

**Course:** EN324-T British Literature II (Blended)  
**Credit:** 3 Semester Hours  
**Semester:** Spring 2023 (Cycles 4 & 5)  
**Location/Time:** E ED 116 Monday and Wednesday 8:00 – 9:20am  
**Instructor:** Becca Howell, rebecca.howell@calvary.edu

*\*About This Class: This course is offered in two formats: in-person and online. Students registered for in-person attend the classes in person, online students attend the classes via the online classroom. For both in-person and online students, assignments and interaction outside of the class period are done in the learning management system.*

*\*About Changes to this Syllabus: The instructor reserves the right to make changes to this syllabus at any time during the course, but any changes made will only be done after clearly communicating the need for the change and the specific change to be made via in-class announcement and Canvas announcement.*

## I. DESCRIPTION

Through the critical reading of selected classical works of British literature, this course develops skills in analysis, appreciation, and understanding of British literature from the eighteenth century through the twentieth century. Part Two of British Literature includes literary selections from British authors such as Blake, Burns, Wordsworth, Coleridge, Keats, Austen, Brontë, Dickens, Wilde, Hardy, Joyce, Eliot, Huxley, Golding, and Orwell. Moreover, the literary genres, poetry, short fiction, drama, and novels provide a comprehensive view of worldview and movements in modern times. (**Prerequisites:** EN112, EN113, and a 200-level literature course) (\*Interdisciplinary Bible Course)

## II. OBJECTIVES

### A. General competencies to be achieved. You will:

1. Improve critical reading skills through critical analysis of literary texts (PLO 1; Assignments A–D).
2. Participate effectively in group discussions with emphasis on careful listening, critical thinking, and appropriate response (PLO 1, 3; Assignment A).
3. Develop the ability to research and write a literary essay (PLO 1–4; Assignments A–D).
4. Identify the various cultural, linguistic, and sociological characteristics as presented in the literary works (PLO 1; Assignments A–D).
5. Evaluate individual literary works according to the Biblical worldview (PLO 1, 3; Assignments A–D).

### B. Specific competencies to be achieved. You will be able to:

1. Demonstrate advanced literary analysis skills in class discussions and essay writing.
2. Carefully read and analyze epic literary works from British Literature.
3. Use synthetic thinking to understand the relevance of the Bible in the genre of

- literature.
4. Produce a fully-developed, innovative research essay that undertakes a challenging topic related to literary analysis.

### III. REQUIRED MATERIALS

#### A. Required Textbooks

- **The Bible** is a required textbook in every course at Calvary University. To facilitate academic level study, students are required to use for assignments and research an English translation or version of the Bible based on formal equivalence (*meaning that the translation is generally word-for-word from the original languages*), including any of the following: New American Standard (NASB), English Standard Version (ESV), New King James (NKJV), or King James (KJV). Other translations and versions based on dynamic equivalence (*paraphrases, and thought-for-thought translations like NLT and NIV*) may be used as supplemental sources. Please ask the professor if you have questions about a particular translation or version.
- *The Norton Anthology of English Literature*. Volume 2. 9<sup>th</sup> Edition. Stephen Greenblatt, Editor. ISBN ISBN-13: 978-0393912487. \$19-\$28.

#### B. Suggested Resources

- MLA Handbook, 8<sup>th</sup> Edition. ISBN 978-1603292627. \$14.40

### IV. REQUIREMENTS

- A. (Before Class) Reading Assignments and Journals:** Reading assignments are assigned from the required textbook (see below). Complete assigned reading prior to the class period on which it is due. *Do not substitute any kind of Cliff Notes, E-Notes, or online summaries of any kind.*

Once you complete your reading for the week, respond to the reading in the reading journal. The reading journal assignment in Canvas provides ideas for what to write about.

- B. (During Class) Attendance and Participation Activities:** During each class, the professor will assign activities that must be completed by all students (both in-class and online). Follow instructions to complete the activities. These participation activities must be uploaded to Canvas before the next class period.

Students who do not maintain continuous academic activity will be dropped from the course.

- C. (After Class) Discussion Board:** The professor will assign one discussion question in Canvas each week. Respond to the prompt initially with at least 250 words. Ensure your response is clearly organized and well-supported by notes, quotes from the text, and/or outside research.

Then engage with your peers in meaningful discussion. Here are some ideas:

- Express agreement by stating specifically with what part you agree and why using support from the text or outside research
- Express disagreement by stating specifically with what part you disagree and why using support from the text or outside research

- Add to the conversation: "I found this interesting article that is similar to what you're saying. [Summarize and provide link]."
- Ask a question to
  - *Clarify*: "What do you mean by \_\_\_\_?"
  - *Explain*: "Can you give an example of \_\_\_\_?"
  - *Wonder*: "What would happen if \_\_\_\_?" or "What would be different if \_\_\_\_?"
  - *Invite*: [This kind of question is good after expressing disagreement or adding to another post.] "What do you think [about what I just said]?" or "I'd love to hear your thoughts." (I guess that's technically not a question . . . )
  - *Discuss*: "I just had a thought: [provide a new discussion question related to the topic at hand]."

Finally, your professor will engage in the discussion, asking questions to the class and to individual students. Be prepared to engage with these questions.

You will be graded on (1) your initial response to the prompt and (2) the depth of your discussion with your peers and professor. The rubric looks like this:

	12.5	10	7.5	5	2.5	0
Response	Gives a unique and deep answer to the prompt, organized it clearly, and supported it adequately.	Gives an acceptable answer to the prompt that is somewhat organized and supported.	Gives a vague answer to the prompt that struggles with organization and support.	Gives an answer that shows a lack of understanding of the story and the prompt. Struggles with support.	Answer does not follow directions, is missing important components, and/or is unsupported.	Failure to respond or plagiarism.
Discussion	Engages with peers in a meaningful and specific way. Adds something unique to the discussion. Engages with all follow-up questions.	Engages with peers and adds to the discussion. Engages with most follow-up questions.	Engages with peers in a general and vague way. Engages with some follow-up questions.	Shows lack of enthusiasm with discussion. Engages with one follow-up question.	Shows lack of enthusiasm with discussion. Does not engage with any follow-up questions.	No discussion provided.

When you use sources in your responses, cite them at the end of your post using MLA format (8<sup>th</sup> edition). You should also use in-text citations in the body of your posts when appropriate.

**D. Literary Essay:** This argumentative essay of approximately 10 pages should focus on two works in a comparative study. The essay's position should clearly argue an innovative critique of the works chosen. For example, a Jungian analysis might explore several archetypal characters that continue to influence modern literature. In addition, compare/contrast the worldview of the texts with the Biblical worldview. Quote from the primary source as well as from secondary resources. Eight resources (minimum) are required for the essay.

## E. Other Assignment Policies

1. *Style Guide*: All class papers must follow the MLA style according to the *MLA Handbook*, 8<sup>th</sup> edition.
2. *Plagiarism* is defined as copying any part of a book or paper without identifying the author. This also includes taking another person's ideas and presenting them as your own.
3. *Other forms of cheating* include copying another student's work, allowing a student to do your work, using notes instead of reading the literary works, basing your research essay on another essay, bringing cheat sheets or written information to a quiz or an exam, and working collaboratively with another student on individual assignments. This also includes handing in one essay for assignments given in two different courses to reduce the amount of student work. Please check with the professor if you have concerns or doubts about the academic approach you plan to take for an assignment.
4. *Late work*: -10% from the final grade per day late.
5. *Originality*: Students may not hand in one paper for two different courses—even if the paper has been altered in some way. Students may not hand in a paper that was written for another class in previous courses. All work must be completely new and written solely by the student.

## V. METHODS

- A. Lectures, Discussions:** This course is balanced between lecture and discussion. Students are expected to participate in discussions. Asynchronous online students will be given special instructions about how to participate in these discussions.
- B. Reading and Writing:** All reading must be completed as assigned. *All essay assignments must be completed to pass this course.* Grading rubrics are used on all essays.

### C. Grading

#### *Possible Points for All Assignments:*

Reading Journals (30 x 10)	300 points
Participation Activities (16 x 12.5)	200 points
Discussion Boards (30 x 10)	300 points
Literary Essay	200 points
<b>Total</b>	<b>1000 points</b>

The Grading Scale can be found in the University Catalog.

**VI. TENTATIVE SCHEDULE** (The professor may modify the schedule if necessary.)

	<b>Topic</b>	<b>Assignments</b>
<b>Week 1</b>	The Romantic Period; Literature of the Slave Trade and Abolition, Blake, Burns	<ul style="list-style-type: none"> <li>• Reading TBA</li> <li>• Reading Journal (RJ) 1-2</li> <li>• Discussion Board (DB) 1-2</li> </ul>
<b>Week 2</b>	Burke, Wollstonecraft, Wordsworth, Scott, Coleridge	<ul style="list-style-type: none"> <li>• Reading TBA</li> <li>• RJ 3-4</li> <li>• DB 3-4</li> </ul>
<b>Week 3</b>	Lamb, Austen, Radcliff (Gothic), Byron, Shelley, Keats	<ul style="list-style-type: none"> <li>• Reading TBA</li> <li>• RJ 5-6</li> <li>• DB 5-6</li> </ul>
<b>Week 4</b>	The Victorian Age; Tennyson, Bronte, Eliot, Ruskin (The Woman Question)	<ul style="list-style-type: none"> <li>• Reading TBA</li> <li>• RJ 7-8</li> <li>• DB 7-8</li> </ul>
<b>Week 5</b>	The Brownings, Dickens, Besant, Chew, Engels (Industrialism)	<ul style="list-style-type: none"> <li>• Reading TBA</li> <li>• RJ 9-10</li> <li>• DB 9-10</li> </ul>
<b>Week 6</b>	Carlyle, Newman, Mill, Arnold, Huxley, Darwin (Religion & Science)	<ul style="list-style-type: none"> <li>• Reading TBA</li> <li>• RJ 11-12</li> <li>• DB 11-12</li> </ul>
<b>Week 7</b>	The Pre-Raphaelites, Pater and Aesthetics, Hopkins, Henley	<ul style="list-style-type: none"> <li>• Reading TBA</li> <li>• RJ 13-14</li> <li>• DB 13-14</li> </ul>
<b>Week 8</b>	Empire and National Identity, Kipling	<ul style="list-style-type: none"> <li>• Reading TBA</li> <li>• RJ 15-16</li> <li>• DB 15-16</li> <li>• Assign Literary Essay</li> </ul>
<b>Week 9</b>	Wilde, Shaw, <i>Fin de Siècle</i>	<ul style="list-style-type: none"> <li>• Reading TBA</li> <li>• RJ 17-18</li> <li>• DB 17-18</li> </ul>
<b>Week 10</b>	Hardy, Conrad, Pound; Blast, Loy.	<ul style="list-style-type: none"> <li>• Reading TBA</li> <li>• RJ 19-20</li> <li>• DB 19-20</li> </ul>
<b>Week 11</b>	British Literature of WWI, Impact of WWI on Western Civ	<ul style="list-style-type: none"> <li>• Reading TBA</li> <li>• RJ 21-22</li> <li>• DB 21-22</li> </ul>
<b>Week 12</b>	Yeats, Woolf, Joyce, Lawrence	<ul style="list-style-type: none"> <li>• Reading TBA</li> <li>• RJ 23-24</li> <li>• DB 23-24</li> </ul>
<b>Week 13</b>	T.S. Eliot, Orwell, Becket, Thomas	<ul style="list-style-type: none"> <li>• Reading TBA</li> <li>• RJ 25-26</li> </ul>

		<ul style="list-style-type: none"> <li>• DB 25-26</li> </ul>
<b>Week 14</b>	World War II, Brathwaite, Thiong’o, Philip, Rushdie, Achebe, Coetzee	<ul style="list-style-type: none"> <li>• Reading TBA</li> <li>• RJ 27-28</li> <li>• DB 27-28</li> </ul>
<b>Week 15</b>	Pinter, Stoppard, Heaney (Postmodernism)	<ul style="list-style-type: none"> <li>• Reading TBA</li> <li>• RJ 29-30</li> <li>• DB 29-30</li> </ul>
<b>Week 16</b>	Presentation of Essays	Literary Essay Due

**VII. Resources:**

- A. Accommodations Support:** Students with disabilities have the responsibility of informing the Accommodations Support Coordinator (aso@calvary.edu) of any disabling condition that may require support.
- B. The Clark Academic Center:** The Clark Academic Center (learning@calvary.edu) is dedicated to providing free academic assistance for Calvary University students. Student tutors aid with all facets of the writing process, tutor in various subject areas, prepare students for exams and facilitate tests. Please take advantage of this service.
- C. Bibliography**

Abrams, M. H. *A Glossary of Literary Terms*. Sixth edition. Harcourt Brace, 1993.  
*Benet’s Reader’s Encyclopedia*. Third edition. New York: Harper and Row, 1987.  
 Bressler, Charles E. *Literary Criticism: An Introduction to Theory and Practice*. Englewood Cliffs, NJ: Prentice Hall, 1994.  
 Bulfinch, Thomas. *Mythology*. New York: Dell, 1967.  
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 Fiero, Gloria K. *The Humanistic Tradition*. Third edition. Vol. 1-4. New York: McGraw Hill, 1998.  
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 Holman, C. Hugh and William Harmon, eds. *A Handbook to Literature*. Sixth edition. New York: MacMillan, 1992.  
 Milton, John. *Paradise Lost*. A Norton Critical Edition. Scott Elledge, ed. New York: Norton, 1993.  
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 Wilkie, Brian and James Hurt, eds. *Literature of the Western World*. 3<sup>rd</sup> edition. Vol. I New York: Macmillan, 1992.