

Selected Works of British Literature (EN 214)

Course Syllabus

First Semester: Spring, 2017

Instructor: Emma Richardson <erichardson@themsms.org>
Classroom: Hooper 107
Office: Hooper 108
Phone: 662/329-7360, ext. 8507 (office)

Office Hours: MWF 9:00 – 10:00 a.m. T 2:30 – 4:00 p.m.
2:00 – 3:00 p.m. Th 8:00 – 11:00 a.m.
1:00 – 4:00 p.m.

Tutorial: Monday 7:00 – 9:00 p.m.

Length of Course: One year

Textbooks: *The Norton Anthology of English Literature* (7th ed.), vols. I and II
Three Tragedies (Folger ed.)
Jane Eyre (Oxford World's Classics ed.)
The Little Seagull Handbook (2nd ed.)

Objectives: This course meets the Common Core State Standards for twelfth-grade language arts by addressing the following literacy outcomes:

Reading, Viewing, & Listening:

The course is a study of selected works of British literature presented in print and non-print ways from the Anglo-Saxon period through the twentieth century. The works are considered in relation to significant themes and literary movements of the ages that produced them, as well as the historical, social, and intellectual contexts in which they were written.

Specifically, students will

- Read texts (literary and informational works of increasing complexity) closely to make logical inferences, citing textual examples to support conclusions
- Determine central ideas or themes in poems, plays, stories, and novels and analyze their development through details of craft and structure, assessing their social contexts and impact on society
- Analyze non-print texts and portrayals of texts in a variety of media (e.g. video production of a play) and evaluate their interpretations of source material
- Synthesize material from informational texts with works of literature for the purpose of analyzing and evaluating claims and interpretations

Writing & Speaking:

Students will

- Produce clear and coherent prose for literary analysis in which the development, mode, and style are appropriate to the task and intended audience
- Develop arguments logically by presenting information in appropriate sequences (e.g. introduction, claims/support/explanation, conclusion), using all phases of the writing process (planning, drafting, revising)
- Analyze and use compelling support from a variety of primary and research sources (literary and informational) to buttress arguments
- Establish and maintain scholarly voice for expository writing, adhering to Standard English conventions

- Establish and maintain a voice appropriate for personal descriptive and narrative essays to write the college-application/scholarship essay
- Participate in collaborative discussions with classmates and instructor, building verbal arguments that draw on textual evidence and respond to the diverse perspectives in the classroom
- Produce and present oral presentations that utilize multiple modes of verbal expression (written words, technology, sound, etc.)

Attendance: Students are expected to be in class every day. The policy on "Class Attendance" in the MSMS 2016-2017 Student Handbook should be reviewed.

Grades:

Quarter grades are determined by the following percentages:

50% "Daily work" (pop quizzes, announced quizzes, homework assignments, informal essays, in-class daily assignments, class presentations, "creative responses," blog responses, and so on)

The "daily work" has points that the student accrues during the quarter. At the end of the quarter, the total number of points earned by the student is divided by the total possible points. This percentage counts as 50% of the quarter grade. For example, if 150 points can be accrued during the quarter, a student who earns 140 points will receive a 93 for 50% of her quarter grade. Extra credit points are occasionally offered during the semester.

50% Major Tests and Major Essays (*minimum* of two major assessments per quarter)

Semester grades are determined by the following percentages:

40% First Quarter grade

40% Second Quarter grade

20% Semester Exam

N.B. The semester exam is required for all students.

Reading:

In order to participate fully in each class session, students must have read all assigned material prior to class. Readings for each day are included in this syllabus. In addition to the assigned literature, students should also read the introduction to each author. It is expected that students will participate in class discussions.

Make-up work:

Students should follow the requirements for make-up work as prescribed in the MSMS 2016-2017 Student Handbook.

Academic Honesty:

Students are expected to be academically honest. That means the work you do should be your own work. By all means study together, discuss reading assignments together, and even discuss "strategies" for approaching written assignments together if you need to. But when it comes time to committing something to paper, do not consult another student's work. Do not allow another student to read any of your written assignments before you hand them in. If another student's paper reflects your own work, your own work will be called into question. Academic dishonesty will not be tolerated.

True confession: I have a near-photographic memory for "words on the page." I'll explain this in class.

Read the section on "Academic Honesty" in the MSMS 2016-2017 *Student Handbook*. Also, read Section R-4, "Integrating Sources, Avoiding Plagiarism," on pages 97-108 of *The Little Seagull Handbook* (2nd ed.).

If you have any questions regarding plagiarism or "academic honesty," you need to ask them by the end of the first week of class. Consequences for academic

dishonesty at MSMS are prescribed in the Discipline Section of the MSMS 2015-2016 *Student Handbook*.

My high school English teacher used to say that using as many as *three words* in the same order from another person's work without sufficient attribution and documentation constitutes plagiarism. That is a good thing to keep in mind. Additionally, you must provide a reference for *any idea* you borrow from a source. If you consult *any* reference "help" in order to write papers (from The Internet or other sources), you need to acknowledge that reference as you would in a research paper. This includes—among others—*Cliff's Notes*, *Spark Notes*, and *Wikipedia* (N.B. these sources are not considered valid references by many academic institutions. Consult *The Little Seagull Handbook* for appropriate MLA documentation style.)

A word to the wise: The technology that makes it easy for dishonest students to find papers/information in cyberspace that they pass off as their own work *also makes it easy* for someone grading papers to locate the sources.

(Syllabus distributed to students on 4 January 2017.)

Schedule of Assignments:

Please note that during class the instructor may alter, add, or delete assignments or test dates listed below; therefore, be sure to contact a reliable classmate or the instructor if you miss class.

Page numbers for the *Norton* ("NA") readings appear in parentheses after titles; unless otherwise indicated, the entire selection should be read, as should the biographical introductions to authors (where applicable).

Book-length works must be read by the dates given below:

<i>Beowulf</i> , plot episode 1	Feb. 3 rd
<i>Beowulf</i> , plot episode 2	Feb. 8 th
<i>Beowulf</i> , plot episode 3	Feb. 10 th
<i>Macbeth</i>	Feb. 20 th
<i>Jane Eyre</i>	March 6 th
<i>Things Fall Apart</i> , Part I	March 27 th
<i>Things Fall Apart</i> , Part II	March 29 th
<i>Things Fall Apart</i> , Part III	March 31 st

January

Wed 4	Course introduction: Syllabus and course assignments, course overview, attendance, tutorials, evaluations/grades, due dates for assignments, pop quizzes (a.k.a. "little opportunities"), academic honesty, essays, "how to succeed in this class"; Research Papers returned; discussion of revision of research paper (due Jan. 9 th)
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January

- Fri 6 **Alfred, Lord Tennyson**
NA(II): “The Charge of the Light Brigade” (1280)
Thomas Hardy
NA(II): “Channel Firing” (1944)
Introduction to World War I and **The War Poets**
Rupert Brooke
NA(II): “The Soldier” (2050)
- Mon 9 **Due Today: Research Paper revision; must have revisions highlighted with accompanying explanatory comments in margins; counts as a Major Test grade**

from *The Great War and the Shaping of the 20th Century* (video)
Ask today about the major essay due on Wednesday, February 1st
- Wed 11 **Wilfred Owen**
NA(II): “Dulce et Decorum Est” (2069)
- Fri 13 **Wilfred Owen**
NA:(II): “Disabled” (2071)
NA(II): “Futility” (2071)
NA(II): from *Owen’s Letters to His Mother* (2072)
Isaac Rosenberg
NA(II): “Dead Man’s Dump” (2064)

Due Today: Blog Response (open response; 250 words) to a war poem by Owen or Rosenberg from today’s reading assignments.
- Mon 16 Holiday!
- Wed 18 **Siegfried Sassoon**
NA(II): “They” (2055)
NA(II): “Glory of Women” (2057)
NA(II): from *Memoirs of an Infantry Officer* (2058)
Handout poems
- Fri 20 Complete discussion of Sassoon’s poetry
Thomas Hardy
“The Man He Killed” (Handout)

A Mississippian’s experiences in WWI:
William Alexander Percy
from *Lanterns on the Levee*

January

- Mon 23 An American soldier's experience fighting in Iraq:
Brian Turner
from *Here, Bullet*
<http://www.npr.org/templates/story/story.php?storyId=5126583>
Discussion of war memorial essay (due on Wednesday, February 1st)
- Wed 25 **Major Test (on material from 1/6 – 1/23)**
- Fri 27 “The Hero’s Journey” (videotape)
- Mon 30 Introduction to *Beowulf*

February

- Wed 1 **Due Today: Major Test Essay (“reading” a war memorial; the memorial must be either a British or American war memorial commemorating wars in the 20th or 21st centuries; 750 – 1,000 words; attach a picture of the memorial to the back of the essay)**
In-class reading of the beginning of *Beowulf*
- Fri 3 NA(I): *Beowulf* (29-60)
- Mon 6 Continue discussion of the first plot episode of *Beowulf*
- Wed 8 NA(I): *Beowulf* (60-79)
- Fri 10 NA(I): *Beowulf* (79-99)
N.B. *Macbeth* must be read in its entirety by Monday, February 20th.
- Mon 13 **Major Quiz on *Beowulf***
Interview with Seamus Heaney (DVD)
- Wed 15 **The Pearl Poet**
NA(I): Introduction to "Sir Gawain and the Green Knight"
(156-158)
“Sir Gawain and the Green Knight” (158-210)
- Fri 17 Complete discussion of “Sir Gawain and the Green Knight”

February

- Mon 20 **William Shakespeare**
Macbeth (entire play must be read today)
Macbeth in context; introduction to “the tragic hero”/*On the Poetics*
Begin *Macbeth* (video text)
- Wed 22 **Due Today: Creative Response to “Sir Gawain and the Green Knight” (must fit on 8 ½ x 11 paper)**
Macbeth (video text)
- Fri 24 *Macbeth* (video text)
- Mon 27 *Macbeth* (video text)

March

- Wed 1 Discussion of *Macbeth*
- Fri 3 **Major Test (objective) on *Beowulf*, “*Sir Gawain*,” and *Macbeth***
- Mon 6 **Charlotte Brontë**
Jane Eyre (entire novel must be read by today’s class)
Reading-check quiz on *Jane Eyre*
- Tue 7 **End of 3rd Nine Weeks**
- Wed 8 **Charlotte Brontë**
Jane Eyre
- Fri 10 **Charlotte Brontë**
Blog: “3 Great Treats” (250 words) from *Jane Eyre*
Complete discussion of *Jane Eyre*
Jane Eyre (film text)
- 13 – 17 March**
Spring Break
- Mon 20 **Charlotte Brontë**
Jane Eyre (film text)
- Wed 22 **Charlotte Brontë**
Jane Eyre (film text)

March

Fri 24 NA(II): “The Rise and Fall of Empire” (2017)
Introduction to *Things Fall Apart*
Choose topics today for seminar discussion of *Things Fall Apart*

Mon 27 **Chinua Achebe**
Things Fall Apart, Part I (NA II: 2617-2672)

Wed 29 **Chinua Achebe**
Things Fall Apart, Part II (NA II:2673-2689)

Fri 31 **Chinua Achebe**
Things Fall Apart, Part III (NA II: 2689-2706)
Reading-check quiz on *Things Fall Apart*

April

Mon 3 **In-class Major Test Essay on *Things Fall Apart* or *Jane Eyre* (topic TBA; counts as a Major Test)**

Wed 5 **James Morris**
“The Partition of India” (NA II: 2027-2033)
Richard Attenborough
Gandhi (film text)

Richard Attenborough
Gandhi (film text)

Fri 7 **Richard Attenborough**
Gandhi (film text)
Blog: A “listicle” (250 words) from first segment of *Gandhi*

Mon 10 **Richard Attenborough**
Gandhi (film text)

Wed 12 **Richard Attenborough**
Gandhi (film text)

Fri 14 Holiday!

Mon 17 Holiday!

Wed 19 **Jhumpa Lahiri**
Handout: “Year’s End”

April

- Fri 21 **Nadine Gordimer**
NA(II): "The Moment Before the Gun Went Off" (2573)
George Orwell
NA(II): "Shooting an Elephant" (2457)
- Mon 24 **Derek Walcott**
NA(II): "A Far Cry from Africa" (2580)
"The Glory Trumpeter" (2583)
Wole Soyinka
Handout: "Telephone Conversation"
- Wed 26 **Major Test (on material from 4/5 – 4/24)**
- Fri 28 **James Joyce**
NA(II): "Araby" (2236)
- William Butler Yeats**
NA(II): "Easter, 1916" (2104)
"The Second Coming" (2106)

May

- Mon 1 **Robert Burns**
NA(II): "To a Mouse" (105)
"To a Louse" (106)
"Auld Lang Syne" (108)
- Wed 3 **Robert Burns**
NA(II): "Robert Bruce's March to Bannockburn" (114)
(aka "Scots, Wha Hae")
"Song: For a' that and a' that"
- Fri 5 **Edwin Morgan**
Handout poems
- Mon 8 Complete Edwin Morgan's poetry
- Wed 10 **U.S. History Test**
- Thur 11 **Tutorial Day**

Semester Exams
12 – 17 May

Graduation
20 May

DUE DATES FOR ASSIGNMENTS & POP QUIZZES

Written assignments are due at the beginning of the scheduled class period the day they are due. Blog responses must be posted to EduBlogs before midnight the night before the response is due for class. With the exception of blog responses, assignments will be accepted late *one class date* after the due date for a 15% penalty. Assignments offered later than one class day late will be accepted at the discretion of the instructor for no more than half credit. Blog assignments that are late will receive no more than half credit.

Students should write “-15%” at the top of the assignment when offering it one-day late to the instructor.

Students who do not turn in work with the rest of the class will not receive reminders to turn it in later; the burden is on the student to offer late work to the teacher. Students returning to class after absences should check the Student Handbook for the policy regarding make-up work.

If you know ahead of time that you will be absent from class (because of a field trip, doctor’s appointment, college visit, and so on), you must inform me and write your name and the reason for your absence on my classroom desk calendar. Be prepared to turn in any assignment due the day of your absence ahead of time to me, or send the assignment to class by your “battle buddy.”

Please be aware that absence from class **does not** excuse you from fully participating in class the day of your return. For example, if a quiz (whether a pop quiz or an announced quiz) is given the day of your return, you are required to take it, even if you were not in class to hear an assignment or to take notes. **Always** check with a **reliable** classmate regarding what went on in class the day you were absent. **Choose a classmate (your “battle buddy”) on the first day of the course to pick up any handouts to take to you if you have to be absent.** You may email me for clarification about assignments.

Pop quizzes will be given often on reading assignments; questions will come from facts in the works, from the biographical introductions to the authors, from vocabulary from the readings, and from information presented in class (and which should be in the student’s notes!). Always consult the syllabus for daily readings. Regardless of what we cover in class discussions or presentations, always read the syllabus assignment for the class dates indicated. If a reading assignment was not discussed during class, review it for the next class period; you may have a pop quiz!

Pop quizzes usually consist of four to ten questions; “announced” or “major” quizzes are generally longer. Questions for oral pop quizzes asked at the beginning of class will not be repeated if a student arrives tardy to class.

ESSAYS

Type (double-spaced) all ESSAYS (as well as other homework assignments) and use the MLA heading for your name and other pertinent information; use MLA pagination (last name, space, numeral in upper right margin). Papers must be printed in **Microsoft Word**; the font size should be “**12 pt.**” and the font **Times New Roman**. The course title used in headings is as follows:

University English II or British Literature

Sample paper heading: Sally Johnson
(top, left margin; double-spaced) Mrs. E. Richardson
British Literature
26 September 2016

Have a **title** for both informal and formal essays that reflects the topic and purpose of your paper. The name of the work the essay is about should never simply be the title of your paper, but by the same token, the title of that work should be contained in your title. Appropriate titles for typical essays might be:

Troubling Aspects of Treasure in *Beowulf*
or
“The Pardoner’s Tale” as Reading Lesson: Ironic Manipulations of Language

For **formal, expository** ESSAYS do the following:

1. React to the prescribed question or topic in a 5-paragraph, formal essay of three to four pages (length is usually prescribed in the assignment on the syllabus).
2. **Introduce** the thesis in three or four sentences. The very first sentence of the introductory paragraph should contain the title of the literary work (and author) that is being discussed.
3. Place an **elaborated thesis** (i.e., a simple thesis with a three-point enunciation) as the **last sentence of the introductory paragraph**. Offer **proof** of each of the three points in three **body paragraphs** that are connected to each other through the use of **smooth transitions**. (The “proof” will be *evidence* in the form of explanations, examples, facts, and especially, many **quoted textual references**). Begin each body paragraph with a **topic sentence** that uses the wording of the respective enunciated point. Be sure to “echo” the appropriate enunciated point during its body paragraph (otherwise, the discussion loses focus). Finally, in the last paragraph, offer a brief **conclusion** that summarizes the major points of the “argument” and re-states the thesis (avoid a “mechanical reiteration,” though!)
4. ESSAYS are due at the **beginning of class**.
5. The ESSAY will be graded for the fullness of the discussion, for the sustaining of an idea, and for efficacy of form. ESSAYS that are vivid, mature, incisive, focused, responsibly addressed, offer original insights and/or uses of language, and that employ many textual references will receive highest marks.
6. Consult the attached **rubric** as a guideline for grading.

RUBRIC FOR ASSESSMENT OF ESSAYS OF LITERARY ANALYSIS AND THE RESEARCH PAPER

- A** A clearly delineated idea is presented by a thesis elaborated into a three-point enunciation; the discussion is full, and ideas are sustained for a thorough presentation of the thesis; the response exhibits a maturity of mind and expression by being incisive, focused, responsibly addressed, and containing many appropriate, persuasive textual references (especially *many quotations*); the response will often contain a unique, original insight from the student's interaction with the text. The writing is unified by the use of smooth transitions. For the research paper, at least 4-5 secondary sources are used effectively to support the thesis.
- B** An idea is presented in a thesis elaborated into a three-point enunciation; an attempt is made to offer a sustained discussion; the paper meets the minimum length requirements; the response is focused and responsibly addressed and contains a few appropriate textual references (especially *quotations*); the response shows that the student has read the text and can utilize it to prove a thesis. The writing has some cohesion by the use of some transitions. For the research paper, at least 4-5 secondary sources are used effectively to support the thesis.
- C** An idea is stated weakly in a thesis which may or may not be elaborated or enunciated; some discussion which supports the thesis is present, but the discussion is superficial; the paper might be less than the minimum required length; the response is unfocused with few or no textual references (especially *quotations*); the response does not show that the student has done a close reading of the text. The writing lacks cohesion with little or no evidence of the use of transitions. For the research paper, some secondary source references are used to support the thesis, but they are too few and/or too ineffective.
- NC** Some attempt has been made to respond to the prompt, but discussion is superficial and brief; the response is unfocused; the writing exhibits little or not attempt at organization with a delineated thesis; the response contains no significant evidence of the student's familiarity with the text. The writing lacks cohesion. Few valid or effective secondary references are used to support the thesis.

If otherwise effective content is undermined by mechanics/usage errors, at least one rubric designation will be lost. For the research paper there must be adherence to requirements of MLA style; if MLA style is inaccurate, at least one rubric designation will be lost.

HOW TO SUCCEED IN THIS CLASS (!)

1. Be in class as early as possible every day and put your cell phone (turned to silent) in your backpack at the moment attendance is being taken. If a cell phone is used during class, it will be taken up by the instructor and held until the end of the school day.
2. Have all homework assignments ready to be turned in (already stapled) at the beginning of class.
3. Bring your syllabus, textbook, and/or handouts to class every day in a ring-binder notebook.
4. Have texts open to syllabus assignment and notebooks open ready to take notes when class begins.
5. Take copious notes. If the instructor “says it,” it’s important. Additionally, note taking is excellent writing practice. *You are required to take notes* during class presentations and/or discussions *by hand*, not by using an electronic device.
6. Listen attentively. Get notes down the first time; don’t interrupt a presentation to have words repeated or spelled. Ask after class.
7. Be prepared for daily quizzes on reading assignments as prescribed in the syllabus. “Psyche out” the instructor by anticipating the reading-check questions that are likely to be asked. Be prepared!
8. Proofread all written assignments.
9. Turn in assignments *on time*.
10. If you have a problem with a grade, discuss it with the instructor outside class. Keep your grades confidential; don’t ask to see anyone else’s.
11. Get started on the research paper *in August* by selecting a text and reading it.
12. Make use of tutorial times; one-on-one help is invaluable. Don’t wait too long to ask for assistance.
13. Avoid ever saying after an absence: “Did I miss anything? Did we do anything important while I was out?” Rather, consult your “battle buddy” about what went on in class during your absence before consulting your instructor.
14. Come by tutorials to talk with me about your interests and goals. This will help me get to know you individually, and that’s important when it’s time for me to write letters of recommendation.
15. If I’m getting to know you for the first time during fall semester of your senior year, I need to “see you through” the research paper—and preferably the semester exam—in order to write a full **letter of recommendation** with lots of “anecdotal evidence.” On the other hand, if you were in one of my courses as a junior, or if you were my work service student as a junior and were “faithful in small things,” I can write a letter for you that’s due to a college before December 15th.

Request letters of recommendation via email; I will email you in return. If I agree to write a letter for you, the next step is to fill out the “Interactive Teacher LOR Request Form”; find it on the J Drive in the “Counseling Office” > “Forms” folder. Bring a hard copy of the completed form to me before 4:00 p.m. the next day after my email response; have it **already filled out** (always fill in the address lines, even if another form is given to me with that info. on it). Often there is a “checklist form” for the referee to fill out; supply your name, social security number (if applicable), and the “waiver” on the form,

and give it to me with a **stamped envelope addressed to the college to which it will be sent. Refer to this website for how to address an envelope:**

<https://www.google.com/search?q=how+to+address+an+envelope&tbm=isch&tbo=u&source=univ&sa=X&ei=TAj8UfeDL4KG9gSW9oHIDQ&sqi=2&ved=0CC8QsAQ&biw=1152&bih=626>

Do not put a return address on the envelope; I will supply that, since the letter is from me.

I do not need a résumé from you, but I will ask you to remind me in which extracurricular activities I've seen you “perform” (choir, Voices in Harmony, Tales from the Crypt, band, soccer, tennis . . .); I will ask you to come to my office for that purpose.

I now choose the electronic option for the Common Application.

Be considerate when requesting letters from faculty. **Always get permission from a referee *before* putting that person's name on a form!**

Feel free to ask for letters for additional colleges after I've written the initial letter.

16. Use the “language and demeanor of the classroom.” For example, always refer to faculty members by their professional or courtesy titles; use appropriate diction (I'll explain this orally); remove caps and hats when entering the classroom (both men and women).
17. Be prepared to sit through tests/exams without leaving the classroom in order not to have to re-schedule the test/exam. After finishing a test/exam, all students must remain in class until the end of the period.
18. Be a “class reinforcer.” Be positive; maintain eye contact with the instructor; look interested, even if you're not. Stay awake!