

ENGL-3350: Selected Major British Authors

Fall 2014.

COURSE GUIDELINES

Sessions: Monday, Wednesday, Friday 11.00 – 11.50 Credits: 3

Prerequisite: ENGL-190; recommended, at least one 200-level English course

Instructor: Marjory Hutchison Email: hutchim@slu.edu

Office Hours: Mon, Wed, 12.00 – 12.30, Friday 12.00 – 13.00, or by appointment

Desk: Despacho 11, San Ignacio Hall

Course Description

Students read seminal works of British poetry, prose, and drama which either reflect larger literary and social movements and ideas, or mark turning points in literature as a result of socio-historical situations. However, the intrinsic focus is on techniques of reading and analysing literature, and discussing both academic critiques and individual responses.

Course Objectives:

the successful students will develop their ability to

- analyse character, plot, style, language, literary devices,
- discuss, understand, evaluate and write about the different forms of literature,
- defend their point of view in discussion and essays with confidence;
- express themselves using the relevant literary terminology,
- recognise the characteristics of various different literary genres;

Outcomes:

Students should be able to

- identify historical references and symbols in connection with British Literature ;
- have an overall knowledge of the history and social changes that occurred during these two centuries, and how these were reflected in the literature of the period;
- apply the above skills not only to close readings and essays, but above all to their own understanding of literature and of life

Course Requirements:

Completion of Assigned Readings
Class Participation
3 Essays
Class Presentation
In-class tests/responses
Final Examination

Required Texts (Available at the Bookstore)

Jane Eyre – Charlotte Bronte

Mrs Dalloway – Virginia Woolf

Enduring Love – Ian MacEwan

Rosencrantz and Guildenstern Are Dead – Tom Stoppard

Course Pack

Class Policies

Students have one extra day to hand in the essays, after which they will receive a lower grade. Any paper handed in one week late will receive an 'F'. Always contact me before an assignment is due if you anticipate a problem. Please note: you must submit all papers to pass the course.

All essays must be typed, following the MLA style guidelines. You may rewrite any of your essays, within one week of receiving a grade for it, but please speak to me before doing so, so that you are clear on what to change. If you receive a grade of C or lower on an essay, please arrange to see me after or before class.

Attendance Policy: Unexcused absences will lower a student's grade. More than three unexcused absences will result in a lowered grade; five absences excused or not, may mean a fail in the course. Any excuses must be from an official source such as a doctor, airline, or police station. If in doubt, contact me. If you do miss class, please make sure you contact either me or another student to find out what work has been assigned for the next class. Because coming to class late means missing class time, information and work, persistent lateness will also affect the student's grade.

Grading Rationale: In-class responses 10%

2 Short Essays (4 pages) 15% each, =30%

1 Long Essay (5+ pages) 25%

Final 10%

Presentation 10%

Class Participation 15%

Written assignments

Students are required to write three papers.

Essay 1 will be a 3-4 page discussion of how a writer develops a theme throughout one or two works, focusing on use of language and symbols. **Essay 2** (4 pages) will be a Comparison/Contrast between two texts or two writers. **Essay 3** (5+ pages) will be a research paper on a specific British writer, discussing his/her historical and biographical background, major themes and importance, and focusing on at least two works. This paper incorporates secondary research and a correct Works Cited Page. We will agree on the precise due dates of these papers in class, but see the Syllabus for estimated dates.

Presentations

Students will be asked to give a short (15-20 minutes) presentation on an author, poet or dramatist whose work is represented in the course.

The presentation will consist of a **brief** biography, a description of the historical background, the genre he /she wrote in, and a brief list of his/her major works and themes. Students are requested not to use *only* Wikipedia to find this information.

Accommodation Statement

In recognition that people learn in a variety of ways and that learning is influenced by multiple factors (e.g., prior experience, study skills, learning disability), resources to support

student success are available on campus. Students who think they might benefit from these resources can find out more about:

Course-level support (e.g., faculty member, departmental resources, etc.) by asking your course instructor.

University-level support (e.g., tutoring/writing services, Disability Services) by visiting the Academic Dean's Office (San Ignacio Hall) or by going to http://spain.slu.edu/academics/learning_resources.html.

Students who believe that, due to a disability, they could benefit from academic accommodations are encouraged to contact Disability Services at +34 915 54 58 58, ext. 204, send an e-mail to counselingcenter-madrid@slu.edu, or to visit the Counseling Office (San Ignacio Hall). Confidentiality will be observed in all inquiries. Course instructors support student accommodation requests when an approved letter from Disability Services has been received and when students discuss these accommodations with the instructor after receipt of the approved letter.

Academic Honesty and Plagiarism

The University is a community of learning, whose effectiveness requires an environment of mutual trust and integrity, such as would be expected at a Jesuit, Catholic institution. As members of this community, students, faculty, and staff members share the responsibility to maintain this environment. Academic dishonesty violates it. Although not all forms of academic dishonesty can be listed here, it can be said in general that soliciting, receiving, or providing any unauthorized assistance in the completion of any work submitted toward academic credit is dishonest. It not only violates the mutual trust necessary between faculty and students but also undermines the validity of the University's evaluation of students and takes unfair advantage of fellow students. Further, it is the responsibility of any student who observes such dishonest conduct to call it to the attention of a faculty member or administrator.

Examples of academic dishonesty would be copying from another student, copying from a book or class notes during a closed-book exam, submitting materials authored by or editorially revised by another person but presented as the student's own work, copying a passage or text directly from a published source without appropriately citing or recognizing that source, taking a test or doing an assignment or other academic work for another student, tampering with another student's work, securing or supplying in advance a copy of an examination without the knowledge or consent of the instructor, and colluding with another student or students to engage in an act of academic dishonesty.

Where there is clear indication of such dishonesty, a faculty member or administrator has the responsibility to apply appropriate sanctions. Investigations of violations will be conducted in accord with standards and procedures of the school or college through which the course or research is offered. Recommendations of sanctions to be imposed will be made to the dean of the school or college in which the student is enrolled. Possible sanctions for a violation of academic integrity include, but are not limited to, disciplinary probation, suspension, and dismissal from the University. The complete SLU Academic Honesty Policy can be found at

the following link:

http://spain.slu.edu/academics/academic_advising/docs/Academic_integrity.pdf

Saint Louis University - Madrid Campus is committed to excellent and innovative educational practices. In order to maintain quality academic offerings and to conform to relevant accreditation requirements, we regularly assess our teaching, services, and programs for evidence of student learning outcomes achievement. For this purpose we keep on file anonymized representative examples of student work from all courses and programs such as: assignments, papers, exams, portfolios, and results from student surveys, focus groups, and reflective exercises. *Thus, copies of your work for this course, including all essays and in class quizzes may be kept on file for institutional research, assessment and accreditation purposes.* If you prefer that Saint Louis University-Madrid Campus does not keep your work on file, you will need to communicate your decision in writing to your professor.

Blackboard.

From time to time I will post themes, comments and questions to ponder over before the next class on Blackboard , especially at weekends, when my imagination seems to work better! I'll also put details of the homework and any further reading you might be interested in. Please check it regularly

Finally, my email is hutchim@slu.edu. Please do contact me if you have comments, problems or questions, or anything is not clear to you. I'm usually online every week night, till fairly late.

Professor Hutchison: ENGL 3350 Fall 2014, Mon, Wed, Fri, 11.00-11.50

SYLLABUS .

Sep -, 3, 5: Overview of course, syllabus, quiz. Background information.

Wilde: 'The Nightingale and the Rose'. Irony, symbolism, views of Love.

Sep 8, 10, 12: Brontë: *Jane Eyre*, Chaps 1-20. The Brontës' story. English class divisions,

Position of women. The education system. Prevalence of tuberculosis

Poetry: Keats' Odes :. Poetic terminology and conventions.

Sep 15, 17, 19: *Jane Eyre*, Chaps 21-38. Autobiographical elements.

Male/female stereotypes. The Madwoman in the Attic.

Conventional vs unconventional heroines.

Monday Sep 15th: Last day to Drop and Add without getting a "W"

Sep 22, 24, -: Wilde: *The Importance of Being Earnest*. Comedy of Manners.

Puns and word play in general. Marriage and money.

Restrictions of stage and audience.

Poetry: Yeats. The Irish question. Political poetry.

First essay due

Sep 29, Oct 1, 3: Yeats, continued. Classical references.

Poetic forms.

Tuesday 30th: last day to choose Audit (AU) or Pass/No Pass options

Oct 6, 8, 10: Mansfield: 'The Doll's House'. Symbolism, social class and status.

Poetry: Rupert Brooke and Wilfred Owen.

The impact of the First World War.

Oct 13, 15, 17: MIDTERM EXAM:

Mrs Dalloway. Stream of consciousness, Modernism.

Doppelgangers. The treatment of madness.

Oct 20, 22, 24: *Mrs Dalloway*. Importance of physical context.

Friendship vs love.

Oct 27, 29, 31 Poetry: Dylan Thomas

Thursday Oct 30th: last day to withdraw and receive a "W"

Nov 3, 5, 7: 'The Language of Politics'. A criticism of journalistic style.

Rosencrantz and Guildenstern are Dead. The Absurd.

The alienisation of society; individual views of history

Nov -, 12, 14: Second essay due

Rosencrantz and Guildenstern are Dead. References to *Hamlet* and *Waiting for Godot*

Destiny vs determinism. Stage conventions mocked.

Nov 17, 19, 21: Poetry:T.S. Eliot. Interpellation, free verse. Man in society.

Nov 24, 26, 28:Mac Ewan: *Enduring Love* , Chaps. 1-12. The Post-Modern novel.

Underlying violence in society. Types of love.

Dec 1, 3, 5: *Enduring Love*, Chaps 13-24. The unreliable narrator. References to sources.

Meaning of the title. Writer-reader relationship.

Dec -, 10, 12: Poetry: Seamus Heaney. Philip Larkin, Roger Mac Gough.

Review of the texts and their social contexts.

Final (research) essay due

Final Exam: Friday 19th December, 8.30 – 11.30