

# **ENL 2022 – Survey of British Literature: 1750 to Present**

**Instructor:** Ryan Webber, MA

**Meeting Times:** T Period 8-9 (3–4:55 pm), Th Period 9 (4:05–4:55 pm)

**Classroom:** MAT 0009 (T), MAT 0004 (Th)

**Email:** rwebber@ufl.edu

**Course Website:** Canvas

**Office Hours:** Th 11 am – 1 pm (Office TBA)

**Personal Zoom Meeting Room Link:** see link below

<https://ufl.zoom.us/j/5969320427?pwd=SDdXaDRQYllVZTJ6WlhVRUtyR3pSUT09>



**Course Description:** This is a reading-intensive survey course which introduces students to major literary periods in British literature from the mid-eighteenth century to the present primarily through a focus on war literature and pro-war and anti-war rhetoric. By engaging with a variety of literary mediums (such as poetry, short stories, novels and autobiographies) and relevant secondary sources, students will gain a more critical understanding of the complex relationships between combat, literary production, and scholarship in periods of rapid industrial and ideological changes. As the industrial revolution dramatically altered the organization of the British military and created more deadly weaponry, literary texts can register these material changes while also providing evidence for changes of combatant identities as well as that of warfare itself. Our readings will also demonstrate the use of war rhetoric across multiple social and discursive contexts. For example, frustrated workers found war rhetoric especially helpful when “combatting” their employers. Additionally, the presence of both women and nonwhite men in combative roles increased significantly in the twentieth century, despite being paid less than their white male counterparts; colonized peoples who fought for the British Empire often found themselves accepted as combatants while simultaneously rejected as citizens, and literary texts can register the affective reaction of these people to such a fine line between acceptance and rejection. At the same time, literary texts provide evidence of an increasingly multiracial and transnational British military. With all of this in mind, the crucial question posed as we progress through this course will be how to synthesize into a complex argument glorifications of warfare alongside condemnations of warfare in the literary texts we will read.

**Course Objectives:** By the end of this course, students will be able to do the following tasks:

- Identify and explain major literary periods in British literature from neoclassicism to postmodernism through our primary focus on war literature;
- Elucidate upon several possible functions of war literature and provide textual evidence to support such claims;

- Expound the main theme's of a selection of literature pertaining to warfare and relevant scholarly articles while also articulating reasonable assertions about the primary and secondary sources;
- Put texts within the contexts of their own social realities;
- Analyze literary texts and prior scholarship and synthesize opposing viewpoints;
- Draw connections between the reforms of the British Army (previously the English Army, which existed between 1660-1707), the Royal Navy and the Royal Air Force and rapid industrial changes in the arms industry, on the one hand, and the literary periods identified in this course.



**COVID-19 Statement:** This semester, the university has mandated a return to face-to-face (F2F) teaching; however, given the worsening infection and hospitalization rates in the state, this may very well change. Be sure to check your university email for messages from the administration and the instructor on a daily basis to ensure you know how we will meet for this course—again, how we meet for the course, whether F2F or remote, may change suddenly to ensure that your education will not be hampered by worldly events. While learning about literature is vital for ensuring that you gain a fuller understanding of the world through other viewpoints, **the continued bodily existence of you and everyone else ought to be our number one priority!**

Remember that many people you will encounter on campus and the larger community are not following CDC guidelines. I encourage you to be considerate of the continued bodily existence of everyone. Following CDC guidelines is in all of our best interests; therefore, I recommend we all wear masks when physically in our classroom and office meetings and to maintain social distancing.

**If you suspect you may have been exposed to COVID, you should report for testing immediately by clicking on the following website and observing an obligatory quarantine period: <https://coronavirus.ufhealth.org/screen-test-protect-2/>.** You should also inform me immediately by email so that you may continue your coursework while quarantined. Likewise, **if I suspect I have been exposed to the virus, I will immediately report and quarantine. During this time, I will continue to teach all my students via Zoom and our Canvas course page** to ensure you receive an education: I will give students enrolled clear instructions about joining these sessions if the situation arises.

I am aware of the fact that COVID-19 continues to impact our daily lives. Thus, **if you are experiencing any hardships because of the pandemic, please contact me as soon as possible so that we may make any necessary arrangements contingent on your circumstances.**

**General Learning Objectives:**

- This course confers General Education credit for either Composition (C) or Humanities (H). This course also fulfills 6,000 of the university's 24,000-word writing requirement (WR).
- Composition courses provide instruction in the methods and conventions of standard written English (grammar, punctuation, usage), as well as the techniques that produce effective texts. Composition courses are writing intensive. They require multiple drafts submitted to your instructor for feedback before final submission.
- Course content should include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes and contexts. Students should learn to organize complex arguments in writing using thesis statements, claims and evidence, and to analyze writing for errors in logic.
- The **University Writing Requirement** (WR) ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. To receive Writing Requirement credit, a student must earn a grade of C or higher and a satisfactory completion of the writing component of the course. This means that written assignments must meet minimum word requirements totaling 6000 words.

**General Education Learning Outcomes:** At the end of this course, students will be expected to have achieved the following learning outcomes in content, communication and critical thinking:

- Content: Students demonstrate competence in the terminology, concepts, theories and methodologies used within the academic discipline.
- Communication: Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline. Students will participate in class discussions throughout the semester to reflect on assigned readings.
- Critical Thinking: Students analyze information carefully and logically from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to problems.



**Required Texts:** it is the student's responsibility to find the following required texts for this course; **the first two novels CAN easily BE FOUND FOR FREE online** if you do not prefer to get them in book-form, and **the last novel CANNOT BE FOUND FOR FREE online but does not need to be purchased immediately** as it is the final text we will read in this course:

- (1) Mary Shelley's *Frankenstein; or, The Modern Prometheus* (1818)
- (2) Elizabeth Gaskell's *North and South* (1854)
- (3) Kamila Shamsie's *Burnt Shadows* (2009)

**Assignments:** The following bullet points provide brief descriptions of the kinds of assignments for this course alongside their numbers of points and their percentages in relation to the overall grade.

- **Discussion Board Posts (20%; 200 points; 20 points for each post; 20 points for each set of responses)** – To help class discussions for each unit, students will write discussion board posts on Canvas demonstrating the ability to compose critical responses to essays and literary texts we read. Think of each discussion

board post for this course as a **precursory stage in the writing process of your short response papers**. Additionally, students will provide critical responses to fellow students' posts in which they productively analyze other perspectives on the assigned texts and synthesize these perspectives with their own critical responses using a dialectical method of argumentation while also maintaining plausible premises and conclusions which follow from your premises.

- **Presentations (15%; 150 points; 75 points each)** – Students will work together in groups to provide one informative presentation detailing the context of the production of an assigned text (including but not limited to current socioeconomic relations, racial and gender relations; politics; dominant, residual, and emergent cultural values; linguistic context). Each group will also imagine a specific audience for whom its presentation will be useful and acknowledge a purpose for providing this presentation to the imagined audience. Each student must actively participate in both the composing process and presentation to receive credit. The second presentation will be individual ones summarizing what you will argue for your analytical paper.
- **Class Participation (15%; 150 points)** – Come to class prepared by reading the assigned readings and annotating your copies and taking notes as you read. For each class session, contribute to the class conversation your thoughts about the assigned readings and pose questions or feedback to other people's responses. Actively engage in class activities by carefully reading or listening to instructions and working with others to construct arguments that can persuade people to change their points of view or successfully negotiate conflicting opinions.
- **Four (4) Literary Response Papers (30% total; 300 points; 75 points each; 1000 words each)** – For Units 2-5, select an assigned text from the specific unit and compose a valid and original argument demonstrating a unique interpretation of the text supported by textual evidence and persuasive reasons justifying your thesis statement. Think about these response papers as **possible parts of your larger analytical paper**. Each response paper must meet the **1000-word minimum requirement** and be free of mechanical and formatting errors.
- **Comparative Analysis Paper (20%; 200 points; 2000 words)** – Compose as your final paper for this course a comparative analysis paper of two of our assigned literary texts or one of our assigned texts and an outside creative source pertaining to warfare (any novel, poem, short story, biography, film, or painting that pertains to warfare from 1750 to the present). Though the overall argument will be an original comparative analysis of the two primary sources backed up by textual evidence and persuasive reasons justifying your thesis statement, engaging with relevant prior scholarship on the primary sources in which you demonstrate the ability to find and enter into a current scholarly conversation and add your own ideas is a requirement for a successful final paper. The final paper must meet the **2000-word minimum requirement** and be free of mechanical and formatting errors.



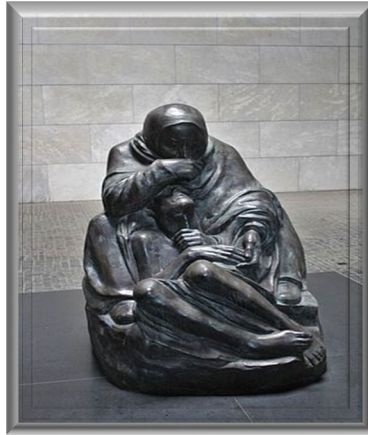
**Grading Scale:**

A	4.0	93-100	930-1000	C	2.0	73-76	730-769
A-	3.67	90-92	900-929	C-	1.67	70-72	700-729
B+	3.33	87-89	870-899	D+	1.33	67-69	670-699
B	3.0	83-86	830-869	D	1.0	63-66	630-669
B-	2.67	80-82	800-829	D-	0.67	60-62	600-629
C+	2.33	77-79	770-799	E	0.00	0-59	0-599

**Assessment Rubric:** Students will earn the following letter grades for each major assignment by fulfilling all of the following criteria. Minor assignments and class participation will be assessed based on whether they are complete or incomplete.

<u>Letter Grade</u>	<u>Description</u>
A	Student followed all instructions on the assignment sheet; composed an original argument with a completely clear central idea that synthesizes the main claims of body paragraphs and demonstrates in-depth analysis; effectively established the relevance to the assigned texts; used textual evidence to support claims in each body paragraph; entered a current scholarly conversation relevant to subject matter being argued by incorporating secondary sources appropriately and effectively; avoided mechanical errors (such as grammar mistakes, incorrect punctuation, and wrong word-choice, etc.); organized the argument very clearly with logical transitions that guide readers smoothly from an introduction to a conclusion; and formatted paper properly using MLA style.
B	Student followed most instructions on the assignment sheet; composed an original argument with a mostly clear central idea that synthesizes the main claims of body paragraphs and demonstrates in-depth analysis; moderately established the relevance to the assigned texts; used textual evidence to support claims in most of the body paragraphs; entered a current scholarly conversation relevant to subject matter being argued by incorporating secondary sources effectively; avoided most mechanical errors (such as grammar mistakes, incorrect punctuation, and wrong word-choice, etc.); organized the argument clearly with logical transitions, an introduction and conclusion; and formatted paper properly using MLA style with few formatting mistakes.
C	Student followed some instructions on the assignment sheet; composed an original argument with a partially clear central idea that synthesizes the main claims of body paragraphs and demonstrates slightly an in-depth analysis; established the relevancy to the assigned texts; used textual evidence to support claims in a few of your body paragraphs; attempted to enter a current scholarly conversation relevant to subject matter being argued by trying to incorporate secondary sources; avoided having too many mechanical errors (such as grammar mistakes, incorrect punctuation, and wrong word-choice, etc.); organized the argument somewhat clearly with logical transitions that guide readers from an introduction to a conclusion; and formatted paper properly using MLA style without having too many formatting mistakes.
D	Student followed few instructions on the assignment sheet; composed an unoriginal argument with an unclear central idea that does not synthesize the main claims of body paragraphs nor demonstrate an in-depth analysis; barely established the relevancy to the assigned texts; used textual evidence to support at least one claim; failed to enter a current scholarly conversation relevant to subject matter being argued by not incorporating secondary sources appropriately and effectively; did not avoid having many mechanical errors (such as grammar mistakes, incorrect punctuation, and wrong word-choice, etc.); did not organize the argument clearly with logical transitions that guide readers smoothly from an introduction to a conclusion; and formatted paper improperly using MLA style.
E	Student followed no instructions on the assignment sheet; composed an unoriginal argument with no central idea nor synthesis of the main claims of body paragraphs and in-depth analysis; did not establish the relevancy to the assigned texts; did not use textual evidence to support any claims; did not enter a current scholarly conversation relevant to subject matter being argued by incorporating secondary sources appropriately and effectively; demonstrated a habit of making

	mechanical errors; did not organize the argument clearly with logical transitions that guide readers smoothly from an introduction to a conclusion; and did not show evidence of an attempt to format paper properly using MLA style.
--	---



### Course Policies:

1. **Assignments:** You must complete all assignments to receive credit for this course.
2. **Attendance:** You are allowed 3 absences in this course, keeping in mind that double-period classes count as 2 absences. With this course being lecture-based, your consistent presence and participation are necessary to ensure that we learn each other's important perspectives on our readings! To be consistent with UF's attendance policies (see <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>), I will lower your final grade by one lower grade after **4 absences**. Students who accrue **6 absences** will automatically fail the course.
3. **Tardiness:** Come to class on time. Students who enter class more than 5 minutes late 3 times will receive 1 absence.
4. **Classroom Behavior:** Our university population consists of people who come from diverse cultural, national, economic, and ethnic backgrounds; therefore, when discussing texts in this course, be cognizant and able to both respect and debate other responses to our readings and discussion topics. Texts and artwork can often provoke one reader to hold opinions contrary to another reader, and students must be able to engage in dialogue with one another for the purpose of considering and constructing more dialectical arguments that demonstrate attempts to resolve scholarly disagreements.
5. **UF's Policy on Sexual Harassment:** The University of Florida is committed to providing a safe educational, working, and residential environment that is free from sexual harassment or misconduct directed towards any and all members of the community: <https://titleix.ufl.edu/about/title-ix-rights/>
6. **Paper Format & Submission:** Papers must be formatted using **MLA style**: 12-point legible font (i.e., Times New Roman, Arial or Helvetica); double-spaced; one-inch margins on all sides; headers in the upper righthand corner of each page containing your surname followed by a space and the page number; your name, your instructor's name, the course number and the due date in the upper lefthand corner of the first page; title centered and after the due date; one space after punctuation marks; indented first lines of each paragraph unless using second-level and third-level headings; and a works cited page. Submit all papers as MS Word (.doc) or Rich Text Format (.rtf) documents to Canvas or as hard copies, unless otherwise instructed, by the due date.
7. **Late Papers/Assignments:** Because timeliness is imperative to ensuring that everyone's writings receive effective feedback, late papers and assignments will not be accepted in this course unless you experience an emergency situation occurs. In the case of an emergency, notify the instructor that you will not be able to submit the paper or assignment in time.

8. **Paper Maintenance Responsibilities:** Keep duplicate copies of all work submitted in this course and retain all work graded and returned to you until the semester ends.
9. **Academic Honesty and Definition of Plagiarism:** UF students are bound by **The Honor Pledge:** “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: ‘On my honor, I have neither given nor received unauthorized aid in doing this assignment.’” **The Honor Code** (<https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Additionally, you must not represent as your own work all or any portion of the work of another. Plagiarism includes but is not limited to:
  - a. Stealing, misquoting, insufficiently paraphrasing, or patch-writing.
  - b. Self-plagiarism, which is the reuse of the Student’s own submitted work, or the simultaneous submission of the Student’s own work, without the full and clear acknowledgment and permission of the Faculty to whom it is submitted.
  - c. Submitting materials from any source without proper attribution.
  - d. Submitting a document, assignment, or material that, in whole or in part, is identical or substantially identical to a document or assignment the Student did not author.
10. **Students with Disabilities:** Students with disabilities who are requesting accommodations should first register with the **Disability Resource Center (352-392-8565, <https://disability.ufl.edu/>)**, which will provide appropriate documentation to give your instructor early in the semester.
11. **Students in Distress:** Students who are in distress or who need counseling or urgent help: please contact [umatter@ufl.edu](mailto:umatter@ufl.edu) or **352-392-1575** so that a team member can reach out to you. **UF’s Counseling and Wellness Center** offers additional support: 352-392-1575, or contact them online: <https://counseling.ufl.edu/>
12. **Grading Policies:** For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
13. **Grade Appeals:** In 1000- and 2000-level courses, students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant, in the Department office (4008 TUR). Please contact Ms. Blount at [cblount@ufl.edu](mailto:cblount@ufl.edu) Grade appeals may result in a higher, unchanged, or lower final grade.
14. **Course Evaluations:** Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations. Toward the end of the semester, you will receive email messages requesting that you do this online: <https://ufl.bluera.com/ufl/>



## Course Schedule

\*The following schedule is tentative and may be subject to change.

## Unit 1 – Introductions for ENL 2022

<b>Week 1</b> T 8/24	<p>(1) Greetings!</p> <p>(2) Course Expectations</p> <p>(3) Overview of the syllabus</p> <p>(4) Discuss functions of literature and familiarize ourselves with literary movements</p> <p>*<b>HW:</b> Read Catharine Savage Brosman’s “<u>The Functions of War Literature</u>” and Chinua Achebe’s “<u>The Truth of Fiction</u>” (both via Canvas)</p> <p>*<b>HW:</b> <u>Discussion Board Post #1</u> [due Thursday 8/26]</p>
----- Th 8/26	<p>(1) Discuss historical context of our course</p> <p>(2) Socratic Circle activity to discuss readings</p> <p>*<b>HW:</b> Read excerpts from Samuel Johnson’s <i>The Idler</i>, Oliver Goldsmith’s “<u>The Deserted Village</u>” and John Newton’s “<u>Amazing Grace</u>” (all via Canvas)</p> <p>*<b>Due:</b> <u>Discussion Board Post #1</u> [before class]</p>

## Unit 2 – Neoclassism: Heroic Couplets & Chains of Slavery

<b>Week 2</b> T 8/31	<p>(1) Learn poetic meter, rhyme scheme, literary devices, genres</p> <p>(2) Discuss context of neoclassical literature</p> <p>(3) Forced Debate activity pertaining to readings</p> <p>(4) Introduce instructions for <u>Short Response Paper #1</u> [due Tuesday 9/14]</p> <p>*<b>HW:</b> Read Phillis Wheatley’s “<u>Farewell to America</u>” and “<u>To the Right Honourable William, Earl of Dartmouth</u>” and Eric Slaughter’s “<u>Neoclassical Culture in a Society with Slaves: Race and Rights in the Age of Wheatley</u>” (all via Canvas)</p>
----- Th 9/2	<p>(1) Affinity Diagram activity</p> <p>(2) Learn about functions of slave narratives</p> <p>*<b>HW:</b> Read <b>Ch. 1-6</b> of Olaudah Equiano’s <i>The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African</i> (via Canvas)</p> <p>*<b>Due:</b> Responses to <u>Discussion Board #1</u> [midnight F 9/3]</p>

<b>Week 3</b> T 9/7	<p>(1) Discuss role of slavery in the British West Indies</p> <p>(2) Textual Evidence exercise</p> <p>*<b>HW:</b> Read <b>Ch. 7-12</b> of Olaudah Equiano’s <i>The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African</i> (via Canvas)</p>
----- Th 9/9	<p>(1) Socratic Circle activity to discuss readings</p> <p>*<b>HW:</b> Read <b>Ch. 1-3 and 17</b> of James Leander Cathcart’s <i>The Captives, Eleven Years a Prisoner in Algiers</i> (via Canvas)</p>

## Unit 3 – Romanticism: Reactions to Industrial Revolutions & Rationalism



<b>Week 4</b> T 9/14	<p>(1) Textual Evidence exercise</p> <p>(2) Discuss context of literary romanticism</p> <p>(3) Compare and Contrast neoclassical paintings and romantic paintings</p> <p>*<b>HW:</b> Read William Blake’s <i>The Marriage of Heaven and Hell</i>, “King Edward the Third” and “A War Song to Englishmen” (all via Canvas)</p> <p>*<b>Due:</b> <b>Short Response Paper #1</b> [midnight on Canvas]</p>
----- Th 9/16	<p>(1) In-class close reading exercises</p> <p>*<b>HW:</b> Read William Wordsworth’s “Preface to Lyrical Ballads,” Thomas Love Peacock’s “The Four Ages of Poetry” and Percy Bysshe Shelley’s “A Defense of Poetry” (all via Canvas)</p> <p>*<b>HW:</b> <b>Discussion Board Post #2</b> [due Tuesday 9/21]</p>

<b>Week 5</b> T 9/21	<p>(1) Discuss literary theory readings</p> <p>(2) Introduce instructions for <b>Short Response Paper #2</b> [due Tuesday 10/5]</p> <p>*<b>HW:</b> Read William Wordsworth’s “The Discharged Soldier,” Lord Byron’s “The Destruction of Sennacherib,” Anna Laetitia Barbauld’s “Eighteen Hundred and Eleven,” John Keats’s “La Belle Dame sans Merci” and Percy Bysshe Shelley’s “The Masque of Anarchy” [all via Canvas]</p> <p>*<b>Due:</b> <b>Discussion Board Post #2</b> [before class]</p>
----- Th 9/23	<p>(1) Comparative Analysis activity</p> <p>*<b>HW:</b> Read <b>Letters 1-4</b> and <b>Ch. 1-8</b> of Mary Shelley’s <i>Frankenstein; or, The Modern Prometheus</i></p>

<b>Week 6</b> T 9/28	<p>(1) Discuss emergence of the gothic genre</p> <p>(2) Discuss reading</p> <p>*<b>HW:</b> Read <b>Ch. 9-18</b> of Mary Shelley’s <i>Frankenstein</i></p> <p>*<b>Due:</b> Responses to <b>Discussion Board #2</b> [before class]</p>
----- Th 9/30	<p>(1) Socratic Circle activity to discuss readings</p> <p>*<b>HW:</b> Read <b>Ch. 19-24</b> of Mary Shelley’s <i>Frankenstein</i> and Neil Ramsey’s “Mary Shelley and the Monstrosity of War: <i>Frankenstein</i> and the Post-Waterloo Politics of Life” [via Canvas]</p>

## Unit 4 – Victorian Era: Moral Conventions & the Evolution of Warfare

<b>Week 7</b> T 10/5	<p>(1) Socratic Circle activity to discuss readings</p> <p>(2) Discuss context of Victorian literature</p> <p>(3) Introduce instructions for <b>Short Response Paper #3</b> [due Tuesday 10/26]</p> <p>(4) Library Research Day</p> <p>*<b>HW:</b> Read Elizabeth Barrett Browning’s “The Cry of the Children,” excerpts from Thomas Cooper’s <i>The Purgatory of Suicides</i>, Alfred Tennyson’s “The Charge of the Light Brigade,” Gerard Manley Hopkins’s “The Windhover” and Michael C. C. Adams’s “Tennyson’s Crimean War Poetry: A Cross-Cultural Approach” (all via Canvas)</p> <p>*<b>Due:</b> <b>Short Response Paper #2</b> [midnight on Canvas]</p>
----- Th 10/7	<p>(1) In-class close reading activity</p> <p>(2) Socratic Circle activity to discuss readings</p> <p>(3) Introduce instructions for <b>Presentation #1</b></p> <p>*<b>HW:</b> Read <b>Ch. 1-12</b> of Elizabeth Gaskell’s <i>North and South</i> and selections from Karl Marx’s <i>The</i></p>

	<p><b><u>German Ideology</u></b> and <b><u>Economic and Philosophic Manuscripts of 1844</u></b> [via Canvas]  <b>*HW:</b> <b><u>Discussion Board Post #3</u></b> [due Tuesday 10/12]</p>
--	--

<p><b><u>Week 8</u></b> T 10/12</p>	<p>(1) Learn key terms  (2) Socratic Circle activity to discuss readings  (3) Watch Tullie House Museum’s video “<b><u>Victorian Values</u></b>” and a clip from <b><u>Monty Python and the Meaning of Life</u></b> on the Zulu War  (4) Activity using COVE open-access platform  <b>*HW:</b> Read <b>Ch. 13-21</b> of Elizabeth Gaskell’s <b><u>North and South</u></b>  <b>*Due:</b> <b><u>Discussion Board Post #3</u></b> [before class]</p>
<p>----- Th 10/14</p>	<p>(1) Small Group Workshops for <b><u>Short Response Paper #3</u></b>  (2) Individual Conferences  <b>*HW:</b> Prepare group presentations  <b>*HW:</b> Read <b>Ch. 22-32</b> of Elizabeth Gaskell’s <b><u>North and South</u></b></p>

<p><b><u>Week 9</u></b> T 10/19</p>	<p>(1) <b><u>Presentation #1</u></b>  (2) Socratic Circle activity to discuss readings  <b>*HW:</b> Read <b>Ch. 33-44</b> of Elizabeth Gaskell’s <b><u>North and South</u></b>  <b>*Due:</b> Responses to <b><u>Discussion Board Post #3</u></b> [at midnight]</p>
<p>----- Th 10/21</p>	<p>(1) Socratic Circle activity to discuss reading  <b>*HW:</b> Read <b>Ch. 48-52</b> of Elizabeth Gaskell’s <b><u>North and South</u></b> and Vanessa D. Dickerson’s <b><u>introduction to Dark Victorians</u></b> [via Canvas]</p>

## **Unit 5 – Modernism and World War Writers**

<p><b><u>Week 10</u></b> T 10/26</p>	<p>(1) Socratic Circle activity to discuss readings  (2) Mapping the British Empire Activity  (3) Discuss modernity and literary modernism  <b>*HW:</b> Read Oscar Wilde’s “<b><u>The Decay of Lying – an Observation</u></b>” and excerpts from Edwin Muir’s <b><u>We Moderns: Enigmas and Guesses</u></b> (via Canvas)  <b>*Due:</b> <b><u>Short Response Paper #3</u></b> [midnight on Canvas]</p>
<p>----- Th 10/28</p>	<p>(1) Socratic Circle activity to discuss reading  (2) Discuss modern warfare  (3) Introduce instructions for <b><u>Short Response Paper #4</u></b> [due Tuesday 11/16]  <b>*HW:</b> Read H. G. Wells’ “<b><u>The Land Ironclads</u></b>,” Liam O’Flaherty’s “<b><u>The Sniper</u></b>,” Wilfred Owen’s “<b><u>Disabled</u></b>” and T. S. Eliot’s “<b><u>Geronion</u></b>” (all via Canvas)  <b>*HW:</b> <b><u>Discussion Board Post #4</u></b> [due Tuesday 11/2]</p>

<p><b><u>Week 11</u></b> T 11/2</p>	<p>(1) Close reading analyses of Wilfred Owen’s “<b><u>Disabled</u></b>” and T. S. Eliot’s “<b><u>Geronion</u></b>”  (2) Socratic Circle activity to discuss readings  <b>*HW:</b> Read Thomas Hardy’s “<b><u>Channel Firing</u></b>,” Rupert Brooke’s “<b><u>The Soldier</u></b>,” May Herschel Clarke’s “<b><u>The Mother</u></b>,” and T. S. Eliot’s “<b><u>The Hollow Men</u></b>” (all via Canvas)</p>
---	---

	* <b>Due:</b> <a href="#">Discussion Board Post #4</a> [before class]
Th 11/4	(1) Close reading group exercises (2) Present group analyses * <b>HW:</b> Read Siegfried Sassoon’s “ <a href="#">Suicide in the Trenches</a> ,” Margaret Sackville’s “ <a href="#">Nostra Culpa</a> ,” Isaac Rosenberg’s “ <a href="#">Break of Day in the Trenches</a> ,” and Wilfred Owen’s “ <a href="#">Dulce et Decorum Est</a> ” (all via Canvas)

<b>Week 12</b>	(1) Socratic Circle activity to discuss readings
T 11/9	(2) Watch and discuss clips from <i>Monty Python and the Meaning of Life: “Fighting Each Other,” “Would Rather Be Elsewhere”</i> and “ <i>The Funniest Joke in the World</i> ” * <b>HW:</b> Read Fredric Jameson’s “ <a href="#">Postmodernism and Consumer Society</a> ” and Linda Hutcheon’s “ <a href="#">Theorizing the Postmodern: Toward a Poetics</a> ” * <b>Due:</b> Responses to <a href="#">Discussion Board Post #4</a> [before class]
Th 11/11	<b>NO CLASS (Veterans Day) [aka Armistice Day or Remembrance Day]</b>

## Unit 6 – Postmodernism: Weapons and Mass Consumption

<b>Week 13</b>	(1) Socratic Circle activity to discuss readings
T 11/16	(2) Introduce instructions for <a href="#">Presentation #2</a> (3) Introduce instructions for <a href="#">Final Paper</a> [due Wednesday 10/8] * <b>HW:</b> Read Jacque Derrida’s “ <a href="#">Structure, Sign, and Play in the Discourse of the Human Sciences</a> ” * <b>Due:</b> <a href="#">Short Response Paper #4</a> [midnight on Canvas]
Th 11/18	(1) Socratic Circle activity to discuss reading * <b>HW:</b> Read the <a href="#">Prologue</a> , “ <a href="#">The Yet Unknown World: Nagasaki, 9 August 1945</a> ” and “ <a href="#">Veiled Birds: Delhi, 1947</a> ” in Kamila Shamsie’s <i>Burnt Shadows</i> * <b>HW:</b> <a href="#">Discussion Board Post #5</a> [due Tuesday 11/23]

<b>Week 14</b>	(1) Socratic Circle activity to discuss readings
T 11/23	* <b>HW:</b> Read “ <a href="#">Part-Angel Warriors: Pakistan, 1982-3</a> ” in Kamila Shamsie’s <i>Burnt Shadows</i> * <b>HW:</b> Prepare for <a href="#">Presentation #2</a> * <b>Due:</b> <a href="#">Discussion Board Post #5</a> [before class]
Th 11/24	<b>NO CLASS (Thanksgiving Break 11/24-11/27)</b>

<b>Week 15</b>	(1) Socratic Circle activity to discuss readings
T 11/30	(2) <a href="#">Presentation #2</a> * <b>HW:</b> Read “ <a href="#">The Speed Necessary to Replace Loss: New York, Afghanistan, 2001-2</a> ” in Kamila Shamsie’s <i>Burnt Shadows</i> * <b>Due:</b> Responses to <a href="#">Discussion Board Post #5</a> [before class]
Th 12/2	(1) Socratic Circle activity to discuss readings (2) <a href="#">Presentation #2</a>

<p><b>Week 16</b> T 12/7</p>	<p>(1) Course Wrap Up (2) Fill out course surveys (3) Farewells! *<b>Due: Final Paper</b> [due W 10/8 at midnight]</p>
----------------------------------	--