**English 2323: British Literature “The Individual and the Family in British Literature”**

**Spring 2018 Syllabus Class Hours: M-F 11:18-12:03**

Mrs. Marcella Hayden Room 107

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Office Hours: Before and after school, or by appointment Home (903) 382-2021

**Texts:** *The Norton Anthology; English Literature. 9*th ed. New York: Norton, 2006

**Materials:** Spiral notebook, pen or pencil, paper and textbooks—bring to class every day.

**~T**he family is one of nature's masterpieces. George Santavana~~

~All the world's a stage,  
And all the men and women merely players;  
They have their exits and their entrances;  
And one man in his time plays many parts. William Shakespeare~~

***~T****he tree rustled. It had made music before they were born, and would continue after their deaths, but its song was of the moment.* E. M. Foster~~

**Course Description****:** A study of the masterworks of the literature of England from the Romantic period to the Twentieth century with an emphasis on the masterworks of principle authors. Collateral reading, class themes, and research projects are required.

**Prerequisite:** English 2321 with a grade of “C; or above in placement by departments (based on admission information).

**Course Objectives:** The student will:

•Recognize the major movements and periods of British Literature from the Romantic Period through the Twentieth Century.

•Read works from a variety of genres: epic, poetry, fiction, and drama.

•Demonstrate knowledge of literary genres and terminology.

•Identify the characteristic elements that relate literary works to the whole of British literature.

•Communicate an understanding of British literature and its general history through papers, projects, and examinations that are written in clear, well-organized prose.

**Course Requirements:**

**•**Identify the characteristics and significance of the generally accepted periods of British literature: Romantic, Victorian, Modern, and Postmodern

**•**Compare, contrast, and synthesize works and ideas in a perceptive fashion.

**•**Express results of literary analysis in a clear, well-organized style.

**•**Understand the relation of a work to its period, to British literature as a whole, and how it is relevant to modern times.

**Units of Instruction:**

Unit I: The Romantic Era

Unit II: Victorian Era

Unit III: Twentieth Century Literature

**Grading:**

A=90-100 B=80-89 C=70-79 D=60-69 F=0-59 Final Grade: Pres 20%

Essay Scores: A+ = 98 B+=88 C+=78 D+=68 Quiz/Res 20%

A =95 B =85 C =78 D =65 F =50 Part 5%

A- =92 B-=82 C- =72 D- =62 0 for no essay MidTerm 17.5%

Final 17.5%

**Note:** Completion of all work is mandatory to receive Paper 25%

a passing grade for this course. Total: 105%

**Methods of Instruction:** Writing assignments and exercises; in-class writing or editing workshops; editing conferences; group work; class discussion; tests or quizzes; lecture; reading; reading responses.

**Reader Responses:** In this course the student reader will be expected respond to specific assigned readings.  There will be two parts to each response: (1) **Summary:** To write an accurate summary, you need to recognize the main idea of the selection (thesis), identify its supporting points, separate fact from opinion, and draw inferences.  This information is then used to write an objective summary.  Consider the following as steps to a good summary:

1. In the first sentence, provide the author’s name, the title of the work and some indication of what the essay/selection is about.
2. Think about what you want to write first.  Maybe jot down in notes, the author’s thesis/purpose/main idea and the supporting points.
3. Don’t write too much.  One really good paragraph is ideal.  This is a summary not a paraphrase.
4. Stay objective, i.e., do not give your opinion or value judgment.
5. Use your own words except for phrases you feel are important to include for clarity.  These phrases must have quotation marks around them.
6. Avoid using phrases such as “the author believes” or “another interesting point is.”  Just write what the author said.

Writing good summaries ensures that you have read closely.  In addition, summaries are a resource for later study if you need to review what you have read. (2) **Reflections:** After a close reading of a selection, students may improve comprehension and process a selection by writing a reflection.  Writing summaries requires objectivity, but in a reflection the reader becomes writer and offers his/her subjective reactions, ideas, and questions that arise from the assigned reading.  In a reflection, you may disagree with the writer or comment.  These comments may become useful “seeds” for writing an essay of your own. Reflection entries are also a good place to write down some examples of the way a writer works.  For example, you might have been moved/bothered/annoyed/please by the writer’s tone (attitude).   State how you feel.  Such entries help you pay more attention to the task of the writer and as a result become more conscious of the word choices you make. Reflection entries are a good place for questions you might to ask.  These might be mentioned to class mates or the instructor.  Capturing your thoughts, ideas, and questions in writing is higher level thinking/learning and helps you remember what you read.  --Adapted from: Adams, W. Royce. *Viewpoints*, 7th ed., Boston: Wadsworth/Cengage Learning. 2010. Each paragraph should be no less than 175-250 words and the whole Reader Response 350-500 words.

**Online Discussion Board**: This semester you will be responsible for participating in 5 online discussion boards. You will be responsible for presenting one new idea for discussion over the material we are covering. This new idea cannot be a repetition of an idea already presented earlier in the discussion and must be thought provoking to the extent that it sparks conversation. You will also be responsible for responding to at least two other students remarks in a substantial manner. This means a one sentence response is not sufficient. Responses need to be no less than 75 words long, and longer if needed to complete the thread of thought you have begun.

**Group/Individual Presentation:** Over the course of this semester, the student will be responsible for participating in multiple group and individual presentations. These will include a Burns Dinner Banquet, a dramatic re-enactment of scenes from Frankenstein, and a formal presentation over Pride and Prejudice. Further details on these assignments will be given as the projects approach.

**Attendance and Make-Up Work:** Class attendance is expected. Absences are considered to be unauthorized unless due to sickness, valid emergencies, or sanctioned school activities. If, through a misfortune, a student should arrive after the instructor has recorded absences, it is the student’s responsibility to talk with the instructor immediately after class in order to discuss changing the unauthorized absence to a tardy. There will be no make-up of class assignments, quizzes, or tests, except for authorized absences. Students may not have more than five unexcused absences. Ten absences will result in failure of the class. A student who stops attending class will receive an F in the course. Students should not be late. Students are responsible for notes and assignments missed. A late paper will receive a 10-pint deduction per day (including non-class days) and will not be accepted more than one week late.

**Dropping a Class:** Last day to drop with a “W” is April 22.

**Academic Honesty**: By registering and taking this course, the officially enrolled students declares that he/she will be the author of ALL work submitted for the course. Allowing another individual to complete assignments constitutes fraud and academic dishonesty. Should such behavior come to the attention of the instructor, the student will be dropped from the course or receive a grade of “F”.

**Plagiarism:** Plagiarism consists of the use of another person’s words or ideas as is they were one’s own without acknowledging or crediting the source; including, but not limited, failing to give the source for a direct quotation.

According to the *MLA Style Manual*, the origin of the word *plagiarism* is the Latin for “kidnapper”. Thus, a person guilty of plagiarism is actually kidnapping another’s sentences, words, ideas, or organization and takes full credit as the original source of said material. Many times, the ‘kidnapper’ does this knowingly. However, in many cases, plagiarism is simply a case of careless documentation or faulty note taking. Regardless of the intent of the writer, the reader is forced to assume intent.

Plagiarism can be avoided by remembering to use quotation marks when using a direct quote. If paraphrasing, be careful to use your own words. In either case, you MUST document the source. Proper paraphrasing is much more than simply changing a few words here and there or omitting a few sentences or scrambling their order.

Students often overreact at the definition of plagiarism. They become wary of using any sources or over-document what they write. Both reactions are in error, the best writing utilizes the synthesis of ideas: your own melded with those of others. Documentation indicates which ideas are your own, and which belong to others.

**Participation:** In the same manner in which I expect myself to be prepared for class, I expect you to come to class prepared as well. This includes being prepared to discuss reading and writing assignments; having ALL electronic devices put away, and if not turned off, at least on silent unless I have given permission to use these devices; and assignments brought to class on the day they are due. Following these expectations will improve the learning environment for every person in this class and allow for a productive semester.

**PJC’s Vision:** An open-door community college meeting the educational and cultural needs of all students and citizens of the area.

**PJC’s Mission:** Paris Junior College is an innovative and comprehensive community college that advances the life-long educational development of students consistent with their needs, interests, and abilities while strengthening the economic, social, and cultural life of its diverse community. The College provides high-quality, flexible academic transfer and career-focused educational programs and services through a commitment to teaching and learning excellence within an accessible and supportive environment.

**PJC’s Strategic Goals:**

1. Increase enrollment and retention of students to reflect the diversity of the service area.

2. Promote student success through expanded student services.

3. Hire, retain, and develop successful employees as a key to a positive impact on our students and communities.

4. Provide excellence in academics, college preparation, workforce training, continuing education, and adult basic education to assure student success.

5. Provide cultural and personal enrichment for the college and the community.

6. Provide and maintain physical facilities which are technologically current, aesthetically pleasing, and conducive to learning, living, and working in a higher education environment.

7. Manage allocated financial resources effectively and efficiently and pursue opportunities to provide additional resources supporting the institution with accountability to the taxpayers and benefactors.

**Special Needs:** Any student in this class who has special needs because of learning disabilities, please come and discuss this concern with me. (NOTE: Extended time allowed for completion of an assignment or test refers to in-class work, not outside of class work.)

Daily Schedule:

**Wk: Date: Activity: Homework:**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| 1 | Jan 2-5  Jan 8  Jan 9  Jan 10  Jan 11  Jan 12 | BBC Documentaries: Intruduction to the Romantic Period  The Romantic Period Introduction. **Reader’s Response 1 due tomorrow.**  Blake, *Intro, The Chimney Sweeper*  R. Burns. *To a Mouse, To a Louse, A Red Red Rose.* Burns DinnerAssigned.  Group Work  Group Work |  | **RR1** |
| 2 | Jan 15  Jan 16  Jan 17  Jan 18  Jan 19 | **MLK Day**  Group Work  Burns Dinner  Coleridge, *The Rime of the Ancient Mariner*  Coleridge. **Reader Response 2 due Mon.** |  |  |
| 3 | Jan 22  Jan 23  Jan 24  Jan 25  Jan 26 | Coleridge  Coleridge  P. Shelley, *Prometheus Unbound.*  *“*  The Gothic, Advances in Science |  | **RR2** |
| 4 | Jan 29  Jan 30  Jan 31  Feb 1  Feb 2 | M. Shelley Introduction, Women and Monsters  Frankenstein.  “  “  “ **Reader Response 3 due Monday** |  |  |
| 5 | Feb 5  Feb 6  Feb 7  Feb 8  Feb 9 | Frankenstein  “  “  “  “ |  | **RR3** |
| 6 | Feb 12  Feb 13  Feb 14  Feb 15  Feb 16 | Frankenstein  Presentation  Presentation  Presentation  Presentation |  |  |
| 7 | Feb 19  Feb 20  Feb 21  Feb 22  Feb 23 | Victorian Age: The Condition of England  Dickens, *Hard Times*  Browning, *The Cry of the Children*  Tennyson, *The Lotos-Eaters*  **Teacher Workday** |  |  |
| 8 | Feb 26  Feb 27  Feb 28  March 1  March 2 | Paper Topic Discussion  Research Day  Research Day  Research Day  Writer’s Workshop |  | **Paper Topic**  **An Bibl due** |
| 9 | March 5  March 6  March 7  March 8  March 9 | Review  Writer’s Workshop  Writer’s Workshop  **MidTerm**  **MidTerm** |  |  |
| 10 | **March 12-16** | **Spring Break** |  |  |
| 11 | March 19  March 20  March 21  March 22  March 23 | Writer’s Workshop  The Position of Women in Victorian England  Rosetti, *The Goblin Market, In an Artist’s Studio*  Introduction to Jane Austen  Writer’s Workshop |  | **RD1 Due**  **RD2 Due** |
| 12 | March 26  March 27  March 28  March 29  March 30 | *Pride and Prejudice*  *“*  *“* **Reader Response 4 due Thurs.**  *“*  **No School** |  | **RR4**  **FD Due** |
| 13 | April 2  April 3  April 4  April 5  April 6 | *Pride and Prejudice*  *“*  Group Work  Presentations  Presentations |  |  |
| 14 | April 9  April 10  April 11  April 12  April 13 | Empire and Imperialism  Joseph Conrad, *Heart of Darkness.* **Reader Response 5 due Wednesday.**  **“**  **“**  **“** |  | **RR5** |
| 15 | April 16  April 17  April 18  April 19  April 20 | Eliot,*.* **Reader Response 6 due tomorrow**.  *The Wasteland*  ”  “  *“* |  | **RR6** |
| 16 | April 23  April 24  April 25  April 26  April 27 | Reader Choice: Beckett, Walcott, Heaney, Coetzee, Friel, Auden, Joyce or other contemporary English author as approved by instructor  Workday  Workday  Workday  **No School** |  |  |
| 17 | April 30  May 1  May 2  May 3  May 4 | Presentations  Presentations  Presentations  Presentations  **Bad Weather Day** |  |  |
| 18 | May 7  May 8  May 9  May 10  May 11 | Review  Review  **Final Exam**  **Final Exam** |  |  |