

Syllabus for ENGL 61 Introduction to British Literature: Romanticism to the Present		
Semester & Year	Spring 2018	
Course ID and Section #	ENGL-61-E3558	
Instructor's Name	Susan Nordlof	
Day/Time	TTh 1:15-2:40	
Location	HUM 115	
Number of Credits/Units	3.0	
Contact Information	<i>Office location</i>	CA 121
	<i>Office hours</i>	TTh 10-11:30
	<i>Writing Center LRC 102</i>	MW10:05-11:30, MT 2: 50-4:15 (for ENGL 54 students)
	<i>Phone number</i>	707-476-4336
	<i>Email address</i>	Susan-Nordlof@redwoods.edu
Textbook Information	<i>Title & Edition</i>	<i>The Norton Anthology of English Literature</i> , 9th ed: Vol. DEF packaged with the Norton Critical Edition of <i>Great Expectations</i> (no additional cost)
	<i>Author</i>	Ed. S. Greenblatt; Charles Dickens
	<i>ISBN</i>	9780393121810
Course Description		
<i>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</i>		
Student Learning Outcomes		
<ol style="list-style-type: none"> 1. Generate interpretive arguments about literature that adhere to the conventions of literary analysis and academic discourse. 2. Apply knowledge of historical, intellectual, and cultural contexts in interpreting the significance of literary texts. 		
Special Accommodations		
<p>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 at 707-476-4280.</p>		
Academic Support		
<p>Academic support is available at Counseling and Advising and includes academic advising and educational planning, Academic Support Center for tutoring and proctored tests, and Extended Opportunity Programs & Services, for eligible students, with advising, assistance, tutoring, and more.</p>		
Academic Honesty		
<p>In the academic community, the high value placed on truth implies a corresponding intolerance of scholastic dishonesty. In cases involving academic dishonesty, determination of the grade and of the student's status in the course is left primarily to the discretion of the faculty member. In such cases, where the instructor determines that a student has demonstrated academic dishonesty, the student may receive a failing grade for the assignment and/or exam and may be reported to the Chief Student Services Officer or designee.</p> <p>The Student Code of Conduct (AP 5500) is available on the College of the Redwoods website at: www.redwoods.edu/district/board/new/chapter5/documents/AP5500StudentConductCodeandDisciplinaryProceduresrev1.pdf</p> <p>Additional information about the rights and responsibilities of students, Board policies, and administrative</p>		

Syllabus for ENGL 61

Introduction to British Literature: Romanticism to the Present

procedures is located in the college catalog and on the College of the Redwoods website.

Disruptive Classroom Behavior

Student behavior or speech that disrupts the instructional setting will not be tolerated. Disruptive conduct may include, **but is not limited to** unwarranted interruptions; failure to adhere to instructor's directions; vulgar or obscene language; slurs or other forms of intimidation; and physically or verbally abusive behavior. In such cases where the instructor determines that a student has disrupted the educational process a disruptive student may be temporarily removed from class. In addition, he or she may be reported to the Chief Student Services Officer or designee.

The Student Code of Conduct (AP 5500) is available on the College of the Redwoods website at:

www.redwoods.edu/district/board/new/chapter5/documents/AP5500StudentConductCodeandDisciplinaryProceduresrev1.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 website.

Emergency Procedures for the Eureka campus:

Please review the campus evacuation sites, including the closest site to this classroom (posted by the exit of each room). The Eureka **campus emergency map** is available at: (http://www.redwoods.edu/Eureka/campus-maps/EurekaMap_emergency.pdf). For more information on Public Safety, go to <http://redwoods.edu/safety/> In an emergency that requires an evacuation of the building:

- Be aware of all marked exits from your area and building.
- Once outside, move to the nearest evacuation point outside your building:
- Keep streets and walkways clear for emergency vehicles and personnel.
- Do not leave campus, unless it has been deemed safe by the Incident Commander or campus authorities. (CR's lower parking lot and Tompkins Hill Rd are within the Tsunami Zone.)

RAVE – College of the Redwoods has implemented an emergency alert system. In the event of an emergency on campus you can receive an alert through your personal email and/or phones at your home, office, and cell. Registration is necessary in order to receive emergency alerts. Please go to <https://www.GetRave.com/login/Redwoods> and use the "Register" button on the top right portion of the registration page to create an account. During the registration process you can elect to add additional information, such as office phone, home phone, cell phone, and personal email. Please use your CR email address as your primary Registration Email. Your CR email address ends with "redwoods.edu." Please contact Public Safety at 707-476-4112 or security@redwoods.edu if you have any questions.

RECOMMENDED CO-ENROLLMENT: ENGL 54: English Lab for Arts, Humanities, and Communication

ENGL 54 is a credit/non-credit, open entry-exit course that may be taken for either .5 or 1.0 units. 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 54 handout from me or (beginning in Week 2) at the Writing Center itself. **Note that this semester I am in the Writing Center immediately after our Tuesday class meeting (2:50-4:15), so that would be a great time to get individualized help from me.**

Any student who has not completed ENGL 1A (including students whose AP courses in high school allows them to skip ENGL 1A) should definitely enroll in ENGL 54, but all students may benefit from the expert feedback and help available at the Writing Center. ENGL 54 often makes a positive difference in the students' grades in literature courses, which require college-level composition skills although these skills do not comprise a significant

part of the curriculum.

OTHER REQUIRED RESOURCES/MATERIALS

► **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:

► **Canvas: ENGL 61 Course Website.**

Some of the course materials may be available on the Canvas site only. Students will consult these materials, in some cases printing them and bringing them to class. The Canvas site will also contain many supplemental resources for the course.

DO NOT PLAN TO DO ANY SERIOUS READING OF CLASS MATERIALS ON YOUR PHONE!

► **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 8th week of classes)

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).

► A college-level handbook with up-to-date information on MLA documentation. 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 Canvas 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 1500 words not including the Works Cited page)--two drafts of each required.

Essays that are below the minimum length will not earn passing grades. There is no maximum length.

Planning and revision are essential to college-level writing. **If the final draft you turn in**

does not show substantial revision from the first draft, I will not accept the paper.

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 (via ENGL 54 and/or instructor office hours).

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 Attendance Policy for this class specifies that students may not miss more than two weeks of class (or 4 absences). 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.**

I DO take attendance and keep attendance records.

INSTRUCTORS MAY DROP STUDENTS UP 3/30/18 TO FOR POOR ATTENDANCE AND/OR NON-PARTICIPATION (ASSIGNMENTS NOT TURNED IN).

IN ENGL 61, YOU WILL BE DROPPED FROM THE CLASS IN THE FOLLOWING CIRCUMSTANCES:

- **IF, BY 1/29/18, YOU HAVE HAD 2 OR MORE UNEXCUSED ABSENCES AND/OR HAVE NOT COMPLETED ANY READING ASSIGNMENTS (AS INDICATED BY NON-PARTICIPATION AND VERY LOW QUIZ SCORES).**
- **IF YOU HAVE 5 OR MORE UNEXCUSED ABSENCES BEFORE 3/30/18.**
- **IF, BEFORE 3/30/18, YOU HAVE SHOWN A PATTERN OF NON-PARTICIPATION IN THE CLASS—NOT TURNING IN ESSAY ONE AND NOT COMPLETING MULTIPLE READING ASSIGNMENTS.**

If you think I have dropped you in error, please talk to me about reinstating you in the class.

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. (Plus quizzes are given 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

M,Th,F: 1 to 5; T 8 to 12 , 1 to 5; closed Wednesday. Schedule physical exams in person; all other services on a walk in basis.

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.

**AFTERMARCH 30, INSTRUCTORS CAN NO LONGER DROP STUDENTS FROM THE COURSE.
IF YOU STOP ATTENDING CLASS AFTER THIS DATE
WITHOUT OFFICIALLY DROPPING OR BEING DROPPED,
YOU WILL RECEIVE AN "F" IN ENGL 61.**

OTHER POLICIES

► **LATE WORK:** The essays should be turned in on their due dates, **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 QUIZZES WILL NOT BE ACCEPTED LATE, NOR CAN YOU MAKE THEM UP (THOUGH THE 3 LOWEST SCORES WILL BE DROPPED AT THE END OF THE SEMESTER)

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 HAS NOT INCLUDED A FIRST DRAFT &/OR OTHER REQUIRED DOCUMENTS. In these cases, deadlines WILL NOT be extended. ESSAYS WILL NOT BE GRADED UNTIL THEY HAVE BEEN UPLOADED TO TURNITIN.COM.

► **COPIES:** Students should print and keep their own hard copies of all drafts (1st and 2nd) 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 CANVAS online gradebook. SO I encourage you to keep track of your quiz scores when we review the correct answers in class. From time to time, I will let students know their cumulative quiz grades. If you want to know the grade-to-date that I have for you in my gradebook, please 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.”

► **MORE ON ACADEMIC HONESTY:** No essay which contains plagiarism--no matter how small an amount or how unintentional--will be graded, and students who are guilty of blatant plagiarism will be referred to campus authorities for disciplinary action. See additional references to plagiarism and to inappropriate internet sources on the essay guidelines.

STUDENTS ARE RESPONSIBLE FOR UPLOADING ALL FINAL DRAFTS TO TURNITIN.COM, A SUBSCRIPTION DATABASE THAT CHECKS PAPERS FOR PLAGIARISM. (This is a CR English Department policy.)

YOUR ESSAY WILL NOT BE GRADED UNLESS IT HAS BEEN SCANNED BY THIS PROGRAM, AND I HAVE RECEIVED THE RESULTS.

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.

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 54—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.

► **ELECTRONIC EQUIPMENT IN CLASS I HAVE A NO-TOLERANCE POLICY ABOUT TEXTING AND USING ELECTRONIC DEVICES IN CLASS INAPPROPRIATELY.** If you do so, I will stop whatever we are doing and tell you to leave the classroom. **PUT YOUR PHONE AWAY before class starts,** and turn off cell phones before entering the class. **DO NOT PLAN TO USE YOUR PHONE TO ACCESS ASSIGNED READINGS.**

Ereaders, tablets, or laptops should only be used to refer to texts and other class materials at appropriate times. **Please note that using one of these for anything that is not directly related to our course work will result in the device being banned from future class meetings.**

CONSIDER THIS HANDOUT YOUR FIRST WARNING!

APPROPRIATE CLASSROOM CONDUCT

Generally, ENGL 61 students fully grasp and abide by 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:**

- **Using your cell phone in class or using e-readers, computers, or electronic notebooks for anything that is not directly related to our course work. See the policy above on ELECTRONIC EQUIPMENT IN CLASS, and note in particular that TEXTING WILL GET YOU KICKED OUT OF CLASS.**

- **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, and lively general discussion is essential!)

●**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 tell you to wake up or leave the classroom.**

●**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 make such interruptions unavoidable. In these cases, please try to be as unobtrusive as possible.)

●**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 your instructor does not have office hours that you can attend, then ask for an appointment, perhaps before or 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 anger, rudeness, or blame (not only in face-to-face communications but also in emails).

NOTES & 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 & 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 (1/18, 2/20, & 4/5) are often over 25 pages of fairly dense, information-packed reading.

WEEK 1

TUES. 1/16

Introductions to the course and to each other

THURS. 1/18

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

WEEK 2

TUES. 1/23

Introduction to Blake 112

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

THURS. 1/25

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 2/1) today, so if you are absent, you will lose your opportunity to choose for yourself.

LAST DAY TO DROP WITHOUT A “W” & WITH A REFUND: FRIDAY, 1/26

WEEK 3

TUES. 1/30

Introduction to Coleridge 424

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

THURS. 2/1

On 1/25, each student was given a reading assignment from our text and (possibly) Norton Online. Not all students will read 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 the class.

WEEK 4

TUES. 2/6

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. 2/8

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. 2/13

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. 2/15

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. 2/20

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

THURS. 2/22

Background on “The Gothic & the Development of a Mass Readership” **Vol D** 584-5Introduction 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. 2/27

Introduction to Tennyson 1156

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

THURS. 3/1

Introduction to Dickens (handout)

Great Expectations Ch. I-VII

WEEK 8

TUES. 3/6

Great Expectations Ch VIII-XXI

We will assign the primary source readings in the Victorian Age (see class 3/20) today, so if you are absent, you will lose your opportunity to choose for yourself.

THURS. 3/8

FINAL DRAFT OF PAPER 1 DUE

Great Expectations Ch XXII-XXXVIII

SPRING BREAK

WEEK 9

TUES. 3/20

Primary Source Reading in the Victorian Age

On 3/10, each student was given a reading assignment from our text and (possibly) Norton Online. Not all students will read 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 the class.

TOPICS FOR PAPER 2 PASSED OUT. Remember, it is your choice to do either Paper 2 OR Paper 3.

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

THURS. 3/22

Great Expectations Ch XXXIX-XLVII

WEEK 10

TUES. 3/27

Great Expectations Ch XLVIII-End

THURS. 3/29

Introduction to Barrett Browning

From *Sonnets from the Portuguese* (21, 22, 32 43)

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, MARCH 30

WEEK 11

TUES. 4/3

Late Victorians 1668
 Introduction to Wilde 1720
The Importance of Being Earnest 1733

THURS. 4/5

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

WE WILL SCHEDULE CONFERENCES ON PAPER 2 TODAY. THEY WILL TAKE PLACE DURING WEEK 12 IN MY OFFICE OUTSIDE OF CLASS TIME. Unlike paper 1, these conferences are optional, but if you make an appointment, you should show up! For a productive conversation, please show up with a first draft or at least the introduction, thesis, & topic sentences.

WEEK 12

TUES. 4/10

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. 4/12

Heart of Darkness 1975 to end

WEEK 13

TUES. 4/17

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. 4/19

Introduction to Joyce 2276

“The Dead” 2282

WEEK 14

TUES. 4/24

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 Canvas

THURS. 4/26

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

WE WILL SCHEDULE CONFERENCES ON PAPER 3 TODAY. THEY WILL TAKE PLACE DURING WEEK 15 IN MY OFFICE OUTSIDE OF CLASS TIME. Unlike paper 1, these conferences are optional, but if you make an appointment, you should show up! For a productive conversation, please show up with a first draft or at least the introduction, thesis, & topic sentences.

WEEK 15

TUES. 5/1

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

THURS. 5/3

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 10**

**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 5/10 1:00. No exam, but I will be in our classroom from 1-1:30 to collect papers and wish you well.

Final grades will be submitted to Web Advisor no later than Friday, May 18.

Have a Great Summer Break!