

English 262.01: British Literature II
Spring Semester 2017 MWF 11:30-12:20 Clark Hall 317
Instructor: Sharon Kelly
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Office: Colson G23
Office Hours: MWF 12:30-1:20

**Required Texts:**

Longman Anthology of British Literature Volume 2A, 2B, 2C
 Vol 2A, 5th edition: 9780205223169
 Vol 2B, 4th edition: 9780205655267
 Vol 2C, 4th edition: 9780205655311

Charlotte Brontë, *Jane Eyre*

Vernon Lee, *Hauntings and Other Fantastic Tales*
 Broadview 9781551115788

Neil Gaiman, *Neverwhere*

- Note that the anthology volumes and the Vernon Lee stories *must* be the editions specified. Please be cautious when selecting editions of other texts and make sure you get unabridged, reliably reprinted versions from reputable presses like Oxford, Norton, or Penguin.

Introduction:

English 262 is designed to give you an overview of British literature from the late eighteenth century until today. We will be discussing a wide variety of trends, topics, genres, and historical contexts. Spanning 250 years of literature in one semester is not easy, so the reading load for this course is substantial even though we will necessarily narrow our focus to certain texts at the expense of others.

Course Goals:**GEC Objective 3, and 5; GEF Area 6**

This course fulfills Objectives 3 and 5 of the General Education Curriculum (GEC). These goals are defined as:

3. The Past and its Traditions: Students are expected to apply knowledge, methods, and principles of inquiry to understanding the past. Students are required to complete one course focused upon the historical, cultural, or intellectual development of society over time or on a particular period critical to that development. This course may also satisfy a major course requirement.
5. Artistic Expression: Students are expected to apply methods and principles of critical inquiry to the analysis of literary or artistic expression. Successful completion of one course focused upon critical inquiry in art, dance, literature, music, or theater. This course may also satisfy a major course requirement.

This course fulfills Foundation 6 of the new General Education Foundations program (GEF), which is defined as:

F6. The Arts & Creativity: Creativity, as expressed through works of art, is a defining human characteristic. Regardless of the medium, art communicates and connects us to human innovations and achievements of the past, present, and shared future. Artistic expression employs integrative and creative thinking that promotes transformative ideas capable of crossing disciplinary and cultural boundaries. Students will apply methods and principles of critical and creative inquiry to the production or analysis of works of art.

English Department

This course is one of the major surveys of literature.

This course fulfills a requirement set by the English department for English majors. Upon completing a B.A. in English, a student should be able to:

1. Interpret texts within diverse literary, cultural, and historical contexts.
2. Demonstrate a general knowledge of the social and structural aspects of the English language.
3. Demonstrate a range of contextually effective writing strategies.

Four aspects of Goal 1 are especially important. A student should be able to:

- Identify genre conventions and analyze their effects
- Identify and analyze effects of complexity or ambiguity
- Locate texts in social, economic, political, and literary history
- Connect a text to other literary or cultural texts

Not all English courses will address all three goals; some will focus particularly on one goal. However, the English major curriculum as a whole will provide multiple opportunities to address all of the goals. This course focuses on all four aspects of the first goal. Specifically, by the end of this course, you should be familiar with British literature since the late eighteenth century, able to engage critically with selected literature, and capable of identifying and drawing connections between larger trends and movements in the literature of the period.

Office Hours and Email:

My office hours are on MWF from 12:30-11:20 in Colson Hall room G23 and by appointment. Office hours provide you with an opportunity to come talk to me about your work outside the classroom. I will also be communicating with you regularly via eCampus and WVU email. It is your responsibility to check for updates or messages. If you need to email me, please give me 24 hours to respond to your email before emailing me again. Your email subject line should include the class section number and a concise, accurate subject (e.g. "ENGL 262 Advice on Topic"). I expect you to use standard English and good manners when you email me.

Course Requirements:

Assignment	Description	Points possible
Participation	In-Class Twitter: @KellyENGL262	15 15 (1 point per tweet)
Reading Quizzes	12 quizzes, 2 dropped, pass/fail	10 (1 each)
Reading Response Essays	3 essays, 2-3 pages each. (prompts on eCampus)	75 (25 each)
Presentation	5-8 minutes on selected topic	20
Tests	3 tests, completion of all 3 required to pass.	165 (1: 45, 2: 65, 3: 55)
TOTAL		300

Attendance:

You will be most successful in this class if you attend regularly. I cannot stress that enough. Coming to class will have a remarkable positive impact on your grade. Repeated or excessive tardiness, coming to class unprepared, and/or being disruptive will not be tolerated and I may ask you to leave. Basically, if you are going to be present, I expect you to be fully *present*.

Participation:

This is a small class that relies on discussion. You are expected to attend every class and make a commitment to both me and your peers to actively engage in our discussions. I assure you our readings

are not boring, and so the more engaged you are the more you will enjoy the class. Students taking good notes is one of my favorite things. (We can talk about how to take good notes if you want.)

Part of your participation grade will be active posting to our **class Twitter account, @KellyENGL262**. I would like you to post at least once before each class to get discussion started, and welcome livetweeting while you are doing homework/reading. Your tweets will be evaluated for frequency and quality. It's likely I will also post notices and minor announcements on Twitter.

Reading Quizzes:

There will be 12 random reading quizzes throughout the semester. These are meant to encourage attendance and reading, and are a way for us to get a running start on the day's discussion. Reading quizzes will be very easy if you do the reading and impossible if you don't. Grades will be pass/fail, and I'll drop two quiz grades. Quizzes may not be made up.

Reading Response Essays:

You will be required to electronically submit **three** reading responses **2-3 pages** in length, one due during each section of the semester **due on or before each test day**. These reading responses may be on any syllabus reading during that portion of the semester. Be concise, and have a coherent thesis (main idea / opinion / claim). I would prefer that you not use any outside resources, but you may refer to materials from class and/or anthology if necessary. See the reading response information sheet in eCampus for full instructions.

Presentation:

You will be responsible for presenting for 5-8 minutes on a topic you will sign up for during the first week of class. This could be a historical context, author bio, or map-based. Please create a short **handout** (not to exceed one page) for your classmates, and email it to me by midnight the night before class so that I can make copies for your classmates. I would like you to **use at least two scholarly resources**. See the presentation information sheet in eCampus for full instructions.

Tests:

There will be **three** tests, dividing the semester into literary eras, made up of standard objective question formats including but not limited to identification, matching, fill in the blank, and multiple choice, and short answer subjective questions. **Completion of all three tests is required to pass the course.** Tests will not be rescheduled and cannot be made up unless you contact me *before* the scheduled date of the test (i.e. if you know you will be unable to come to class, tell me *in advance* and we may be able to work something out). Readings on the syllabus, class discussions, eCampus uploads, and any handouts circulated in class are all fair game for tests. Tests will not be cumulative. For each test, I will be holding an in-class review session. It is definitely in your best interest to attend the review sessions, and there may be candy involved.

Extra Credit:

There are several methods of getting extra credit in this class:

1. Get a passing score on all 12 reading quizzes: 2 points
2. Perfect attendance: 2 points
3. Attendance at movie screenings pertaining to our studies (e.g. adaptations or film versions of texts we'll cover.)

Other options for extra credit perhaps TBA.

Policies, Procedures, and Resources

Reading:

You will be asked to read in this class. A lot. Hopefully some of it will be fun, and hopefully not much of it will be torture. Please remember to manage your time wisely and look ahead on the syllabus to make sure you are able to complete the readings.

Cell Phones: Please don't.

Laptop/Tablet Policy: Feel free. I reserve the right to ask you to put away your laptop if I believe it has become a distraction to other students.

Standard of Work: You are expected to use appropriate grammar, mechanics, and writing conventions. It is important to remember that this is not a course in composition, and we will not have time to address writing methods in class. If you need help with writing, please go to the Writing Center or see me in office hours. **All of your work must be in Times New Roman, size 12 font with one inch margins and double-spaced.** I reserve the right to refuse work that is not formatted correctly.

Using Sources: You are discouraged from using outside sources in your reading responses, but you are required to include two scholarly resources in your presentation. Keep in mind that **Wikipedia, Google and other tertiary sources (encyclopedias, dictionaries) are not acceptable sources in any college work.** With that said, Wikipedia can be a good place to start your research since it does list original sources and links from contributors. (You may, of course, cite Wikipedia in a paper in which you are discussing Wikipedia itself.)

Social Justice Policy: In this class and in our discussions, readings, and writing throughout the semester, we will be examining ideas from diverse perspectives. Please always be mindful that our classroom will be a space of **respect and collaboration**. Challenging issues and ideas may arise, but none of these should be expressed in an inappropriate manner either verbally or in writing. Racism, sexism, heterosexism, and other forms of discrimination (spoken or written) will not be tolerated.

Academic Integrity: Plagiarism is unacceptable. Academic dishonesty includes, but is not limited to, cheating, plagiarizing, fabricating information or citations, facilitating acts of dishonesty by others, submitting work of another person or work previously used in other courses, or tampering with the academic work of other students. If you are caught plagiarizing or committing any other form of academic dishonesty (willful or accidental), disciplinary action will be taken and you may receive an "F" or an "unforgivable F" for the course.

Office of Accessibility Services: If you anticipate needing any type of accommodation in order to participate in this class, please advise me and make appropriate arrangements with the Office of Accessibility Services. Accessibility Services has moved to Suite 250 at 1085 VanVoorhis Rd. <http://accessibilityservices.wvu.edu/>, 304-293-6700, access2@mail.wvu.edu.

Other Student Support Services:

Please feel free to approach me if you are in need of support. At a minimum, I will try to help you find what you need.

Carruth Center <http://well.wvu.edu/ccpps>, 304-293-WELL (9355)

LGBTQ Center <http://lgbtq.wvu.edu/>, (304) 293-9593

WVU Muslim Students Association <http://muslimstudents.studentorgs.wvu.edu/>, (919) 886-7291

WVU Diversity, Equity, and Inclusion <http://diversity.wvu.edu/>, 304.293.5600

Schedule of Work

Subject to change according to progress

	Monday	Wednesday	Friday
1	January 9 Greetings and Syllabus, Goals. What's a survey? What's a canon?	1/11 NO CLASS Take home activities.	1/13 Recap of Brit Lit to 1800. Presentation sign up.
2	1/16 NO CLASS MLK, Jr. Day	1/18 "Romantic Period at a Glance" 3-6; Wollstonecraft : Intro and "A Vindication of the Rights of Women," 302-26, and "A Vindication of the Rights of Man," 123-30	1/20 "The Abolition of Slavery and the Slave Trade," 229-30; Equiano : Intro, "Narrative," 230-39; Prince : Intro, "History," 239-44
3	1/23 "Romance, Romanticism, and the Powers of the Imagination," 8-14, "Industrial England and 'Never-Resting Labour'" 21-25; Blake : Intro 169-71, "The Lamb" 179, "The Chimney Sweeper" 181- 82, "The CLOD & the PEBBLE" 190, "THE Chimney Sweeper" 194, "The Tyger" 197-98	1/25 "Literary Ballads," 390-91; Wordsworth : Intro 410-12, "Tintern Abbey" 429-33, "The world is too much with us" 475	1/27 Coleridge : Intro 624-25, "The Rime of the Ancient Mariner" 634-49
4	1/30 "The French Revolution and its Reverberations" 14-19, "The Monarchy" 19-21; PB Shelley : Intro 868-70, "Mont Blanc" 871-75, "Ozymandias" 877	February 1 "Authorship, Authority, and 'Romanticism'" 27-30; Keats : Intro 973-75, "La Belle Dame Sans Merci" 1001-02, "Ode on a Grecian Urn" 1008- 10	2/3 Test Review / Overflow day
5	2/6 TEST #1, PAPER #1 due	2/8 "Victorian Age at a Glance" 1045-48, Intro 1049-1052; "The Industrial Landscape" 1088-89, Dickens : Industrial Landscape selections 1097-1100; Mayhew : from "London Labour and the London Poor" 1108-13	2/10 Tennyson : Intro 1175-78, "The Kraken" 1178, "The Lady of Shalott" 1181-85, "Ulysses" 1189-91
6	2/13 R Browning : Intro 1322-25, "Porphyria's Lover" 1325-26, "My Last Duchess" 1328-29	2/15 "The Age of Reading" to the end of the intro 1066-73; C Brontë : <i>Jane Eyre</i> Chs. 1-9	2/17 In Vol A: "'Manfred' and its Time: The Byronic Hero" 747- 48; C Brontë : <i>Jane Eyre</i> Chs. 10-16

7	2/20 C Brontë: <i>Jane Eyre</i> Chs. 17-23	2/22 “The Age of Empire” 1063-65; C Brontë: <i>Jane Eyre</i> Chs. 24-29	2/24 (Midterm) “Religion and Science” 1291-92; C Brontë: <i>Jane Eyre</i> Chs. 30-38 (end)
8	2/27 Darwin: Intro 1260, “The Descent of Man” from Ch 21 1277-83; Tennyson: “The Higher Pantheism” 1257-58, Swinburne’s “Response” 1258-59	March 1 C Rossetti: Intro 1642-44, “Song (When I am dead, my dearest)” 1644, “Goblin Market” 1650-1663	3/3 EB Browning: Intro 1138-40, Sonnets 14, 43; C Rossetti: “No, Thank You, John” 1663-64; Meredith, “Modern Love” handout; Swinburne: “Dolores” handout
March 4-12 NO CLASS; Spring Break			
9	3/13 Lee: <i>Hauntings</i> Preface 37-40, “Dionea” 77-104, “Oke of Okehurst” 105-53, “Prince Alberic and the Snake Lady” 182-228	3/15 “Aestheticism, Decadence, and the <i>Fin de siècle</i> ” 1885-88; Symons: selections 1903-06; Michael Field: selections handout	3/17 Wilde: “Impression du Matin” 1821, “Preface to <i>The Picture of Dorian Gray</i> ” 1828-29, Aphorisms 1870-72
10	3/20 Wilde: Intro 1818-21, <i>The Importance of Being Earnest</i> 1830-69	3/22 Test Review / Overflow day	3/24 TEST #2, PAPER #2 due
11	3/27 “The Twentieth Century and Beyond at a Glance” 1919-22; “Speeches on Irish Independence” 2163-65, “Proclamation of the Irish Republic” 2169-70; Yeats: Intro 2174-77, “September 1913,” “Easter 1916” 2179-80, 2181-83	3/29 “The Great War: Confronting the Modern” 2112-13, Hamilton: “Non-Combatant” 2113-14; Sassoon: “Glory of Women,” “They” 2131; Owen: “Anthem for Doomed Youth” 2158, “Dulce et Decorum Est” 2160-61	3/31 Blast: “Vorticist Manifesto” 2116-30; D Thomas: Intro 2572-73, “Do Not Go Gentle into That Good Night” 2576-77
12	April 3 “Revolutions of Style” 1928-32; TS Eliot: Intro 2284-87, “The Love Song of J. Alfred Prufrock” 2287-91	4/5 Woolf: Intro 2331-34, from “A Room of One’s Own” 2442-77	4/7 Gaiman: <i>Neverwhere</i> Chs. Prologue-3
13	4/10 Gaiman: <i>Neverwhere</i> Chs. 4-7	4/12 Gaiman: <i>Neverwhere</i> Chs. 8-11	4/14 NO CLASS; Easter Recess
14	4/17 Gaiman: <i>Neverwhere</i> Chs. 12-end	4/19 Heaney: Intro 2739, selections handout	4/21 Shire and contemporaries handout
15	4/24 Test Review / Overflow day	4/26 TEST #3, PAPER #3 due	4/28 Tests returned, SEIs