

## ENGLISH 262:

### SURVEY OF BRITISH LITERATURE II

- Instructor:** Dr. Daven M. Kari
- Office Hours:** MF 10:00-10:50 a.m., MW noon, F 12:00-1:20, and by appointment
- Office:** Scott Building, 2<sup>nd</sup> floor, English Department
- Text Books:** Abrams, M. H., et al., eds. *The Norton Anthology of English Literature*, 8th ed. Vol. II. New York: W. W. Norton & Co., 2006.
- Shelley, Mary. *Frankenstein*. Any authoritative, full edition will do
- Harmon, William, and Hugh Holman. *A Handbook to Literature*. 11<sup>th</sup> ed. Upper Saddle River, NJ: Prentice Hall, 2008.

#### Overview of Course:

English 262, English Literature from about 1800 to the present, is designed to help readers interpret the works of the most prominent British drama, fiction, and poetry writers from the nineteenth and twentieth centuries by examining the lives and works of these memorable persons. The course will emphasize learning to appreciate the writings of these authors by examining biography, literary criticism, and a wide variety of methods for reading and interpreting the techniques, forms and themes represented in their works.

#### Assignments:

Because the best part of learning comes through a careful interaction with the texts being studied, this course will involve several formats for learning and demonstrating competence, including discussions, a short report, a short paper, and exams. Assignments will be weighted as follows:

Attendance & Participation	10%
Group Report	10%
Papers (10% each)	20%
Journal of Readings	15%
Exams	<u>45%</u>
	100%

Grades will be calculated on a 10% scale as follows: A = 90-100%; B = 80-89%; C = 70-79%; D = 60-69%; F = 59% or below.

## Group Reports

Group reports will be made one time by each group and will include the following handouts and lecture comments for the entire class:

1. A typed, annotated bibliography giving the titles, complete publication information in MLA format, and a brief (30-50 word) explanation of the content of 4 to 6 major works on the author being studied. Begin with the selected bibliography in the back of *The Norton Anthology of English Literature* and continue your work by consulting the library catalog at Vanguard University and possibly other libraries. Make copies of this one or two page document for the entire class, including the instructor.

2. A typed list of key biographical dates for the author being studied, including a list of major works for which the author is best known. Present copies of this one page document to the entire class.

3. A fifteen to twenty minute talk with power point presentation detailing, among other things, the following features of the specific work being studied:

- a. The biographical, historical context of the author and work.
- b. The genre of the work and its unique qualities of form.
- c. The key units of the work and how they relate to each other.
- d. The most important sections or features of this work.
- e. Your favorite passages and why you enjoy them.

Your group can choose to divide the work and presentation in any manner agreeable to the whole group. All direct quotations and borrowed ideas must be acknowledged during the presentation, or the student will be subject to a failing grade for plagiarizing.

## Papers

A short, four to five page (1200-1500 word), paper will be assigned for the second major unit for the course and for unit one or three, for whichever the student does not give a group presentation. Each paper is to focus tightly on a key character, motif, passage, or short poem by an author in the given unit. Use at least four to five literature sources (not counting your anthology) to help substantiate your paper's position, and present these sources in a bibliography in MLA format.

Both of these papers should demonstrate the following qualities:

1. A thoughtful understanding of at least one significant dimension of the passage or short poem.
2. A responsible use of several interpretive tools given in class, including, for example, characterization, plot, irony, meter, rhyme, stanzaic form, imagery, word choice and tone. See *The Norton Anthology of English Literature*, 8<sup>th</sup> ed., pages A74-A95, for terminology to be used in your paper.
3. An awareness of biographical influences on the work and how it relates to one or two other works by the same author, or even by another author who has written a work influencing this one.
4. Individualized insights representing your personal interaction with the work.
5. Proper use of the English language; good word choices, proper MLA documentation and style, and appropriate paragraphing.

N.B. All papers are to be typed in double spacing on regular bond typing paper. No erasable bond paper will be accepted. Use MLA documentation and format for short papers. Paper clip papers (do not staple) and present them along with your rough drafts and notes in a pocket folder with your name on the cover.

If you receive at least a C- on your paper, and if you would like to improve the grade on your paper, you may complete a rewrite; however, this rewrite must be submitted within two weeks after the graded paper has been returned and must be accompanied by the original paper. Simply changing a few mechanical items will not necessarily improve your grade on these papers, so be sure to pay close attention to your instructor's comments about content. You are welcome and encouraged to ask for extra feedback about your paper before you rewrite it. Schedule an individual conference when necessary and come with specific questions about how you can improve your work.

### **Reading Journals**

Reading journals are to reflect your daily diligence in covering assigned reading and taking class notes on lectures and student presentations. For each assigned reading, you are to list the time you have spent in completing it and in a paragraph or two respond to the reading, analyze the work, or comment on its strengths and weaknesses as a work of literature. You are welcome to give honest responses to these readings, but you are expected to demonstrate significant insight into the work being studied. Introductions to each unit of the anthology, and other secondary sources can greatly assist you in evaluating these works. Reading journals should be kept in a ¾" to 1" binder and should be ready to turn in at any time during the semester. You are encouraged to type your notes, but notes written in ink are also welcome. Grades on this portion of the course will be based on the completeness and insightfulness of the journal entries.

### **Course Policies:**

For English 262 the following policies are necessary to keep the course running smoothly. Please read them carefully.

All assignments are due by the date listed. When you know in advance of an unavoidable

absence, such as a scheduled university event in music or athletics, then turn in your work early. No late work will be accepted and no exams can be made up except in the case of an excused absence, one related to your own serious illness or the death of a member of your immediate family. Written evidence substantiating your excuse may be requested. Conflicts with your regular work schedule are not excused absences.

Readings must be completed before the class period for which they are assigned, and group presentations must be ready by the beginning of the class period on the day assigned. Your class participation grade will be based largely on your ability to discuss the works in an intelligent and informed manner. You are responsible for introductory material as well as the specific works assigned. Attendance is vital; tardiness and absences will certainly lower your grade for the course. If a student misses more than four classes (2 weeks) for any reason, the student's grade will be lowered one letter grade. If a student misses more than six classes (or 1/5th of the course) for any reason, the student will automatically fail himself or herself. Late arrivals and early departures will result in a partial or total loss for class attendance. To receive full credit for attendance, students must bring their books regularly to class. Furthermore, students are expected to be attentive and respectful in class. *Students found using cell phones or lap top computers in class will be marked absent and may be asked to leave if they continue to disrupt the class.* A limited number of make-up options may be offered for students facing unanticipated and unavoidable conflicts.

**Schedule of Assignments: (Be sure to have readings done by the day assigned, and make sure your reading journal is current)**

January 12 (M)	Semester Begins—Introduction to course
14 (W)	Romanticism 1-25 Blake, 76-79, 85-94 Burns, 129-146
19 (M)	Martin Luther King Holiday, no classes
21 (W)	Wordsworth, 148-149, 243-252, 258-274, 306-312, 317 Dorothy Wordsworth, 389-395 Group I, presentation on <i>Lyrical Ballads</i>
26 (M)	Coleridge, 424-448 Group II, presentation on <i>The Rime of the Ancient Mariner</i>
28 (W)	Jane Austen, 514-521 Group III, presentation on Jane Austen or Keats or both Keats, 878-887, 899-901, 905-907 Byron 607-614 Shelley 741-745, 772-775, 838-850
February 2 (M)	Mary Shelley, 577-579, 955-970 <i>Frankenstein</i> , the novel Group IV, presentation Mary Shelley's <i>Frankenstein</i>

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- February 4 (W) Robert Browning: 1248-1256, 1259-1262  
Elizabeth Barrett Browning, 1077-1085
- 9 (M) Tennyson, 1109-1112, 1135-1136, 1138, 1211-1212  
Emily Brontë, 1311-1317  
Matthew Arnold, 1350-1369
- 11 (W) Exam I
- 16 (M) Presidents Day—no classes
- 18 (W) Dante Gabriel Rossetti, 1442-1459  
Christina Rossetti, 1459-1481  
Gerard Manley Hopkins, 1513-1516, 1518, 1524
- 23 (M) Wilde, 1686-1687, 1699-1740  
Film, *The Importance of Being Ernest*
- 25 (W) Film, *The Importance of Being Ernest*, 90 minutes
- March 2 (M) Bernard Shaw, *Mrs. Warren's Profession*, 1743-1790 & film  
Topics for paper due--in writing
- 4 (W) *Mrs. Warren's Profession*, film
- 9 (M) The Twentieth Century, 1827-1850  
Hardy, 1851-1852, 1871-1872, 1878-1879
- 11 (W) WWI Voices, 1954-1963, 1971-1974, 1984-1989  
Woolf, 2080-2082, 2087-2092
- 16-20 Spring Recess
- 23 (M) Conrad, *Heart of Darkness*, 1885-1915
- 25 (W) Conrad, *Heart of Darkness*, 1915-1947  
Consider using the Norton Critical Edition for criticism  
Group V presentation on Conrad and *Heart of Darkness*
- 30 (M) James Joyce, 2163-2172  
Review for Exam
- April 1 (W) Exam II
- 6 (M) Yeats, 2019-2025, 2033, 2036-2037, 2019, 2051-2052  
Paper Due at class time  
Group VI, presentation on Yeats

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April	8 (W)	Yeats, continued An Imagist Cluster, 2007-2012
	13 (M)	Eliot, 2286-2293, 2294-2308 Group VII, presentation on Eliot
	15 (W)	Eliot, 2312-2325
	20 (M)	Edith Sitwell, 2452-2454 Katherine Mansfield, 2332-2355
	22 (W)	George Orwell, 2378-2384 Dylan Thomas, 2444-2450
	27 (M)	<i>The Dumb Waiter</i> , pp. 2601-2622 Group VIII, presentation on Pinter and <i>The Dumb Waiter</i>
	29 (W)	Review for Final
May	4-7	Final Exams

N.B. This schedule is tentative and may be adjusted to suit better the needs of the class.