



RANGER COLLEGE - RANGER CAMPUS
RANGER, TEXAS

COURSE SYLLABUS

British Literature II
ENGL 2323

3 credit hours
Spring 2021

INSTRUCTOR: Joanna Laws

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OFFICE: Jameson, Ranger Campus
PHONE: (254) 488-1440 (Cell)
HOURS: MW 9:00-10:45 am, 1:00-1:30 pm
TR 10:30-11:00 am, 1:00-1:45 pm

I. Texas Core Curriculum Statement of Purpose

Through the Texas Core Curriculum, students will gain a foundation of knowledge of human cultures and the physical and natural world, develop principles of personal and social responsibility for living in a diverse world, and advance intellectual and practical skills that are essential for all learning.

II. Course Description

A survey of the development of British literature from the Romantic period to the present. Students will study works of prose, poetry, drama, and fiction in relation to their historical and cultural contexts. Texts will be selected from a diverse group of authors and traditions.

III. Required Background or Prerequisite

English 1301.

IV. Required Textbook and Course Materials

There is a link to the textbook in Blackboard that is provided for free. All required readings will be accessible on Blackboard.

V. Course Purpose

To explore the history of British literature from the Romantic period to the Twentieth Century. In the process we will focus on how ideas, values and beliefs, and other aspects of culture express and affect human experience.

VI. Learning Outcomes

1. Identify key ideas, representative authors and works, significant historical or cultural events, and characteristic perspectives or attitudes expressed in the literature of different periods or regions.
2. Analyze literary works as expressions of individual or communal values within the social, political, cultural, or religious contexts of different literary periods.
3. Demonstrate knowledge of the development of characteristic forms and styles of expression during different historical periods or in different regions.
4. Articulate aesthetic principles that guide the scope and variety of work in the arts and humanities.

5. Write research-based critical papers about the assigned readings in clear and grammatically correct prose, using various critical approaches to literature.

VII. Core Objectives

This course meets the following of the six Core Objectives established by Texas:

- Critical Thinking Skills (CT)** – Creative thinking, innovation, inquiry, and analysis; evaluation and synthesis of information
- Communication Skills (COM)** – effective development, interpretation and expression of ideas through written, oral, and visual communication
- Empirical and Quantitative Skills (EQS)** – The manipulation and analysis of numerical data or observable facts resulting in informed conclusions
- Teamwork (TW)** – The ability to consider different points of view and to work effectively with others to support a shared purpose or goal
- Social Responsibility (SR)** – Intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities
- Personal Responsibility (PR)** – The ability to connect choices, actions, and consequences to ethical decision-making

VIII. Methods of Instruction

This is a multimedia class, and as such, it may include assigned readings, electronic documents, interactive lectures, discussions, videos, in-class examinations, group projects, etc. Students are expected to maintain access to both computer writing programs and email. Students will be expected to use Blackboard throughout the semester as part of their coursework.

IX. Methods of Assessment

Official grades for this class are recorded in Blackboard. Final course grades will be posted in Campus Connect for your transcript.

- 30% General/Daily Grades - comprised of the following:
 - Class Participation
 - Discussions
 - Reading quizzes & activities
 - Playlist Submissions
- 40% Writing Assignments – comprised of the following:
 - Two Annotated Reviews
 - Research Paper
- 30% Exams – comprised of the following:
 - Literary Periods Test
 - Subunits Test

- Final Exam (not cumulative)

A grade of I (Incomplete) will be assigned only under extreme circumstances.

General/Daily Grades – General/Daily Grades include class participation, discussions, reading quizzes, and other activities such as homework, in-class assignments, group work, and other small assignments and activities that may arise over the course of the semester. For discussion posts online, half of the credit for the activity comes from your initial post and half comes from your responses to your classmates. For participation, I have a credit/no credit system - if you're here and you participate, you get credit for the day. If you aren't here or you don't participate, then you do not get credit for the day. At the end of the semester, you must have "credit" for $\frac{2}{3}$ of the days in order to receive a passing score for this section. For Playlist submissions, you can submit up to 3 songs/videos with a justification for why they fit within the course thematically or structurally. I will drop at least the 2 lowest grades in this category.

Writing Assignments – You must complete 3 major writing assignments throughout the semester. There are 2 Annotated Reviews and 1 Research Paper. All of these writing assignments will require some degree of research. The guidelines and topics for each option are posted in Blackboard, and the due dates for each option are listed in the course calendar below. The final grades for these assignments will be averaged together for this portion of the grade.

Exams - There will be three "testing" experiences during the semester, one before Spring Break over the major literary periods, one about a month after Spring Break over the subunits we'll cover, and one during the final exam time that covers the remainder of the semester. Students must complete all components of the exams in the time specified.

Grading scale: A = 90-100% B = 80-89 C = 70-79 D = 60-69 F = Below 60

X. Course/Classroom Policies

Attendance: Prompt and regular class attendance and participation is considered necessary for satisfactory work. It is the responsibility of the instructor to keep an accurate and comprehensive record of attendance.

Ranger College recognizes that absence from class may occur due to illness, death or illness in the immediate family, observance of a religious holiday, or participation in a school or College-sponsored activity. (Absences due to participation in a College-sponsored activity must be authorized by the college.) Documentation may be required to corroborate the excused absence. Make up work will be allowed only for excused absences.

Since deadlines are published ahead of time, it is the student's responsibility to connect and/or log in regularly and often and to keep up with course requirements. If a student fails to attend class, access the streaming session (if needed), and/or log into Blackboard for three full calendar weeks, and if the instructor deems a student failing due to excessive absences and/or failure to make up work due to absences, the student **may** be dropped from the class. **The last day for students to drop in the Spring term with a W is Wednesday, March 31st.**

If bad weather (a storm knocks out your internet) or quarantine restrictions keep you from accessing technology or our online platform for more than 2 days, please let me know by email or text.

Late Work: A major assignment is due by the stated due date and time unless for some reason I announce a change or unless you have made special arrangements with me. Writing assignments turned in after that time may receive a deduction in grade (one half grade per calendar day).

Quizzes and most in-person class activities may not be made up. Online discussions and activities may not be made up since most of those will have a “window” in which they can be completed. Once the due date and time for that activity has passed, you’re out of luck. However, if you miss something because of an excused event, please contact me.

Tests are scheduled during our regular class meetings. If you miss class on test day, you need to email me BEFORE the class meeting to make arrangements for taking a make-up exam.

I don’t anticipate a situation like this, but just in case: essays that are written in class may not be done outside of class. In case of absence on the day of an in-class essay, it must be made up in coordination with the on-site proctor. Also, in order to make up an in-class essay, you must contact me on or before the scheduled day of the writings.

Assignment sheets will be given, listing dates and requirements. The student is responsible for knowing the assignment for each day and for being prepared for class, regardless of circumstances.

Course Content: College-level courses may include controversial, sensitive, and/or adult material. Students are expected to have the readiness for college-level rigor and content.

Classroom Civility/Student Conduct: I expect you to respect the rights of the other class members by not speaking disrespectfully to one another and/or to me. Even though this is a hybrid environment, there are real people tied to the names that appear on the screen, and while we may engage in lively debates and ultimately agree to disagree, we’re doing so without the plan or intent of making enemies. You may be barred from the course if you cannot conduct yourself appropriately.

Student Technology Use: Since the textbook is available as an electronic download, you can expect that reliable and regular access to technology will be a significant part of completing any work. Hopefully, you have your own laptop computer or can get to a campus lab regularly. In any event, be sure to make alternative arrangements if your computer crashes, your internet goes out, you can no longer access an on-campus lab, or something else renders your technology “toast.” Know what resources are provided by your local libraries (municipal and/or school), find out where you can get a free wifi signal in a pinch (Sonic and some churches may be “hot spots”), and line up a backup computer in case yours suddenly decides to die. Also, consider saving your files to your Google Docs folder or some other cloud-based storage service. Hopefully, if you’re prepared, you won’t have your session thrown into chaos, which could turn your grade to “toast.”

You should log into Blackboard two-three times per week during the term to make sure you are keeping up with course requirements. More frequent logging in is highly recommended.

Academic Integrity: Academic integrity is a fundamental value upon which colleges and universities are built. There are five fundamental values that characterize an academic community of integrity: honesty, trust, fairness, respect, and responsibility. Acts of academic dishonesty compromise these values and undermine the process by which knowledge is created,

shared, and evaluated. Repeated offenses cast suspicion not only upon the integrity of the individual, but also damage the reputation of the college.

Acts of academic dishonesty include, but are not limited to, cheating on a test, plagiarism, and collusion.

“Cheating on a test” shall include copying from another student's test paper; using test materials not authorized by the person administering the test; collaborating with or seeking aid from another student during a test without permission from the test administrator; knowingly using, buying, selling, stealing, or soliciting, in whole or in part, the contents of an un-administered test; unauthorizedly transporting or removing, in whole or in part, of the contents of an un-administered test; substituting for another student, or permitting another student to substitute for oneself, to take a test; bribing another person to obtain an un-administered test or information about an un-administered test.

“Plagiarism shall be defined as the appropriating, buying, receiving as a gift, or obtaining by any means another’s work and the unacknowledged submission or incorporation of it in one’s own written work. Plagiarism can be interpreted as the knowing or negligent use by paraphrase or direct quotation of the published or unpublished work of another person without full and clear acknowledgement. **Your papers may be submitted to plagiarism checking resources provided by Blackboard if/when I feel the need to check the authenticity of your work.**

“Collusion” shall be defined as the unauthorized collaboration with another person in preparing written work for fulfillment of course requirements. Students found to have violated policy FLB Local will be disciplined. Disciplinary action can include but is not limited to receiving a zero on the assignment, receiving a zero for attendance, or receiving a failing grade for the course.

I am always happy to look at drafts and provide feedback for you, so if you need a “professional” eye, come to me!

XI. Course Outline/Schedule

Please note: Quizzes will not be listed on this calendar. You will be alerted when you need to take a quiz by an announcement in class, an announcement in Blackboard, and/or an email. Selections are listed on the day they will be discussed in class, so please read before class time.

Tuesday, January 19

Welcome & Introductions
General Course Overview

Thursday, January 21

Romanticism Lecture
William Wordsworth
“Expostulation and Reply” (41)

Tuesday, January 26

William Wordsworth
“Strange Fits of Passion...” (58)
“She Dwelt Among Untrodden Ways” (59)

“I Wandered Lonely as a Cloud” (66)

Samuel Taylor Coleridge

“The Eolian Harp” (82)

Thursday, January 28

George Gordon, Lord Byron

“She Walks in Beauty”

(<https://www.poetryfoundation.org/poems/43844/she-walks-in-beauty>)

“So We’ll Go No More A-Roving”

(<https://www.poetryfoundation.org/poems/43845/so-well-go-no-more-a-roving>)

Percy Bysshe Shelley

“Ode to the West Wind” (174)

“To a Sky-Lark” (176)

“Ozymandias” (<https://www.poetryfoundation.org/poems/46565/ozymandias>)

Tuesday, February 2

John Keats

“La Belle Dame Sans Merci” (219)

“Ode to a Nightingale” (222)

“From *Endymion*”

(<https://www.poetryfoundation.org/poems/44469/endymion-56d2239287ca5>)

Letitia Elizabeth Landon

“Six Songs of Love, Constancy, Romance, Inconstancy, Truth, and Marriage”

(<https://www.poetryfoundation.org/poems/149978/six-songs-of-love-constancy-romance-inconstancy-truth-and-marriage->)

Thursday, February 4

Victorianism Lecture

Robert Browning

“The Bishop Orders His Tomb at Saint Praxed’s Church” (436)

Tuesday, February 9

Alfred, Lord Tennyson

“The Lady of Shalot” (338 all 4 parts)

“Ulysses” (351)

“The Charge of the Light Brigade” (427)

Thursday, February 11

Matthew Arnold

“The Buried Life” (541)

“Dover Beach” (546)

Dante Gabriel Rossetti

“Jenny” (708)

Tuesday, February 16

Modernism Lecture

Thomas Hardy

“The Convergence of the Twain” (<https://www.poetryfoundation.org/poems/47266/the-convergence-of-the-twain>)

Thursday, February 18

William Butler Yeats

“The Lake Isle of Innisfree” (952)

“The Second Coming” (955)

“Sailing to Byzantium” (956)

James Joyce

“Araby” (962)

Tuesday, February 23

D.H. Lawrence

“The Odour of Chrysanthemums” (1034)

Thursday, February 25

W.H. Auden

“Musée des Beaux Arts” (provided)

T.S. Eliot

“The Love Song of J. Alfred Prufrock” (1082)

Louis MacNeice

“Entirely” (<https://www.poetryfoundation.org/poetrymagazine/poems/22601/entirely>)

Tuesday, March 2

TEST – Romanticism, Victorianism, Modernism

Thursday, March 4

Annotated Review 1 Due

Spring Break – Week of March 8-12

Tuesday, March 16

Women Unit Lecture

Anna Laetitia Barbauld

“The Rights of Women” (13)

Thursday, March 18

Mary Wollstonecraft

“Introduction” from *A Vindication of the Rights of Woman*

(https://www.google.com/books/edition/A_Vindication_of_the_Rights_of_Woman/qhcFAAAAQAAJ?hl=en&gbpv=1&printsec=frontcover) Start with page 1

Tuesday, March 23

Elizabeth Barrett Browning

Sonnets from the Portuguese – VII (322); XXXVIII (331); XLII (333)

Robert Browning

“My Last Duchess” (431)

William Morris

“The Haystack in the Floods” (746)

Thursday, March 25

Virginia Woolf

“A Room of One’s Own” (959)

Thomas Hardy

“The Ruined Maid”

(<https://www.poetryfoundation.org/poems/44332/the-ruined-maid>)

Tuesday, March 30

Work Lecture

William Blake

From *Songs of Innocence*

“The Chimney Sweeper” (1.6.1.3)

“Holy Thursday” (1.6.1.5)

From *Songs of Experience*

“Holy Thursday” (1.6.2.3)

“The Chimney Sweeper” (1.6.2.4)

“London” (1.6.2.6)

Thursday, April 1

Elizabeth Barrett Browning

“The Cry of the Children” (293)

Thomas Babington Macaulay

“From *A Review of Southey’s Colloquies*” (provided)

Annie Besant

“The ‘White Slavery’ of the London Match Workers” (provided)

Tuesday, April 6

Annotated Review 2 Due

Religion & Philosophy Lecture

William Blake

“A Memorable Fancy & Proverbs of Hell” (29)

Robert Burns

“Holy Willie’s Prayer”

(http://www.robertburns.org.uk/Assets/Poems_Songs/holy_willie.htm)

Thursday, April 8

Christina Rossetti

“Goblin Market” (721)

Gerard Manley Hopkins

“The Windhover” (763)

“God’s Grandeur” (764)

Thomas Hardy

“Hap” (<https://www.poetryfoundation.org/poems/46311/hap>)

Tuesday, April 13

TEST – Women, Work, & Religion Subunits

Thursday, April 15

World War I poets

Thomas Hardy

“Channel Firing”

(<https://www.poetryfoundation.org/poems/46544/channel-firing>)

Rupert Brooke

“The Soldier” (<https://www.poetryfoundation.org/poetrymagazine/poems/13076/the-soldier>)

Edward Thomas

“The Cherry Trees”

(<https://www.poetryfoundation.org/poems/57266/the-cherry-trees>)

“As the Team’s Head Brass”

(<https://www.poetryfoundation.org/poems/57207/as-the-teams-head-brass>)

Tuesday, April 20

Siegfried Sassoon

“To Any Dead Officer”

(<https://www.poetryfoundation.org/poems/57218/to-any-dead-officer>)

“Glory of Women”

(<https://www.poetryfoundation.org/poems/57368/glory-of-women>)

Ivor Gurney

“To His Love”

(<https://www.poetryfoundation.org/poems/57246/to-his-love>)

Isaac Rosenberg

“Break of Day in the Trenches”

(<https://www.poetryfoundation.org/poetrymagazine/poems/13535/break-of-day-in-the-trenches>)

“Returning, We Hear the Larks”

(<https://www.poetryfoundation.org/poems/57223/returning-we-hear-the-larks>)

“Dead Man’s Dump”

(<https://www.poetryfoundation.org/poems/47411/dead-mans-dump>)

Wilfred Owen

“Dulce Et Decorum Est”

(<https://www.poetryfoundation.org/poems/46560/dulce-et-decorum-est>)

“S.I.W.”

(<https://www.poetryfoundation.org/poems/57346/s-i-w>)

“Disabled”

(<https://www.poetryfoundation.org/poems/57285/disabled>)

“Smile, Smile, Smile”

(<https://www.poetryfoundation.org/poems/57347/smile-smile-smile>)

Postmodern Transition

Thursday, April 22

Nadine Gordimer

“The Moment Before the Gun Went Off”

(<http://www.pelister.org/literature/Gordimer/gun.html>)

Stevie Smith

“In My Dreams” (1105)

“Not Waving But Drowning” (1105)

Tuesday, April 27

Seamus Haney

“Digging” (1113)

Salman Rushdie

“The Prophet’s Hair” (1114)

Thursday, April 29

Research Papers Due

Final Exam Review Session

Tuesday, May 4 through Thursday, May 6– Final Exams

XII. Non-Discrimination Statement

Admissions, employment, and program policies of Ranger College are nondiscriminatory in regard to race, creed, color, sex, age, disability, and national origin.

XIII. ADA Statement

Ranger College is committed to ensuring that students with disabilities have equal access to and participation in all programs of study. In accordance with Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act, students receive reasonable accommodations to assure equal access to all programs and activities. Ranger College provides a variety of services for students with learning and/or physical disabilities. Students are responsible for making initial contact with the Ranger College Counselor, Gabe Lewis (galewis@rangercollege.edu / <https://www.rangercollege.edu/counseling-and-advising/>). It is advisable to make this contact before or immediately after the semester begins. No special dispensations will be given without notification from their office.