**Reinhardt University – Spring 2024**

**English 204.010 – British Literature II**

**Monday &Wednesday 12:00-1:15 p.m.**

**Classroom Location: Lawson 104**

**Charles Jones –** **charles.jones@reinhardt.edu**

**Office Location: Center for Student Success**

This course surveys major works, writers, and genres from the eighteenth century to the present. Course Prerequisites: ENG 102 or 103, or COM 103 with a grade of C or better. Credit: 3 hours.

**Required Texts:** *Norton Anthology of English Literature: The Major Authors Vol 2* (10th Edition); ISBN:9780393603095. *1984* by George Orwell (any unabridged new/used copy of text).

Other required texts—poems, stories, plays—will be available online.

**Supplies:** blue/black ink pen only or #2 pencil, college-ruled paper, notebook/folder, textbook brought to every class; at times, you will need a smartphone/tablet or laptop to best engage with on-line texts.

**Reinhardt University Learning Outcomes:
I. Communication** Students will demonstrate:
1. Effective expression of ideas through writing, speech, and visual media.

**II. Critical Thinking and Inquiry** Students will demonstrate:
1. Integrative, critical thinking and inquiry-based learning using evidence, logic, reasoning, and calculation.
2. Knowledge of various research methodologies, information, technological, and scientific literacy.
3. Independent thought and imagination; preparation for lifelong learning.

**III. Self, Society and Culture** Students will demonstrate:
1. Knowledge of the traditions of Western civilization and their global context.
2. Knowledge of the diversity of societies and cultures; the ability to view themselves and the world from cultural and historical perspectives other than their own.

**IV. Values and Ethics** Students will demonstrate:
1. Integrity and ethical responsibility.
2. Understanding of and commitment to physical, emotional, and spiritual wellness.
3. Stewardship and civic engagement, coupled with the ability to work with others both collaboratively and in leadership roles.

**Specific ENG 204 Learning Outcomes:**
1) You will gain facility in reading prose, poetry, and drama (USLOs III.1&2).
2) You will learn about the general cultural influences on literature over time (USLOs III.1&2).
3) You will improve your analytical reading and writing skills by working with different kinds of literature (USLOs I.1, II.1&2, and IV.1).

**English Program Learning Outcomes:** This is a general education core curriculum course; it is not designed to address specific program learning outcomes.

**Grading**: Do consistent work across the entire semester (with prompt attendance and not disturbing class) and you will do fine in the course. The grading scale breaks down in the following manner: **A:** 90-100; **B:** 80-89;
**C:** 70-79; **D:** 60-69; **F:** 59-below. Not attending class on a regular basis along with class disturbance can and will impact the final grade—possibly as much as a full-letter grader. This includes tardiness. **Keep track of grades by keeping track of scores**.

Analyses/Presentations (@70%) Assignments/Exercises (@30%)
Literary Presentations Classroom Exercises
Original Satire Classroom Group Work
“Three Laura’s & Three Sherlock’s” Classroom Screenings
*1984* Research Project & Analysis Library Sessions
Miscellaneous Writings Miscellaneous Exercises

**A (90-100)** The A essay is an example of excellence. It meets all and exceeds most of the criteria for a B essay. The A essay approaches the argument as a complex problem with multiple possible solutions depending on one’s point of view but argues its thesis with thorough and thoughtful planning and research, keen insights, detailed analysis, and impeccable logic. In other words, this essay goes beyond the obvious, diving into subtext while using sophisticated syntax and diction and even an occasional rhetorical flourish. The use of sources is clever, respectful, and instructive, and the writer may reach novel or creative solutions not suggested by the sources. The paper cannot be faulted for its use of MLA style.

**B (80-89)** The B essay shows distinction. It meets all and exceeds most of the criteria for a C essay but at times will state the obvious without diving deeply into subtext. The ideas are expressed freshly and vividly, and the essay arouses the reader’s interest to a greater extent that the typical C essay. The essay may incorporate more than the required number of scholarly sources. The essay cites primary and secondary sources appropriately in MLA style with few or no errors in formatting.

**C (70-79)** The C essay meets the basic criteria for a college essay. It has a central idea related directly to the assigned topic and presented with sufficient clarity that the reader is aware of the writer’s purpose, but that central purpose and idea are too obvious. The organization is clear enough for the reader to perceive the writer’s plan but that plan never really delves into subtext. The paragraphs coherently present some evidence or details to substantiate the points. The writer uses ordinary, everyday words accurately and idiomatically and generally avoids both the monotony created by series of choppy, simple sentences and the incoherence caused by long, tangled sentences. Although the essay may contain a few serious grammatical errors and several mechanical errors, they are not of sufficient severity or frequency to obscure the sense of what the writer is saying. The essay cites primary and secondary sources appropriately in MLA style, although there may be some errors in the formatting of entries in the works cited and in-text references.

**D (60-69)** The D essay fails to demonstrate competence. It has any one of the following problems to an extraordinary degree or it has several to a limited degree: it lacks a central idea; it lacks a clear organizational plan; it does not develop its points or develops them in a repetitious, incoherent, or illogical way; it does not relate directly to the assigned topic; it contains several serious grammatical errors; it contains numerous mechanical errors; ordinary, everyday words are used inaccurately and unidiomatically; it contains a limited vocabulary so that the words chosen frequently do not serve the writer’s purpose; syntax is frequently rudimentary or tangled; or the essay is so brief that the instructor cannot make an accurate judgment of the writer’s ability. The essay does not cite an adequate number of sources, or it may cite sources without any attempt to follow MLA style.

**F (<60)** The F essay is a less-than-half-hearted attempt to complete the assignment. The essay may not make sense. It may contradict itself. It may not be on the topic. It may difficult to read because of its grammatical and mechanical errors. It may sound childish or abusive. The essay may fail to cite secondary sources, or it may plagiarize them. Indeed, plagiarism alone may justify a grade of F. The essay may lack development or cite examples that do not illustrate the claim under question.

**Policy Statement**: While the syllabus is subject to change, please take the time to read the entire syllabus and ask questions if a policy seems unclear. That said, should you ask about any class policy, I will generally refer to the syllabus in order to guide and decide course decisions. While certainly not a perfect document, this syllabus will nonetheless act as a founding document for the course; we will reference it frequently.

**Creative Writing**: There could be creative writing assignments—original poem, micro-fiction, satire. Such assignments are designed to help you better appreciate a particular genre. As such, they will be graded on originality and insight, along with punctuality and professionalism. That said, you don’t have to fancy yourself a “creative writer” in order to excel on these assignments. Please, have fun with such assignments.

**Applicable Revision**: Certain assignments *might* be revisable—as directed by the professor. In general, assume an assignment—especially an essay—is not revisable. Then, you will be pleasantly surprised when such an opportunity presents itself. As is the case, revisions will only improve by about five to eight points—or a portion of a letter grade or slightly higher. That said, it’s vitally important that you vest time with the original assignment. Improved scores are not guaranteed on a revision—although scores will never be lowered. In order to submit a revision, you must follow ALL of these guidelines: 1) You must include all the edits marked on the original assignment, even if you disagree with them; 2) You must resubmit the original, graded assignment for the revision to be considered. I will not accept a revision without the original, graded assignment. Don't misplace original assignment; 3) If the new revision is an essay, then it must be typed--no handwritten essays; 4) Assignments submitted late are not revisable. Submit assignments in a timely manner in order to take advantage of possible revision opportunities; 5) If an assignment fails to meet minimum qualifications (i.e. two pages instead of the required four pages; one secondary source instead of the required five sources) then that particular assignment is not revisable. Initially, make a good-faith effort to meet the minimum requirements.

**Grammar**: Before entering this class, you should have already mastered the basics of correct grammar and punctuation—especially fragments and run-on sentences. Problems with grammar and punctuation will result in significant point deductions on papers and prevent you from passing the class. If you continue to struggle with grammar and punctuation, you will be referred to the Center for Student Success for mandatory tutoring.

**Attendance & Tardiness**: Because of the nature of this class, attendance at all meetings is essential. If you must miss a class, be sure to get reliable notes from someone. If you miss more than 4 classes, your course grade will be dropped one letter grade. If you miss more than 6 classes, it is highly probable that you will receive an F in the course. It is your responsibility to notify me in advance when you must be away for an excused activity. In the event of illness or other valid reason for absence, please bring me a note from your doctor or other form of documentation. Come to class. Be on time. Also, three “tardies” equal an absence. If you arrive to class five or more minutes late, then attendance for that day will count as an absence. A tardy should be corrected on the day it occurs at the end of that particular class. Tardiness will not be changed after the date in question. Please be proactive should you arrive late, otherwise you will be marked absent. Please see me at the end of class (that same day) in order to correct the absence. If registered for Dual Enrollment, you will be expected to adhere to the dates specified by this syllabus along with the schedule published by the university—including but not limited to attending the final exam and all holidays/breaks. In other words, continued enrollment in the course expresses a willingness to follow the schedule as outlined by this syllabus.

**Use of Electronic Devices in the Classroom**: The use of electronic devices, such as laptops, cell phones, text messaging devices, and personal digital assistants (PDAs) for any reason other than coursework for the class in which the student is in attendance or in a manner that causes distraction or disturbance to other students or myself is prohibited. I reserve the right to permanently ban electronic devices from the classroom if I observe that they are causing a distraction. Furthermore, the use of any electronic devices during a test is prohibited. The use of any electronic devices during any student presentation will not be permitted. Each student will be expected to give full attention to each presentation. Should we have someone visiting the class (i.e. potential student, guest speaker, another professor or administrator) electronic devices are not allowed. Should the improper use of electronic devices continue—ad nauseum—then the final grade in the semester will be impacted by as much as a full-letter grade or more. Please control the use of electronic devices.

**Make-up Policy**: Make-up work is the exception and not the rule and is given at the discretion of the professor. Students who have conflicts because of university-sponsored events are required to notify the professor at least one (1) week ahead of the announced test/assignment date. Failure to do so will forfeit the student’s opportunity for an alternate test/assignment date. Only in extreme circumstances will make-up tests be given for other reasons. Extreme circumstances are illness, death in the family, accident, etc. To be eligible for a makeup/extension due to extreme circumstance, the student must observe the following requirements: 1) contact the professor within 24 hours of the missed deadline; 2) provide a written excuse from an appropriate health, academic, or other professional (medical doctor, therapist, college counselor, police officer, etc.) within 24 hours. **Otherwise, late work will be penalized accordingly. Generally, late work drops by a letter grade or more. It’s always to your advantage to complete make-up work, but that said, you need a written excuse to justify the late work in order to avoid point deductions. Don’t count on me asking for a written excuse, the assumption being you will provide a written excuse if available. Even with point deductions, make-up is always in your best interest as a student.**

**Food**: While drinks and snacks are permitted, please refrain from eating meals in the classroom. It is your responsibility to eat before or after class. That said, food is not allowed in classes with computer hardware, although bottled water is acceptable.

**Contacting the Professor**: If you have a question about the course, its content, or its execution, the contact information listed at the beginning of this syllabus constitutes the best method of contacting me. Email through your school email account and not your Canvas account as the school email is more efficient. That said, *check both accounts daily—email and Canvas*—*as I could communicate with the class via one method or even both*.

**Final Exams & Travel Plans**: Final exams will not be administered early or late. Be present and punctual for the final exam (date and time noted on this syllabus or specified by University). All travel must schedule itself around this syllabus, so plan your travel according to the dates published by the university along with those specific dates and requirements noted on this syllabus. This includes but is not limited to all breaks and holidays: Labor Day, Thanksgiving, Winter Break, MLK, Spring Break, Fall Break, Summer Break, etc. all.

**Typed & Printed Work**: Generally, **all work should be typed** and printing concerns addressed prior to the due date as this will impact your grade on any given assignment. Concerns include log-in issues, printer access, etc. Submit typed (Times New Romans/12 pt.), hardcopy work if in doubt. Work is due at start of assigned class.

**Due Dates for Assignments**: All work is due at the start of class on the day assigned—else that work is late.Address all printing and supply issues prior to the due date and the start of the relevant class.

**Uncollected/Unclaimed Work**: If you are not in class when graded assignments are returned, then it is your responsibility to schedule the return of the graded work. Generally speaking, uncollected work is filed but always available with notice. That said, work will be kept for two weeks after final exam—then discarded.

**Academic Integrity**: All students are expected to adhere to the highest standards of academic integrity, and to abide by the Reinhardt Honor Code. Also, all students are expected to be familiar with the Reinhardt policy on academic dishonesty stated in the University Catalog and in the Student Handbook. Plagiarism (using the ideas and phrases of others without crediting them, therefore claiming those ideas and phrases as your own) will not be tolerated in this course or on this campus. To avoid such academic dishonesty, you must use a citation (footnote or in text) for all ideas drawn from your reading and research, including research in encyclopedias and online, even when you have restated those ideas in your own words.

There are severe consequences for cheating or plagiarizing on assignments: a) There are several forms of plagiarism. If you cheat on a quiz or test, you fail the test with a 0 grade. If you turn in someone else’s work as your own paper, you fail the paper with a 0 grade; b) The Office of the Provost will be notified of actions taken against any student who violates the academic integrity policy, which may result in further consequences, including designation of “academic warning” on your official transcript, academic suspension, or expulsion for academic reasons.

**Academic Support**: The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. This legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. Reinhardt University is committed to providing reasonable accommodations for all persons with disabilities. Therefore, if you are seeking classroom accommodations under the Americans with Disabilities Act, you are required to register with the Academic Support Office (ASO). ASO is located in the basement of Lawson Building. The Director of ASO is Mr. Tunji Adesesan. To receive academic accommodations for this class, please obtain the proper ASO letters. Contact ASO at 770-720-5567 or contact Mr. Tunji, ASO Director, at AAA@reinhardt.edu.

**Center for Student Success:** The Center for Student Success, located in room 035 of Lawson, offers free peer and faculty tutoring for all subjects. To make an appointment, go to Reinhardt's homepage and click on Academics>Undergraduate>Resources>Center for Student Success. You may also access the website at [www.reinhardt.edu/css](http://www.reinhardt.edu/css) . This next page enables you to see tutors and times available for each subject area. At the bottom of the left column, click on Student Appointment Form. Fill in all required fields, signaled by a red dot, and submit your request. Dr. Emanuel will contact you within the same day to confirm your appointment.

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 *You are acknowledging your understanding and agreement with class policies
and with the syllabus in general by remaining enrolled in this class.
This acknowledgment includes the fact you have taken the time to read the
entire syllabus and that you fully understand the course requirements, including those
related to final exams, attendance, and tardiness.*

*You also express a willingness to check (daily) your
school email and Canvas email for updates and announcements specifically related
to this course of study. See class calendar below. Calendar subject to change.
Also, if needed, we could change course parameters due to Covid or similar.*

*I also wish to thank the following professors for allowing me to use parts of
their syllabi in the design of this course—specifically Dr. Morlier and Dr. Glowka.
Wise insights are greatly valued and appreciated.*
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**Class Calendar:** Follow this schedule (subject to change), completing all assignments prior to class—unless directed otherwise. Come to class with knowledge of the material, along with textbook(s), device for viewing online content, pen/pencil, paper, folder to keep semester work.

**Week 1: Introduction & Literary History Workshop**

**Jan 8**
- Roll Call & Welcome

- Syllabus & Textbooks -- Scope & Sequence

- “The Darkling Thrush” by Thomas Hardy (*Norton* p. 1049)

 Malcolm Guite [Analysis](https://www.youtube.com/watch?v=t8Ax6KXnQZI)

- “Reggae for Dada” by Linton Kwesi Johnson (LKJ) [[Poetry](https://reggaetranslate.com/song/reggae-fi-dada/11536)] & [[Performance](https://www.youtube.com/watch?v=ypzmgs1dLwo)]
See *Lines of Resistance: Essays on British Poetry from Thomas Hardy to Linton Kwesi Johnson*

 (edited by Adrian Grafe & Jessica Stephens)

 See YouTube for LKJ interviews.

**Jan 10**

- Roll Call

- Literary History Workshop I: Literary Time Periods (1700 to Present)

 Bring *Norton Anthology (Vol 2)* to class.

 Work in small groups. Come prepared to work the entire period.

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**Literary History Groups & Presentations**: ENG 204 will start with a historical overview of literary time periods along with some key authors and themes that help to summarize British contributions to literature from the 18th Century to the present. In small groups (ideally 3-4 to a group), you will be assigned a topic to research. As each presentation will run about 15-20 minutes, each group member should speak for about 5 minutes. Some class time will be provided for working on the presentation. That said, all group members are expected to be present and punctual for such class sessions. Primarily, use the *Norton Anthology of English Literature: The Major Authors Vol 2* (10th Edition) for your research as this source will consider historicity from a literary perspective. Should you be assigned material outside the scope of *Vol 2*, then I will provide you with some suggestions or sources; you can also supplement such material.

Goal for Each Group: Summarize material; break it down in way we can understand it.
 In order to meet time requirement, you won’t talk about everything in assigned section.

*Requirements: 15-20 minute presentation; PowerPoint or Word projected on screen during presentation (key terms, visual aids, etc. all); hardcopy of presentation DUE Jan 22 for all groups; solve all printing matters prior to the start of class on Jan 22, including location of printer, printer access, log-in requirements, paper/toner supply, etc. all. Assume there will be a printing problem, so devise an alternative plan. I need a hardcopy of presentation prior to the speech.*

Group 1: Satire v. Parody: Jonathan Swift & Jane Austen (*Norton Vol 1*, p. 1080 & *Norton Vol II* p. 314)

A beginning [definition](https://thanetwriters.com/essay/technicalities/satire-vs-parody/) and a [short doc](https://www.youtube.com/watch?v=M5tKV3m5ec4).

Group 2: The Romantic Period (*Norton Vol 2*, p. 3-27)

Group 3: The Victorian Age (*Norton Vol 2*, p. 527-551)

Group 4: The Twentieth & Twenty-First Centuries (*Norton Vol 2*, p. 1015-1042)

Group 5: Mary Wollstonecraft & Mary Shelley (*Norton Vol 2*, p. 94 & See Source)

Group 6: [William Wordsworth](https://www.poetryfoundation.org/poets/william-wordsworth) & [Samuel Taylor Coleridge](https://www.poetryfoundation.org/poets/samuel-taylor-coleridge) (*Norton Vol 2*, p. 124 & p. 251)

 Discuss representative poem/work for each author in addition to bio.

Group 7: [William Blake](https://www.poetryfoundation.org/poets/william-blake) & [Margaret Atwood](https://www.poetryfoundation.org/poets/margaret-atwood#tab-poems) (*Norton Vol 2*, p. 44 & p. 1502) & [Linton Kwesi Johnson](https://www.theguardian.com/books/2002/may/04/poetry.books) (LKJ)

 Discuss representative poem/work for each author in addition to bio.

Group 8: George Orwell: [Encyclopedia of Philosophy](https://iep.utm.edu/george-orwell/); [Britannica](https://www.britannica.com/biography/George-Orwell); [Orwell Foundation](https://www.orwellfoundation.com/the-orwell-foundation/orwell/biography/); [Guardian](https://www.theguardian.com/books/2009/may/10/1984-george-orwell).

**Week 2: Literary History Workshop**

**Jan 15**
MLK—No Class

**Jan 17**

- Roll Call

- “Written in the Church-Yard at Middleton in Sussex” by Charlotte Smith (*Norton* p. 43)

- “[Destined to Grow Apart](https://www.youtube.com/watch?v=gdjQ0qN6Oxo)” by Malika Booker ([bio](https://www.poetryfoundation.org/poets/malika-booker)) – Booker & the Golden Shovel (Booker [podcast](https://www.poetryfoundation.org/podcasts/92352/weekly-podcast-for-february-27-2017))

 “[A Parable of Sorts](https://www.poetryfoundation.org/poetrymagazine/poems/92061/a-parable-of-sorts)”

- Literary History Workshop II: Literary Time Periods (1700 to Present)

 Bring *Norton Anthology (Vol 2)* to class.

 Work in small groups. Come prepared to work the entire period.

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*Class Notes – use this space for notes and ideas*

**Week 3: Literary History Presentations**

**Jan 22**
- Roll Call

- Group Presentations Day 1: Literary History

 All hardcopy presentations DUE Jan 22 (even if your group presents on Jan 24).

 Be prepared to submit a hardcopy, prior to delivering the speech.

 Even if you are not presenting, you are still expected to support other groups by attending class.

 Refrain from technology use during the presentations.

**Jan 24**

- Roll Call

- Group Presentations Day 2: Literary History

- “[Eden Rock](https://poetryarchive.org/poem/eden-rock/)” by Charles Causley

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*Class Notes – use this space for notes and ideas*

**Week 4: Satire & Snobs**

**Jan 29**
- Roll Call

- Jonathan Swift “[A Satirical Elegy on the Death of a Late Famous General](https://www.poetryfoundation.org/poems/45268/a-satirical-elegy-on-the-death-of-a-late-famous-general)”

- Jonathan Swift “[A Modest Proposal](https://www.neshaminy.org/cms/lib6/PA01000466/Centricity/Domain/380/a%20modest%20proposal.pdf)”

 Read together in class.

 See Canvas for copy of essay. Or, find unabridged, readable on-line copy.

 [Audio](https://www.youtube.com/watch?v=J7tM2astamQ) (20 min)

 [Short Film](https://www.youtube.com/watch?v=4yeBWvYBqQc) (12 min)

- Start thinking of an original idea for an original satire DUE Feb 14. Remember, the goal as a writer is to “satirize” and not “report” on something. Poke fun at something, so the reader can see the silliness.

Assignment: Pick a topic—any topic—and write an original satire in the form of an essay. Use Swift, Thackeray, Chaplin, *Lavender Hill*, and Monty Python as inspiration. Requirements: *typed; two pages (full); Times New Romans 12 pt. font*[*; MLA headers &* margins](https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_sample_paper.html). Due *at the start of class on the due date—as are all formal papers. Bring two hardcopies copies of the satire to class. Solve all printing matters prior to the start of class, including location of printer, printer access, log-in requirements, paper/toner supply, etc. all. Assume there will be a printing problem, so devise an alternative plan.*

*DUE Feb 14.*

**Jan 31**

- Roll Call

- Satire Workshop Part I

I. Pick five possible topics for an original satire.

II. In small groups (2-3 satirists) share possible topics.

- Thackeray & Materialism

Alain de Botton “[The Materialistic World](https://www.youtube.com/watch?v=wLt24P8-cCs)” (8 min)

William Makepeace Thackeray “[The Cane-Bottom’d Chair](https://www.poetryfoundation.org/poems/52711/the-cane-bottomd-chair)”

William Makepeace Thackeray [The Book of Snobs](https://www.gutenberg.org/cache/epub/2686/pg2686-images.html)

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*Class Notes – use this space for notes and ideas*

**Week 5: Satire & Cinema**

**Feb 5**
- Roll Call

- Screen *The Lavender Hill Mob* (1hr 20min)

**Feb 7**

- Roll Call

- Screen *The Lavender Hill Mob*

- Other Satirical Clips from British Cinema

 Charlie Chaplin & *The Great Dictator*

[Globe Scene](https://www.youtube.com/watch?v=IJOuoyoMhj8) (2min 30sec)

 [*Monty Python and the Holy Grail*](https://www.youtube.com/watch?v=h6AI55PWlNM)

 King Arthur Riding Horse @ 3:38-5:00

 King Arthur & the Black Knight @ 13:32-16:30

King Arthur & Knights of Round Table Riding Horses @ 25:20-25:56

The Narrator @ 32:00-32:40

King Arthur’s Army Attacks French Castle @ 1:26:51-1:29:15

- John Cleese (Monty Python) [Poem](https://www.newsweek.com/liz-truss-roasted-john-cleese-poem-dont-understand-fuss-1753645)

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*Class Notes – use this space for notes and ideas*

**Week 6: Writing Satire**

**Feb 12**
- Roll call

- Satire Workshop Part II

I. Pick five possible topics for an original satire.

II. In small groups (2-3 satirists) share possible topics.

III. Pick one topic to write about.

IV. Share topic idea with class.

V. Craft an outline.

Assignment: Pick a topic—any topic—and write an original satire in the form of an essay. Use Swift, Thackeray, Chaplin, *Lavender Hill*, and Monty Python as inspiration. Requirements: *typed; two pages (full); Times New Romans 12 pt. font*[*; MLA headers &* margins](https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_formatting_and_style_guide/mla_sample_paper.html). Due *at the start of class on the due date—as are all formal papers. Bring two hardcopies copies of the satire to class. Solve all printing matters prior to the start of class, including location of printer, printer access, log-in requirements, paper/toner supply, etc. all. Assume there will be a printing problem, so devise an alternative plan. DUE Feb 14.*

**Feb 14**

- Roll Call

- *DUE Satire & Presentation (Hardcopy due prior to presentation).*

- Satire Presentations

 Part I: Topic & Inspiration

 Part II: Read Satire to Class

>> For next class, come to class having read *Love and Friendship* by Jane Austen (*Norton* p. 316-335).

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*Class Notes – use this space for notes and ideas*

**Week 7: Three Laura’s—Jane Austen, Christina Rossetti & Otto Preminger**

**Feb 19**
- Roll Call

- Come to class having already read *Love and Friendship* by Jane Austen (*Norton* p. 316-335).

- Group Work by Laura’s letters.

**Feb 21**

- Roll Call

- “[After Death](https://www.poetryfoundation.org/poems/50497/after-death)” Christina Rosetti

- Unlike *Love and Friendship*, we will read “Goblin Market” together in class.

 “Goblin Market” by Christina Rosetti (*Norton* p. 862).

 [Audio](https://www.youtube.com/watch?v=kZ-4EUqPvYg) (25 min)

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***Researched Essay: Three Laura’s & Three Sherlock’s—a Character Study***
Virtue is a desired character trait. In other words, nearly everyone desires to be virtuous and never unvirtuous. Through character (physical description:*effictio*) and characterization (thought & action:*ethopoeia*), literature affords an excellent opportunity to study “literary” people in hopes of understanding more about ourselves—or “real” people.

With virtue in mind, note there are four cardinal virtues: prudence (commanding action); justice (giving to those what is due); fortitude (courage in spite of fear); and temperance (curbing the passions)—this according to Josep Pieper’s *The Four Cardinal Virtues*  and Thomas Aquinas’ *Summa Theologiae*. Using Pieper and six other scholarly sources\*, define these elusive terms and apply them to characters we will study over the coming weeks, specifically the “three Laura’s” and the “three Sherlock’s” found in Jane Austen, Christina Rossetti, Otto Preminger, A.C. Doyle, BBC TV, and CBS TV—the latter two being “cinematic” adaptations of the famous detective created by Doyle.

Questions: Are these “three Laura’s” virtuous? Are these “three Sherlock’s” virtuous? Do they act with virtue? All of them? Some of them? What can we learn from these characters? What morals might they teach? Who is the most virtuous, the least virtuous? Might you build your analysis around such a rating system? Might you analyze—don’t just describe what happens to them—each character and then rank them in a well-crafted conclusion? These are just ideas as the writing frame and structure are ultimately your decision.

Answer these questions in a well-crafted and well-researched essay. The analysis must consider all “three Laura’s” and all “three Sherlock’s.” Be certain to use scholarly sources\* with signal phrases and MLA parenthetical citations—don’t forget the Works Cited. As you cite examples from Austen, Rossetti, and Doyle, be certain to use appropriate page numbers as they provide specificity to the literary texts; when citing Preminger, BBC, or CBS—the media sources—feel free to use signal phrases to generally clarify sources, or “in the CBS version” or “the BBC version of Sherlock Holmes” or “Preminger’s Laura shows virtue by…”. In other words, you have some latitude with the media sources.

*Requirements: typed, 5-6 full pages, Times New Roman 12 pt., one-inch margins, MLA headers and Works Cited. DUE at start of class on due date; see syllabus calendar. Solve all printing issues prior to due date, including location of printer, printer access, log-in requirements, paper/toner supply, etc. all. Assume there will be a printing problem, so devise an alternative plan.* ***DUE Apr 1*** *Helpful Links:* [*Joseph Pieper*](https://ia800707.us.archive.org/4/items/fourcardinalvirt012953mbp/fourcardinalvirt012953mbp.pdf)*;* [*Cardinal Virtues*](https://iep.utm.edu/thomasaquinas-moral-philosophy/#SH3b)

Be prepared to present paper to class: 5-10 min.

*\* a) Only use sources with first/last names and page numbers. You will certainly find unauthored/unpaginated sources for this assignment, but don’t use them for this essay. They may be fine sources but still inappropriate for the academic context of this assignment. Remember, MLA thrives on names and page numbers; b) find sources related to the content, specifically Austen, Rossetti, Doyle, Preminger, BBC & CBS adaptations; c) you must use at least one physical book on this assignment—one you actually pull from the bookshelves of the library…a physical, hardcopy book.*

**Week 8: Three Laura’s—Jane Austen, Christina Rossetti & Otto Preminger**

**Feb 26**
- Roll call

- Screen [*Laura*](https://www.imdb.com/title/tt0037008/) (90 min).

>> For next class, come to class having read “Chapter 1: Mr. Sherlock Holmes” & “Chapter 2: The Science of Deduction” from [*A Study in Scarlet*](https://sherlock-holm.es/stories/pdf/a4/1-sided/stud.pdf) **AND** “Chapter 1: The Science of Deduction” from [*The Sign of Four*](https://sherlock-holm.es/stories/pdf/a4/1-sided/sign.pdf) by A.C. Doyle.

**Feb 28**

- Roll call

- Screen *Laura* (90 min).

- Main Points: *A Study in Scarlet* & *The Sign of Four*

- Come to class having already read “Chapter 1: Mr. Sherlock Holmes” & “Chapter 2: The Science of Deduction” from [*A Study in Scarlet*](https://sherlock-holm.es/stories/pdf/a4/1-sided/stud.pdf) **AND** “Chapter 1: The Science of Deduction” from [*The Sign of Four*](https://sherlock-holm.es/stories/pdf/a4/1-sided/sign.pdf) by A.C. Doyle.

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*Class Notes – use this space for notes and ideas*

**Week 9: Spring Break**

**Mar 4**
No Class—Spring Break

**Mar 6**

No Class—Spring Break

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*Class Notes – use this space for notes and ideas*

**Week 10: Three Sherlock’s—A.C. Doyle, BBC & CBS**

**Mar 11**
- Roll Call

- Unlike chapters from *Study in Scarlet & Sign of Four*, we will read a portion of “Red-Headed League” together in class.

 “[The Red-Headed League](https://www.gutenberg.org/files/1661/1661-h/1661-h.htm#chap02)” by A.C. Doyle, from *The Adventures of Sherlock Holmes*

 [Audio](https://www.youtube.com/watch?v=JniAN3RQcy8) (50 min)

>> For next class, come to class having read “[A Scandal in Bohemia](https://www.gutenberg.org/files/1661/1661-h/1661-h.htm#chap01)” from *The Adventures of Sherlock Holmes*

**Mar 13**

- Roll Call

- Screen *Elementary* (45 mins)

- Come to class having already read “[A Scandal in Bohemia](https://www.gutenberg.org/files/1661/1661-h/1661-h.htm#chap01)” from *The Adventures of Sherlock Holmes*

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*Class Notes – use this space for notes and ideas*

**Week 11: Three Sherlock’s—A.C. Doyle, BBC & CBS**

**Mar 18**
- Roll Call

- Screen BBC’s *Sherlock: A Study in Pink* (90 min)

**Mar 20**

- Roll Call

- Screen BBC’s *Sherlock: A Study in Pink*

- Review essay assignment

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*Class Notes – use this space for notes and ideas*

**Week 12: *1984* & Dystopian Literature**

**Mar 25**
- Roll Call

- Percy Shelley “Ozymandias” (*Norton* p. 395)

- *1984* by George Orwell (Part I)

 Print hardcopy of *1984 Reading Guide* and bring to class. See Canvas for guide.

 *1984 Reading Guide* DUE at start of final exam. Hardcopy ready to submit at start of exam.

**Mar 27**

- Roll Call

- *1984* (Part I)
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*Class Notes – use this space for notes and ideas*

Print hardcopy of *1984 Reading Guide* and bring to class. See Canvas for guide.

*1984 Reading Guide* DUE at start of final exam. Hardcopy ready to submit at start of exam. Solve all printing issues prior to start of exam; arrive ready to submit the reading guide.

**Week 13: *1984* & Dystopian Literature**

**Apr 1**
- Roll Call

Be prepared to present paper to class: 5-10 min.

- *1984* (Part I)

- DUE Three Laura’s & Three Sherlock’s—a Character Study

**Apr 3**

- Roll Call

- *1984* (Part II)

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*Class Notes – use this space for notes and ideas*

Print hardcopy of *1984 Reading Guide* and bring to class. See Canvas for guide.

*1984 Reading Guide* DUE at start of final exam. Hardcopy ready to submit at start of exam. Solve all printing issues prior to start of exam; arrive ready to submit the reading guide.

**Week 14: *1984* & Dystopian Literature**

**Apr 8**
- Roll Call

- Come to class having read the short story “Checking Out” Chimamanda Ngozi Adichie (*Norton* p. 1577).

- *1984* (Part II)

**Apr 10**

- Roll Call

- *1984* (Part II)
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*Class Notes – use this space for notes and ideas*

**Week 15: *1984* & Dystopian Literature**

**Apr 15**
- Roll Call

- *1984* (Part III)

**Apr 17**

- Roll Call

- *1984* (Part III)

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*Class Notes – use this space for notes and ideas*

**Week 16: *1984* & Dystopian Literature**

**Apr 22**

- Roll Call

- Come to class having read the short story “A Village in the Dark” Kazuo Ichiguro (*Norton* p. 1556).

- *1984* (finish novel)

 [Tuesday, April 23, Last Day of Regular Classes for Spring 2024]

**Apr 24**

Reading Day—No Class

**Final Exam**

Wednesday, May 1 @ 8:00 – 11:00 a.m.\*

*1984 Reading Guide* DUE at start of final exam—May 1 @ 8:00 am. Hardcopy ready to submit at start of exam. Solve all printing issues prior to start of exam; arrive ready to submit the reading guide. You will not be given time to complete the guide during the final exam.

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*Class Notes – use this space for notes and ideas*

\*NOTE: We will be using the exam time allocated for MWF classes that meet @ 12pm.