Course Description: "I Must Create a System or be Enslav'd by Another Man's," warns Romantic poet/painter William Blake. In this study of British literature, we will read selected texts, medieval to contemporary, with an emphasis on the dynamic between individuals and the sense of place. Individuals formed in communities (familial, social, cultural, political) are shaped by these forces, through inclusion, resistance, or re-visioning. We will analyze diverse texts of fiction, drama, poetry, film, and music with focus on the dynamics of person/place from warrior cultures to religious communities to political revolution and consider contemporary applications/interpretations of these texts as we go.

Required Texts: Norton Anthology of English Literature / Shelley, Frankenstein. Selected online texts as assigned.

Departmental Learning Objectives:
Students will develop the ability to recognize and identify significant achievements in British literature.
Students will understand the relevant social, historical, and aesthetic contexts of these literary works.
Students will appreciate the implications of theoretical and critical approaches to such literature.
Students will develop enhanced cultural awareness and analytical skills.
Students will demonstrate their command of academic English and of the tenets of sound composition by means of thesis-driven analytical prose.

For more information on how this course meets program goals and requirements for the department of English, see http://www.westga.edu/%7eengdept/fr/CourseGuid/2120.htm.

University Policies: Please review each semester.
http://www.westga.edu/assetsDept/vpaa/Common_Language_for_Course_Syllabi.pdf

Course Policies:

1. As a survey of British literature, this course requires intensive reading; I expect you to have read carefully and thoughtfully all assigned readings before you come to class. We have reading quizzes almost every day to focus our thoughts at the beginning of class. Any absence will result in a zero quiz grade for that day, so you should only be absent when circumstances require it.
2. If you do not have a text with which to work in class, you will be asked to leave and will receive a zero on the quiz for that day. This includes hard copies of online texts as required by instructor.

3. For true collaborative learning during discussions, you must treat all other students with respect for their opinion.

4. All essays are due at the beginning of the class on the day they are due—if you do not come to class and turn in the essay after class, it will be marked as LATE. All late papers are graded down one letter grade per day late.

5. It is your responsibility to make up missed notes from class if you must be absent; take time to find a peer who will be your contact in the case this happens.

**Plagiarism Policy:** The Department of English and Philosophy defines plagiarism as taking personal credit for the words and ideas of others as they are presented in electronic, print, and verbal sources. The Department expects that students will accurately credit sources in all assignments. An equally dishonest practice is fabricating sources or facts; it is another form of misrepresenting the truth. Plagiarism is grounds for failing the course; in all cases, any paper with any plagiarism will receive a ZERO. Students will be reported to the appropriate university officials.

**Evaluation** of assignments is based on the unique expectations of each kind of assignment. Grades are evaluated in terms of the following:

- 2 Response Papers 50%
- Participation, (Quizzes / workshops/ oral reports) 10%
- Mid-term 20%
- Final 20%

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**M 26** Intro to the course: film clips: Human and Divine


**M 2** LABOR DAY HOLIDAY

**W 4** MEDIEVAL: Julian of Norwich (Coursedden chapter 60 of *Revelations of Divine Love*) / *Sir Gawain and the Green Knight* (Fit 1) / assign search of contemporary application

**M 9** Finish *Gawain*, historical/cultural/ Contemporary uses of Arthurian icons/myths Chaucer, Prologue to *Canterbury Tales*

**W 11** Wife of Bath's Tale (not the Prologue, just the Tale: read in any translation)


**W 18** Finish *Shakespeare The Tempest* / contemporary application: staging the play (settings)

**M 23** Milton, *Paradise Lost* Book 1, 1-124 / Book 9, 204-370, 494-end of Book 9 / ESSAY 1 DUE / assign Eve search
W 25 OUT OF TOWN CONFERENCE

M 30 Aemilia Lanyer “Eve”s Apology” / contemporary application: iconography of Eve, student examples / Donne, "The Flea" / Herrick "To The Virgins" / assign essay #1
W 2 Draft Workshop #1 / review of analytical writing

W 9 MIDTERM EXAM

W 16 Finish Blake
OCT 18 DEADLINE TO WITHDRAW WITH A GRADE OF W

M 21 Wordsworth, / Soundtrack excerpt INTO THE WILD “ We Are Seven, Lines Written in Early Spring, Expos and Reply, Tables Turned, Tintern Abbey
W 23 Finish Wordsworth / film excerpt, A River Runs Through It / Coleridge Rime of the Ancient Mariner (try reading it without reading the marginal commentary called the “gloss)

M 28 Keats, “La Belle Dame” / Intro. to Frankenstein, Letters 1-4

W 30 Shelley, Frankenstein / assign scene search in film adaptations
M 4 Finish Shelley / film adaptations

W 6 Browning, “Porphyria's Lover,” "My Last Duchess" / dramatic monologue as genre: musical applications, Eminem, The Killers

W 13 Beckett Endgame/theater of the absurd / contemporary application: staging/adaptations

M 18 Postcolonialism: Gordimer, “The Moment Before the Gun Went Off” / courseden Gordimer”s “Once Upon A Time
W 20 Angela Carter, selections from The Bloody Chamber Read here: http://www.angelfire.com/falcon/rote/CARTER.html / essay 2 assigned

M 25, W 27 THANKSGIVING BREAK

M 2 Workshop Essay #2 / contemporary example assignment for take-home portion (20% of final exam) / final exam prep
W 4 Student Conferences: turn in essay #2 by 5:00

Final Exam