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 to gothic settings and consider contemporary applications/interpretations of these texts as we go.

Required Texts: Norton Anthology of English Literature, Frankenstein; online versions of poetic/prose texts and secondary material 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/~engdept/fr/CourseGuid/2120.htm.

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 obviously 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.
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 essays (3-4 pp) 50%
- Participation, (Quizzes, group workshops) 10%
- Mid-term 20%
- Final 20%

**T 25** Introduction to the course

**Th 27** The Book of Judith / Julian of Norwich chapter 60 of Revelations of Divine Love (courseden)

**T 1** *Sir Gawain and the Green Knight* / assign search of contemporary application

**Th 3** Contemporary uses of Arthurian icons/myths Chaucer, Prologue to *Canterbury Tales*

**T 8** *Wife of Bath’s Tale*, not the Prologue, just the Tale: read in any translation

**Th 10** Petrarchanism: Wyatt, “Whoso list to hunt,” Shakespeare Sonnet 16, 130 / Film Clip *Elizabeth* / Introduction to tragedy

**T 15** Marlowe, *Dr. Faustus*

**Th 17:** Marlowe cont’d / assign essay #1

**T 22** *Essay Workshop Draft Due* / assign contemporary application for Th
Th 24 Milton, *Paradise Lost*  Book 1, 1-124 / Book 9, 204-370, 494-end of Book 9 / **ESSAY 1 DUE**

T 29 Aemilia Lanyer “Eve’s Apology” / contemporary application: iconography of Eve, student examples

Th 1 Donne “The Flea” / Herbert “The Collar,” / Marvell “To His Coy Mistress” / Herrick “To The Virgins

T 6 Swift, “A Modest Proposal,” “The Lady’s Dressing Room” / contemporary satire

Th 8 Midterm Review

T 13 Midterm Exam / LAST DAY TO WITHDRAW IS OCT 14


T 20 Finish Blake / Film/soundtrack excerpt *Into The Wild* / Intro. Wordsworth

Th 22 Wordsworth, “We Are Seven, Lines Written in Early Spring, Expos and Reply, Tables Turned, Tintern Abbey” / film excerpt, *A River Runs Through It*

T 27 Coleridge *Rime of the Ancient Mariner* (try reading it without reading the marginal commentary called the “gloss” and then go back over the gloss) / *Christabel*

Th 29 Shelley, *Frankenstein*

NOVEMBER

T 3 Shelley, cont’d

Th 5 OUT OF TOWN CONFERENCE / NO CLASS

T 10 Browning, “Porphyria’s Lover” / dramatic monologue as genre: musical applications, Eminem etc. / Rosetti, “Goblin Market” / **assign essay #2**


T 17 Beckett *Endgame* / *theater of the absurd* / contemporary application: staging/adaptations
Th 19 Gordimer, “The Moment Before the Gun Went Off” / postcolonialism / online version of Gordimer’s “Once Upon A Time” / assign contemporary example which will be part of final exam / **ESSAY TWO DUE**

T, Th 24, 26 Thanksgiving Break

T 1 LAST DAY OF IN-CLASS WORK / Final exam preview Take home assessment portions of final exam assigned

Th 3 Conferences as needed

Check the Registrar page “The Scoop” for final exam date/time