

English 262: British Literature 2 Survey

Instructor: Erin K. Johns (Speese)

Basic Information

Term: Spring 2012, **CRN:** 11292, **Sec. #:** 002

Time: Tuesday, Thursday 10am-11:15am; **Room:** 101 Chitwood Hall

Office: G07 Colson Hall; **Office Hours:** T, Th 9:15-9:45am, Th 12:45-1:45pm, by appointment

Mailbox: 100 Colson Hall, First Room on Right, Beneath Counter, Listed as: Johns Speese

Phone: 293-3107 (messages only); **E-mail:** ejohns@mix.wvu.edu

Science, the Mind, Identity, and British Literature from Romanticism to the Present

Typically, science and the humanities are seen as at odds with one another; however, this literature survey explores the connections between British literature and scientific discourses during the Romantic, Victorian, Modernist, Postmodernist, and Contemporary time periods. In particular, we will discuss how literature reflects much of social and scientific progress from the late eighteenth century to the present. This class will explore: the complicated relationship between the imagination, creativity, and the mind, the influence of scientific discourses on the social construction of identity (especially race, class, gender, and sexuality), the representation of science or technology against nature, and the importance of the relationship between science, literature, and the self. Ultimately, we will trace the developments of science and their potential impact on literary and aesthetic creativity during the rise of the Cartesian and modern subject.

Required Texts

Burgess, Anthony. *A Clockwork Orange*. New York: W.W. Norton and Co, 1995. Print.

Damrosch, David and Kevin J.H. Dettmar. *The Longman Anthology, British Literature 2*. 3 Volume Edition: Vols. 2A: The Romantics, 5th Ed, 2B: The Victorian Age, 4th Ed, 2C: The Twentieth Century, 4th Ed. New York: Longman, 2012, 2010. Print.

Shelley, Mary. *Frankenstein*. Helen Michelle Doss and Yvonne Collioud Sisko, Eds. New York: Longman, 2007. Print.

Websites for the Class

- MIX (for e-mail): <http://www.mix.wvu.edu>
- E-Campus (for electronic copies of class work): <http://ecampus.wvu.edu>. (Use MIX ID & Password)

Note on the Syllabus:

Your syllabus is your lifeline to this course. It includes all the policies, schedule of work, and the majority of the assignments for the semester. You should bring a copy to EVERY class. If you should lose your copy, you can print off a new one from our E-campus page.

Office Hours and E-Mail

Office hours (listed above) provide a great chance to talk one-on-one. Please stop by to ask questions—or just to say hello. You may drop in during these times or make an appointment with me to talk about any questions or comments you have about your progress in the course. I'd be happy to talk with you via email as well, and you can expect that I will respond to you (in email or in class) within 48 hours on Monday through Friday. So that we can use e-mail and the Internet to extend course conversations in a variety of ways, please activate and check your MIX account. (Note: you can forward MIX to another account.)

E-Mail Etiquette

In addition, this is a writing class. Improperly formatted e-mails are not allowed. In every e-mail, you must have an opening remark (Dear so and so), the body of the e-mail, a closing remark (Sincerely, etc...), and your full name (first and last) written at the bottom. In addition, e-mails should be properly formatted—meaning using proper

sentence structure, capitalization, and the absence of text/IM language (like **u** for **you**). If you do not follow proper e-mail format, then you forfeit the opportunity of receiving a response from me.

Also, please, for simple questions, check your syllabus first. If you e-mail me a question that can be answered by looking at your syllabus, I will refer you to your syllabus at the first e-mail, and thereafter, I maintain the right to not respond to your e-mail if the information can be found in your syllabus.

Cell Phone Policy

Cell phones should be turned off or on silent during class. If I see you using your phone for either phone calls or text messaging or if the ringer is not turned off, you will receive a **"0"** in participation for the day.

Electronics/Technology Policy

You may use a laptop, e-reader, or other electronic device to take notes or to bring in readings or assignments that are available via E-campus or the internet. You may not use your electronic device to do anything other than reviewing class-related material or taking notes. If you use your electronic device for any purpose other than these, your privileges will be suspended. I maintain the right to revise this policy at any point during the semester if improper usage becomes a problem.

Attendance Policy & Late Work

There is no formal attendance policy for this class. You are **EXPECTED** to attend every class, so although there is no formal attendance policy, 20% of your grade is directly attached to in-class participation, quizzes, and free writes. If you do not come to class, you cannot participate in discussion, quizzes, or free writes. On days that you miss, you will receive a **"0"** in all these areas. So, if you miss every class but turn in all of your work and get an A+/100% on all your work, the highest grade you can receive in the class is a "B-." You will **NOT** be allowed to turn in any work that you miss in your absence, and you will **NOT** be allowed to make-up any quizzes, exams, and free writes that you miss.

You are also **EXPECTED** to come to class on time. If you are late, you may **NOT** make-up a quiz or turn in any assignments that were already collected during that time. So, if you come twenty minutes late, and I have already collected a writing assignment, you will **NOT** be allowed to turn in that work at the end of class. When you are tardy, it will **negatively** impact your participation grade for the day.

However, I do realize that emergencies and illnesses happen. In cases when you have to miss class, you may turn in your work early as a hardcopy to my mailbox in Colson Hall by ten minutes before class starts (so 9:50am) by the day the assignment is due. You may also send a hardcopy of your assignment with a peer to turn in during class for you. I will **NOT** accept e-mailed work. If you must miss a class or two, it will not significantly impact your grade; however, consistent absences and tardiness will likely result in a "C+" or lower in the course.

Deadlines

I do **NOT** accept any late work. I will also **NOT** accept e-mailed work. A hard copy of all assignment will be collected at the beginning of class on the due date. If you come to class late, you will not be allowed to turn in assignments after they have been collected. You will also not be allowed to make-up quizzes or free writes.

I reserve the right to adjust or change the attendance/late work policies throughout the semester and to make exceptions under any extreme emergency situation.

Plagiarism

Plagiarism is the inclusion of another's words or ideas as your own in a paper you submit for this class. This includes having another person write a paper for you, turning in another student's work who has previously had an English 262 class, taking any or all information, writing, or ideas from the internet without proper MLA in-text citations and works cited entries, and pulling any information, writing, or ideas from any other type of source that is not your own work. To avoid plagiarism, you should always use proper MLA in-text citations for all quotations (which are direct word for word quotations in quotation marks) and for all paraphrased information (which is the

use of others' ideas and information, which has been converted into your own language). For specific in-text guidelines, reference MLA in-text citation guidelines.

If you do plagiarize, the maximum penalty is an Unforgivable "F" in the course, which means that you have to re-take and pass English 262 during another semester and that the "F" is never removed from your QPA or from your transcript. Your instance of plagiarism will be documented with the proper authorities—including the deans or assistant deans of the college of your chosen major, English department writing coordinators and chairs, and the dean of student relations.

Social Justice

This class fully supports the WVU social justice policy for the classroom. Please, refrain from making any offensive comments either in class or in your writing, especially as regards race, gender, sexuality, disability, class, and age. I consider all students equally regardless of identity category, and I maintain a safe space for discussion. For more information on specific policies and guidelines, see the Social Justice website at: <http://socialjustice.wvu.edu/>.

Grade Breakdown

In-Class Component

In-Class Participation..... 10%
Quizzes & Free Writes..... 10%

Written Component

British Lit Paragraphs & Bibliography... 15%
Abstract..... 5%
Annotated Bibliography..... 10%
Final Paper..... 15%

Exams

Midterm Exam..... 15%
Final Exam..... 20%

Quizzes & Free Writes

At the beginning of each class, you may be asked to either respond to a prompt about the text assigned for that day or you may be given a quiz. These free write and quiz assignments will not be announced, but they will occur in the first ten minutes of class. If you miss class or if you are late for class, you will not be allowed to make up the quiz or free write, and you will receive a "0." The free writes and quizzes will ask you to not only identify events in a text but engage with the text. You will be asked to engage in critical thinking. I would prefer to not give quizzes or free writes every day; however, if it is clear that a significant amount of the class is not doing the reading, I will begin to give a quiz OR free write daily. **These Quizzes and Free Writes are worth 10% of your overall grade for the course.**

In-Class Participation-10% of Overall Grade

Grading for In-Class Participation

- A: Comes to class on time with clear evidence of having read the material. Contributes significantly to discussion (makes at least 3 substantive comments) in most classes.
- B: Comes to class on time with clear evidence of having read the material. Contributes some to class discussion (makes at least 2 substantive comments) in most classes.
- C: Comes to class on time with clear evidence of having read the material. Contributes to class discussion occasionally (makes at least 1 substantive comment) in most classes.
- D: Comes to class with clear engagement with the class and the reading material but refrains from making any comments. Or, tardy for class.
- F: Comes to class but does not show evidence of engaging with the material or participate in class discussion.
- O/F: Does not attend class, sleeps during class, uses electronic device during class (i.e. cell phone, laptop) outside of approved methods, or causes substantial disruption to class.

Written Assignments-45% of Overall Grade

Grading for Written Assignments

- A: Ideas are well-developed, original, and succeeds in mastering the technical goals for the assignment. There is a clear argument supported with close reading and research. Paper follows proper MLA citation format, includes a Works Cited page, and has few grammatical errors.
- B: Ideas are written with considerable care and attention. They are developed and detailed. There is some argument format, but ultimately, needs clearer structure. Ideas, grammar, and syntax need more clarity and development. The paper includes correct MLA format, citations, and a Works Cited page.
- C: Ideas and structure are acceptable. The student needs to make more effort to master syntax, grammar, and argument structure and/or develop a thoughtful and focused analysis of the text.
- D: Student has made some effort to achieve the assignment goals, but basic fundamentals of writing and analysis need improvement. Also, MLA citations need improvement and argument structure needs more clarity and development. The paper proposes an opinion rather than an argument supported with evidence, especially close reading of the text.
- F: Does not achieve the assignment's technical goals and/or it does not present a focused or thoughtful analysis of the text. There is no clear argument supported with close reading or research. There is no clear MLA citation, and/or the reader summarizes others' ideas rather than constructing his/her own argument. DID NOT MEET THE MINIMUM REQUIREMENTS OF THE ASSIGNMENT.

Format (For All Typed Assignments—Follow MLA Guidelines)

- Double Spaced
- 1" Top & Bottom Margins, 1" Left & Right Margins
- 12 pt., Times New Roman Font
- Do Not Double Space Header
- All Typed Pieces Must Have a Title
- MLA In-Text Citations & MLA Works Cited Page
- For MLA format for papers, see: <http://owl.english.purdue.edu/owl/resource/747/01/>

Schedule of Work

Subject to Change at Instructor's Discretion

Week	Tuesday (Class Subject/Work Due on Date Listed)	Thursday (Class Subject/Work Due on Date Listed)
1	1/10-Intro to Syllabus	1/12- Sign Syllabus Contract <u>In Longman 2A:</u> Intro to Romanticism (7-37) Aesthetics: Burke (37-43), Kant (44-46) Revolution: Paine (131-137), More (152-159) Slavery: Equiano (230-238), Prince (239-243) Authorship: Austen (1147-1151), Jewsbury (1151-1154)
2	1/17-Women's Rights & Women's Lit <u>In Longman 2A:</u> Wollstonecraft (302-329), Radcliffe (353-359), Baillie (378, 384, 385, 389), Robinson (292-295), Barbauld (65-68, 70-71), Smith (85-90), Hemans (937-940)	1/19-Earlier Romantics <u>In Longman 2A:</u> Blake (196, 197, 199, 204-216) Wordsworth (410-412, 433-445, 429, 446, 447, 535-541, 551, 558) Coleridge (624, 626, 669-671, 673, 674-678)
3	1/24-Later Romantics <u>In Longman 2A:</u> Byron (708, 710, 711, 781, 786-832) P.B. Shelley (871, 875-877, 877, 889-891, 891-893) Keats (987, 988-998, 103-1013)	1/26-Romantic Novel <u>In <i>Frankenstein</i></u> M. Shelley (25-151, Volume I)
4	1/31-Romantic Novel <u>In <i>Frankenstein</i></u> (152-329, Volumes II & III) *Deadline for Romanticism BLiPs*	2/2-Victorians <u>In Longman 2B:</u> Intro to Victorians (1049-1073) Industrialism: Parliamentary Papers (1094-1097), Engels (1101-1107) Empire: Disraeli (1759-1760), Kipling (1777) Religion & Science: (1291-1317) Darwin (1260, 1272-1277) Mill (1113-1114, 1121-1129)
5	2/7-Dramatic Monologue & Long Poem <u>In Longman 2B:</u> Tennyson (1175-1177, 1185-1188, 1203, 1235-1237, 1181-1184) R. Browning (1322, 1325-1326, 3128-1329, 1340-1345, 1366-1371)	2/9-Peripheral Victorian Poets <u>In Longman 2B:</u> E. Bronte (1482, 1484, 1490, 1491) Swinburne (1684, 1690) D. Rossetti (1611, 1612-1615) C. Rossetti (1650-1662)
6	2/14-Victorian Prose Dickens (1373, 1425-1430) Gaskell (1432-1446) Hardy (1448-1465)	2/16-Victorian Novel <u>In Longman 2B:</u> Stevenson, <i>Dr. Jekyll and Mr. Hyde</i> (1778-1818) *Deadline for Victorian BLiPs*
7	2/21-Midterm Review	2/23- Midterm Exam

8	<p>2/28-Fin de Siecle & Transitional Writers <u>In Longman 2B:</u> Fin de Siecle Intro (1885-1887) Whistler (1890-1894), Symons (1904, 1906), Douglas (1911, 1912) Wilde (1822, 1828-1829, 1872-1879) Hopkins (1702-1703, 1704, 1705) <u>In Longman 2C:</u> Hardy (2096, 2099, 2104, 2106)</p>	<p>3/1-Intro to Modernism & Twentieth Century <u>In Longman 2C:</u> Intro to Twentieth Century (1923-1948) Great War: Blast (2114-2129), Sassoon (2130, 2131), Owen (2157, 2158, 2160) WWII & Empire: Bowen (2539-2548, 2566-2571)</p>
9	<p>3/6-Modernist Novella <u>In Longman 2C:</u> Conrad, <i>Heart of Darkness</i> (1954-2010)</p>	<p>3/8-Irish Modernism <u>In Longman 2C:</u> Yeats (2180, 2181, 2183, 2194, 2200) Joyce (2215, 2218-2228) Thomas (2572, 2576)</p>
10	<p>3/13-High Modernism <u>In Longman 2C:</u> Eliot (2284, 2287-2290, 2297-2309) Lawrence (2501-2515)</p>	<p>3/15-Modernist Prose <u>In Longman 2C:</u> Forster (2203-2214) Mansfield (2478-2490) Greene (2517-2526) *Deadline for Modernism BLiPs*</p>
11	<p>3/20-Postwar Prose <u>In Longman 2C:</u> Gordimer (2654-2660) Naipal (2671-2683) Rushdie (2748-2757)</p>	<p>3/22-Transition/Postmodern Poetry <u>In Longman 2C:</u> Auden (2614, 2621, 2622, 2625, 2628) Larkin (2631, 2633, 2634) Duffy (2648, 2651, 2652) *Final Paper Abstract Due*</p>
12	3/27-Spring Break	3/29-Spring Break
13	<p>4/3-Moderist Novel <u>In Longman 2C:</u> Woolf, <i>Mrs. Dalloway</i> (2331-2400) *Bibliography Due*</p>	<p>4/4-Modernist Novel <u>In Longman 2C:</u> Woolf, <i>Mrs. Dalloway</i> (2401-2437)</p>
14	<p>4/10-Postmodern Drama <u>In Longman 2C:</u> Stoppard (2684-2738)</p>	<p>4/12-Contemporary Fiction <u>In Longman 2C:</u> Hornby (2847-2860) Smith (2861-2872) *Annotated Bibliography Due*</p>
15	<p>4/17-Graphic Novel <u>In Longman 2C:</u> Moore & Lloyd (2812-2835)</p>	<p>4/19-Postwar Novel <u>In A Clockwork Orange:</u> Burgess (1-81, Part 1)</p>
16	<p>4/24-Postwar Novel <u>In A Clockwork Orange:</u> Burgess (82-212, Parts 2 & 3) *Deadline for Contemporary BLiPs*</p>	<p>4/26-Final Exam Review *Final Paper Due*</p>
17	FINALS WEEK	5/2-Final Exam, 11am-1pm

British Literature Paragraphs (BLiP)

Turn In-Typed, 1 Well-Developed Paragraph Per Entry w/BLiP Feedback form attached

Deadlines-You are required to complete 2 BLiPs for **EACH** major literary period throughout the survey for a total of 8. You must complete 2 BLiPs by the concluding day of each period. You can only turn in one BLiP per class, and it should only focus on one author/text. The BLiP is due at the beginning of class on the date listed for discussion of the text. You cannot turn in a BLiP after we discuss the author/text in class. If you do not complete 2 BLiPs for a section, you will not be able to do additional BLiPs later. You will receive a "0" on those assignments.

1st Deadline-By Tuesday, January 31, 2012 (2 BLiPs on Romanticism)

2nd Deadline-By Thursday, February 16, 2012 (2 BLiPs on Victorian Literature)

3rd Deadline-By Thursday, March 15, 2012 (2 BLiPs on Modernism)

4th Deadline-By Tuesday, April 24, 2012 (2 BLiPs on Postwar & Contemporary Literature)

What

A BLiP should be a brief argument about a text or author that is supported with close reading from whatever text with which you are working. By "close reading," I mean that you not only quote small passages from text but also explain how the text works and supports your argument. You should not use this paragraph to summarize what you read, to express a claim about a text or author that you cannot support with evidence from the text, or whether or not you liked the reading. Instead, I am interested in how you are critically engaging with the text. So, you want to identify an issue or topic that you find compelling in your text. Then, you need to make an argument about **HOW** that author represents that issue/topic and **WHY** the author might do so. A good argument does more than identify a trend in a text, but hypothesizes as to how and why the author represents that trend. Think critically and analytically. There are example BLiPs in the "Example Papers" folder on e-campus.

Grading

-Worth 15% of your overall grade.

-See "Grading for Written Assignments" criteria listed on page 4 of the syllabus.

Why

Paragraphs allow you to develop ideas for class discussion, to practice analyzing texts closely, and to develop coherent paragraph structure. I will provide feedback on paragraph structure and analysis that you can apply to your later papers.

How

- Your paragraph should be about **ONE PAGE** in length, double spaced.
- Be sure to number each BLiP paragraph as "BLiP # ___".
- Font: 12 pt, Times New Roman
- Margins: 1" top, bottom, and sides
- If you run onto a second page, then **number and staple your pages**.
- Follow proper **paragraph structure** as outlined below.
- Use **parenthetical page citations** for all quotations or paraphrased information (see MLA in-text citations in *Easy Writer*).
- Include a Works Cited entry at the end with proper MLA format for the text you analyze.
- **Format** Movie, TV show, and book titles in italics and article titles in quotations.

Paragraph Structure

1. **Thesis** sentence or main idea of paragraph.
2. **Explanation** and elaboration of thesis idea/main point.
3. **Quotation/Example** from text, movie, TV show, etc... that supports and illustrates main point.
4. **Interpretation** of quote or example, explanation of how it illustrates your point.
5. **Conclusion** of main idea, implications of your argument.

Paragraph Principles

- **Length**: Paragraphs should range from half a page to a page.
- **Thesis**: Begin with your analytical idea, not with plot summary or feelings.

- **Unity:** Make sure all ideas and sentences relate to the thesis topic.
- **Coherence:** Make sentences flow logically and smoothly into one another.
- **Quotation/Example:** Every paragraph must include a quotation or example from the text being analyzed.

Final Paper-Rethinking Representations of Science and/or Identity

Throughout the semester, we have discussed the complicated relationship between science, psychology, the mind, imagination, and literary representations. In addition, we have explored issues of identity related to both scientific and literary discourses. In particular, this paper should explore one of the key topics of the course: science, the mind, and/or identity. You should focus on ONE text by ONE author and create an argument about HOW and/or WHY the author represents the topic in a particular way. What is the author showing to his/her audience about this topic? How does the author represent the historical/social context about that topic? These are the key questions that you should be asking as you go to write this paper.

You will be expected to present a clear argument paper that integrates close reading from your author or text as well as at least four SCHOLARLY (i.e. academic books or journal articles) sources. This paper is not a summary of what happens in your text nor is it a report on your research. You should make an argument about your text, and you should use your scholarly sources to support and add depth to your argument. Please, follow the format listed in the “Tips for Writing a Scholarly Argument Paper” section of the syllabus (pg. 9). You should also review the “Example Paper and Paragraph Structure” Handout as well as the example papers posted on E-campus.

Papers should follow academic argument format. There should be a brief introduction to your topic, a clear thesis statement (no later than the end of the first paragraph), close reading/analysis of the language of a text, and a clear conclusion that does not simply restate the argument you’ve already made. You should briefly integrate at least four secondary sources either through direct quotation, paraphrase, or endnotes. You should also follow MLA in-text citation rules and include a works cited page. These are all tools you should have learned in English 102. If you have not had English 102 or need a refresher on argument structure, please, schedule an appointment to see me well before the paper is due.

Evaluation:

- ✓ Is there a clear argument, which is clearly stated through a thesis statement in the early pages of the paper?
- ✓ Does each paragraph have a central point, which is supported by specific evidence from primary and/or secondary sources?
- ✓ Is there a clear introduction to your thesis statement and the major points of the upcoming paper in the early pages of your paper?
- ✓ Does each paragraph’s central point go to supporting your overall argument and thesis statement for your paper?
- ✓ Is there a strong opening and closing?
- ✓ Is research from multiple sources integrated throughout the paper with proper MLA in-text citations for BOTH paraphrased and directly quoted sources?
- ✓ Is a Works Cited page included in MLA format?
- ✓ Is there proper MLA format for both in-text citations and the Works Cited page?
- ✓ Does the paper meet the minimum requirements of the assignment?
- ✓ Are proper grammar, punctuation, spelling, and organization conventions observed?

Length: At least 4 FULL-5 pages, **excluding** Endnotes and Works Cited page, double spaced, 12 pt. Times New Roman, 1” margins

NOTE: You must meet the minimum requirements of the paper, which are listed in the “Evaluation” criteria. In particular, you must have a clear thesis statement, a close reading of your text, integration of at least four scholarly sources as support for your argument, MLA in-text citations for all paraphrased and quoted information, and a MLA Works Cited page. If you do not meet the minimum requirements for the paper, you WILL receive an “F” on the paper.

Deadline: Thursday, April 26, 2012

Tips for Writing a Scholarly Argument Paper

Introductory Paragraph

- Use your Final Paper Abstract as the basis for your introductory paragraph.
- Typically, a strong introductory paragraph begins with an introduction to the ideas of the paper, the author, or the text.
- The paragraph should build-up to the thesis.
- The thesis should be located towards the end of the introductory paragraph and should be a clear "I argue that..." statement.
- A strong thesis should not only identify the topic, subject of analysis, and the text, but it should also propose why and how the author explores this topic, issue, subject.
- For this paper, the thesis should clearly connect an issue of identity to aesthetics (i.e., form, genre, style, technique) in your specific texts. You cannot make broad arguments about modernism in a 4-5 page paper. You should only make an argument about your text and how it interacts with modernism.

Framework Paragraph (typically your second paragraph)

- A brief paragraph that defines the necessary terms, ideas, historical context, etc...for your argument. So, if you are writing about race and using "double-consciousness" to explore a text, you need to show research about race in the early twentieth century and you need to define "double-consciousness."
- This paragraph should incorporate a fair amount of research about your topic, text, and author. This sets up the terms of analysis that you will use to do your close reading of the text in your body paragraphs. You will return to and use these ideas and terms throughout your paper.
- Watch broad statements about modernism that are not supported with your secondary research. We've discussed many topics broadly in class, but if you are writing on gender in modernism, then you need to show your research on that topic. If you want to use a claim from class, you need to research it and integrate that into your paper.
- If you are building on arguments that other critics have made or disagreeing with a critic or critics, this is a good paragraph to set up the terms of their arguments, so that you can combat them later.
- Essentially, this paragraph should lay the framework for your paper by providing the necessary ideas and definitions that will structure the rest of your paper.

Body Paragraphs

- Basically, follow the 5 part paragraph structure in the BLIP assignment. One major difference is that instead of a thesis statement, you will have a topic sentence that clearly identifies the topic of the paragraph and how it connects to your overall argument.
- Also, you will be expected to incorporate secondary research into some of your body paragraphs. Typically, you will use brief quotations and paraphrases to give depth to your close reading. This research is usually placed in the "explanation/definition" or "interpretation" portions of your paragraph. Never end your paragraph on your quote. You always need a sentence or two that clearly explains how that quote ties to the topic of your paragraph.
- Finally, your conclusion will function as a transition to the next topic sentence in the next paragraph.

Research

- If you use direct quotations or paraphrase (taking someone else's ideas and putting it into your own language), you need MLA in-text citations in proper format. See OWL website on Bibliography Assignment Handout.
- All quotations should be introduced. You should not simply place a quotation in a paragraph.
- The parenthesis are located after the quotation mark, but the end punctuation, typically the period, goes after the parenthesis.
- If a quotation runs longer than 4 lines, you need to use a block quotation. In this case, the quotation marks drop off and the period moves to before the parenthesis.

Final Paper Abstract

In class, we've discussed a number of British literary texts. By now, you should have narrowed down your particular text and author you would like to analyze for the final paper. This proposal is a way for you to begin developing your ideas about your argument and the research you intend to do. This short proposal allows you to direct your ideas and research for the Final Paper.

When you are writing an abstract for a paper in English 262, you are sharing your plans for a formal paper and are doing so only after you have immersed yourself in reading and thinking about those questions that are driving your research. The proposal helps you to articulate the direction of and purpose for your research. Hopefully your purpose is to encourage your audience to see a modernist text, its aesthetics, and issues of identity in a new way.

The proposal should be written in paragraph form and articulate your overall thesis statement as well as your approach to the project. It should clearly discuss the overall purpose of your essay as well as its nuanced reading of a British text as a reflection of issues of science, psychology, or identity. (See example abstract on E-campus)

Evaluation:

- ✓ Is there a potential academic title for your paper? (i.e. A Title: Subtitle format)
- ✓ Is there a clear, well-established thesis that takes a fresh look at the topic of interest to your intended audience?
- ✓ Is there some research or information that reveals you have studied the pop cultural item and know your question is viable for the writing assignment it supports?
- ✓ Is there a well-organized and inclusive structure that explains it will contribute to the academic discussions on the topic?
- ✓ Is there attention to the conventions of writing, including grammar and punctuation, word choice, and varied sentence structure?
- ✓ Remember a paragraph should be no longer than one page double spaced. If your abstract runs longer, you will need to divide it into more than one paragraph.

Length: 300-500 Words, Double Spaced, Follow Formatting Guidelines on page 4 of the syllabus

Deadline: Thursday, March 22, 2012

Bibliography Assignment

The bibliography assignment is a way for you to begin doing research for your final research paper. In your final paper, you will be expected to integrate research about the topic, author, and text you are writing about. You will integrate research via brief, direct quotations, paraphrase, and endnotes in this final paper. In all cases, you will need secondary research to flush out your argument and avoid making claims that are not supported with evidence. In class, I've discussed topics like Victorian womanhood and modernist aesthetics, but for the paper, you will be expected to give support about these topics from your secondary research.

For the bibliography, you will need FOUR ACADEMIC SECONDARY sources. Academic sources include books published by University Presses or scholars established in their field and peer reviewed academic journals. The best way to search for these sources are via the Mountainlynx catalog through the West Virginia Libraries website (www.libraries.wvu.edu) and the MLA International Bibliography and Women's Studies Databases located on the Databases page through the library website. You should choose the best sources for your topic—regardless of whether they are available at the WVU library. If you find a great source on the MLA International Bibliography, but it is unavailable at the WVU library, then you should use ILLIAD (if it is a journal article) or EZ-Borrow (if it is a book) to request these items. Remember, it takes 3-5 business days to get your items from these services, **so you want to request your books/articles at least a week before the Annotated Bibliography is due.**

For information on researching using the library catalog and databases, see the "Researching at the Library" assignment in your syllabus (pg. 9-10). If you need further help, please, see me during office hours or schedule an appointment.

Clarification: A primary source is a work of literature that you will analyze. This includes all of the texts listed on the syllabus for you to read. A secondary source is research about your author or text. It is often a book or journal article that makes an argument about the author or text or gives you historical or bibliographic context about your author or text.

Grading

This assignment factors into your British Literature Paragraph grade for the semester and weighs as much as a single BLIP.

REQUIREMENTS FOR BIBLIOGRAPHY ASSIGNMENT

1. You need FOUR academic secondary sources—2 Books and 2 Journal Articles
2. The bibliography is a list of your four sources in MLA Works Cited Page format. For information on MLA Works Cited Pages, see the Online Writing Lab at Purdue University: <http://owl.english.purdue.edu/owl/resource/747/01/> . You will find information on how to cite your sources as well as example works cited pages.
3. For this assignment, you do **NOT** need annotations. You only need a list of your four sources.

Deadline: Tuesday, April 3, 2012

Tips for Researching for the Bibliography and Annotated Bibliography via the WVU Library

At the library, you will be required to do some preliminary research on your paper topic. This research will include looking through the MountainLynx Catalog and the multiple databases that are available through the Library Databases webpage.

Preliminary Research in MountainLynx

1. Go to <http://www.libraries.wvu.edu>.
2. Under “Books” column, click on the “MountainLynx Catalog” link.
3. Type a search term related to your topic in the “Search For” box. In the “Search By” column, select the “Keyword” option. You may need to try multiple searches and search terms in order to find anything in the MountainLynx catalog. If you cannot find anything, you might have more luck on the databases webpage.

Preliminary Research in Databases

1. Go to <http://www.libraries.wvu.edu/databases>.
2. Here, you will find multiple databases related to a number of topics and subjects. A database is usually an index of books, articles, periodicals, and other sources that you can then access either through the WVU library system, EZ-Borrow, or ILLIAD.
3. Once on this database page, you will then want to narrow down the database options based on “Subject.” For instance, if you want to research information on technology, then you should click the “Engineering & Technology” link. Once you narrow down the databases by subject, browse through the list of databases that appears on the screen. You will probably need to search multiple databases in order to find the most information possible.
4. When you find a database you would like to search, click on the blue, highlighted link to that database. Once you enter the database, you will be allowed to search for information on the database in much the same way that you would search the web by using a search engine like Google. You will need to search the databases using multiple terms—both broad and specific—that relate to the topic you are researching.
5. Some of the most used databases include: JSTOR, Academic Search Complete, MLA Bibliography, Lexis-Nexis, FIAF International Index to Film Periodicals Plus, Film and Literature Index with Full Text, Encyclopedia Britannica, Encyclopedia of Clothing and Fashion, Garland Encyclopedia of World Music, Music Index Online, and Encyclopedia of Popular Music.
6. Often, in these databases, you will not be able to access a full text document, but rather a citation for a specific source—whether a book, an article, etc... You should take the information from the citations in the databases and search the MountainLynx Catalog first. If you are unable to find the source at the WVU Library, you have two options to obtain that source:
 - a. EZ-Borrow-This is a service through the WVU library where you can request books from other neighboring libraries in the area. You simply click on the EZ-Borrow link on the Library Homepage. You can then search the EZ-Borrow system by title, author, or ISBN. Once you find the book you are interested in, simply click the “request” button and fill out the form. The library will then e-mail you when the source arrives at the Downtown Library.
 - b. ILLIAD-This is a service through WVU that will find specific sources from all over the country. It is particularly useful if you are looking for a journal or magazine article. Again, you can access ILLIAD through the library homepage. Once you log in, simply fill out the form for the type of request that you want to make and submit it. If you are requesting a journal article, they will often e-mail it to you. Otherwise, they will e-mail you in order to notify you when the item arrives at the Downtown Library.

Annotated Bibliography

The Annotated Bibliography is an easy way to organize your secondary research regarding your subject. Be sure to organize your research and thoroughly read all of your items. Also, make sure that all of your secondary sources are credible—meaning no Wikipedia or other mass produced information. Make sure you find a mixture of books and scholarly articles to flush out your research. Do not wait until the last minute to conduct your research. Some items may need to be sent through Interlibrary Loan or E-Z Borrow. Information on using Library databases, ILLIAD, and E-Z Borrow is listed below.

Example Annotated Bib Entry:

Heller, Lee E. "The Persistence of Difference: Postfeminism, Popular Discourse, and Heterosexuality in *Star Trek: The Next Generation*. *Science-Fiction Studies* 24.2(1997): 226-243. Print.

Heller examines gender difference in association with the popular development of self-help/relationship books (like *Men Are from Mars, Women Are from Venus*) and magazine articles found in men's and women's magazines as well as the incorporation of the same relationship themes in *Star Trek: The Next Generation* episodes. Specifically, Heller argues that the heterosexual paradigm is challenged in many *ST: TNG* episodes, only to be reaffirmed as a necessity at the end of the episodes. Heller analyzes "The Host" and "The Outcast" for their surface level exploration of homosexuality and "The Perfect" and "In Theory" for their particular emphasis on gender roles in regards to personal relationships. Ultimately, *ST: TNG* reaffirms a heteronormative sexuality that endorses traditional gender roles for men (as emotionally unavailable) and women (as domestic homemaker). Heller's argument will help to support my own reading of the episode "The Host" and intersects with my own argument about both gender structures and heteronormative sexuality in *ST: TNG*. Finally, this is a credible source, because it is published in the peer-reviewed academic journal *Science-Fiction Studies*, and the article is written Lee E. Heller whose research specializes in *Star Trek* and Science Fiction.

Criteria:

Your Annotated Bibliography must:

- Include **4 ENTRIES** including 2 scholarly books published by academic or credible presses and 2 peer reviewed journals. **NO** websites are allowed for this assignment. This should only include **SECONDARY** sources.
- Each annotation should be **3-5 COMPLEX SENTENCES** long.
- Include a citation and an annotation for each source. The annotation needs to summarize the main ideas of the source, evaluate the source using elements of rhetoric, and indicate how you might use the source in your paper.
- Follow Modern Language Association's (MLA) Guidelines for documentation. (See OWL website listed on Bibliography assignment.)
- Be arranged alphabetically by author or first word in the entry according to MLA style.
- Have a title. (This may or may not be the title for your Final Research Paper.) Just make sure that it is creative and implies the argument of your paper.

Evaluation:

- ✓ Are your resources appropriate and relevant to your topic?
- ✓ Did you succinctly summarize your sources?
- ✓ Did you evaluate your sources?
- ✓ Did you indicate how each source may contribute to your paper?
- ✓ Did you utilize MLA documentation properly?
- ✓ Did you practice the conventions of grammar, punctuation, and spelling?

NOTE: You must meet the minimum requirements in order to PASS this paper. You must have **FOUR** scholarly sources. It must be clear that you read the sources and thought about how you are going to integrate them into your paper. You must have all 3 components for each entry: detailed summary of the argument, how you will incorporate the source into your paper, and evaluation of the credibility of your source. If you do not meet the minimum requirements, you WILL receive an "F" on the Annotated Bibliography.

Deadline: Thursday, April 12, 2012

Midterm & Final Exams

Your midterm and final exams will include all information covered from the beginning of the semester to the point of the exam.

The **midterm exam** will consist of 10 short answer questions regarding both the primary and secondary texts covered at the point of the exam. You will only be required to answer 8 of the 10 questions. These questions will ask you to articulate the arguments from secondary sources and analyze primary sources from the course. I will be looking for how well you understand pop culture in terms of cultural analysis. I will be asking you to briefly read primary texts for additional cultural meaning.

The **final exam** will consist of 16 short answer questions regarding both the primary and secondary texts covered throughout the entire semester. You will only be asked to answer 12 of the 16 questions. This portion of the exam will be similar to the midterm exam.

Deadlines for Midterm Exam

Tuesday, February 21, 2012: In-Class Review for Midterm Exam

Thursday, February 23, 2012: Midterm Exam

Deadlines for Final Exam

Thursday, April 26, 2012: In-Class Review for Final Exam

Wednesday, May 2, 2012: 11am-1pm—Final Exam Time