



*School of Arts & Science*  
**ENGLISH DEPARTMENT**

**ENGL 282-01**  
**British Literature 1700 to 1900**  
**Winter 2007**

**COURSE OUTLINE**

**1. Instructor Information**

(a)	Instructor:	Thom Bland		
(b)	Office Hours:	1:00-3:20 Mon and Wed and 10:00-11:30 Tues and Thurs		
(c)	Location:	Paul 335		
(d)	Phone:	370-3359		
(e)	Email:	<a href="mailto:bland@camosun.bc.ca">bland@camosun.bc.ca</a> (checked frequently)		

**2. Intended Learning Outcomes**

When reading the works of this period, the student will be encouraged to make connections, evaluate works based on established critical criteria, and recognize both the general characteristics of a literary movement and the characteristics of an author's style within the context of the period. Upon completion of this course the student will be able to:

1. Analyze literature from 1700 to 1900. Readings may be presented historically or by theme.
2. Evaluate from a variety of genres, which will include poetry, extended narrative, drama and novels. Readings may include other prose forms such as essays and diaries.
3. Compare authors such as Dryden, Swift, Pope, Sheridan, Blake, Wordsworth, Coleridge, Austen, Bronte, Byron, P Shelley, M Shelley, Keats, Dickens, Tennyson and Browning. Note that individual instructors may put a slight change of focus in this course by choosing one author over another, but the general tenor of the course will remain the same.

When discussing the literature of this period, the student will be encouraged to develop their own interpretations to the works using a variety of critical methods and resources. Upon completion of this course the student will be able to:

1. Acknowledge the socio-historical context of the work.
2. Identify and account for recurring themes in the literature from 1700 to 1900.
3. Relate this period's literature and its relevance to the continuum of literary works.
4. Compare and contrast various works, authors and styles.
5. Distinguish between the subjective and objective aspects of works.
6. Identify the influence of dominant critical theories or movements in the contexts of the literature studied.

When writing about the literature of this period, the student will be expected to demonstrate their understanding of the above issues and to explain, support and illustrate their interpretations of literature in essays and a final exam. Upon completion of this course the student will be able to:

1. Use relevant textual evidence.
2. Document sources using current MLA conventions.

### 3. Required Materials

(a)	Texts	<i>The Norton Anthology of English Literature; Major Authors Edition</i> Sheridan's <i>School for Scandal</i> Jane Austen's <i>Pride and Prejudice</i> Charles Dickens' <i>Hard Times</i>
(b)	Optional	Some sort of MLA style guide such as <i>The College Style Sheet</i> , Furberg and Hopkins, 5 <sup>th</sup> Edition or <i>Prentice Hall Canada Reference Guide to Grammar and Usage: Brief Edition</i> , Harris and Pilz, (Prentice Hall)

### 4. Course Content, Submission Details, Teaching Philosophy and Timetable of Readings

**Due Dates:** All work **MUST** be submitted and is due on the dates specified. 10% will be deducted for **EACH** of the first two days a paper is late. **(Total = -20%)** After this period, the work will not be accepted. **ALL WORK MUST BE COMPLETED TO PASS THE COURSE.**

**Attendance:** It is impossible to pass this course without at least 80% attendance. Note that this has a direct and significant influence on your participation grade.

**Essay Format:** Please follow the Modern Language Association guide for essay format as found in *The College Style Sheet* by Furberg and Hopkins. These guidelines are also available on the web at a number of locations—see <http://webster.comnet.edu/mla/index.shtml> Submit **ALL** essays **TWICE**. **ONE** copy should be on paper and the **SECOND** copy should be submitted electronically as an attachment to an email. You should regularly **scan your computer** for viruses; I don't want yours.

**Plagiarism:** Plagiarism is putting someone else's **PROSE OR IDEAS** into your writing and not saying where you got them. You thereby imply that the other person's work is your own. This is serious and will be dealt with accordingly. If you do not understand my definition please see me or go to the following Camosun website [www.camosun.bc.ca/divisions/pres/policy/2-education/2-5.html](http://www.camosun.bc.ca/divisions/pres/policy/2-education/2-5.html). You may be asked to sign a document clarifying that you understand what plagiarism can mean to your academic career. **AN ACT OF PLAGIARISM IS ENTERED ON YOUR PERMANENT STUDENT RECORD.**

**My Philosophy:** your academic well-being is one of my responsibilities. If you have **ANY** academic problems during your studies at Camosun College, come and see me. If I cannot help you myself, I will direct you to people who can. The following Camosun website provides a list of student services: <http://www.camosun.bc.ca>

**A Few Notes about Your Journal:** Perhaps the best place to start is to say what the journal is not. It is **not** a set of class notes, a record of homework assignments, or a diary of your personal activities. It is a collection of your reactions to the literature you have been reading and discussing in class. It is a place to explore your questions and ideas without the worry of proper form etc. Regular use of your journal will help you get more from your classes and supply helpful ideas for your essays. Get into the habit of writing in your journal daily and write about the material on the reading list **BEFORE** and **AFTER** you come to class. I will be going over some techniques that will help you with this writing. If you go to a play, read a novel, or see a movie that you would like to write about in your journal, do so. I will collect these journals on a regular basis—**not** necessarily weekly. Please have your journal ready for submission on the first day of class each week; if I take it in that week, I will read them and then return them during the second class of the same week.

**Participation:** You are not expected to make constantly brilliant, insightful remarks in class (although this is allowed); you are merely asked to think about and react to what is going on around you in the classroom. Some people may be a little reluctant to speak out in class. In this case, I count your questions and comments OUTSIDE of class as an indication of your participation. Your **ATTENDANCE** has a **DIRECT** influence on this grade as well.

Tentative Timetable and Reading List

<i>WEEK</i>	<i>AUTHOR</i>	<i>WORKS</i>
1	Thom& Dryden	Outline of Course. Intro to Satire and "MacFlecknoe" "Discourse...of Satire"
2	Swift	Gulliver's Travels (books 2 & 4)
3	Swift	Gulliver's Travels (books 2 & 4) "A Modest Proposal"
4	Pope	"Rape of the Lock" "Eloisa to Abelard" (not in text)
5	Sheridan	<i>The School for Scandal</i>
6	Blake	Selections from "Songs of Experience" and "Songs of Innocence"
7	Wordsworth	"We Are Seven" "Tintern Abbey" Preface to The Lyrical Ballads "Lucy" poems "Resolution and Independence" "Intimations of Immortality" "London 1802" "The world is too much with us" "The Solitary Reaper"
<b>Essay One: February 15th</b>		
8	Coleridge	"Rime of the Ancient Mariner" "Kubla Khan" "The Eolian Harp"
<b>MIDTERM February 22<sup>rd</sup>.</b>		
9	Jane Austen	<i>Pride and Prejudice</i>
10	Byron	"She Walks in Beauty" "Darkness" "When a man hath no freedom to fight for at home" "Childe Harold's Pilgrimage—Canto 1 --Canto 3 Verses 17-28. "Don Juan" Canto 1 verses 1-117
11	P. Shelley	"Ozymandias" "A Song of Men of England" "England in 1819" "Ode to the West Wind" "To a Skylark" "When the Lamp is Shattered"
12	Keats	"The Eve of Saint Agnes" odes (various) "To Autumn"
13	Dickens	<i>Hard Times</i>
14	Tennyson	"Mariana" "The Lady of Shallot" "Ulysses" "Break, Break, Break" "The Kraken"
14	Browning	"Andrea del Sarto" "Porphyria's Lover"

## Essay Number Two for April 12<sup>th</sup>.

### 5. Student Assessment

Email Bio and Attachment	Jan. 11	1
First essay	Feb 15	25
Mid-term Exam	Feb 22	25
Second essay	Apr 12	25
Participation and In-class work	(continuous)	30
Journal	(continuous)	20
Final Exam	(Exam Week)	<u>30</u>
<b>Total</b>		<b>156</b>

**Failure of in-class writing (midterm, final etc) will result in failure for the course.**

**Exams:** The midterm exam will cover all of the material discussed to date and the final exam will cover **ALL** of the works, but the greatest emphasis will be on the last half of the course. The exam itself will be written during the exam week. Both the midterm and the final will include short essays, recognition and short answer questions.

### 6. Standard Grading System (GPA)

Percentage	Grade	Description	Grade Point Equivalency
95-100	A+		9
90-94	A		8
85-89	A-		7
80-84	B+		6
75-79	B		5
70-74	B-		4
65-69	C+		3
60-64	C		2
50-59	D		1
0-49	F	Minimum level has not been achieved.	0

#### Temporary Grades

Temporary grades are assigned for specific circumstances and will convert to a final grade according to the grading scheme being used in the course. See Grading Policy at [camosun.ca](http://camosun.ca) or information on conversion to final grades, and for additional information on student record and transcript notations.

Temporary Grade	Description
<b>I</b>	<i>Incomplete:</i> A temporary grade assigned when the requirements of a course have not yet been completed due to hardship or extenuating circumstances, such as illness or death in the family.
<b>IP</b>	<i>In progress:</i> A temporary grade assigned for courses that are designed to have an anticipated enrollment that extends beyond one term. No more than two IP grades will be assigned for the same course.
<b>CW</b>	<i>Compulsory Withdrawal:</i> A temporary grade assigned by a Dean when an instructor, after documenting the prescriptive strategies applied and consulting with peers, deems that a student is unsafe to self or others and must be removed from the lab, practicum, worksite, or field placement.

Temporary grades are assigned for specific circumstances and will convert to a final grade according to the grading scheme being used in the course. See Grading Policy E-1.5 at [camosun.ca](http://camosun.ca) for information on conversion to final grades, and for additional information on student record and transcript notations.

**Evaluation Guide:** As you can see, this does **NOT** match the College's grading system. However, I hope it will give you a general idea about my expectations and show you how these translate into rough grade equivalencies.

- F** Lack of clear expression makes failure automatic. Subject being discussed is obviously not understood or is obviously inaccurately presented.
- D** Several errors in spelling, punctuation, or difficult language expressions. Subject not thoroughly discussed and/or thoroughly understood.
- C** Occasional weakness in expression. The basic material is obviously understood, but the sentences are not varied and consistently simple.
- C+** Very few mechanical errors. The basic material is understood. Some attempt at sentence variety and original expression. Not much creative imagination is involved in trying to put the subject into a new light.
- B** No errors in expression are present; that is, all is very clear. Subject is thoroughly studied and understood. Some degree of originality is involved in the unified fashion.
- A** The kind of work that might be expected at the next level up. Complete and clear understanding with a high degree of originality. Logical, clear development; no mechanical errors.

## 7. Other Services and Information Sources

### LEARNING SUPPORT AND SERVICES FOR STUDENTS

There are a variety of services available for students to assist them throughout their learning. This information is available in the College calendar, at Student Services or the College web site at [camosun.ca](http://camosun.ca).

### STUDENT CONDUCT POLICY

There is a Student Conduct Policy **which includes plagiarism**. It is the student's responsibility to become familiar with the content of this policy. The policy is available in each School Administration Office, at Student Services and on the College web site in the Policy Section.