

	<p style="text-align: center;"> School of Arts & Science ENGLISH DEPARTMENT ENGL 282 British Literature 1700-1850 Tuesdays & Thursdays 10:00-11:20 Tuesdays F 210/ Thursdays F 206 </p>

The course description is online @ <http://camosun.ca/learn/calendar/current/web/engl.html>

Ω Please note: the College electronically stores this outline for five (5) years only. It is **strongly recommended** you keep a copy of this outline with your academic records. You will need this outline for any future application/s for transfer credit/s to other colleges/universities.

1. Instructor Information

(a)	Instructor:	Dr T. Callin		
(b)	Office Hours:	TBA		
(c)	Location:	Paul 322		
(d)	Phone:	Na	Alternative Phone:	Na
(e)	Email:	callint@camosun.ca	Monday to Friday 9-5	
(f)	Website:	Na		

2. Intended Learning Outcomes

(No changes are to be made to these Intended Learning Outcomes as approved by the Education Council of Camosun College.)

When reading the works of these periods, students 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. At the end of the 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, students will be encouraged to develop their own interpretations of the works using a variety of critical methods and resources. At the end of the course the student will be able to:

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

When writing about the literature of this period, students will be expected to demonstrate their understanding of the above issues by explaining, supporting and illustrating their interpretations of literature in essays and a final exam. At the end of the course the student will be able to:

10. Use relevant textual evidence.
11. Document sources using current MLA conventions.

3. Required Materials

1. The Objective:

“There are no texts, only ourselves.”

Misreading is an approach to reading developed by scholar Harold Bloom, although the origin of the idea dates back at least to the time of Shakespeare. Misreading can be defined in two primary ways: the first is the conflict between *canonical* writers. One writer creatively misreads the writing of his/her strongest predecessor: the writer corrects the vision of this other, and it is in this creative act that the conflict of misreading is produced.

The second definition of misreading concerns the relationship between the reader and the text, and this has to do with doing away with the very out of date idea of the "hidden meaning" in any work of art, and in our case in the select works we will be discussing this term. The greatest readers are the greatest rewriters, in that they are constantly revising the meaning of the narrative. They ask questions like, "What does this work mean? What central idea, in my opinion, is the writer attempting to communicate? Can my position, generated from my misreading, be defended persuasively? What evidence would I use to prove my misreading? In this course, we will be involved in generating as many strong "misreadings" as possible over the term.

Our rubric then is one based upon the act of reading – and the consequences of reading – both in terms of the writer and the reader. Since meaning is transient, every close reader reads to rewrite; the text, being not marble but the more malleable stuff of the human imagination, is as open to you as you are to yourself. Writers – great writers – are vigorous readers and vigorous rewriters. As such, the act of reading and the act of writing are synonymous; what you get out of a text often reveals what you know, and/or do not know about yourself, which is why we not only read literature, but is an important reason why we study literature – the page is an image, and every reader a Dorian – the tentative Socrates aware of the danger of coming too close to the thyself of the Self but going ahead anyway. No matter which way you slice it, reading is always a misreading, history a fiction that we revise and edit into neat pigeon holes – or like a neatly folded ham sandwich – to satisfy the human craving for order; misreading, as it is represented between these writers as readers will occupy some of our time; the misreadings that we produce as readers rewriting these writers, the majority.

2. Beginning with the Basics:

This course is all about the basics of reading and interpreting literature. As you improve your ability to read texts closely, you will better understand the writing process, understand how an author generates a specific effect, what an author is trying to achieve with the text, what historical significance we can apply to the production of the text, and so on. As such, you are going to develop your reading and interpretation skills using the basic ideas that apply to the writings that we will be reading and discussing this term.

3. The Technical Stuff:

1. In order to pass this course you must submit all assignments at the beginning of the class in which they are due. If you are late, the paper is late.
2. Extensions will only be granted with proper documentation prior to, not on the day of, or in the days following, the due date.
3. A request for an extension must come at least two actual classes prior to the due date.
4. Late assignments will be docked 10% for each day (or portion of day) late.
5. There are no make-ups on any course assignments.
6. Appointments are to be made at the end of a class.
7. Be on time for class. Repeated lateness will result in deregistration from the course.
8. If you miss notes, it is up to you to get the notes from someone in the class.
9. If you do not attend you will not pass; 80% attendance required for passing grade.
10. Laptop or cell phone use during class is strictly prohibited.

4. Evaluation Guide: A general idea of expectations and translation into rough grade equivalencies. Students should be aware that the average grade for my classes is a B-/B

F Lack of clear expression makes failure automatic. Subject being discussed is obviously not understood or is obviously inaccurately presented. The essay will contain problems with structure at all levels including form and content. Incoherent, or so many errors to be rendered virtually incoherent.

D: Several errors in spelling, punctuation, or difficult language expressions. Subject not thoroughly discussed and/or thoroughly understood. If I need to make comments about grammar in every other sentence or more then expect this grade.

C: Occasional weakness in expression. The basic material is obviously understood, but the sentences are unvaried and simple. The approach to the subject lacks originality.

C+: Very few mechanical errors with the essay being structurally and grammatically clean. The basic material is understood. This essay demonstrates some attempt at sentence variety and original expression. However, not much creative imagination is involved in trying to put the subject into a new light. If the essay is technically good – one or two grammatical errors and the correct approach to the overall structure of formal essay writing but topically lacks inspiration or a new angle - expect the essay to receive this grade.

B: Virtually no errors in expression are present; the level of language, the grammatical structures and the overall essay structure along with the representation of the essence of the idea promoted in the essay are all entirely clear. Subject is thoroughly studied and understood. Some degree of originality

is involved in the way the subject is seen and understood. Overall, the essay flows logically and seamlessly.

A: The kind of work that might be expected at the next level. The essay demonstrates a complete and clear understanding of the topic with a high degree of originality. The essay will contain no mechanical errors. There will be a perfect flow of ideas throughout the entire essay and overall unity to the argument.

5. Participation:

Part of your mark for **English 282** is for participation. This means a number of things. First, that **you attend class**. The course is organized chronologically, so that we can build on the writing and close reading skills you develop. If you do not attend, you will not pass, as information that you will need to use for your writings will be generated directly from class discussion. Second, I want you to **speak in class**. It is good to share your views, and you can feel confident in this environment when doing so. And third, the sometimes forgotten objective...

6. The Sometimes Forgotten Objective:

I think that people learn better when they are enjoying what they are doing. So, the philosophy in this class is to encourage a fun and positive learning environment. **We will treat each other with respect and show respect for differences in opinion. There are no absolute final answers.** The idea is that **English 282** is a forum for ideas or misreadings of various canonical texts; think differently when you read and respect difference when it is expressed by a fellow student. As such, no one need worry about being censored by mirthless laughter... "truth" is relative and subjective, and a failure to show respect for the opinions of others will not be tolerated. The quest to understand, accept, and respect difference of opinion is the road to enlightenment – think differently and respect others when they do the same. For more information on codes of conduct, please refer to the college calendar.

7. Assignments and Percentage Allotment: Below is the list of assignments and the allotment of percentages:

First Essay 15%: Argument essay / five paragraphs/ 850 minimum – 1000 words maximum: Due February 7, 2012

First in-class Quiz 20%: The First Romantics: February 28, 2012

Second Essay 20%: Argument essay/ six paragraphs. 1000 minimum -1200 words maximum: Due March 15, 2012

Second in-class Quiz 15%: The Victorians: April 3, 2012

Participation and attendance: 5%

Final exam 25%: TBA

Tentative schedule for winter 2012

I: Introductions

Jan 10: Introduction and schedule
Blake Handout from “The Proverbs of Hell”
Assignment: Blake’s “Proverbs of Hell”/ Pope’s “The Rape of the Lock” (1714): Canto I

II: Misreading

Jan 12: What is Misreading?
Defining the Western Canon
Italo Calvino: “Why Read The Classics?”
The organization of the ages (Abrams handout)
The Elements of Deep Reading
Blake: “Proverbs of Hell” and Misreading
Assignment: Complete “The Rape of the Lock” Canto I and Canto

II

III: Augustan Literature: Reason/ Satire/ Newton and Locke/ Neoclassicism

Jan 17: **Pope:** “The Rape of the Lock”: Canto I: Lecture

Jan 19: **Pope:** “The Rape of the Lock”: Canto II and Canto III
Group questions: Canto III
Assign first essay: 850-1000 word, five paragraph Argument essay, due February 7, 2012

Jan 24: **Pope:** “The Rape of the Lock” Canto IV and Canto V

Jan 26: **Start** *Gulliver’s Travels* book Four
Notes on Essay writing with example

Jan 31: **Swift:** *Gulliver’s Travels* Book Four

Feb 2: **Swift:** Conclude *Gulliver’s Travels* Book four
Assignment Handout: **Swift** “The Lady’s Dressing Room”/
Montagu “The Reasons that Induced Dr S...”

Feb 7: Essay due beginning of class
Swift: Discussion of The Lady’s Dressing Room/
Montagu: Discussion of “The Reasons That Induced Dr S to Write”
Introduction to Blake (time pending)

IV: The Pre-Romantic and the Romantics: Sensibility, Imagination, and Reason

Feb 9: **Blake:** *Songs of Innocence:* “Introduction”/ “The Ecchoing Green”/ “The Chimney Sweeper”
Blake: *Songs of Experience:* “Introduction”/ “The Chimney Sweeper”/ “The Sick Rose”/ “The Garden of Love”/ “London”

Feb 14: **Blake:** continuation of “Experience” if necessary
Wordsworth: “We are Seven”/ “The world is too much with us”/

"London"

Feb 16: Reading Break

Feb 21: Wordsworth: "Lines, Composed a Few Miles above Tintern Abbey"

Feb 23: Wordsworth: "Lines" continued if necessary
Coleridge: "Kubla Khan"

Feb 28: In-class Quiz (full class)

V. The New Romantics: The Negative Sublime

March 1: Byron: "Darkness"
Assignment: Second argument essay due March 15, 2012
Assignment: Shelley: "Ozymandias"

March 6: Shelley: "Ozymandias"
Assignment: Shelley: "Ode to the West Wind"

March 8: Shelley: "Ode to the West Wind"
Assignment: Keats: "Ode to Melancholy"

March 13: Keats: "Ode to Melancholy"
Lecture, Close Reading, Discussion
Assignment: Tennyson "Ulysses"

VI. Victorian Literature: Gothic and Occult Literature

March 15: Tennyson: "Ulysses"
Essay due beginning of class

March 20: Tennyson: "Ulysses"

March 22: Browning: "My Last Duchess"
Barrett-Browning: Sonnets from the Portuguese #43

March 27: Rossetti: "Song," "Cobwebs," "Uphill"

March 29: Hinge class
Study class
Introduction to Stevenson
Film/Perhaps

VII. Victorian into the Modern

April 3: In class **QUIZ** (full class)
Assignment: *Strange Case of Dr. Jekyll and Mr. Hyde*

April 5: Stevenson: *Strange Case of Dr. Jekyll and Mr. Hyde*

April 10: Stevenson: Strange Case of Dr. Jekyll and Mr. Hyde

April 12: Stevenson: Strange Case of Dr. Jekyll and Mr. Hyde/ Info for final

Grading System

(No changes are to be made to this section unless the Approved Course Description has been forwarded through the Education Council of Camosun College for approval.)

Standard Grading System (GPA)

Percentage	Grade	Description	Grade Point Equivalency
90-100	A+		9
85-89	A		8
80-84	A-		7
77-79	B+		6
73-76	B		5
70-72	B-		4
65-69	C+		3
60-64	C		2
50-59	D	Minimum level of achievement for which credit is granted; a course with a "D" grade cannot be used as a prerequisite.	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 E-1.5 at camosun.ca for information on conversion to final grades, and for additional information on student record and transcript notations.

Temporary Grade	Description
I	<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.
IP	<i>In progress:</i> A temporary grade assigned for courses that, due to design may require a further enrollment in the same course. No more than two IP grades will be assigned for the same course. (For these courses a final grade will be assigned to either the 3 rd course attempt or at the point of course completion.)
CW	<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.

7. Recommended Materials or Services to Assist Students to Succeed Throughout the Course

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.

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 the College web site in the Policy Section.