences, demonstrating strategies for audience engagement and oral communication. (Oral Communication)

COURSE LEARNING OUTCOMES⍟

Students of ENG 2055 will

1. Closely read (comprehension, analysis) and critically analyze (analysis) texts in their original languages and/or in translation. (PLO 2, 3)
2. Recall (knowledge), identify (knowledge), and use (application) fundamental concepts of literary study to read and discuss texts (PLO 2, 3)
    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. (PLO 1, 2, 3)
4. Create (synthesis, evaluation) detailed and informed textual analysis of literary works that examine several of the fundamental concepts of literary study. (PLO 2, 3, 4)

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. (PLO 2, 3)	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
  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 (PLO 2, 3)
	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. (PLO 1, 2, 3)	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. (PLO 2, 3, 4)	Annotations (COVE & CRO) Discussion Assignments & Presentations Short Paper	CT WC IL

ASSESSMENT AND GRADING⊛

Student grades will be posted and calculated in the Canvas grade book according to the **percentage scale** and **weighted components** below:

Grade Scale (Percentage)

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

Weighted Components

Assignments	35%
Short Paper	15%
Midterm	25%
Final	25%

INCOMPLETES AND LATE ASSIGNMENTS✹

All assignments are to be submitted/turned in by the due dates posted. *Check Canvas deadlines carefully.*

Late assignments are typically not accepted. Incompletes will only be assigned in extremely unusual circumstances.

Class discussion boards must be posted spot on time! 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. Late work will show in pink on Canvas and likely be assigned a zero. If you know you will be away on the day your assignment is due, you must post your work *before* you leave.

Group presentations must also show consideration of your group members' time, schedules, and equitable workloads for all group members.

FINAL EXAMINATION POLICY✹

Successful completion of this class requires taking the final examination on its scheduled day. The final examination schedule is posted on the [Traditional Undergraduate Records: Final Exam Schedules](#) site. If you find yourself scheduled for three (3) or more final examinations on the same day, you are authorized to contact each professor to arrange a different time for <u>one</u> of those exams. However, unless you have three (3) or more exams on the same day, no requests for alternative final examinations will be granted.

CONTENT WARNING

I acknowledge that each of you comes to PLNU with your own unique life experiences. This contributes to the way you perceive various types of information. In **ENG 2055 British Writers II**, all of the class content, including that which may be intellectually or emotionally challenging, has been intentionally curated to achieve the learning goals for this course. The decision to include such material is not taken lightly. If you encounter a topic that is intellectually challenging for you, it can manifest in feelings of discomfort and upset. In response, I encourage you to come talk to me about it. Class topics are discussed for the sole purpose of expanding your intellectual and compassionate engagement in the human story, and I will support you throughout your learning in this course.

TRIGGER WARNING

The experience of being triggered versus being intellectually challenged is different. The main difference is that an individual must have experienced trauma to experience being triggered, whereas an intellectual challenge has nothing to do with trauma. I will alert you prior to reading content that may be triggering. If you are a trauma survivor and encounter a topic in this class that is triggering for you, you may feel overwhelmed or panicked and find it difficult to concentrate. In response, I encourage you to take the necessary steps for your emotional safety. This may include leaving class while the topic is discussed or talking to a therapist at the Counseling Center. Should you choose to sit out on discussion of a certain topic, know that you are still responsible for the material; but we can discuss if there are other methods for accessing that material, and for assessing your learning on that material. Class topics are discussed for the sole purpose of expanding your intellectual and compassionate engagement in the human story, and I will support you throughout your learning in this course.

HEALTH & WELLBEING

PLNU's Wellness Center offers many Medical Services, Nutrition Services, and other services. Please check out these web links before you become sick for proactive care for your health and wellbeing.

In the event of an emergency on campus or after hours, **call 911** and PLNU Public Safety at **(619) 849-2525**.

San Diego Access and Crisis Line is always available at 1 (888) 724-7240 for emergencies, mental health or suicide risk.

SPIRITUAL CARE⊛

Please be aware that 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 you have questions, a desire to meet with the chaplain, or if you have prayer requests, you can contact the Office of Student Life and Formation.

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.

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.

PLNU RECORDING POLICY⊛

In order to enhance the learning experience, please be advised that this course may be recorded by the professor for educational purposes, and access to these recordings will be limited to enrolled students and authorized personnel.

Note that all recordings are subject to copyright protection. Any unauthorized distribution or publication of these recordings without written approval from the University (refer to the Dean) is strictly prohibited.

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. For all student appeals, faculty and students should

follow the procedures outlined in the University Catalog. See [Academic Policies](#) for definitions of kinds of academic dishonesty and for further policy information.

ARTIFICIAL INTELLIGENCE (AI) POLICY

You are allowed to use Artificial Intelligence (AI) tools (e.g., ChatGPT, Gemini Pro 1.5, GrammarlyGo, Perplexity, etc.) *only* to generate ideas, but you are not allowed to use AI tools to generate content (text, video, audio, images) that will end up in any work submitted to be graded for this course. If you have any doubts about using AI, please gain permission from the instructor.

PLNU ACADEMIC ACCOMMODATIONS POLICY⊛

PLNU is committed to providing equal opportunity for participation in all its programs, services, and activities in accordance with the Americans with Disabilities Act (ADA). 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 work with the student to create an Accommodation Plan (AP) that outlines allowed accommodations. The EAC makes accommodations available to professors at the student's request.

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. Accommodations are not retroactive so clarifying with the professor at the outset is one of the best ways to promote positive academic outcomes.

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. Students cannot assume that because they had accommodations in the past, their eligibility at PLNU is automatic. All determinations at PLNU must go through the EAC process. This is to protect the privacy of students with disabilities who may not want to disclose this information and are not asking for any special accommodations.

LANGUAGE & BELONGING

Point Loma Nazarene University faculty are committed to helping create a safe and hospitable learning environment for all students. As Christian scholars we are keenly aware of the power of language and believe in treating others with dignity. As such, it is important that our language be equitable, inclusive, and prejudice free. Inclusive/Bias-free language is the standard outlined by all major academic style guides, including MLA, APA, and Chicago, and it is the expected norm in university-level work. Good writing and speaking do not use unsubstantiated or irrelevant generalizations about personal qualities such as age, disability, economic class, ethnicity, marital status, parentage, political or religious beliefs, race, gender, sex, or sexual orientation. Inclusive language also avoids using stereotypes or terminology that demeans persons or groups based on age, disability, class, ethnicity, gender, race, language, or national origin. Respectful use of language is particularly important when referring to those outside of the religious and lifestyle commitments of those in the PLNU community. By working toward precision and clarity of language, we mark ourselves as serious and respectful scholars, and we model the Christ-like quality of hospitality.

If you (or someone you know) have experienced a bias incident regarding language, you can find more information on reporting and resources at https://www.pointloma.edu/bias.

SEXUAL MISCONDUCT AND DISCRIMINATION

In support of 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 accommodations and resources 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, faculty and staff are 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.

If you (or someone you know) have experienced other forms of discrimination or bias, you can find more information on reporting and resources at https://www.pointloma.edu/bias.

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 withdrawal date or, after that date, receive an "F" grade.

PLNU COURSE MODALITY DEFINITIONS

1. **Online Courses:** These are courses with class meetings where all instruction and interaction is fully online.
   a. **Synchronous Courses:** At least one class meeting takes place at a designated time.
   b. **Asynchronous Courses:** All class meetings are asynchronous.
2. **Hybrid Courses:** These are courses with class meetings that take place both in the classroom and online synchronously and/or asynchronously.
3. **In-Person Courses:** These are courses that meet in person with the instructor and students in a physical classroom setting. With approval by the area dean, this may include up to 25% of qualified class interactions through a Learning Management System (such as Canvas).

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 Academic Catalog.

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.

USE OF TECHNOLOGY & ONLINE PLATFORMS⊛

In order to be successful in the online or hybrid environment, you'll need to meet the minimum technology and system requirements; please refer to the *Technology and System Requirements* information. (Please log into this link's page to see appropriate content, AND to see how you can install the Office suite of programs for free as a student.) Additionally, students are required to have headphone speakers, microphone, or webcams compatible with their computer available to

use. Please note that any course with online proctored exams requires a computer with a camera (tablets are not compatible) to complete exams online.

We will be using several online or digital platforms for our course work.
- ➢ **Canvas** (Google Chrome is the *really the only* browser to use with Canvas.)
- ➢ **Google Drive**
- ➢ **COVE** (Collaborative Organization for Virtual Education), a digital platform devoted to open access texts and research for students and scholars.
- ➢ **Canvas Email**

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.

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

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.

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, Writing, and 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.

CLASSROOM DECORUM
Please manage your 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 <u>excludes</u> 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.

CLASS PARTICIPATION

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

- o engaged close reading with ongoing annotation (COVE),
- o engaged participation in discussions (all forms),
- o diligent contextual work with historical and cultural readings,
- o thoughtful reflection on the multiple ways British literature is relevant to our modern world and lives,
- o spiritual meditation on the power of interpretation and reading.

PREPARATION, ASSIGNMENTS, QUIZZES, AND TECH

1. **Course texts must be in your possession before the modules dedicated to those texts 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 and with the discussion question sheets 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/late work may be made up only in extenuating circumstances as determined by typical university standards. You must communicate with me directly about such circumstances and ahead of deadlines whenever possible.
3. **Keep backup copies of your work**, so you can recover/provide one if necessary.
4. **Some un/announced quizzes may be given on assigned readings.** Quizzes may not be made up. I generally throw out the lowest quiz score when calculating final averages.
5. **Coursework must be submitted in acceptable, viewable/audible, Canvas-compatible, digital form (doc, docx, pdf, xlsx). Google Chrome is the best browser to use with Canvas.** It is your responsibility to see to it that your work is posted/submitted correctly in Canvas. Please *let me know immediately* if you are experiencing technical difficulties with course materials in Canvas so that I can address the technical issues on my side.

STUDYING

1. **Close Reading of Assigned Texts** This is the *single most important thing* you can do for success in a literature course.
2. **Handwritten & Digital Annotations** *Close reading cannot be done without annotating*. If you are reading and not making notes as you read about what you are reading, then you are not doing close reading. It's that simple.
3. **Class Notes** Research is showing that our brains remember information better if we write it down the old-fashioned way, so please take handwritten notes during class. Build a concept framework from the syllabus. (NPR Put Your Laptop Away, The Pen Is Mightier than the Keyboard)
4. **Mark Passages** Be sure to mark the key passages we discuss during class sessions so you will be able to review those for the midterm and final exams.
5. **Explore** There are many additional sources of information available to you in Canvas (put there by me) or online (put there by others, whose reliability must be scrutinized as you learned to do in your College Composition courses)—*Please explore the resources I've included in Canvas* and the others as your intellectual curiosity compels you.

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 the above **LANGUAGE & BELONGING** section of this syllabus. *Points are deducted for errors in MLA Style use.*

LOMA WRITING CENTER

The Loma Writing Center exists to help all members of the PLNU community cultivate transferable writing skills to engage their academic, professional, personal, and spiritual communities. We work toward this goal by conducting one-on-one consultation sessions, supporting writing education across the PLNU community, and participating in ongoing writing center research.

Getting feedback from the Loma Writing Center while you're in the process of working on an assignment is a great way to improve the quality of your writing and develop as a writer. You are encouraged to talk with a trained writing consultant about getting started on an assignment, organizing your ideas, finding and citing sources, revising, editing for grammar and polishing final drafts, and more. For information about how to make in-person or online appointments, see Loma Writing Center webpage or visit the Loma Writer Center on the first floor of the Ryan Library, room 221.
- Appointment Calendar: https://plnu.mywconline.com/
- Website: https://www.pointloma.edu/centers-institutes/loma-writing-center
- Email: writingcenter@pointloma.edu

LOMABOOKS INSTRUCTIONS FOR STUDENTS⍟

This course is part of our course material delivery program, LomaBooks. The bookstore will provide each student with a convenient package containing all required physical materials; all digitally delivered materials will be integrated into Canvas.

You should have received an email from the bookstore confirming the list of materials that will be provided for each of your courses and asking you to select how you would like to receive any printed components (in-store pick up or home delivery). If you have not done so already, please confirm your fulfillment preference so the bookstore can prepare your materials.

For more information about LomaBooks, please go: HERE

REQUIRED TEXTS & SUBSCRIPTIONS

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 *($10 annual subscription fee for ENG 6050 students only; ENG 2055 will have COVE included in Lomabooks. You will have receiedg an email from felluga@purdue.edu. We'll confirm set up in our 1st class.)*

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, not just the "To Do"*)

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

Week One	***Romantic Period (1785-1830)***	***Hard Times,* Parts 1 & 2, V. I, Chs. 1-5**

01 Jan 14   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

02 Jan 16   THE ROMANTIC PERIOD, 1785-1830 (*NRTN* pp. 3-30); William Blake *Songs of Innocence* and *Songs of Experience* (*NRTN* pp. 122-25): "The Chimney Sweeper" (p. 131), "The Chimney Sweeper" (p. 137), "The Little Black Boy" (p. 130), Sherwin Nuland excerpt (in Canvas)

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

03 Jan 21   Mary Wollstonecraft *A Vindication of the Rights of Woman* [all excerpts] (*NRTN* pp. 218-49)

04 Jan 23   Anna Barbauld "The Rights of Woman" (*NRTN* pp. 39-40, 48-9)
Charlotte Smith sonnets from *Elegiac Sonnets* (*NRTN* pp. 54-9)

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

05 Jan 28   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)

06 Jan 30   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) and "Preface to *Lyrical Ballads* (1802)" (*NRTN* pp. 304-14)
[IN CLASS READING GUIDE EXERCISE]
ENRICHMENT: Dorothy Wordsworth from *The Alfoxden Journal*, fr. *The Grasmere Journals* (*NRTN* pp. 407-19)

Week Four	**Victorian Period (1837-1901)**	*Hard Times,* **Parts 7 & 8, V.I, Chs. 13-16**
		Hard Times, **Parts 9 & 10, V.II, Chs. 1-3**

07 Feb 4   John Keats "La Belle Dame sans Merci: A Ballad" and "Ode on a Grecian Urn" (*NRTN* pp.950-52, 972-73, 979-80) & Percy Bysshe Shelley "Mont Blanc" and "Ozymandias" (NRTN 763-66, 784-88, 790)

Sum Up Romantic Literature & Period

08 Feb 6   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)

Figure 1 Younger Queen Victoria   *Figure 2 Older Queen Victoria*

Queen Victoria's Life (1818-1901)   **Queen Victoria's Reign (1837-1901)**

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

09 Feb 11   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)

10 Feb 13   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)

Week Six		*Hard Times,* **Parts 13 & 14 V.II, Chs. 7-8**
		Hard Times, **Parts 15 & 16 V.II, Chs. 9-12**

11 Feb 18   **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)

12 Feb 20   Christina Rossetti "Goblin Market" & "In an Artist's Studio" (*NRTN* pp. 535-36, 542-554)

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

13 Feb 25   Robert Browning "Porphyria's Lover," "My Last Duchess" (*NRTN* pp. 321-25, 328-29)

14 Feb 27   INDUSTRIALISM: PROGRESS OR DECLINE [all selections] (*NRTN* pp. 626-53) & Elizabeth Barrett Browning "The Cry of the Children" (*NRTN* pp. 109-114)

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

15 Mar 4   **Charles Dickens *Hard Times*** (read also *NRTN* pp. 261-63, 718-19, 645-46)

16 Mar 6   MIDTERM EXAM

Spring Break ~ March 8-16

Week Nine

17 Mar 18   **LATE VICTORIANS** (*NRTN* pp. 758-61) & Oscar Wilde *The Importance of Being Earnest* (*NRTN* pp. 810-11, 823-67)

18 Mar 20   Gerard Manley Hopkins "God's Grandeur," "The Windhover," "Pied Beauty," "Binsey Poplars," "[Carrion Comfort]," "No Worst, There Is None," "I Wake and Feel the Fell of Dark not Day" (*NRTN* pp. 592-601)

Week Ten   ***The Twentieth Century (1901-present)***   `Mrs. Dalloway (pp. 3-50)`

19 Mar 25   George Bernard Shaw *Mrs. Warren's Profession* (*NRTN* pp. 870-919)

            Sum-Up Victorian Literature & Period

20 Mar 27   **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)

Week Eleven   `Mrs. Dalloway (pp. 51-97)`

21 Apr 1   **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)

22 Apr 3   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 Twelve   `Mrs. Dalloway (pp. 98-148)`

23 Apr 8   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)

24 Apr 10   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 Thirteen   <mark>*Mrs. Dalloway (pp. 149-194)*</mark>
25 Apr 15   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.)**

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Easter Break ~ April 17-21

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Week Fourteen
26 Apr 22   **NATION, RACE, LANGUAGE** (*NRTN* pp. 848-53), Louise Bennett "Jamaican
             Language" (*NTRN* 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)
27 Apr 24   Seamus Heaney "Punishment," (*NRTN* pp. 1093-94, 1097-98)
             Short Paper Due
Week Fifteen
28 Apr 29   Nadine Gordimer "The Moment before the Gun Went Off" (*NRTN* pp. 931-35)
29 May 1   NO CLASS
             Sum-Up Twentieth-Century Literature & Period

FINAL EXAM: Thursday, May 8, 10:30-1:00pm

CLOSE READING ORGANIZER (CRO)

The literary features below will direct you to read closely and to annotate the literature we read. Your annotations will differ from work to work, and 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 same literary features.

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, bildüngsroman, 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?