

British Literature 2323 Syllabus
Jan. 2009

Teacher: Renz
Room: 110
Phone: 447-8102
Email: drenz42@yahoo.com
Conference Period: 4th
Tutorials/Makeups: By arrangement.

Course Philosophy:

2323 British Literature is a course that follows the curricular requirements described in the Odessa College Course Catalogue, subsequently, students will be actively involved on a daily basis with college writing and learning the techniques of close reading of a variety of British Literature encompassing texts such as William Blake's *Songs of Innocence* and continuing through such modern works as Salman Rushdie's "The Prophet's Hair." Our study will also encompass a broad variety of genres written over the same time period. We will be utilizing a variety of rhetorical strategies in both our reading and writing assignments, including but not limited to, recognition of fallacies, ethos, pathos, logos, and the disposition or structure and style, including but not limited to diction, syntax, figurative language, and mechanics.

Students will be writing in a number of rhetorical modes including, persuasive, expository, analytical, informative, and evaluative, as well as research based writing that includes an appropriate use of the MLA format. Students will also be required to continually both self-edit and peer-edit the writings that they generate. Part of facilitating effective writing is appropriate feedback. I will be working with students in both group settings and one on one to provide support in this area at every stage of the process. Since the only way to become a competent writer is by reading critically, and writing often, students must be willing to devote approximately five to six hours per week **outside of the classroom** in order to complete their required reading and writing assignments.

What is most important in any class of this level is a commitment by the student to fully engage in the process. Students must be willing to work hard and produce products that are of college quality. Subsequently, writing is expected to be coherent, free of grammatical errors, logically organized, and when required, written in MLA format using proper documentation and research techniques. By the same token, students must be prepared to integrate extra reading time into their schedules. Much of the material that is required reading for the course will be read outside of the classroom. For students unused to a heavy schedule of independent reading, the tendency to "put off" until the last minute must be avoided at all costs.

Course Objectives

Upon successful completion of this course, you should be able to:

- ☞ analyze and interpret literature using formalist techniques;
- ☞ write for understanding;
- ☞ write to explain;
- ☞ write to evaluate;

- ☞ recognize an author's use of style, syntax, diction, and structure;
- ☞ develop your own personal style of writing;
- ☞ write literary papers that are interpretive in nature, based on close reading of literary texts.
- ☞ create a reader/response journal

Reading Assignments

In order to become polished writers, students must first become competent, **critical**, readers. The only way in which this can be accomplished is by students reading, and oftentimes, re-reading all assigned materials carefully. This involves a certain level of responsibility from the student. **You** must schedule your time appropriately and make the personal commitment necessary to be successful in managing your assigned reading.

Writing Assignments--Critical

Students will be required to write a number of critical explication papers over all the genres covered in the course. These will be short papers of approximately 2-3 pages. Students will be expected to observe the conventions in these explications. The papers must be typed, double-spaced and grammatically correct. Students are **always** required to write a rough draft for this class. Your first draft is not acceptable as a final copy. Students will be using the formalist theory of critical analysis (close reading) as a basis for these explications. Papers should cover structure, style, diction, characterization, imagery, symbolism, tone, and other aspects of the writer's craft. We will have group work shops that focus on peer editing as well as instructor feedback. Our most important critical paper of the year will be a 7-8 page analytical literary research paper utilizing a minimum of 7-8 outside sources including both primary and secondary source materials. Students will be required to write this paper in MLA format.

Instructor Feedback

The instructor will provide instruction and feedback on students' writing assignments, both before and after the students revise their work, that help the students develop a wide-ranging literary vocabulary used appropriately and effectively, as well as a variety of sentence structures, including appropriate use of subordination and coordination. Furthermore the teacher will aid in students learning to use logical organization, enhanced by specific techniques to increase coherence, such as repetition, transitions, and emphasis. Teachers will provide instruction and feedback that will help students achieve a balance of generalization and specific, illustrative detail, and an effective use of rhetoric, including controlling tone, establishing and maintaining voice, and achieving appropriate emphasis through diction and sentence structure.

Quizzes, and Exams

Students will have periodic quizzes taken from the readings. These quizzes will be unannounced and subsequently will not appear on the syllabus schedule. Students will also take six weeks exams and semester exams that will cover material studied both in and outside

of class.

Grading Scale

In-class writings, discussions, reading, and homework	30%
Major six weeks essay	20%
Quizzes	15%
Attendance, class participation, workshops, and discussion	10%
Six Weeks Exam	25%
Research Paper	½ Semester Exam

Plagiarism:

“Plagiarize” is defined by the Tenth Edition of Webster’s Dictionary as: to steal and pass off (the ideas or words of another) as one’s own; use (another’s production) without crediting the source; to commit literary theft...”886). **Cheating in any form WILL NOT BE TOLERATED.** If you plagiarize an essay; take too much liberty with another person’s ideas (even another student’s); or cheat on an exam once, that assignment will receive a “0.” If you plagiarize or cheat the second time, you will receive an “F” in the course.

Final Note:

Although a syllabus is not set in stone, neither is it written in chalk; subsequently, although changes are inevitable, I will do my best to keep the course on track and on schedule.

Brit Lit 2323 4th Six Weeks Calendar

Week of Jan. 7th: Students will begin examining British Literature of the Romantic Period. Students will be required to keep a reader response journal on all assigned readings—including those given as homework rather than in-class readings. Students will be required to read the introduction to the Romantic Period, including the timeline, as homework p. 1363-1388 The selections covered this week will be “The Rights of Woman” p. 1393, “To a Little Invisible Being...” p. 1394, and “Washing Day” p. 1395, by Anna Letitia Barbauld, and we will begin the selections on William Blake. The Blake selections will include, “There is No Natural Religion” [a] and “There is No Natural Religion” [b], and selections from both Songs of Innocence and Songs of Experience. Two reader responses are required for this week—one over Barbauld’s works and one over Blake’s.

Week of Jan. 14th: Students will continue their analysis of significant British literary works of the Romantic Period. The first essay of the 4th six weeks will be assigned this week. This paper will be a literary analysis of a poem or poems of the Romantic era. The selections covered this week will be “Holy Willie’s Prayer” p. 1443, “To A Mouse” p. 1446, “To a Louse” p. 1447, “Tam o’Shanter: A Tale” p. 1449, and “A Red, Red Rose” p. 1454, which are traditional poems and stories written by the Scotsman Robert Burns, and all the Feminist selections from Mary Wollstonecraft found on p. 1459-1486. Reader Responses will be required for both authors.

Week of Jan. 21st: Students will read from Wordsworth and Coleridge—from Lyrical Ballads. Students will examine Wordsworth’s “Nature Poetry” and Coleridge’s writings of the “Supernatural.” Students will also analyze poems from both authors which deal with the “Psychological Extremes” of the poet. The selections covered will be, “We Are Seven” p. 1487, “Lines Composed a Few Miles Above Tintern Abbey” p. 1491, “Nutting” p. 1511, “I Wandered Lonely As a Cloud” p. 1537, and “The World is Too Much With Us” p. 1550, by Wordsworth and “The Rime of the Ancient Mariner” p. 1615-1632, “Kubla Khan” p. 1632, and “Cristabel” p. 1634 by Coleridge. Reader Responses will be required for both authors.

Week of Jan. 28th: Wrap up Coleridge and continue Romantic Era poetry with George Gordon, aka Lord Byron and Percy Bysshe Shelly. Students will read and analyze “She Walks in Beauty” p. 1676, “When We Two Parted” p. 1678, “So, we’ll go no more a roving” p. 1680, and time permitting, selections from Don Juan by Lord Byron, and “Hymn to Intellectual Beauty” 1739, “Ozymandias” p. 1741 “Ode to the West Wind” p. 1743, “To a Sky-Lark” p. 1769 and from A Defence of Poetry” 1785. Reader Responses over both authors will be required.

Week of Feb 4th : FINAL DRAFTS DUE FEB 12TH . Students will read and analyze poems written by Romantic Era poet John Keats. Selections covered will be “On First Looking into Chapman’s Homer” p. 1822, “When I have fears that I may cease to be” p. 1830, “La Belle Dame sans Merci: A Ballad” p. 1840, “Ode to a Nightingale” p. 1845, “Ode on a Grecian Urn” p. 1847. Students will write a reader’s response over the Keat’s poetry.

Week of Feb 11th: Students will wrap up the Romantic Era, and **complete their reader’s responses.**

Week of Feb. 18th : Students will review, and study notes and pertinent literary vocabulary in preparation for their six weeks exam.

Brit Lit 2323, 5th Six Weeks Calendar

Week of Feb 25th: Students will be examining the literature of the Victorian Era. Students will continue writing in their Reader Response Journal. Begin background on Victorian Era. Read introduction and timeline found on pages 1885-1907. Finish for homework. Begin Sonnets From the Portuguese by Elizabeth Barrett Browning. Read “The Cry of the Children” found on p.1922. Begin Sonnets from the Portuguese by Elizabeth Barrett Browning. Sonnets covered will be Sonnets 21, 22, 32, and 43. **Students will read from book one of “Aurora Leigh” found on p.1934. Students will** receive instructions for the fifth six weeks essay which will be over the Victorian era of literature. One reader response is due for this week over Browning.

Week of Mar. 4th: **Students will read and analyze the poetry of Alfred Lord Tennyson. “The Lady of Shallot” p. 1953, “The Charge of the Light Brigade” p. 2023, and “Crossing the Bar” p. 2035. Students** will also learn the features of the gothic romance popular in the Victorian Era of Literature by reading **and analyzing Elizabeth Gaskell’s, “The Old Nurse’s Story” found on p. 2037. Two reader responses are** due this week, one over Tennyson and one over Gaskell.

Week of March 11th: Spring Break—No Classes!

Week of March 18th: Continue the Victorian Era. Discuss the Dramatic Monologue. Read two dramatic monologues by Robert Browning, “Porphyria’s Lover,” p. 2054 and “The Bishop Orders His Tomb...” p. 2059. Read a poem and a section of an essay written by Victorian Era author Matthew

Arnold. “Dover Beach” p. 2105 and from Culture and Anarchy p. 2126-2127. Begin Christina Rossetti, p. 2138. One reader response is due this week over Robert Browning.

Week of March 25th: Read and analyze “Goblin Market” p. 2143 and “No Thank you, John” p. 2155. Read Gerard Manly Hopkins’ “God’s Grandeur” p. 2160 and “Pied Beauty” p. 2162. Begin background Oscar Wilde, p. 2211. Begin The Importance of Being Earnest found on p. 2221. Reader responses over Christina Rossetti and Gerard Hopkins.

Week of April 1st: Continue The Importance of Being Earnest. FINAL DRAFTS DUE ON APRIL 2ND.

Week of April 8th: Continue The Importance of Being Earnest. One reader response is due over each act of Oscar Wilde’s Earnest.

Week of April 15th: Conclude Earnest. Read and analyze “If” by Rudyard Kipling found on p. 2290. Review for and take six weeks exam over the Victorian Era.

Brit Lit 2323, 6th Six Weeks Calendar

Week of Apr. 22rd: TAKS TESTING

Week of Apr. 29th: Hand out and discuss Multi-media Project requirements. MULTI-MEDIA PROJECTS COUNT AS YOUR SEMESTER EXAM—TAKE IT SERIOUSLY! RR Journal entries for Christina Rossetti, Gerard Manly Hopkins, and Oscar Wilde are due. Discuss background and read background material for the Modern Era.

Week of May 6th: Tuesday Homework: Begin the poetry of the Modern Era. Read the following poems by Thomas Hardy. “The Darkling Thrush” p. 2320, “The Ruined Maid” p. 2321, “The Convergence of the Twain” p. 2323, and “Ah, Are You Digging on My Grave” p. 2324. Wednesday: Discuss Hardy and introduce William Butler Yeats. Read and discuss “The Lake Isle of Innisfree” p. 2391, “When You Are Old” p. 2392, “The Second Coming” p. 2402, “Sailing to Byzantium” p. 2406, “Byzantium” p. 2410, and “Crazy Jane Talks with the Bishop” p. 2411. Any poems we don’t finish in class are assigned as homework. Thursday: James Joyce’s “Araby” found on p. 2503. RR due over Wilde, Hardy, and Yeats.

Week of May 13th: Monday: Read D.H. Lawrence's "Snake" p. 2605 and T.S. Eliot's "The Love Song of J. Alfred Prufrock" p. 2610. Homework: W.H. Auden "The Unknown Citizen" p. 2696. Tuesday: Dylan Thomas "Do Not Go Gentle into That Good Night" p. 2710 and Philip Larkin's "Talking in Bed" p. 2714 and "High Windows" p. 2715. Wednesday, conclude poetry with Seamus Heaney's "The Skunk" p. 2796. Draw numbers for multi-media project presentation.

Week of May 20th : Semester Exam Week. Present multi-media projects