

Selected Works of British Literature (EN 214)

Course Syllabus

First Semester: Spring, 2019

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 – 8:30 p.m.

Length of Course: One year

Textbooks: *The Norton Anthology of English Literature* (10th ed.), vols. A - F
Three Tragedies (Folger ed.)
Jane Eyre (Oxford World's Classics ed.)
The Little Seagull Handbook (3rd 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 2018-2019 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 2018-2019 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 2018-2019 *Student Handbook*. Also, read Section R-4, "Integrating Sources, Avoiding Plagiarism," on pages 107-118 of *The Little Seagull Handbook* (3rd 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 2018-2019 *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 7 January 2019.)

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	Monday, January 14
<i>Beowulf</i> , plot episode 2	Friday, January 18
<i>Beowulf</i> , plot episode 3	Wednesday, January 23
<i>Macbeth</i>	Monday, February 4
<i>Jane Eyre</i>	Monday, February 18
<i>Things Fall Apart</i> , Part I	Wednesday, April 24
<i>Things Fall Apart</i> , Part II	Friday, April 26
<i>Things Fall Apart</i> , Part III	Monday, April 29

January

Mon 7 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. 16th)

January

Hero Stories in British Literature

- Wed 9 "The Hero's Journey" (videotape)
- Fri 11 NA (A): 37-42 Introduction to *Beowulf*
In-class reading of the beginning of *Beowulf*
- Mon 14 NA (A): *Beowulf* (42-73)
- Wed 16 Continue discussion of *Beowulf* (42-73)
- Fri 18 NA (A): *Beowulf* (73-89)
Due Today: Research Paper revision; must have revisions highlighted with accompanying explanatory comments in margins; counts as a Major Test grade.
- Mon 21 Holiday!
- Wed 23 NA (A): *Beowulf* (89-109)
- Fri 25 Complete discussion of *Beowulf*
Film text: Interview with Seamus Heaney
Major Quiz on *Beowulf*
- Mon 28 **The Pearl Poet**
NA (A): Introduction to "Sir Gawain and the Green Knight"
(201-203)
"Sir Gawain and the Green Knight" (204-256)
- Wed 30 Complete discussion of "Sir Gawain and the Green Knight"

February

- Fri 1 **William Shakespeare**
Macbeth in context: Introduction to "the tragic hero"/*On the Poetics/Choosing a motif to "trace" during reading and viewing*
(Ask about the Blog Response due on Monday, Feb. 11th.)
Begin *Macbeth* (film text)
- Mon 4 *Macbeth* (entire play must be read today)
Macbeth (film text)
Due Today: Creative Response either to *Beowulf* or to "Sir Gawain and the Green Knight" (must fit on 8 ½ x 11 paper)

February

- Wed 6 Continue *Macbeth*
- Fri 8 Continue *Macbeth*
- Mon 11 Continue *Macbeth*
Due Today: Blog Response (250 words) in which you discuss the significance of the *motif* you have traced/followed during the reading and viewing of *Macbeth*
- Wed 13 Complete discussion of *Macbeth*
- Fri 15 **Major Test on *Beowulf*, “Sir Gawain and the Green Knight,” and *Macbeth***
- Mon 18 **Charlotte Brontë**
Introduction to *Jane Eyre* (entire novel must be read by today’s class)
- Wed 20 **Charlotte Brontë**
Jane Eyre (film text)
- Fri 22 **ACT**
Charlotte Brontë
Jane Eyre (film text)
- Mon 25 **Charlotte Brontë**
Jane Eyre (discussion of print text)
Due Today: Blog Response (250 words)—a “free response” to *Jane Eyre*
- Wed 27 **Charlotte Brontë**
Jane Eyre (discussion of print text)
Reading-check quiz on *Jane Eyre*

March

- Fri 1 **In-class Major Test Essay on *Jane Eyre* (topic TBA; counts as a Major Test)**
“On Being a Woman” in British Literature
- Mon 4 **Mary Wollstonecraft**
NA (D) and Handout: from “A Vindication of the Rights of Woman”
(221-249)
- Wed 6 **Robert Browning**
NA (E): “Porphyria’s Lover” (325)
NA (E): “My Last Duchess” (328)

March

- Fri 8 **Sarah Stickney Ellis**
NA (E): from “The Women of England: Their Social Duties and Domestic Habits” (656-658)
- Coventry Patmore**
NA (E): from “The Angel in the House” (659-660)
- Harriet Martineau**
NA (E): from *Autobiography* (662-665)
- Anonymous**
NA (E): “The Great Social Evil” (666-670)

Spring Break 11 – 15 March

- Mon 18 **Virginia Woolf**
NA (F): from “A Room of One’s Own” (392-400)
- Katherine Mansfield**
NA (F): “The Daughters of the Late Colonel” (698)
- Tue 19 **Last Day of 3rd Quarter**
- Wed 20 **Hilary Mantel**
NA (R): “Sorry to Disturb” (1181-1191)
- Fri 22 **Jane Austen**
Sense and Sensibility (film text)
- Mon 25 **Jane Austen**
Sense and Sensibility (film text)
- Wed 27 Complete *Sense and Sensibility* and discussion of depictions of women
- Fri 29 **Major Test on material from 4/4/19 to 4/27/19**

April

“Nation, Race, and Language” in British Literature

- Mon 1 NA (F): “Nation, Race, and Language” (848-853)
George Orwell
NA(F): “Shooting an Elephant” (735-740)
- Wed 3 **Richard Attenborough**
Gandhi (film text)
- Fri 5 **Richard Attenborough**
Gandhi (film text)

April

- Mon 8 **Richard Attenborough**
Gandhi (film text)
- Wed 10 **Richard Attenborough**
Gandhi (film text)
- Fri 12 **Richard Attenborough**
Gandhi (film text)
- Mon 15 Complete discussion of *Gandhi*
Due Today: Blog Response (250 words) reflecting on Gandhi's non-violent protests/civil disobedience
- Wed 17 **Major Quiz on material from 5/1/19 – 5/15/19**
Introduction to *Things Fall Apart* and choosing topics for class discussions beginning on Wednesday, April 24th.
- Fri 19 Holiday!
- Mon 22 Holiday!
- Wed 24 **Chinua Achebe**
Things Fall Apart, Part I
- Fri 26 **Chinua Achebe**
Things Fall Apart, Part II
- Mon 29 **Chinua Achebe**
Things Fall Apart, Part III

May

- Wed 1 **U.S. History Test**
- Fri 3 **In-class Major Test Essay on *Things Fall Apart* (based on topic for class discussion)**
- Mon 6 **Nadine Gordimer**
NA (F): "The Moment before the Gun Went Off" (932-935)
Derek Walcott
NA (F): "A Far Cry from Africa" (943-944)
Wole Soyinka
Handout: "Telephone Conversation"

May

- Wed 8 **Chimamanda Ngozi Adichie**
NA (F): “Checking Out” (1250-1262)
- Fri 10 **Robert Burns**
NA (D): “To a Mouse” (177)
“To a Louse” (178)
“Auld Lang Syne” (192)
- Mon 13 **Robert Burns**
NA (D): “Robert Bruce’s March to Bannockburn”
(aka “Scots, Wha Hae”) (189)
“Song: For a’ that and a’ that” (190)
**Due Today: Blog Response (250) to a poem by Burns that has special
significance to you; be sure to offer quoted lines to support your discussion.
The poem should be one listed on the syllabus.**
- Wed 15 **TBA**
- Thur 16 **Tutorial Day**

**Semester Exams
17 – 21 May**

**Graduation
25 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. Blog assignments that are late will receive no more than 10 daily points; blog assignments posted more than 24 hours after they are due will not be accepted. Except for blog responses, assignments will be accepted late *one class day* 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.

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 must 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 or footnotes 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 might 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
1 March 2019

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 (in other words, have the title of the work, plus the “topic” of your discussion). Appropriate titles for typical essays might be:

A Search for Self:
The Importance of Mirrors in *Jane Eyre*
or
The Absent Mother in *Jane Eyre*

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 restates the thesis (avoid a “mechanical reiteration,” though!) and that briefly suggests why the topic you’ve discussed is important. (I’ll discuss this in class.)
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. Don’t rely on others’ notes.
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—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”), or if I’ve known you in the Columbus community before you enrolled at MSMS, I’m willing to 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 and, if applicable, a **stamped envelope addressed to the college to which it will be sent**. (Most letters are now submitted electronically, but if you do need to supply an envelope to me, refer to this website for how to address one):

<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 use 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!