

ENG 3023.01
BRITISH LITERATURE 1760 TO PRESENT

TUES/THURS 1.00-2.20 PM (MCL 402)

CONTACT INFORMATION FOR DR. COLE

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COURSE DESCRIPTION

This course will cover significant works of British literature from the mid 18th Century to the Present. We will situate these highlighted texts in their historical and cultural contexts as well as identify, observe, and describe themes and motifs important to British literature as they develop over time.

This course will be necessarily fast-paced: we are attempting to cover some 350 years of British literature in fifteen weeks. As a result, this course also requires a heavy amount of reading and writing. It is your responsibility to keep up with the readings and the written assignments. This is a whistle-stop tour of modern British literature and you don't want to be left behind!

16-week course. Meets twice a week for 1.5-hour lectures/seminars.

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COURSE AIMS AND OBJECTIVES

This course aims:

- To explore the development of British literature from the Romantic period to the present.
- To gain familiarity with a wide range of genres, such as poetry, drama, and various types of prose.
- To develop critical awareness of the context in which these different texts are situated, and how this context influenced the creation and reception of literature.
- To promote the development of advanced skills in textual, critical, and theoretical analysis.

By the end of this course, students should be able to:

- Demonstrate knowledge of major authors and works that are significant to the development of British literature.
- Show critical awareness of the historical and cultural contexts of British literature.
- Critique and engage with a variety of genres from the 18th Century to the Present.
- Demonstrate advanced critical and analytical skills.

REQUIRED COURSE MATERIALS

The Norton Anthology of English Literature, Vols. D, E, & F. 9th ed. Norton, 2012.

ISBN: 978-0-393-91301-9

Shelley, Mary. *Frankenstein: The 1818 Text*. Edited by Charlotte Gordon. Penguin Classics, 2018.

ISBN: 978-0143131847

- *Frankenstein* was published multiple times in Mary Shelley's lifetime. For this class, we will read the 1818 text, which was the first version. I recommend that you purchase the Penguin Classics edition.

You will also need access to the following:

- Internet access outside of class (for accessing Blackboard, email, and other links I provide for the class);
- University e-mail access;
- Journal or notebook for class notes and handwritten assignments.

ASSIGNMENTS AND GRADING

Your grade will be calculated according to a points system with a total possible points of 1000 points.

Your grade will be determined by your written work and three exams.

Exams (45%)

- Two Unit Exams (125 points each)
- Comprehensive Final Exam (200 points)

Written Assignments (45%)

- Weekly Reading Log (10 points each = 150 points)
- Close Readings (50 points each = 150 points): Three short close readings of one of the shorter texts studied in that unit.
- Article Abstracts (50 points each = 150 points): Three short literature review/abstracts of a scholarly article about the text chosen for the Close Reading for that unit.

Miscellaneous (10%)

- Attendance (20 points)
- Participation (30 points)
- Conferences (50 points): Two individual student conferences during the semester.

WRITTEN ASSIGNMENT DESCRIPTIONS

Weekly Reading Log

Each Thursday you will turn in a written response to that week's readings. Choose one of the following areas and discuss its development in at least three works (or three chapters or sections of longer works):

- A particular social or intellectual problem, such as the place of women or the importance of the creative imagination.
- Changes in aesthetics or style, such as the Romantic use of common speech in poetry.
- Connections between this work and other works by the same author, works by other authors we've read, or events and issues associated with the period. Set the work in its historical and social context.
- Identify ways these works seem to be unique: e.g., style, voice, mood, approach to an issue or idea, etc.
- A topic of your own.

Reading logs should be submitted on Blackboard **before class** on Thursdays.

Close Readings

These are short essays in which you analyze one or two of the poems or shorter prose works we are reading in class. Further instructions are on Blackboard.

Article Abstracts

These are short essays in which you discuss a scholarly journal article or essay about one of the works discussed in class. ***The Close Readings and Article Abstracts are linked: The article you choose for the Article Abstract must be about the work you chose for your Close Reading for that unit.*** Further instructions are on Blackboard.

LATE ASSIGNMENTS

As a rule, I do **not** accept late assignments. Absence is not an excuse for late work. **If you know you will be absent on the day an assignment is due, it is your responsibility to turn that assignment in on or before the due date.** I may accept a late assignment, but only in extremely extraordinary circumstances and with prior approval.

SUBMISSION GUIDELINES

All assigned written work must be submitted online via Blackboard or TurnItIn. The formatting must use MLA style:

- Times New Roman font
- Font size 12.
- Double-spaced.
- 1-inch margins all around.
- MLA Citation Style

NOTE ON WORD REQUIREMENTS

If the essay is *below the required word count*, the essay grade will be reduced by a letter grade for every 10% by which the essay is too short: e.g., if the minimum required word limit is 800 words and the submitted essay is 640 words, the grade will be reduced by two letter grades because the essay is 20% short of the minimum required word limit.

If the essay is more than 10% *longer than the maximum word limit* (1000 words), I may also reduce the grade by one letter grade for every 20% the essay is over the maximum word limit.

ATTENDANCE POLICY

Consistent attendance is vital to academic success and is expected of all students. Grades are determined by academic performance. Absences do not exempt students from academic requirements.

I do not excuse absences. You may miss five class periods for any reason, without providing any documentation or explanation. On the sixth absence you will be failed in this course.

Disruptive behavior that makes teaching or learning difficult or a pattern of non-participation or lack of preparation can lead to you being marked absent even if you are here physically.

I don't want you to fail, though. I want you to succeed. **If you know in advance you have to miss a class, talk to me ahead of time and we can try to minimize the side effects.** I can be reached by email at ccole8@twu.edu or by phone at 940-898-2125.

PARTICIPATION REQUIREMENTS

This is a reading and writing intensive course, but we don't learn much by working in isolation. It is just as important to **discuss** what we are reading and writing with your peers and with me and to practice research as it is for you to keep up with the readings.

Note that participation and attendance are graded separately. You do not participate merely by showing up to class. Participation means engaging with the class and contributing to discussion: this can be done by making a comment, asking a question, or otherwise just speaking up in class. **Shyness is not an excuse for lack of participation.**

STUDENT CONFERENCES

*Each student is required to have **two 10-minute conferences** with me during the semester.* The first conference must sometime during Weeks 3-8 (*before* Spring Break) and the second conference must be during Weeks 9-15 (*after* Spring Break). The sign-up sheet is a Google Calendar available on Blackboard. Students are also welcome to come to office hours outside of their scheduled conference time, though booking an appointment is recommended.

COMMUNICATION POLICY

Communication is essential! **It is better for you to let me know you are having difficulties BEFORE an assignment is due.** Please feel free to contact me with questions about the course. You can e-mail me at any time, but please keep the following in mind:

- My office hours are Tuesdays and Thursdays at 3.00-4.00 PM. I am guaranteed to be at the computer during these times (unless noted otherwise).
- **EVERY** E-MAIL should include your NAME **and** course number.
- As a rule, I try to respond to e-mails within 48 hours. If I haven't responded by that time, you may e-mail me again with a reminder e-mail. **If your question or request is time sensitive, then please note this in the subject line.**
- Please practice professionalism in your e-mails. This means including a greeting and sign-off, referring to me as Dr. Cole, and including your name and course number.

Note: I will not reply to e-mails after 7.00 PM during the week or on weekends.

UNIVERSITY POLICIES

ACADEMIC DISHONESTY

Honesty in completing assignments is essential to the mission of the University and to the development of the personal integrity of students. In submitting graded assignments, students affirm that they have neither given nor received unauthorized assistance, and that they have abided by all other provisions of the Code of Conduct in the TWU Student Handbook. Cheating, plagiarism, fabrication or other kinds of academic dishonesty will not be tolerated and will result in appropriate sanctions that may include failing an assignment, failing the class, or being suspended or expelled. Suspected cases in this course will be reported to Student Life. The specific disciplinary process for academic dishonesty is found in the TWU Student Handbook. The TWU library link, “Avoiding Plagiarism,” will aid students in completing their assignments with integrity.

In submitting graded assignments, you are affirming that you have neither given nor received unauthorized assistance and that you are submitting *original work*, that is, brand-new writing that you have produced for this class only (thus avoiding self-plagiarism).

TURNITIN STATEMENT

In an effort to ensure the integrity of the academic process, Texas Woman’s University vigorously affirms the importance of academic honesty as defined by the *Student Handbook*. Therefore, in an effort to detect and prevent plagiarism, faculty members at Texas Woman’s University may use a tool called Turnitin to compare a student’s work with multiple sources. It then reports a percentage of similarity and provides links to those specific sources. The tool itself does not determine whether a paper has been plagiarized. Instead, that judgment must be made by the individual faculty member.

DISABILITY SUPPORT POLICY STATEMENT

If you anticipate the need for reasonable accommodations to meet the requirements of this course, you must register with the office of Disability Support Services (CFO 106, 940-898-3835, dss@twu.edu) to obtain the required official notification of your accommodation needs. Please plan to meet with me by appointment during office hours to discuss approved accommodations and how my course requirements and activities may impact your ability to fully participate.

DROPPING THIS COURSE

Students may drop a course without penalty *before* the census day of each regular semester. However, *after the census date*, students enrolling fall 2007 or later (at TWU or any Texas public higher education institution), are allowed only 6 unexcused drops during their undergraduate academic careers. Drops after the census day will count toward the 6-drop limit unless they are supported by timely, appropriate documentation and excused by the university review process. Drop forms are available in the Registrar’s Office and require the signature of the student, instructor, and academic advisor.

THE NEW CAMPUS CARRY LAW AND TEXAS WOMAN’S UNIVERSITY

Texas Woman’s University is committed to providing a safe environment for students, faculty, staff, and visitors. Texas Woman’s University respects the right of properly licensed individuals to carry concealed handguns where permitted by law. It is the policy of Texas Woman’s University that individuals who are licensed to carry concealed handguns may do so on campus premises except in locations and at activities prohibited by law or by this policy. This policy establishes GUN FREE ZONES, pursuant to state and federal law.

Under the new Campus Carry law, effective August 1, 2017, TWU has established reasonable rules, regulations or other provisions regarding the carrying of concealed handguns by license holders on its campuses. Under the law, TWU may not create provisions that generally prohibit license holders from carrying concealed handguns on TWU campuses.

Any individual who holds a current and valid Texas License to Carry (LTC) may carry a concealed handgun where permitted on university property. If a License to Carry (LTC) holder is in compliance with the law, you should be unaware that the individual has a gun. The law prohibits licensed holders from carrying a handgun that is partially or wholly visible, or displaying the handgun intentionally and knowingly in plain view of another person.

Campus Carry is concealed carry only. Open Carry is not permitted on university property. Violators of the Campus Carry law will be subject to gun confiscation, legal action and possible revocation of their LTC by state authorities. Those who hold a LTC are expected to maintain a high level of responsibility for the care and control of their **concealed handgun** at all times. Any violation — even accidental — will have consequences and will be dealt with on a case-by-case basis.

For more information, please visit: <http://www.twu.edu/dps/campus-carry.asp>

COURSE SCHEDULE

This calendar is subject to change. All pages refer to the Norton Anthology of English Literature (9th ed.) unless otherwise noted.

Reading assignments are assigned for the day listed. Readings should be completed before each class meeting.

Unit 1: The Romantic Period

| Week 1 | |
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| Tuesday, Jan. 16 | <ul style="list-style-type: none"> ○ Introduction to the course and to Romanticism ○ “The Romantic Period” introduction, pp. 3-27 |
| Thursday, Jan. 18 | <ul style="list-style-type: none"> ○ “The Revolution Controversy and the ‘Spirit of the Age’,” pp. 183-203 <ul style="list-style-type: none"> ● Price, Burke, Wollstonecraft, and Paine |
| Week 2 | |
| Tuesday, Jan. 23 | <ul style="list-style-type: none"> ○ “The Slave Trade and the Literature of Abolition,” pp. 88-112 <ul style="list-style-type: none"> ● Newton, Clarkson, Cowper, Equiano, More and Smith, Coleridge, Cobbett |
| Thursday, Jan. 25 | <ul style="list-style-type: none"> ○ The Rights of Women <ul style="list-style-type: none"> ● Mary Wollstonecraft, pp. 208-39 ● Anna Barbauld, “The Rights of Woman,” pp. 39-40, 48-49 ● Felicia Dorothea Hemans, “Indian Woman’s Death Song” and “A Spirit’s Return,” pp. 884-85, 894-900 |
| Week 3 | |
| Tuesday, Jan. 30 | <ul style="list-style-type: none"> ○ “Poetic Theory and Practice,” pp. 10-20 ○ William Blake, pp. 112-116 <ul style="list-style-type: none"> ● “Songs of Innocence and Experience,” pp. 118-35 ● “The Marriage of Heaven and Hell,” pp. 148-59 ○ William Wordsworth, pp. 270-72 <ul style="list-style-type: none"> ● <i>Lyrical Ballads</i>: “Lines Written in Early Spring,” “Expostulation and Reply,” “The Tables Turned,” and “Lines Composed a Few Miles above Tintern Abbey,” pp. 280-82, 288-92 ● Preface to <i>Lyrical Ballads</i>, pp. 292-304 ● “I wandered lonely as a cloud,” pp. 334-35 ● “My heart leaps up,” p. 335 ● “Ode: Intimations of Immortality,” pp. 335-41 ● “Composed upon Westminster Bridge, September 3, 1802,” pp. 344-45 ○ Dorothy Wordsworth, pp. 402-04; “Thoughts on My Sick-Bed,” pp. 417-18 |
| Thursday, Feb. 1 | <ul style="list-style-type: none"> ○ Samuel Taylor Coleridge, pp. 437-39 <ul style="list-style-type: none"> ● “The Eolian Harp,” pp. 439-41 ● “The Rime of the Ancient Mariner,” pp. 443-59 ● “Kubla Khan,” pp. 459-62 ● “To William Wordsworth,” pp. 484-87 ● <i>Biographia Literaria</i>, pp. 487-502 ○ Charles Lamb, pp. 509-10; “On the Tragedies of Shakespeare Considered with |

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| | <p>Reference to Their Fitness for Stage Representation,” pp. 511-14</p> <ul style="list-style-type: none"> ○ William Hazlitt, pp. 546-47; “Characters of Shakespeare’s Plays,” pp. 548-50 ○ John Keats, “On Sitting Down to Read <i>King Lear</i> Once Again,” pp. 910-11 |
| Week 4 | |
| Tuesday, Feb. 6 | <ul style="list-style-type: none"> ○ Lord Byron, pp. 612-16 <ul style="list-style-type: none"> ● “She walks in beauty,” pp. 617-18 ● <i>Childe Harold’s Pilgrimage</i>, pp. 620-30 ● <i>Don Juan</i>, Canto 1, pp. 672-704 ○ Percy Bysshe Shelley, pp. 748-51 <ul style="list-style-type: none"> ● “Mutability,” pp. 751-52 ● “To Wordsworth,” p. 752 ● “Mont Blanc,” pp. 770-73 ● “Ozymandias,” p. 776 ● “Ode to the West Wind,” pp. 791-93 ● “To a Sky-Lark,” pp. 834-36 ● “A Defence of Poetry,” pp. 856-69 |
| Thursday, Feb. 8 | <p>Close Reading #1 due before class</p> <ul style="list-style-type: none"> ○ John Keats, pp. 901-03 <ul style="list-style-type: none"> ● “On First Looking into Chapman’s Homer,” p. 904 ● “On Seeing the Elgin Marbles,” p. 906 ● “Endymion: A Poetic Romance,” pp. 906-10 ● “To Homer,” p. 911 ● “The Eve of St. Agnes,” pp. 912-22 ● “La Belle Dame sans Merci: A Ballad,” pp. 923-24 ● “Ode to a Nightingale,” pp. 927-29 ● “Ode on a Grecian Urn,” pp. 930-31 ● “Lamia,” pp. 935-50 ○ Mary Shelley, pp. 981-83 ○ Charlotte Gordon, “Introduction” in <i>Frankenstein: The 1818 Text</i>, pp. vii-xxi |
| Week 5 | |
| Tuesday, Feb. 13 | <ul style="list-style-type: none"> ○ Mary Shelley, <i>Frankenstein: The 1818 Text</i>, Vols. I and II, pp. |
| Thursday, Feb. 15 | <p>Article Abstract #1 due before class</p> <ul style="list-style-type: none"> ○ Mary Shelley, <i>Frankenstein: The 1818 Text</i>, Vol. III, pp. ○ Contextual material in <i>Frankenstein: The 1818 Text</i>, pp. 217-59. |
| Week 6 | |
| Tuesday, Feb. 20 | <p>Unit 1: Exam</p> |

Unit 2: The Victorian Period

| Week 6 | |
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| Thursday, Feb. 22 | <ul style="list-style-type: none"> ○ “The Victorian Age” introduction, pp. <u>1017-1023</u> ○ “Industrialism: Progress or Decline?” pp. 1580-1605 ○ Thomas Carlyle, pp. 1044-47; <i>Past and Present</i>, pp. 1067-76 ○ Elizabeth Barrett Browning, “The Crying of Children,” pp. 1124-28 |
| Week 7 | |
| Tuesday, Feb. 27 | <ul style="list-style-type: none"> ○ “The Victorian Age” introduction, pp. <u>1024-28</u> ○ “Victorian Issues: Evolution,” pp. 1560-80 ○ “Victorian Issues: Empire and National Identity,” pp. 1636-67 ○ Rudyard Kipling, pp. 1851-53; “The White Man’s Burden,” pp. 1880-82 |
| Thursday, Mar. 1 | <ul style="list-style-type: none"> ○ John Henry Cardinal Newman, pp. 1076-78; <i>The Idea of the University</i>, pp. 1078-86 ○ Jon Stuart Mill, pp. 1086-88 <ul style="list-style-type: none"> ● “What is Poetry?” pp. 1088-95 ● <i>Autobiography</i>, pp. 1115-22 ○ Matthew Arnold, pp. 1369-73 <ul style="list-style-type: none"> ● “The Scholar Gypsy,” pp. 1380-87 ● “Dover Beach,” pp. 1387-88 ● “The Function of Criticism at the Present Time,” pp. 1404-18 ● <i>Culture and Anarchy</i>, pp. 1418-24 |
| Week 8 | |
| Tuesday, Mar. 6 | <ul style="list-style-type: none"> ○ “The Victorian Age” introduction, pp. <u>1031-34</u> ○ “Victorian Issues: The Woman Question,” pp. 1607-36 ○ Mill, “The Subjection of Women,” pp. 1105-15 ○ Barrett Browning, “To George Sand: A Desire” and “Recognition,” pp. 1128-29 ○ George Eliot, pp. 1353-55; “Margaret Fuller and Mary Wollstonecraft,” pp. 1155-60 |
| Thursday, Mar. 8 | <ul style="list-style-type: none"> ○ Elizabeth Barrett Browning, pp. 1123-24 <ul style="list-style-type: none"> ● <i>Sonnets from the Portuguese</i>, pp. 1129-30 ● <i>Aurora Leigh</i>, pp. 1138-52 ○ Robert Browning, pp. 1275-78 <ul style="list-style-type: none"> ● “My Last Duchess,” pp. 1282-83 ● “The Bishop Orders His Tomb at Saint Praxed’s Church,” pp. 1286-89 ● “Caliban upon Setebos,” pp. 1315-22 |
| March 12-18 – Spring Break | |
| Week 9 | |
| Tuesday, Mar. 20 | <ul style="list-style-type: none"> ○ “The Victorian Age” introduction, pp. <u>1034-1041</u> ○ Alfred, Lord Tennyson, pp. 1156-59 <ul style="list-style-type: none"> ● “The Lady of Shalott,” pp. 1161-66 ● “The Lotos-Eaters,” pp. 1166-70 ● “Ulysses,” pp. 1170-72 ● <i>In Memoriam A. H. H.</i>, pp. 1186-1236, Focus on poems: Prologue, 1, 5, 11, 30, 48, 55, 56, 78, 95, 105, 106, 118, 124, 129, 130 |

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| Thursday, Mar. 22 | <p>Close Reading #2 due before class</p> <ul style="list-style-type: none"> ○ “Pre-Raphaelitism,” pp. 1463-71 ○ John Ruskin, pp. 1334-37; <i>Modern Painters</i>, pp. 1138-42 ○ Dante Gabriel Rossetti, pp. 1471-72; “The Blessed Damozel,” pp. 1472-76 ○ Christina Rossetti, pp. 1489-90 <ul style="list-style-type: none"> ● “In an Artist’s Studio,” p. 1493 ● “Goblin Market,” pp. 1496-1508 ○ William Morris, pp. 1512-13; “The Defence of Guenevere,” pp. 1513-22 |
| Week 10 | |
| Tuesday, Mar. 27 | <ul style="list-style-type: none"> ○ “The Victorian Age” introduction, pp. <u>1028-31</u> ○ “Late Victorians,” pp. 1668-71 ○ Oscar Wilde, pp. 1720-21 <ul style="list-style-type: none"> ● <i>The Importance of Being Earnest</i>, pp. 1733-77 |
| Thursday, Mar. 29 | <p>Article Abstract #2 due before class</p> <ul style="list-style-type: none"> ○ Robert Louis Stevenson, pp. 1675-77 <ul style="list-style-type: none"> ● The Strange Case of Dr. Jekyll and Mr. Hyde, pp. 1677-1719 |
| Week 11 | |
| Tuesday, Apr. 3 | <ul style="list-style-type: none"> ○ Unit 2: Exam |

Unit 3: The Twentieth & Twenty-First Centuries

| Week 11 | |
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| Thursday, Apr. 5 | <ul style="list-style-type: none"> ○ “The Twentieth Century and After” introduction, pp. 1887-1910 ○ Thomas Hardy, pp. 1914-15 <ul style="list-style-type: none"> ● “The Darkling Thrush,” p. 1933 ● “The Ruined Maid,” p. 1934 ● “The Convergence of the Twain,” pp. 1940-42 ○ A.E. Housman, pp. 2011-12 <ul style="list-style-type: none"> ● “When I was One-and-Twenty,” pp. 2012-13 ● “To an Athlete Dying Young,” p. 2013 |
| Week 12 | |
| Tuesday, Apr. 10 | <ul style="list-style-type: none"> ○ Joseph Conrad, pp. 1947-48 <ul style="list-style-type: none"> ● <i>Heart of Darkness</i>, pp. 1951-2011 |
| Thursday, Apr. 12 | <ul style="list-style-type: none"> ○ Voices from World War I, pp. 2016-2055 |
| Week 13 | |
| Tuesday, Apr. 17 | <ul style="list-style-type: none"> ○ William Butler Yeats, pp. 2082-85 <ul style="list-style-type: none"> ● “The Stolen Child,” p. 2085-86 ● “The Lake Isle of Innisfree,” p. 2087-88 ● “Leda and the Swan,” p. 2102 ● “Sailing to Byzantium,” p. 2102-03 ○ T. S. Eliot, pp. 2521-24 <ul style="list-style-type: none"> ● “The Love Song of J. Alfred Prufrock,” pp. 2524-27 ● <i>The Waste Land</i>, pp. 2529-43 ● “The Hollow Men,” pp. 2543-46 |
| Thursday, Apr. 19 | <ul style="list-style-type: none"> ○ Virginia Woolf, pp. 2143-44 <ul style="list-style-type: none"> ● “The Mark on the Wall,” pp. 2145-49 ● “Modern Fiction,” 2150-55 ● “Shakespeare’s Sister,” from <i>A Room of One’s Own</i>, pp. 2264-72 ● Professions for Women, pp. 2272-76 ○ Katherine Mansfield, pp. 2567-680 <ul style="list-style-type: none"> ● “The Garden Party,” pp. 2581-91 |
| Week 14 | |
| Tuesday, Apr. 24 | <ul style="list-style-type: none"> ○ James Joyce, pp. 2276-78 <ul style="list-style-type: none"> ● “Araby,” pp. 2278-82 ● “The Dead,” pp. 2282-2311 ○ D.H. Lawrence, pp. 2481-82 <ul style="list-style-type: none"> ● “Odour of Chrysanthemums,” pp. 2482-96 ● “Piano,” p. 2513 ● “Snake,” p. 2514-16 ● “The Ship of Death,” pp. 2517-20 |

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| Thursday, Apr. 26 | <p><i>Close Reading #3 due before class</i></p> <ul style="list-style-type: none"> ○ W.H. Auden, pp. 2677-78 <ul style="list-style-type: none"> ● “Musée des Beaux Arts,” p. 2685 ● “In Memory of W. B. Yeats,” p. 2685-86 ● “The Shield of Achilles,” pp. 2693-94 ○ Dylan Thomas, pp. 2697-98 <ul style="list-style-type: none"> ● “The Force That Through the Green Fuse Drives the Flower,” p. 2698-99 ● “Fern Hill,” p. 2702-03 ● “Do Not Go Gentle into That Good Night,” p. 2703 ○ Seamus Heaney, “Digging,” pp. 2951-53 |
| Week 15 | |
| Tuesday, May 1 | <p><i>Article Abstract #3 due before class</i></p> <ul style="list-style-type: none"> ○ “Nation, Race, and Language” section, pp. 2718-58 <ul style="list-style-type: none"> ● Claude McKay ● Louise Bennett ● Kamau Braithwaite ● Ngugi wa Thiong’o ● Salman Rushdie ○ Derek Walcott, “A Far Cry from Africa,” pp. 2800-02 ○ Chinua Achebe, “Civil Peace,” pp. 2836-41 |
| Thursday, May 3 | <ul style="list-style-type: none"> ○ Zadie Smith, “The Waiter’s Wife,” pp. 3057-68 ○ Carol Ann Duffy, “Medusa,” pp. 3041-42, 3043-44 ○ A.S. Byatt, “The Stone Woman,” see PDF on Blackboard |
| Week 16 | |
| Thursday, May 10 | <ul style="list-style-type: none"> ○ FINAL EXAM: 1.00-3.00 PM |



TEXAS WOMAN'S UNIVERSITY™

SYLLABUS AGREEMENT FORM

Your success in this course depends on your preparation for class and your understanding of university academic policies. This syllabus provides you with valuable information regarding course objectives, required materials, grading policies, as well as a course calendar for the semester. **It is important you are well acquainted with the information provided in this syllabus.**

For this reason, I ask you to read through the syllabus very carefully and sign this Syllabus Agreement form.

I acknowledge that I have received and reviewed the course syllabus for

Course _____, Section _____, Semester 1 / 2 , 20____.

My class meets on (days) _____ at (time) _____ in room _____.

By signing this document, I acknowledge that:

1. I have read the syllabus and I understand the classroom policies, the department's and instructor's expectations, and rules (for example, technology and text requirements, grading system, attendance policy, academic honesty policy, assignment responsibilities, late work, etc.) as stated in the syllabus for this course.
2. If I have any questions or concerns, I will contact the instructor for further explanation.
3. I understand that I am responsible to complete all homework assignments, quizzes/in-class assignments, and written projects by the due dates as outlined in the syllabus.
4. I agree to be prepared for and attend class each day and to participate in class discussion.

Student Name _____

Date _____

Student Signature _____