

**Syllabus for: (name of class) ENGL 61 Introduction to British Literature:
Romancism to the Present**

Semester & Year:	Sp 14
Course ID and Section Number:	ENGL-61-E4855 (034855)
Number of Credits/Units:	3.0
Day/Time:	TTH 1:15-2:40
Location:	HUM 115
Instructor's Name:	Susan Nordlof
Contact Information:	Office location and hours: CA 121 TTH 9:30-11 Phone: 476-4336 Email:nordlof1@pacbell.net

Course Description (catalog description as described in course outline):

An introduction to British literature from the Romantic period to the present. Students will explore the ideas and literary features of major works within their historical and cultural contexts.

Student Learning Outcomes (as described in course outline) :

1. Analyze the significance of a literary work using close-reading.
2. Generate interpretative arguments that include comparison, evaluation, and/or synthesis of other readers' claims.
3. Discuss historical, intellectual, and cultural contexts for works of British literature.

Special accommodations: College of the Redwoods complies with the Americans with Disabilities Act in making reasonable accommodations for qualified students with disabilities. Please present your written accommodation request at least one week before the first test so that necessary arrangements can be made. No last-minute arrangements or post-test adjustments will be made. If you have a disability or believe you might benefit from disability related services and may need accommodations, please see me or contact Disabled Students Programs and Services. Students may make requests for alternative media by contacting DSPS.

Academic Misconduct: Cheating, plagiarism, collusion, abuse of resource materials, computer misuse, fabrication or falsification, multiple submissions, complicity in academic misconduct, and/ or bearing false witness will not be tolerated. Violations will be dealt with according to the procedures and sanctions proscribed by the College of the Redwoods. Students caught plagiarizing or cheating on exams will receive an "F" in the course.

The student code of conduct is available on the College of the Redwoods website at:

<http://redwoods.edu/District/Board/New/Chapter5/AP%205500%20Conduct%20Code%20final%2002-07-2012.pdf>

Additional information about the rights and responsibilities of students, Board policies, and administrative procedures is located in the college catalog and on the College of the Redwoods

homepage.

College of the Redwoods is committed to equal opportunity in employment, admission to the college, and in the conduct of all of its programs and activities.

ESSENTIAL ENGL 61 COURSE INFORMATION: SPRING 2014

INSTRUCTOR: Susan Nordlof

OFFICE PHONE/ VOICE-MAIL: (707) 476-433

EMAIL: Susan-Nordlof@redwoods.edu

OFFICE HOURS: Creative Arts 121

TTh 9:30-11& by appointment.

If you show up at other times, please **do not** assume that I will be there or that I will be able to meet with you (since I may be preparing for class or running off to another class or to a meeting)

MY WRITING CENTER HOURS:

For ENGL 52 Students Only

LRC 102 MW 8:30-9:55 MW 4:25-5:50

DIRECTIONS FOR SUBMITTING PAPERS OUTSIDE OF CLASS

- **There are two places where you may leave assignments for me outside of the classroom: the instructor drop box in the Creative Arts building OR the basket hanging on my office door. The drop box is more secure.**
- **If you submit any work outside of class, you MUST ALSO send the same assignment to me attached to an email which informs me that you have left a printed copy in the dropbox or the basket. If an assignment has not been turned in during class, you must provide me with BOTH the printed and the digital copy. In most cases, the date and time of the emailed copy will determine the date/time the work has been submitted.**
- **DO NOT slide assignments under my office door!**

COURSE DESCRIPTION

An introduction to British literature from the Romantic period to the present. Students will explore the ideas and literary features of major works within their historical and cultural contexts.

RECOMMENDED PREPARATION: ENGL 1A (or equivalent)

To be successful in ENGL 60, students must have college-level reading and writing skills, including some familiarity with academic research conventions and MLA citation style.

Any students enrolled in the course who have not completed English 1A should meet with me at the end of the first class meeting. Students in this course are expected to read and write at a college level and to be familiar with MLA paper format and documentation style. I strongly suggest that students who have not had this recommended preparation, enroll in ENGL 52 (The Writing Lab), so they may receive additional support in the class.

RECOMMENDED CO-ENROLLMENT: ENGL 52

Engl 52 is a credit/non-credit, open entry-exit course. Enrollment allows you to use the services of the Writing Center (LRC 102)—**the most valuable of which is help and feedback from English instructors on your essay drafts (or other course work).** You can schedule your Writing Center time slot around your existing schedule, and you can add the course later in the semester than most other classes. For more information, pick up an ENGL 52 handout from me or (beginning in Week 2) at the Writing Center itself.

REQUIRED TEXTS AND MATERIALS

- ***The Norton Anthology of English Literature*, ed. Stephen Greenblatt . Volumes D, E, F; 9th Ed.**
packaged with access code to the Norton Online companion website

If you are using a different edition, then it will be your responsibility to adjust to any differences in pagination—and even more importantly, to make sure you have access to any readings that may have been added to the latest edition.

► **Regular access to a computer and a printer (including the money and/or paper for printing).**

Students in this class must be willing and able to register with and to use/access the following regularly:

► **My CR: 61 Course Website (by the beginning of Week 2)**

Some of the course materials will be available on the My CR site only. Students will consult these materials, in some cases printing them and bringing them to class.

► **Class-related email (via your CR email account) (ASAP Week 1)**

I will hold students responsible for any information I send to the class via email. Check your CR EMAIL often-- at least once a day M-Th is a good idea (and I do the same).

► **Turnitin.com** (an anti-plagiarism data base on the internet) (beginning the 5th week of classes)

▪A binder for storing the Class Booklet, handouts, drafts, and blank paper. I recommend that this be a 3-hole binder and that you also purchase dividers to keep the materials organized.

OPTIONAL/RECOMMENDED TEXTS AND MATERIALS

► A large supply of Post-it notes if you don't want to write in your books (but annotating the books themselves is preferable).

► *The Bedford Handbook 8th or 9th edition*, Diana Hacker & Nancy Somers. Older editions are not up-to-date on MLA documentation, and your essays will need to conform to current MLA style/format (and your grammar/mechanics should be at a college level). English majors should invest in the latest edition of the *MLA Handbook*.

There are many textbooks published which focus on analyzing literature and writing papers about literature. I will post on My CR some handouts to help you. In addition, an introduction to literary criticism and theory text will be a good investment for the transfer-bound ENGL major.

REQUIRED COURSE WORK

Reading: The heart of this course is the **often rigorous reading assignments**. It is essential that you keep up with the reading. To do well in the class, you will have to read carefully, annotate your text and take reading notes, and review them before coming to class.

Reading Questions/Assignments/Quizzes: For each reading assignment quiz (including introductory and background readings), you will either answer a reading question as homework, post a discussion question in advance, or take a very brief in-class quiz. These assignments will give students credit for reading carefully and staying up-to-date. **MISSED IN-CLASS QUIZZES CANNOT BE MADE UP, but I will drop the three lowest quiz scores at the end of the semester.**

Formal essays: Students will write **TWO** literary analysis essays (a minimum of 4 full pages, not including the Works Cited page)--**two drafts of each REQUIRED.**

Essays that are **below the minimum length** will not earn passing grades.

There are three essay assignments in the class. All students must write the first essay, and then each of you may choose whether to write the second **or** the third.

Planning and revision are essential to college-level writing. **If your prospectus and/or first draft is late, your essay grade will be penalized. The grade penalty for late first draft/prospectus is 10% of the essay grade. If your second draft of either essay**

does not show substantial revision from draft one, you run the risk of my not accepting it at all.

Class Participation: This essential responsibility for an interesting class is shared by all of us. Most often, participation will center on whole-class discussions, though it may also include occasional small group work.

CONFERENCES: **At least ONE** conference with me outside of class time (probably in my office) is required when the first draft of the first essay is due.

GRADING

Reading Assignments, Questions, & Quizzes:	50%
Essays (2 @ 20% each):	40%
Participation:	10%

FOR GREATER PRECISION , I USE PLUS AND MINUS GRADES IN THIS COURSE WHEN EVALUATING ESSAYS AND WHEN CALCULATING FINAL GRADES.

EXTRA CREDIT: The CR English department has a **NO EXTRA CREDIT** policy. Students who wish to insure a passing grade or better should be attentive and diligent in completing the required course work on time, should attend class regularly and participate fully, and should make the best use of opportunities to seek expert feedback and revise their essays thoroughly (ENGL 52, instructor office hours, ASC Humanities/English tutor).

ATTENDANCE POLICY

Since regular attendance is a critical factor in student success, students at the College are expected to attend all sessions of each class in which they are enrolled. In general, absences may be considered excessive when the number of absences exceeds the total number of hours that the class meets during one week. The English Department Attendance Policy specifies that students **may not miss more than two weeks of class. For example, if a class meets twice a week, students should not exceed 4 absences for the semester. If a student exceeds the limit on absences before week 11 of the semester, an instructor will notify the student that he or she has been dropped.** After week 10, excessive absences will likely result in failure.

INSTRUCTORS MAY DROP STUDENTS UP TO 4/4/13 FOR POOR ATTENDANCE AND/OR NON-PARTICIPATION(ASSIGNMENTS NOT COMPLETED).

IN ENGL 60, YOU WILL BE DROPPED FROM THE CLASS IN THE FOLLOWING CIRCUMSTANCES:

- **IF, BY 2-4-14, YOU HAVE HAD 2 OR MORE UNEXCUSED ABSENCES AND/OR HAVE NOT COMPLETED READING ASSIGNMENTS.**
- **IF YOU HAVE 5 UNEXCUSED ABSENCES BEFORE 4/4/14.**
- **IF, BEFORE 4/4/14, YOU HAVE SHOWN A PATTERN OF NON-PARTICIPATION IN THE CLASS—MOST SIGNIFICANTLY, A PATTERN OF NOT COMPLETING ASSIGNMENTS ON TIME (INCLUDING READING ASSIGNMENTS AS WELL AS ESSAYS).**

ARRIVING LATE OR LEAVING EARLY WILL COUNT AS A HALF AN ABSENCE. Students are considered late if they are not present when I take attendance at the beginning of class.

If you are late, you must talk with me after class to insure that I have marked you tardy rather than absent.

TO BE COUNTED AS AN EXCUSED ABSENCE, YOU MUST PRODUCE MEDICAL OR LEGAL DOCUMENTATION CLEARLY STATING THAT YOU WERE TOO ILL TO ATTEND CLASS, YOU HAD A MEDICAL APPOINTMENT THAT CONFLICTED WITH CLASS, OR YOU WERE SUMMONED TO APPEAR IN COURT AT THE DAY/TIME OF CLASS.

NOTE: Students who are parents may receive excused absences if they show medical documentation for their children's illnesses or appointments.

I understand that many of you cannot afford to see a doctor for a cold or the flu. If you need an excused absence because of ailments like these, please see the CR Nurse.

CR Health Center: PE Building 114 707-476-4149 Spring 2014 Hours: M 9-1, T 8:30 to 12:30, WTHF 1-5.

DO NOT COME TO CLASS IF YOU ARE SICK! Medical documentation **from the Health Center** will be adequate to excuse an absence or provide a due date extension.

I DO take attendance and keep attendance records; students should also chart their attendance (including arriving late and leaving early) on the chart provided.

The last day for a student-initiated drop with a refund and is **1/31/13**. The last day to drop without a "W" on your transcript is **2 2/13 (no refund)**. The last day for a student- initiated drop or for an instructor-initiated drop (without a refund and with a "W" on your transcript) is **4/4/13**.

Before I drop anyone from ENGL 61 , I will try to communicate with the student, providing I am able to reach him or her in class or by email. Do not just assume, however, that if your attendance and/or course work is poor that I have dropped you or will drop you. Check with me and/or drop the class yourself up to 4/4/13. **If you think I have dropped you in error, please talk to me about reinstating you in the class (I can do this).**

AFTER APRIL 4, INSTRUCTORS CAN NO LONGER DROP STUDENTS FROM THE COURSE. IF YOU STOP ATTENDING CLASS WITHOUT OFFICIALLY DROPPING OR BEING DROPPED, YOU WILL RECEIVE AN "F" IN ENGL 61

OTHER POLICIES

► **LATE WORK:** Essays should be turned in on the due date, **unless you have medical documentation excusing an absence on the day the work was due.** Essays that are turned in late (without a special instructor OK) may be **docked a letter grade for each day late (including weekends—not just class days but all calendar days).** Reading questions and quizzes will not be accepted late, nor can you make them up (though the three lowest scores are dropped at the end of the term).

If you have an emergency that warrants special attention regarding a deadline, contact me before the deadline. When special circumstances arise, I reserve the right to adjust the late paper policy, based on my judgment of the student's emergency situation and his or her past performance in the class.

ESSAYS MAY BE CONSIDERED LATE IF THEY ARE TURNED IN ON TIME BUT ARE NOT READY TO BE GRADED BECAUSE A STUDENT (1) HAS NOT UPLOADED THE ESSAY TO TURNITIN.COM, (2) HAS NOT INCLUDED A FIRST DRAFT &/OR OTHER REQUIRED DOCUMENTS. In these cases, deadlines WILL NOT be extended.

► **COPIES:** Students are required to print and keep their own hard copies of all drafts (1st, 2nd, & optional 3rd) before turning them in to me. This is the best way to avoid losing work because of technological glitches.

► **INSTRUCTOR COMMENTS AND GRADES:** I realize that students are anxious to get graded papers back ASAP, but because of my teaching load and my desire to read and respond carefully, **do not expect to receive your paper back in less than TWO WEEKS. In addition, I do NOT use the My CR online gradebook, but I will provide you with materials for tracking and figuring your own grades. If you want to know the grade-to-date that I have for you in my gradebook, send me an email request.**

► **INCOMPLETES:** The final grade of "Incomplete" will only be given in very rare cases where serious circumstances (generally, a documented medical crisis) have prevented a student with a passing grade from completing no more than one major paper. Students who have failed to turn in more than one paper, who have poor

attendance records, who do not have serious and compelling reasons for their late work, or who have not discussed the situation with me before the last week of classes are NOT appropriate candidates for the grade of “Incomplete.”

► **ACADEMIC HONESTY:** Students in English 61 will be subject to College of the Redwoods’ policy on academic honest and plagiarism. A handout that outlines this policy, including definitions of plagiarism and penalties., will be made available on My CR. All instances of plagiarism—**whether due to conscious dishonesty or sloppy research methods**—will result in the **maximum penalty** the college supports.

If you are not entirely sure that you understand fully the academic definition of plagiarism, please meet with me for a tutorial on the subject. Please note that “plagiarism” includes anything (sentences, parts of sentences) that you have copied from the internet and have not cited appropriately.

Students are responsible for uploading essays (draft two) to **Turnitin.com**, a subscription database that checks papers for plagiarism. **Your essay (will not be graded unless it has been scanned by this program, and I have received the results.** (This is a CR English Department policy for all courses above the 350 level.)

I DO check Turnitin, and I DO enforce this policy.

► **INSTRUCTOR HELP ON ESSAYS:** I am **very happy** to help students with their writing process at any stage: planning, writing, or revising draft one. To access my help, however, you will need to meet with me during my office hours, or—if you enroll in ENGL 52—my Writing Center Hours. I may be able to answer a brief, simple question about your draft via email, but I cannot provide any substantive advice in an email. For students who cannot make my office hours, I may be able to schedule special appointments, but please keep in mind that I am limited by my teaching and meeting schedules.

► **SPECIAL NEEDS:** If you have special needs due to a verifiable physical, psychological, or learning disability, you are legally entitled to appropriate accommodations. The college offers a variety of services to support students with special needs, and you should talk with me as soon as possible if you would like my help with arranging accommodations to ensure your success in this course.

COURSE LEARNING OUTCOMES FOR ENGLISH 61

What should the students be able to do as a result of taking this course?

1. Analyze the significance of a literary work using close-reading.
2. Generate interpretative arguments that include comparison, evaluation, and/or synthesis of other readers' claims.
3. Discuss historical, intellectual, and cultural contexts for works of British literature.

APPROPRIATE CLASSROOM CONDUCT

Generally, ENGL 61 students understand the standards of appropriate behavior for college students, so classroom conduct does not become a problem. **However, to avoid embarrassment or misunderstanding, students should be aware that the following behaviors are NOT ACCEPTABLE in class:**

- **Use of electronic devices in class, including cell phones and MP3 players and notebook/notepad computers (without permission). I HAVE A NO-TOLERANCE POLICY ABOUT TEXTING AND USING (unauthorized) ELECTRONIC DEVICES IN CLASS. If you do so, I will stop whatever we are doing and tell you to leave the classroom. PUT YOUR PHONE & MP3 PLAYER AWAY before class starts,** and turn off cell phones before entering the class. Texting or other inappropriate electronic activities during class will not only result in your being temporarily suspended from class IMMEDIATELY (that is, kicked out), but you may also be referred to campus disciplinary authorities. **CONSIDER THIS HANDOUT YOUR FIRST WARNING!**

Please do not use a computer, electronic notepad, or an e-reader in class without meeting first with me to

establish appropriate guidelines.

•**Side conversations between students while class is in session.** Even if you are talking about class work, side conversations are discourteous to the instructor and to other students who are participating in class discussions or who are trying to listen. (Of course, paired or group activities are sometime part of the class activities.)

•**Sleeping, resting with head on desk and/or with closed eyes, sitting with hat or hoodie covering eyes.** If you are too tired or too bored to stay awake in class, then you should not be there. **Please be warned that if you are sitting with your eyes covered or closed, I will interrupt the class and ask you to wake up or leave the classroom.**

•**Engaging your instructor in a dispute about a course policy and/or grade while class is in session.** The best time to discuss a policy and/or grade is during your instructor's office hours. If you cannot make my office hours, then ask for an appointment, perhaps after class or at another time that works for both of you.

Keep in mind that it is not unusual to feel stressed by course work or policies and/or to feel badly about a grade. It is best, however, to **wait until you are calm to discuss in person or by email such matters with your instructor.** Your strong emotions will not excuse inappropriate behavior or tone, including explicit anger, rudeness, or accusations (not only in face-to-face communications but also in emails).

•**Interrupting the class by entering late, leaving early, or coming and going from the classroom while the class is in session.** Take care of personal needs before entering the classroom. If you walk out of the classroom repeatedly (before class is over) or wander in and out repeatedly, you will be warned and ultimately suspended from the class and referred to campus disciplinary authorities. Again, such repeated behavior is disruptive and discourteous to the instructor and to the other students. (Of course, occasionally emergencies occur which makes such interruptions unavoidable. In these cases, please try to be as unobtrusive as possible.)

•**Interrupting a class discussion or a lecture to ask an off-topic question, particularly one that pertains to you alone** (for example, "Did I miss anything when I was absent last week?"). I want you all to feel free to ask questions, but please try to ask them at appropriate times in the class session, and if the question does apply only to you, ask it before or after class or call/email me.

HOW TO GET A GOOD GRADE IN ENGL 61 (AND LEARN SOMETHING AS WELL)

- **Know how to reach the instructor** (in her office or via phone and email), and do not hesitate to **ask her for help and clarification.**
- **Refer to the Class Schedule daily**, not only to see what is due for the next class but also to plan ahead for upcoming assignments and deadlines.
- **Follow this approach to the reading assignments:** Read when you are alert enough to focus your attention; annotate and take notes, and write down questions you have while you read; look up words you don't know and historical references you are not familiar with; review your notes and annotations before class; be sure to have a copy of the reading in class, including your reading notes.
- **Read handouts** (assignments, syllabus, and other guidelines) **thoroughly**, referring back to them throughout the semester; follow directions carefully and ask for clarification when you do not understand what to do.
- **Be attentive in class: participating actively** in discussions, in answering and posing questions. **PERHAPS MORE THAN ANYTHING ELSE, STUDENTS DETERMINE THEIR OWN AND THEIR CLASSMATES' EXPERIENCE IN A CLASS BY ACTIVELY PARTICIPATING (OR NOT).**
- Devote **an ample amount of time to course work**, which involves juggling reading assignments even when

an essay deadline is looming.

- **Begin all essays well before the deadline and complete them conscientiously.** Turn in assignments **on time**. And don't forget that you need to revise your first draft thoroughly and turn them both in.
- **Miss very few (or no) class meetings**, and if you are absent, take responsibility to see that work is turned in, to find out what you may have missed, and to keep track of your total absences and tardies (so you do not run afoul of the attendance policy).
- **Motivate yourself** by trying to develop your intellectual curiosity, by trying to raise your boredom threshold, and by focusing on the importance of reading and writing skills to your academic and professional future.
- Help to create a **positive classroom atmosphere** by showing consideration to other students, maintaining their good humor, and encouraging everyone to get the most from the class.

NOTES AND QUESTIONS:

ENGL 61 Class Schedule

**All assignments are due on the day that they appear on the syllabus.
IF THE SCHEDULE LISTS ONLY THE PAGE ON WHICH THE READING STARTS,
YOU ARE EXPECTED TO READ THE ENTIRE SECTION/CHAPTER.**

Plan to have a class discussion and a reading quiz, question, or other assignment on every reading.

Specific instructions for these questions or assignments may be given at the previous class meeting and/or emailed to the class.

The quiz/reading question will always cover the reading that is assigned for that day, even if our discussion has fallen behind schedule.

Generally, in-class activities will not appear on the syllabus, and scheduled in-class quizzes and discussions may be altered throughout the semester, depending on the needs of the class.

The following schedule is subject to change in the event of extenuating circumstances.

PLANNING AHEAD FOR ESPECIALLY LONG READING ASSIGNMENTS

- Week 5: *Arcadia* (a 68-page play in one reading)
- Weeks 7-10: *Great Expectations* (a 350+-page novel in five increments)
- Week 11: *The Importance of Being Earnest* (a 44-page play in one reading)
- Week 12: *Heart of Darkness* (a 58-page novella in two increments).

Note, too, that the three historical background readings from your text (1/23, 2/21, & 4/10) are often over 25 pages of fairly dense, information-packed reading.

WEEK 1

TUES. 1/21

Introductions to the course and to each other

THURS. 1/23

Background Reading on the Romantic Period **Vol D 3**

WEEK 2

TUES. 1/28

Introduction to Blake 112

All selections from *Songs of Innocence and Experience* 81-97

THURS. 1/30

Introduction to Wordsworth 270

“Tintern Abbey” 288, “Ode: Intimations of Immortality” 335, “The World is Too Much With Us” 347

We will assign the primary source readings in Romanticism (see class 2/6) today, so if you are absent, you will lose your opportunity to choose for yourself.

LAST DAY TO DROP WITHOUT A “W”: FRIDAY, 1/30 (with refund) & SUNDAY, 2/2 (no refund)

WEEK 3

TUES. 2/4

Introduction to Coleridge 424

“The Eolian Harp” 426, “Kubla Khan” 446, “Frost at Midnight” 464

THURS. 2/6

Primary Source Reading in Romanticism

I will give each student a reading assignment from our text and Norton Online. Not all students will be reading the same piece, and together we will cover a variety of topics. Our discussion will be organized around panels of “experts”—students grouped together by what they have read (for instance, a panel on Human Rights and Revolution, one on Early Feminism, one on the Romantic view of the poet, etc.). Come prepared to present informally what you have learned to the rest of class.

WEEK 4

TUES. 2/11

Introduction to Byron 612

To get a little taste of *Don Juan*, read the introduction to the poem (672) and the following stanzas from Canto 1: 1, 5-13, 22-29, 54-65, 69-86, 90-94, 103-107, 113-117

Introduction to Shelley 748

“Ozymandias” 776, “England in 1819” 790, “Ode to the West Wind” 791

TOPICS FOR PAPER 1 PASSED OUT

THURS. 2/13

Introduction to Keats 901

Ode to a Nightingale” 927, “Ode on a Grecian Urn” 930, “Ode on Melancholy” 931, “To Autumn” 951

WEEK 5

TUES. 2/18

Introduction to Tom Stoppard 2879 (Note the jump into **Vol. F** of our text)

Arcadia 2880 (half of *Arcadia* is set in 1809, and the play explores some Romantic themes, even though it was written in 1993)

THURS. 2/20

Paper Talk

One hour of this class period will be focused on the essay assignments for the course.

Begin forming ideas and doing prewriting for Paper 1 this weekend.

Background: The Rise of the Novel (no reading or quiz)

WEEK 6

TUES. 2/21

Background Reading on the Victorian Age **Vol E** 1017

THURS. 2/25

Background on “The Gothic & the Development of a Mass Readership” **Vol D** 584-5

Introduction to Elizabeth Gaskell **Vol E** 1259

“The Old Nurse’s Story” 1260

WE WILL SCHEDULE CONFERENCES ON PAPER 1 TODAY. THEY ARE REQUIRED AND WILL TAKE PLACE DURING WEEK 7 IN MY OFFICE OUTSIDE OF CLASS TIME. YOUR PROSPECTUS AND FIRST DRAFT ARE DUE AT THE TIME OF YOUR CONFERENCE

WEEK 7 CONFERENCE WEEK: FIRST DRAFT OF PAPER 1 AND PROSPECTUS DUE

TUES. 3/4

Introduction to Tennyson 1156

From *In Memoriam* 1186: Stanzas 1-8, 14, 21, 24, 27, 47, 50, 54-59, 75, 78, 82, 93-96, 104, 106-108, 124, 130, Epilogue

THURS. 3/6

Introduction to Dickens (handout)

Great Expectations Ch. I-VII

WEEK 8

TUES. 3/11

Great Expectations Ch VIII-XXI

We will assign the primary source readings in the Victorian Age (see class 3/25) today, so if you are absent, you will lose your opportunity to choose for yourself.

THURS. 3/13

FINAL DRAFT OF PAPER 1 DUE

Great Expectations Ch XXII-XXXVIII

SPRING BREAK

WEEK 9

TUES. 3/25

Primary Source Reading in the Victorian Age

I will give each student a reading assignment from our text and Norton Online. Not all students will be reading the same piece, and together we will cover a variety of topics. Our discussion will be organized around panels of “experts”—students grouped together by what they have read. Come prepared to present informally what you have learned to the rest of class.

TOPICS FOR PAPER 2 PASSED OUT

THURS. 3/27

Great Expectations Ch XXXIX-XLVII

Begin forming ideas and doing prewriting for Paper 2 this weekend.

WEEK 10

TUES. 4/1

Great Expectations Ch XLVIII-End

THURS. 4/3

Introduction to Browning 1275

Browning: "My Last Duchess" 1282 "Love Among the Ruins" 1292

Introduction to Arnold 1369

Arnold: "Dover Beach" 1387

Introduction to Hopkins 1546

Hopkins: "God's Grandeur" 1548, "The Windhover" 1550, "Spring and Fall" 1553

LAST DAY FOR A STUDENT- OR INSTRUCTOR-INITIATED DROP: FRIDAY, APRIL 4

WEEK 11

TUES. 4/8

Late Victorians 1668

Introduction to Wilde 1720

The Importance of Being Earnest 1733

THURS. 4/10

Background on the Twentieth Century **Vol F** 1887

WE WILL SCHEDULE CONFERENCES ON PAPER 2 TODAY. THEY WILL TAKE PLACE DURING WEEK 11 IN MY OFFICE OUTSIDE OF CLASS TIME. YOUR FIRST DRAFT IS DUE AT THE TIME OF YOUR CONFERENCE.

WEEK 12

TUES. 4/15

Introduction to Kipling **Vol. E** 1851

"The Widow at Windsor" 1878, "The White Man's Burden" 1880

Introduction to Conrad **Vol F** 1947

Heart of Darkness (Part 1) 1951-75

THURS. 4/17

Heart of Darkness 1975 to end

WEEK 13

TUES. 4/22

FINAL DRAFT OF PAPER 2 DUE

Introduction to Yeats 2082

"The Lake Isle of Innisfree" 2087, "When You Are Old" 2088, "Adam's Curse" 2090, "The Second Coming" 2099, "Sailing to Byzantium" 2102, "Crazy Jane Talks to the Bishop" 2108, "The Circus Animal's Desertion" 2114

TOPICS FOR PAPER 3 PASSED OUT

Begin forming ideas and doing prewriting for Paper 3 this weekend.

THURS. 4/24

Introduction to Joyce 2276
"The Dead" 2282

WEEK 14

TUES. 4/29

Voices From World War I 2016

Rupert Brooke, "The Soldier" 2018; Siegfried Sassoon, "They" 2023, "The Rear-Guard" 2024, "The General" 2024, "The Glory of Women" 2025; Isaac Rosenberg "Break of Day in the Trenches" 2030; Wilfred Owen "Dulce et Decorum Est" 2037; May Wedderburn Cannan "Rouen" 2043

There may be a few supplementary short poems assigned; if so, I will provide them on My CR.

THURS. 5/1

Introduction to Woolf 2143
(from) *A Room of One's Own* 2264
"Professions for Women" 2272

Introduction to Mansfield
"The Daughters of the Late Colonel" 2568

WEEK 15

TUES. 5/6

Introduction to Eliot 2521, "The Love Song of J Alfred Prufrock" 2224

Introduction to Lawrence 2281, "Why the Novel Matters" 2507 "How Beastly the Bourgeois Is" 2516
2516

THURS. 5/8

Introduction to Smith 2598, "Not Waving but Drowning" 2601

Introduction to Auden 2677, "Lullaby" 2679, "As I Walked Out One Evening" 2683

Introduction to Larkin 2781, "This Be The Verse" 2788, "Aubade" 2788,

FINALS WEEK

**FINAL DRAFT OF PAPER 3 MUST BE TURNED IN AND UPLOADED TO TURNITIN.COM
BY 1:00 AM ON THURSDAY, MAY 15**

**Remember: I will not grade any paper that has not been submitted with a first draft, thoroughly revised,
and uploaded to Turnitin.com**

Scheduled Final Exam Period: TH 5/15 1:00. No exam, but Paper 3 is due.

Final grades will be submitted to WebAdvisor and posted to My CR no later than Friday, May 23.

Have a Great Summer Break