

ENG 209: BRITISH LITERATURE AFTER 1780

Online Course

Fall 2020

3 semester hours

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COURSE DESCRIPTION

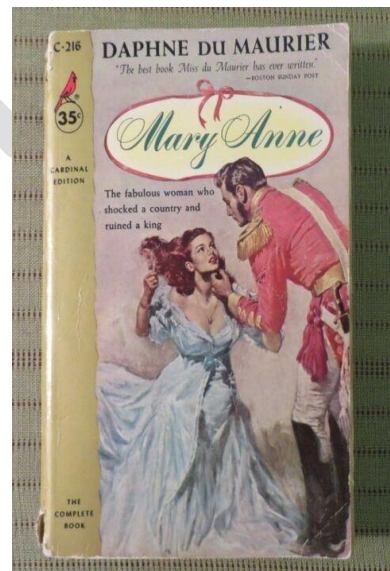
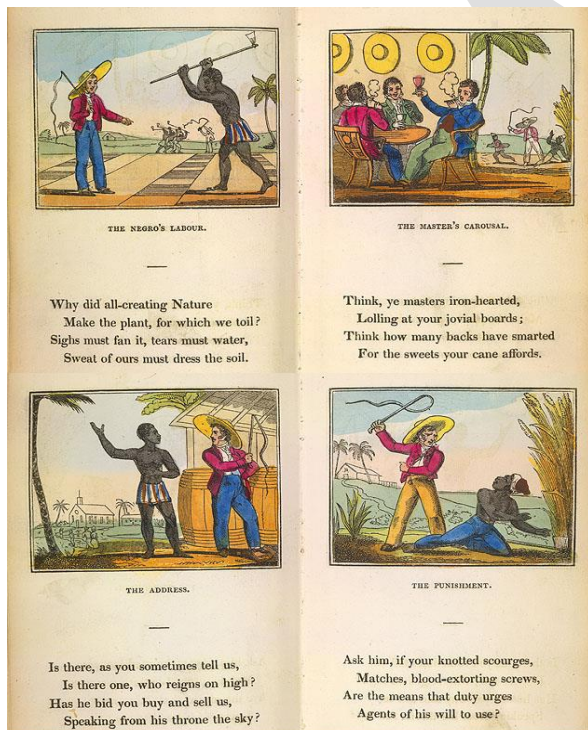
This is a three-semester-hour course which earns LO1 credit for Humanities and LO3 credit for Writing. It is a requirement for the English major.

This course introduces students to a representative range of the best works in English literature from the Romantic Period (c. 1780) to the late twentieth century.

INSTRUCTOR INFORMATION

I am a Professor in the English department at Mary Baldwin University, having previously taught at the University of Oxford, England. I have a BA, MPhil and PhD from the University of Oxford (Balliol College). My primary research fields are the eighteenth and nineteenth centuries, but I enjoy teaching a wide span of literature. I have particular interests in travel writing, women's writing, eighteenth-century poetry, and the literature of slavery & abolition. I have edited Laurence Sterne's *A Sentimental Journey* for Broadview Press and several volumes of women's scandalous memoirs from the Romantic period for Pickering & Chatto.

Recent publications include "Women Travel Writers" for *The History of British Women's Writing, 1750-1830*, "Travel Narratives" for the Wylie Blackwell *Encyclopedia of British Literature, 1660-1789*, and essays on eighteenth-century Georgia, New World snakes & reptiles, William Cowper and the news, and Daphne du Maurier's historical fiction. I'm now currently working on African novels, an exciting new area for me.



Contacting Me

Email me at kturner@marybaldwin.edu. I will generally respond to emails within 24 hours (longer at weekends). If you have not received a response within 36 hours, please resend your message. Always put your class name in the subject line so I know it is not junk mail.

LEARNING OUTCOMES

ENG 209 familiarizes students with the methods appropriate to the discipline of literary criticism: reading, critical thinking, and analytical writing. Students will work chronologically, to gain an understanding of how British literature has evolved historically, and will be attentive to the particular contexts of each literary text.

Students will not only learn about the lives, careers and writings of the authors under consideration, but will also enhance their ability to analyze texts in terms of genre, form, convention, language, narrative personae, publication contexts, readership, and intertextual relationships. Whilst recognizing shared human experience as described in literary works from long ago, students will also be encouraged to consider the challenges presented by historical and ideological distance.

REQUIRED TEXTS

MAIN ANTHOLOGY FOR WEEKLY READINGS:

- Black, Joseph Laurence, et al., eds. *The Broadview Anthology of British Literature*. Concise Edition, Volume B. 2nd edn. Broadview, 2013. ISBN-978-1-55481-133-5. **You MUST have a copy of this core text.** A copy of the first edition is on reserve in GL – page numbers will be slightly different (use the index). There is also a newer (third) & more expensive edition available, 2016, but you don't need it.

PLUS THREE NOVELS:

- Shelley, Mary. *Frankenstein* (Norton edition preferred, ISBN 0393964582)
- Woolf, Virginia. *Mrs Dalloway* (try to get the Harvest edition by Mark Hussey & Bonnie Scott, ISBN 0156030357)
- Barker, Pat. *Regeneration* (Plume edition preferred, ISBN 0452270073)

Additional readings (in bold entries on the Course Schedule) posted on Canvas.

ADDITIONAL RESOURCES

- If you need to hone your writing skills, brush up on grammar, or check up on correct referencing conventions (MLA is the system to follow), use Diana Hacker's *Rules for Writers* (8th or 9th edition for up-to-date MLA citation info).
- Alternatively or additionally, you can consult – free of charge – the generally reliable Online Writing Lab at Purdue University: (<http://owl.english.purdue.edu/>).
- Lots of useful documents in the Canvas site's Writing Tips, designed to help you read and write effectively as students of literature.

COURSE REQUIREMENTS

Reading Load

You will need to spend between **six and eight hours a week** doing the reading, thinking about the study questions, contributing to the online discussions via Canvas, and working on the formal essay assignments.

Discussion

You must contribute to the Discussion every week. You should aim to make at least two substantial discussion board postings per week, and to respond to others' postings. See page 10 below for further information on Discussion procedures and deadlines.

Formal Assignments

- **Two** short (about 2 pages) analyses of a poem (**SPAs**), submitted by the Monday of Weeks Three and Four respectively. These are designed to give you some friendly practice in writing about literary texts in correct MLA format, before you have to write full-length essays. Discussion work will also prepare you for these short pieces.
- **Three** formal **essays**, between 3 and 5 pages long, on a topic you pick from a selection of prompts. This is a Writing Emphasis class, so you are strongly encouraged to revise SPAs and Essays 1 and 2 in response to instructor feedback.
- **Mid-term exam** (Week 8 of the course). A two-hour exam which requires you to identify and comment upon passages of quotation from works we have studied. You may consult your textbook and notes from the course while writing the exam, but no other sources.
- **Final exam** (after Thanksgiving Break). A three-hour exam which requires you to write two essays in response to two themed groups of quotations from works we have studied throughout the semester. You may consult your textbook and notes from the course while writing the exam, but no other sources.

You must turn in ALL of the assignments in order to pass the course.

ESSAY SPECIFICATIONS AND REVISIONS

Essay prompts will be posted on Canvas – you choose from about six possible topics.

Length & format: the three formal essays should each be between three and five pages long (double-spaced, 12-point font) and follow MLA conventions – see sample papers in the Canvas Writing Tips. No title page. Use correct MLA headings, page numbers with your last name in the header of the file, and a centered title for your essay.

Your **Works Cited** page should be a fresh numbered page at the end of your paper, with “Works Cited” centered (without quotation marks) as its title. The entries should have a hanging indent of 0.5 inch. Here are sample WC entries, using the 2016 updates to MLA format.

Works Cited

Chaucer, Geoffrey. *The Canterbury Tales*. *The Broadview Anthology of British Literature*, edited by Joseph Black et al., Broadview Press, 2007, pp. 217-317.

Chaucer, Geoffrey. “The Wife of Bath’s Prologue and Tale.” *The Broadview Anthology of British Literature*, edited by Joseph Black et al., Broadview Press, 2007, pp. 282-303.

“Sir Gawain and the Green Knight.” *The Broadview Anthology of British Literature*, edited by Joseph Black et al., Broadview Press, 2007, pp. 144-209. [The author of this poem is unknown, hence I have cited it by title only.]

Submit your essays via Canvas. I will grade it there using the Turnitin facility; to see my feedback you will need to click on the coloured box/arrow.

Revisions: students are encouraged to revise essays for a higher grade. Revisions should ideally be turned in within three weeks of the original assignment deadline, but I will accept revisions any time before the end of the course. (There will be no opportunity to revise the final essay.) You must preface your essay revision with a **short paragraph in which you explain how you have revised your work**. Submit revisions via Canvas.

Deadlines for Fall Semester 2020

SPA 1: Monday of Week 3 (7 September)
SPA 2: Monday of Week 4 (14 September)

Essay 1: Monday of Week 6 (28 September)
Essay 2: Monday of Week 9 (19 October)
Essay 3: Monday of [Exam] Week 14 (30 November)

Late assignments will incur grade penalties unless there is a valid reason for their tardiness and unless you have contacted me in advance.

Please let me know in advance if you are going to have trouble meeting a deadline – I am not inflexible if there are genuinely extenuating circumstances.

NOTE: because of the significant discussion component of the course, ETs are only granted under exceptional circumstances, and only to accommodate late papers, NOT overdue DB postings. ETs will not be granted to students who have completed less than 60% of the required work.

FEEDBACK

When I grade assignments, I also write comments on your paper, using the Canvas Turnitin facility. Be sure you can see my comments – they may not show up on a Mac or an i-phone. You will likely find a general response in the feedback box AND several marginal annotations on the essay itself. If you can't see any of this, please let me know! Consult also the instructions within Canvas on how to see instructor feedback. It is very important that you take note of my comments so that you can produce an effective revision and/or ensure that your next assignment improves.

GRADING

Points per assignment

Discussion board:	100 points each week: 13 weeks so total possible: 1,300
Two SPAs:	150 points each, so total possible: 300
Three 4-page papers:	400 points each, so total possible: 1,200
Mid-term exam	400 points possible
Final exam	800 points possible
Total points possible:	4,000

Grade Scale

A:	90 – 100% (3,600 – 4,000 points)	A	93-100
B:	80 – 89% (3,200 – 3,599 points)	A-	90-92
C:	70 – 79% (2,800 – 3,199 points)	B+	87-89
D:	60 – 69% (2,400 – 2,799 points)	B	83-86
F:	less than 60% (fewer than 2,400 points)	B-	80-82
		C+	77-79
		C	73-76
		C-	70-72
		D+	67-69
		D	63-66
		D-	60-62

HONOR CODE

Honor Code

Mary Baldwin students pledge to uphold the Honor Code. They pledge to refrain from cheating on assignments, papers and tests, to refrain from plagiarism, and always to be honest in their dealings with faculty, staff and other students. To maintain the integrity of the system, students, faculty and staff who witness Honor Code infractions are expected to report them. You can find the new Honor Code, along with honor council procedures and exam “dos and don’ts,” here on the MBU website:

<http://www.marybaldwin.edu/student/sga/honorcode/>.

If I become aware of an Honor Code offense in this class, I will encourage the student to self-report by e-mailing the Honor Council chairwoman or by filing an incident report (searchable as a “Contact Report” and available within the “Honor Code” section of the

MBU website). Here is a link to the incident report page:

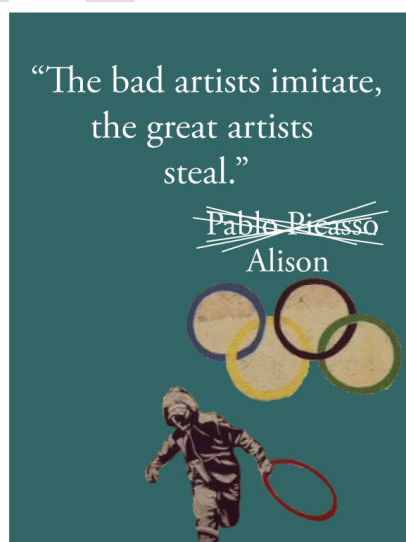
https://cm.maxient.com/reportingform.php?MaryBaldwin&layout_id=0.

If the student does not self-report within 24 hours, I will submit the report myself.

If the HC offense relates to a course assignment, the assignment will not receive an official grade until the Honor Council investigation (and, if necessary, hearing) concludes. I will not assess a grade penalty for an Honor Code infraction unless a student is found responsible by (or admits responsibility to) the Honor Council.

Plagiarism

Downloading papers from the internet; inserting passages of text which you have found online or in books; or allowing someone else to write, rewrite or edit your work, to suggest structure, to alter the substance of your ideas, or to do your research are all serious honor code violations. Borrowing other writers' words or ideas without proper citation of those words or ideas constitutes *PLAGIARISM!!!!* **These conditions apply not only to your formal papers, but to the Discussion Board – I'm interested in YOUR thoughts on the texts and ideas, not in how effectively you can surf the internet for second-hand material. Please consult, for instance, section 57 ("Citing sources; avoiding plagiarism") in *Rules for Writers*, or relevant sections off the Purdue OWL, if you are in any doubt.**



USING CANVAS

- You must log into Canvas several times a week to keep up with the course. Check the **Announcements** section regularly and check your MBU email account daily.
- Within each module, you will find Reading Notes designed to help you think productively about the primary texts and focus your Discussion thoughts. The Reading Notes will also help you build a core understanding of the material, which will be invaluable for the essays you are required to write, and for the mid-term and final exams. I recommend that you print them off and scribble intelligently upon them. Each module also offers additional resources such as websites and educational movies to enhance and extend your understanding.
- The **Discussions** operate on a “long weekly” basis – this is my own invention for online courses, to allow people about ten days to contribute to the Discussion, including that precious weekend when most of you tend to do all your work! However, if you leave it until the eleventh hour to make your postings, your grade for the discussion board will suffer, because late submissions make stimulating group discussion impossible. You should visit the Discussion two or three times for each week, so that you are indeed having a conversation with others, not simply posting a mini-essay at the end of the week. Your grade will reflect the frequency of your engagement as well as the quality of your contribution(s). See the rubric at the end of the syllabus for grading policy.
- **A note on Discussion dates:** each Discussion begins on the Monday (see Schedule of Readings below) and is deemed to finish at 11:59 on the following Wednesday (that is, ten days later). Obviously, these wacky dates do not apply to other deadlines, such as essay and exam deadlines.
- I will also post **topics for formal essays** and **SPAs** on Canvas, and you will upload your completed **essays** there; my marked-up & graded versions of your essays will be available via Canvas usually within a week of their submission.
- You will access and complete the **mid-term** and **final exams** via Canvas. Further information on exam format will follow.
- **Grades** will be recorded in the Canvas Gradebook.
- If you encounter technical problems with Canvas, please contact the technical support staff in the first instance. Our Canvas co-ordinator is Beverly Riddell: briddell@marybaldwin.edu.

DISCUSSIONS

The Discussion area within Canvas is our virtual classroom. Bear in mind that on-campus students are in class for two and a half hours each week: I don't expect you to spend that long on the Discussions, but nor is it acceptable to make just one or two five-minute visits. *You must make one substantial post in response to the prompts before you are able to see others' posts, and you must then make at least two comments on others' contributions.* Points will be awarded for postings which enter into dialogue with other students, and are not simply isolated mini-essays. See the **grading rubric** at the end of this syllabus (page 15), which makes it clear, for example, that to gain an "A" grade you'll need to post meaningfully at least three times a week; and that if you contribute little more than "great post, I agree," or "I didn't like this poem," you are unlikely to gain a passing grade for that week's discussion.

Postings can range from sentence-length comments on others' ideas, to more substantial paragraph entries of up to about 400 words (**more than this tends to weary other readers**). Your postings should reflect considered thought on the topic and show engagement with the primary material: you should back up your points with appropriate quotation (correctly referenced) from the text, and comment on how the passages you have quoted help the text to generate its effect (with reference to literary form, diction, figurative language, rhetorical devices, etc.) Discussion postings during the first few weeks will receive instructor feedback on these fundamental skills in literary analysis, as preparation for the formal written assignments required by the course – so you must **engage with the Discussions right from the start.**

I expect you to *read everything on the discussions*, including questions which you did not respond to and postings that might have been made after you posted. Keep in mind that many students will post over the weekend, and I will make some closing comments **after** the discussion board closes on Wednesday night. **I often post very important notes this way, so you will need to revisit the discussion well after the Wednesday due date to make sure you have read everyone's comments including mine.**

The discussion will still be visible, and indeed worth revisiting many times as you prepare for formal essays and exams; but anyone who posts past the due date will not receive credit (unless I grant you special permission). This means that **if you do not keep up with your weekly postings, you will lose your opportunity to post, which will negatively affect your final grade. The Discussion is the equivalent of the classroom. If you do not post in time to engage in discussion, you are effectively skipping class for a whole week.**

SCHEDULE OF READINGS

Note that each week begins at 8:00 am on the Monday (the date of which is given in the left-hand column below) and finishes at 11:59 pm on the following Sunday.

Weeks 1 through 5 will cover the Romantic Period. Read “The Age of Romanticism” introductory section, 1–30 in *BABL*.

Weeks 6 through 8 will cover the Victorian Age. Read “The Victorian Era,” 498–541.

Weeks 9 through 13 will cover the Twentieth Century. Read “The Early Twentieth Century,” 1039–68 and “The Late Twentieth Century and Beyond,” 1405–22.

These introductory sections are dense and you should re-read them often. Your familiarity with this introductory material will be assumed throughout the course, as a foundation for the Discussion questions as well as the formal essays and final exam.

Note: texts in bold in the table below will be provided within the relevant module on Canvas, since they are not in *BABL*.

Page numbers are given in **bold** in the table below. Do not confuse them with section, chapter or line numbers, which are given in regular font. Please also note that these page numbers refer to the second edition of the anthology: if you are using the older first edition, they will be different, and you will need to use the index at the back of the book.

WEEK 1 24 AUG	<i>Radical Voices</i> William Blake, “Introduction” to <i>Songs of Innocence</i> (63); “The Little Black Boy” (64); “The Divine Image” (65-6); “The Chimney Sweeper” (read both poems of this title, one from <i>Innocence</i> , 65 , and one from <i>Experience</i> , 68); “Holy Thursday” (again, read the <i>Innocence</i> and the <i>Experience</i> version, 66 and 68); “London” (70); “The Human Abstract” (70-71); “The Garden of Love” (70) Mary Wollstonecraft, excerpts from <i>A Vindication of the Rights of Woman</i> (87-102); and the ‘In Context’ material (103–05)
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<p>WEEK 2 31 AUG</p>	<p><i>Poets in the World</i></p> <p>William Wordsworth, "Lines Composed a Few Miles above Tintern Abbey" (145-48)</p> <p>Samuel Taylor Coleridge, "Frost at Midnight" (283-84)</p> <p>Wordsworth, "London 1802" (168)</p> <p>Percy Bysshe Shelley, "To Wordsworth" (385)</p>
<p>WEEK 3 7 SEPT</p>	<p><i>Poets and other Worlds</i></p> <p>Coleridge, "The Rime of the Ancient Mariner" (284-93) & "Kubla Khan" (307-08)</p> <p>Shelley, "Ozymandias" (398)</p> <p>John Keats, "On First Looking into Chapman's Homer" (434) & "Ode on a Grecian Urn" (453-54)</p>
<p>WEEK 4 14 SEPT</p>	<p><i>Poetic Voice, Poetic Forms</i></p> <p>Keats, "Ode to a Nightingale" (452-53)</p> <p>John Clare, "The Nightingale's Nest"</p>
<p>WEEK 5 21 SEPT</p>	<p><i>The Monstrosity of Masculine Creativity?</i></p> <p>Mary Shelley, <i>Frankenstein</i>.</p>
<p>WEEK 6 28 SEPT</p>	<p><i>The Victorian Era: Men, Women and Myth</i></p> <p>Alfred, Lord Tennyson, "The Lotos-Eaters" (653-56), "Ulysses" (656-57) and "The Lady of Shalott" (651-53)</p> <p>Robert Browning, "Porphyria's Lover" (733-34) and Elizabeth Barrett-Browning, "A Musical Instrument"</p>

<p>WEEK 7 5 OCT</p>	<p><i>Faith and Doubt</i></p> <p>Tennyson, excerpts from <i>In Memoriam A.H.H.</i> – Text available online only, either via the <i>BABL</i> website or from another link within Canvas. Read the whole poem if possible and AT LEAST these sections: “Prologue”, sections 1–5, 27–34, 54–57, 78, 96, 104–108, 127, “Epilogue”</p> <p>Matthew Arnold, “Dover Beach” (810), Gerard Manley Hopkins, “Pied Beauty” (901) and “As kingfishers catch fire” 902), Thomas Hardy, “The Convergence of the Twain” (894)</p>
<p>WEEK 8 12 OCT</p>	<p><i>Women, Society and Sexuality</i></p> <p>Christina Rossetti, “Goblin Market” (840–47)</p> <p>Michael Field, “The Magdalen” (914-15), “La Gioconda” (915-16), “A girl” (891), “It was deep April, and the morn” (916), and “To Christina Rossetti” (917)</p> <p>MID-TERM EXAM THIS WEEK</p>
<p>WEEK 9 19 OCT</p>	<p><i>Modernism</i></p> <p><i>Modernism</i> (“Introduction to the Early Twentieth Century,” 1039-68)</p> <p>Virginia Woolf, <i>Mrs Dalloway</i></p>
<p>WEEK 10 26 OCT</p>	<p><i>Modernism continued</i></p> <p>T. S. Eliot, <i>The Waste Land</i> (1317–27)</p>
<p>WEEK 11 2 NOV</p>	<p><i>A War Century</i></p> <p>Siegfried Sassoon, “They” (1139), “Glory of Women” (1139)</p> <p>Wilfrid Owen, “Dulce et Decorum Est” (1147), “Anthem for Doomed Youth” (1146), “The Parable of the Old Man and the Young,” (1146) and “Miners”</p>
<p>WEEK 12 9 NOV</p>	<p><i>A War Century continued</i></p> <p>Pat Barker, <i>Regeneration</i></p>

<p>WEEK 13 16 NOV</p>	<p><i>Poets in the 20th-Century World</i></p> <p>W. B. Yeats, "The Lake Isle of Innisfree" (1170), "The Second Coming" (1178-9), "Leda and the Swan" (1179), "Easter 1916" (1171-73) – Ireland and world history</p> <p>W. H. Auden, "In Memory of W.B. Yeats" (1401-02) and "September 1, 1939" (1402-04) – the role of the poet in time of war</p> <p>Philip Larkin, "Church Going" (1429-30), "This Be The Verse" (1431), and "High Windows" (1431) – the secularization of English society</p>
<p>THANKSGIVING BREAK</p>	
<p>WEEK 14 – BEGINNING MONDAY 30 NOVEMBER – FINAL EXAM</p> <p>ALL COURSEWORK, REVISIONS, AND FINAL EXAM DUE BY SUNDAY 6 DECEMBER</p>	

"Poetry lifts the veil
from the hidden beauty
of the world, and makes
familiar objects be as if
they were not familiar."

Percy Bysshe Shelley

DISCUSSION GRADING RUBRIC

<p style="text-align: center;">A</p> <p style="text-align: center;">Exceptional for college-level work</p>	<ul style="list-style-type: none"> • Remarks are well written and argued effectively, above the level normally expected of college students. • Observations are backed up with close reference to and quotation from the literary texts; and there is useful analysis of the quoted material. • The student visits the discussion 3–4 times per week, reads the discussion posts and responds to the postings of fellow students. The student engages collaboratively with others, interacting intelligently and thoughtfully, supplementing existing posts with additional new and relevant material (properly cited). The student may challenge existing posts and ask probing questions.
<p style="text-align: center;">B</p> <p style="text-align: center;">Above average for college-level work</p>	<ul style="list-style-type: none"> • Remarks are at or above the collegiate level in writing and argument. • Observations are generally backed up with close reference to and quotation from the literary texts. • The student visits the discussion 2–3 times per week, reads the discussion posts and responds to the postings of fellow students. Most interactions are collaborative and advance the conversation; they are thought-provoking and motivate responses from others.
<p style="text-align: center;">C</p> <p style="text-align: center;">Average participation for college-level work</p>	<ul style="list-style-type: none"> • Remarks, in general, are at the collegiate level in writing and argument. • The student visits the discussion at least once per week and contributes to the dialogue. Interactions with others, however, are generally one-way and do not lead to probing thought; they seldom advance a conversation.
<p style="text-align: center;">D</p> <p style="text-align: center;">Below average participation</p>	<ul style="list-style-type: none"> • Remarks are poorly written and/or argued. • The student visits the discussion 0–1 times per week, or inconsistently throughout the semester. Contributions are rarely interactive or engaging and do not advance the conversation.
<p style="text-align: center;">F</p> <p style="text-align: center;">Unacceptable level and quality of participation</p>	<ul style="list-style-type: none"> • Little or no participation; remarks, when written, do not advance the conversation. • The student visits the discussion less than once every other week and makes little or no meaningful contribution to the dialogue.