

## 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](mailto: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, 5<sup>th</sup> Ed, 2B: The Victorian Age, 4<sup>th</sup> Ed, 2C: The Twentieth Century, 4<sup>th</sup> 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- <b>Sign Syllabus Contract</b> <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) <b>*Deadline for Romanticism BLiPs*</b>	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) <b>*Deadline for Victorian BLiPs*</b>
7	2/21-Midterm Review	2/23- <b>Midterm Exam</b>

8	<p>2/28-Fin de Siecle &amp; 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 &amp; 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 &amp; 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)  <b>*Deadline for Modernism BLiPs*</b></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)  <b>*Final Paper Abstract Due*</b></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)  <b>*Bibliography Due*</b></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)  <b>*Annotated Bibliography Due*</b></p>
15	<p>4/17-Graphic Novel  <u>In Longman 2C:</u>          Moore &amp; 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 &amp; 3)  <b>*Deadline for Contemporary BLiPs*</b></p>	<p>4/26-Final Exam Review  <b>*Final Paper Due*</b></p>
17	FINALS WEEK	5/2-Final Exam, 11am-1pm