This survey course in British Literature focuses on major literary and artistic works—novel, short story, poetry, drama, graphic novel, art, music & film—produced by British authors or from those working in the British Isles within the last four or so centuries. This survey will also introduce various schools theory and will draw from critical literary texts. Designed for all majors, we will learn various methods for close reading, critical thinking, researching and academic writing.

OBJECTIVES:

- Explore literature from a “readerly” and “writerly” perspective
- Revisit and engage the fundamentals of the reading process, with an emphasis on reflection and critical inquiry
- Personalize a reading process that enhances your ability to perform close, active, and interpretive readings
- Practice critical, analytical thinking
- Gain familiarity with a range of British cultural works, as well as historical events, literary criticism, and schools of thought
- Understand the stylistic conventions of thinking and writing about literature, with a focus on literary terms and devices

REQUIRED TEXTS & MATERIALS:

- Access to university email, library databases, & Blackboard
- Notetaking materials (smart phones, laptops, tablets and e-readers are encouraged)
- Bluebooks

Norton Anthology of Engl Lit (Set:VOL D/E/F)(Pkg 2)
Edition: 9th
Author: Greenblatt
ISBN: 9780393913019
Copyright Year: 2012
Publisher: W. W. Norton & Company, Incorporated

Frankenstein
Edition: N/A
Author: Shelley
ISBN: 9780393927931
Copyright Year: 2012
Publisher: W. W. Norton & Company, Incorporated

These books are available at the university bookstore or at the book outlet of your choice, as long as you have access to these materials in a timely fashion. You will also read articles accessible on the MLA
International Bibliography database, available through the UTEP library web page. In addition, I may post readings on Blackboard.

Careful and close reading is one of the goals of this course; therefore, I suggest that you have a college dictionary handy so that you may look up unfamiliar terms and references. You may access the Oxford English Dictionary Online, among others, through the UTEP library web page. You can find the library’s hours here.

For information on MLA format, grammar and composition, visit the following site: http://owl.english.purdue.edu/. You are also encouraged to visit the University Writing Center, located on the Second floor of UTEP’s library.

**COURSE REQUIREMENTS:**

**NEITHER LATE WORK NOR EXCUSES ARE ACCEPTED. All work must be completed in good order and on time if you would like to pass this course.**

**Participation (20%)**

Attendance is determined by your presence and participation, both in class and online. Consistent attendance will aid in your satisfactorily completion of midterm, final and impromptu projects, and can make the difference between your final letter grade. Though attendance and participation are necessary to your success and to the success of the class, failure to do either will not result in your dismissal; I WILL NOT DROP YOU. Students are expected to attend every class (on time); you must be prepared (having completed required reading, submitted a discussion question and arrive with required text(s) in hand), participate actively in class discussions and activities. *Unexcused absences for 3 course meetings will result in a 50% reduction of your participation grade. Unexcused absences for 6 or more course meetings will receive an F, or zero points for participation.*

200 points

**In-class Assignments & Quizzes (10%)**

On occasion, there will be a reading quiz, short reading response or other activity assigned in class. You must be present, in class, to earn these points. In class assignments cannot be made-up or excused, but there may be other opportunities to earn these points in class.

100 points

**Daily Discussion Questions & Weekly Reading Reflections (10%)**

Students are expected to submit one (1) response to the discussion question to the Blackboard discussion board, when assigned. Discussion questions responses are due no later than 11:59 PM, the day before class meetings (T/Th.). Weekly reflections, when assigned, are due no later than 11:59 PM, at the end of the school week (Fri.). Any responses/reflections that do not attempt to answer the question, or do so without textual evidence or fully developed thoughts will have no points awarded.

10 points each, 100 points total

**Short Essay I (15%)**

The second essay will require you to select one poem and perform a poetic explication. More information will be given prior to the due date.

150 points
**Midterm Examination (20%)**

The comprehensive midterm will consist of multiple choice, short answer and essay questions based on the content covered thus far in the course. You must bring a blue book and a writing implement; no other materials will be permitted. Questions will only be made available only on the day and time the exam is to be administered; no make-up or take-home tests will be given.

200 points

**Short Essay II (25%)**

The final essay may build on your first essay and will require you to perform a short interpretation of the text of your choice. More information will be given prior to the due date.

250 points

**Total points possible: 1000**


**PROJECT FORMAT**

Midterm and Final projects must be submitted in person, during the designated class meeting and in hardcopy. Any midterm or final project submitted in any other format, at any other time or by any other person (unless previously agreed upon) will not be accepted.

All writing projects must be word-processed and in MLA format. Papers must be typed and double-spaced, with 1" margins. Papers should have your name, the course number, and the date single-spaced in the upper left hand corner. The title should be centered below this and the first paragraph should begin, indented, below the title. Papers should be fastened with a paper clip or staple in the upper left hand corner. No title page or fancy folder is necessary. (Microsoft Word is available to students at all campus computers and can be purchased at the UTEP Bookstore using a current UTEP ID card at discount. Students may also go to openoffice.org and download a free and compatible version of Word/Office.)

**ACCESSING YOUR COURSE**

Students must have a UTEP email ID and password before they can access Blackboard. UTEP automatically generates an e-mail ID for students when they are officially admitted to the university. Any questions or problems can be directed to the Helpdesk at 747-5257.

Some course content will be delivered via Blackboard. Students can access Blackboard by the steps outlined below:

- Go to http://my.utep.edu
- Login is e-mail ID. Password is e-mail password.
- Click on the link to Blackboard
- Once logged into Blackboard, all the courses a student is registered for are listed under the appropriate semester.
- Click on the course title to access the course.

**CLASSROOM ETIQUETTE**
*If you foresee face-to-face (f2f) attendance issues early on, please make me aware as soon as possible. Otherwise, tardiness, absences, unexcused late work or missing assignments will begin to add up and will negatively affect your grade, GPA and/or drop count.

- While you may use smart phones, iPads, e-readers and laptops to access course material in class, there will be absolutely no texting, checking email, typing assignments, or surfing the web during class.
- Turn off cell phone ringers, and please do not text or listen to iPods/MP3 players during class. If you are anticipating an important phone call or have an emergency, please let me know before class begins.
- Do not disrupt class to charge your electronic devices. This includes coming to the front of the room to plug-in or check your electronic device while discussion is occurring.
- If you chose to attend class, make sure you are on time, prepared and ready to participate. If you are habitually tardy, regularly leave class early, fall asleep, do not read and bring materials, cause disruptions, or do not engage in class discussion and activities, then you will be asked to leave the classroom and will not be welcomed back until the issue is discussed and resolved during a face-to-face meeting during office hours. This will affect your attendance and participation points.
- Though punctuality is appreciated, if you must be late, please enter the room courteously and quietly. If you can see/here that someone is presenting, please wait outside until the presentation is over so as not to disrupt the class and affect the presenter. Try to be on-time to all class meetings.
- You may let me know about leaving class early or upcoming absences before class begins, but do not make this a habit. If you are absent from more than two class meetings in a month, your participation grade will be reduced by 50%. Any absence after this will result in NO in-class participation points.
- Similarly, if you leave class early more than once a month, your in-class participation points will reduced accordingly.
- If you schedule a meeting outside of office hours, make every effort to attend. If you cannot attend this meeting and/or do not cancel and/or reschedule at least an hour before the set meeting time, then this will be considered an unexcused absence and it will become the student’s responsibility to meet with me during regularly scheduled office hours.

ONLINE NETIQUETTE

- Always consider audience. Remember that members of the class and the instructor will be reading any postings.
- Respect and courtesy must be provided to classmates and to instructor at all times. No harassment or inappropriate postings will be tolerated.
- When reacting to someone else’s message, address the ideas, not the person. Post only what anyone would comfortably state in a f2f situation.
- Blackboard is not a public internet venue; all postings to it should be considered private and confidential. Whatever is posted on in these online spaces is intended for classmates and professor only. Please do not copy documents and paste them to a publicly accessible website, blog, or other space. If students wish to do so, they have the ethical obligation to first request the permission of the writer(s).

EMAIL ETIQUETTE

Email is a useful tool if you have questions for me, and emailing me is generally the easiest and most efficient way to make contact outside class. Given that this is a university setting, you should recognize that your emails are documents that represent you professionally, and therefore should rise to certain standards of professional decorum. There are some basic guidelines that you should follow, both in my class and in your other classes.

1. All emails should have a clear subject heading.
2. All emails should have a clear, courteous salutation. “Dear Miss. Grado” would be appropriate in the case of this class.
3. All emails written for professional purposes should adhere to standard grammar, punctuation, and capitalization.
4. All emails should be signed with your name (otherwise, your reader may not know who you are!)
5. Emails should be sent from your UTEP/Blackboard account. If you do use another account, be sure that the name on the account is appropriate for professional interactions.
6. If there are any attachments, you should explain your reason for sending them and indicate the program in which they were written.
7. You should consider your rhetorical context when emailing. What is the purpose of your email, and how can you most effectively accomplish that purpose? Three particularly important matters to keep in mind are brevity, clarity, and courtesy. If your email is not clear, specific, and to the point, you may not elicit the response you desire. If your email is discourteous, you diminish the professionalism of the persona you present to others. To cite just one example, some professors find emails that include calls for action “ASAP” to be discourteous or even presumptuous.

 Emails that do not meet the standards of professionalism, clarity, and courtesy outlined above are disregarded.

DROP POLICY
I WILL NOT DROP YOU
Each semester has a drop date beyond which an instructor can no longer drop a student with a “W.” Students who fail to attend or fulfill assignments after the drop date (and subsequently fail to drop the course) must necessarily receive an “F.” This WILL affect your GPA, and Financial Aid awards and eligibility. For information on semester deadlines, see the UTEP Academic Calendar.

LATE WORK
- I will not accept late work (or excuses). If necessary, you may turn in work early.
- If you experience a major emergency or excused absences, you may perform the following:
  A) Communicate with me immediately if you know you will fall behind based on a family or personal emergency.
  B) Receive permission to turn in make-up work.
  C) Communicate a reasonable timeline to get you back on track with this class, as well as a reasonable grade penalty (for late work) and make-up due date.
  D) Continue to keep up with the assignments that we are currently working on. Being allowed to turn in make-up work is not an excuse to turn in every other assignment late as well.

ACADEMIC INTEGRITY & PLAGIARISM
This is the copying, deliberate or not, of another person’s work and/or ideas without the proper citation. This can result in failure of the project, the course, and other disciplinary action. If you feel, for whatever reason, like you are going to plagiarize, contact me first! I have a no judgment and no penalization policy; I will work with you to find alternatives to plagiarism and possible expulsion. You may access the University of Texas at El Paso’s academic integrity and scholastic dishonesty policy online.

COPYRIGHT & FAIR USE
The University requires all members of its community to follow copyright and fair use requirements. You are individually and solely responsible for violations of copyright and fair use laws. The University will neither protect nor defend you nor assume any responsibility for student violations of fair use laws. Violations of copyright laws could subject you to federal and state civil penalties and criminal liability, as well as disciplinary action under University policies.

ADA
The Americans with Disabilities Act requires that reasonable accommodations be provided for students with physical, sensory, cognitive, systemic, learning, and psychiatric disabilities. If you suspect that you have a disability and need an accommodation, please contact the Center for Accommodations and Support Services (CASS) at 747-
5148 or cass@utep.edu. The CASS is located in Room 106, Union East Bldg. Students are responsible for presenting the instructor any CASS accommodation letters and instructions.

**Important Dates:**
- Aug 22nd Fall classes begin
- Aug 22-25 Late registration
- Sept 5th Labor Day Holiday (Univ closed)
- Sept 7th Fall Census Day
- Oct 28th Fall Drop/Withdrawal Deadline
- Nov 24-25 Thanksgiving Holiday (Univ closed)
- Dec 1st Fall-last class day
- Dec 2nd Fall Dead Day
- Dec 5-9 Fall Final Exams
- Dec 10th Fall Commencement
- Dec 26th Winter Holiday (Univ closed)

**WEEKLY SCHEDULE:**

**NA = Norton Anthology | BB = Blackboard**

ALL READINGS TO BE COMPLETED BEFORE THE CLASS MEETING ON WHICH THEY ARE ASSIGNED. This schedule and its contents are subject to revision. There will be at least 24 hours’ notice if there is a change to the schedule. These changes may be announced in class or via Blackboard. All major assignments will be submitted to Blackboard. The due dates are consistent (usually Sunday’s) and the turn-it-in window is always before 11:59 PM. Neither late work nor excuses are accepted. If necessary, you may turn in work early. Refer to the syllabus if you have questions. If your question is not addressed in the syllabus, email your instructor before proceeding.

**Module I: Reading Poetry**

**Week 1**
- **08/22 M** In-class: Course Intro
  - Syllabus
  - “The Liberal Arts”
  - Leslie Marmon Silko, from Ceremony

- **08/24 W** BB: Close Reading Interpretive Tool (CRIT)
  - Wimsatt & Beardsly, “The Intentional Fallacy”
  - In-class: The Beatles, “Happiness is a Warm Gun”

- **08/26 F** BB: Poetic Explication
  - Phillip Larkin, “Annum Mirabilis”

**Module II: Romanticism**

**Week 2**
  - Dorothy Wordsworth, from The Grasmere Journals, “15 April 1802,” p.409-410

- **08/31 W** BB: Shifts and Turns

- **09/02 F** BB: Short Paper I
  - Paraphrasing
  - Modern Language Association Style Guide
### Week 3
09/05 M  **HOLIDAY – NO CLASS**  
- Anna Letitia Barbauld, “The Rights of Women,” p.48

09/07 W  **BB: The Opium Wars**  
NA: Thomas De Quincey, from *Confessions of an Opium Eater*, “Opium Reveries and Dreams,” p.571-576  
- Samuel Taylor Coleridge, “Kubla Khan” p.459  
- John Keats, “Ode to a Nightingale,” p.927

### Module III: The Gothic Period
09/09 F  NA: Anna Letitia Aikin & John Aikin, “on the Pleasure Derived from Objects of Terror” p.589  
**BB: *Short Paper I due***

- George Gordon, Lord Byron, “So we’ll go no more a roving,” p.620

09/14 W  NA (vol E): Robert Browning, “Porphyria’s Lover” p.1278-1279  
- Felicia Dorothea Hemans, “Indian Woman’s Death Song,” p.894

09/16 F  **Mary Shelley, Frankenstein**, p. 7-25

### Week 5
09/19 M  **Mary Shelley, Frankenstein**, p. 25-60

09/21 W  **Mary Shelley, Frankenstein**, p. 61-80

09/23 F  **Mary Shelley, Frankenstein**, p. 80-105

### Week 6
09/26 M  **Mary Shelley, Frankenstein**, p. 107-133

09/28 W  **Mary Shelley, Frankenstein**, p. 133-161

09/30 F  In-class: Midterm review

### Week 7
10/03 M  In-class: **Midterm***
## Module IV: The Victorian Era

**10/05 W**
NA: Matthew Arnold, "**Memorial Verses**", p.1377

**10/07 F**
NA: William Holman Hunt, "**Awakening Conscience**,” C5
- John Ruskin, "**The Awakening Conscience**,” p.1466; from Pre-Raphaelitism, p.1468

**Week 8**
**10/10 M**
NA: Alfred Lord Tennyson, "**Now Sleeps the Crimson Petal,**” p.1184
- Oscar Wilde, "**The Harlot’s House,**” p.1722
- Algernon Charles Swineburn, "**Hermaphroditus,**’” p.1530

**10/12 W**
NA: From *First Report of the Commissioners, Mines*, p.1588-9
- Charles Dickens, from *Hard Times, “Coketown,”* p.1599
- Henry Mayhew, “**London Labour and the London Poor,**” p.1601
- Elizabeth Barrett Browning, “**The Cry of the Children,**” p.1124

**10/14 F**
NA: The “Woman Question,” p.1607-10
- Alfred Lord Tennyson, “**The Woman’s Cause is Man’s,**” p.118
- Emily Bronte, “**No coward soul is mine,**” p.1334
- Coventry Patmore, from *The Angel in the House*, p.1613
- Michael Field, “**Maids, not to you my mind doth change,**” p.1672
- Mary Elizabeth Coleridge, “**The Other Side of the Mirror,**” p.1849

**Week 9**
**10/17 M**
BB: William Makepeace Thackeray, "**The Great Exhibition**"
NA: J.A. Hobson, from *Imperialism: A Study*, 1665
- Thomas Babington Macaulay, “**Minute on Education**” p.1640
- Rudyard Kipling, “**The White Man’s Burden**” p.1880

## Module V: The Great War

**10/19 W**
NA: Voices from World War I p.2016
- Thomas Hardy, “**The Darkling Thrush,**” p.1933; “**Channel Firing,**” p.1939
- A.E. Housman, “**Epitaph on an Army of Mercenaries,**” p.2015
- Rupert Brooke, “**The Soldier,**” p.2019

**10/21 F**
- Wilfred Owen, “**Anthem for Doomed Youth,**” p.2034; “**Dulce Et Decorum Est,**” p.2037; “**Disabled,**” p.2039
- Siegfried Sassoon, “**They,**” p.2023; “**The General,**” p.2024
- Isaac Rosenberg, “**Break of Day in the Trenches,**” p.2030; “**Returning we hear the Larks,**” p.2031
Module VI: Making it “New”

Week 10
10/24 M NA: Modernist Manifesto p.2056-2058
Ezra Pound, “In a Station of the Metro” p.2069
William Butler Yeats, “The Second Coming,” p.2099


10/28 F NA: James Joyce, “Araby,” p.2278

Week 11
10/31 M BB: Short Paper II
NA: Virginia Wolf, from Mrs. Dalloway, p.2161-2164
-Dylan Thomas, “Do Not Go Gentle into That Good Night;” p.2703

Module VI: World War II

-Edith Sitwell, “Still Falls the Rain,” p.2713
-Keith Douglas, “Aristocrats,” p.2717
-Geoffrey Hill, “September Song,” p.2854
-Les Murray, “Morse,” p.2949

Module VII: Contemporary Britishness

11/04 F NA: Nation, Race, and Language, p.2718
-Claude McKay, “Old England,” p.2722

Week 12
-Louise Bennett, “Jamaica Language,” p.2724; “Colonization in Reverse,” p.2726

11/09 W NA: Ngugi Wa Thiong’O, from Decolonising the Mind, p.2737
-Chinua Achebe, “Civil Peace,” p.2838

-Paul Muldoon, from 7, Middagh Street, “Wystan,” p.3029;
“Meeting the British,” p.3028
-Grace Nichols, “Epilogue,” p.2751

Week 13

BB: Amila Weerasinghe, “To a Suicide Bomber” (1998)
   -Lakdasa Wikramasinha “Don’t Talk to Me About Matisse” (2007)

Week 14
11/21 M  In-class: Four Lions (film)
11/23 W  In-class: Four Lions (film)
BB: Short Paper II draft due
11/24 F  HOLIDAY – NO CLASS

Week 15
11/28 M  NA: Philip Larkin, “This Be The Verse,” p.2788
   -Eavan Boland, “The Lost Land,” p.2999
   -Margaret Atwood, “Miss July Grows Older,” p.2981
   -Carol Ann Duffy, “Warming Her Pearls,” p.3042; “Mrs Lazarus,” p.3044
   In-class: *Workshop Short Essay II *(bring second draft to class)

Finals Week
Week 16
***NO CLASS MEETING***
12/09       BB: Final Paper due (Short Essay II)