

# English 2321 – British Literature

Summer II 2020

Dr. Roy Bearden-White / Department of English  
Internet Class

**Note: The material in this course at times features images and language that were expressly designed to be controversial; please be aware of this before you enroll.**

## Required Texts and Resources:

Woodring, Carl, and James S. Shapiro, editors. *The Columbia Anthology of British Poetry*. Columbia University Press, 1995. ISBN: 9780231101806

Adams, Stephen J. *Poetic Designs: an Introduction to Meters, Verse Forms, and Figures of Speech*. Peterborough, Ontario: Broadview Press, 2003. ISBN: 1551111292

**Required means of communication:** All electronic correspondence for this class will be sent to your southplainscollege.edu address, so it is your responsibility to monitor the account on a regular basis.

## Suggested Texts and Supplies:

A standard collegiate dictionary, such as *Merriam Webster Collegiate Dictionary*

A flash drive or internet cloud storage.

**Course Description:** The history of British Literature, from the Anglo-Saxon period to the present is marked by two inter-related and constantly changing dynamics: empire and language. From the Norman invasion of Ireland in the 12<sup>th</sup> century, the British created an Empire that eventually covered one quarter of the world in the 19<sup>th</sup> century and then, by the middle of the 20<sup>th</sup> century, fell apart. Along with the arc of Empire building, the English language evolved, stabilized, and spread across the globe and brought with it, often forcefully, English customs, English traditions, and English values. Some places welcomed the influence and power of the British Crown, while others didn't. Regardless, the influence of national identity and language upon identity creation occurred. Certainly, America, as a former colony that still embraces British language and culture, is a prime example of that lasting and sometimes uneasy influence. This course will attempt to trace the history and development of those two dynamics and try to understand the complex relationships between language, literature, and culture.

**Departmental Course Description and Purpose:** This course is a study of selected significant works of British literature and may include study of movements, schools, or periods. English 2321 introduces students to some of the great works of British literature, from the Middle Ages through the present, which helped to shape modern literature, language, and culture. This course includes the general historical background, as well as the principles of literary criticism appropriate to the literature.

**Prerequisite:** English 1301 and English 1302

**This course satisfies a Core Curriculum Requirement** of the Language, Philosophy, and Culture Foundational Component Area

## Core Objectives addressed:

- **Communications skills**—to include effective written, oral and visual communication
- **Critical thinking skills**—to include creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information
- **Social Responsibility**—to include intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities

- **Personal Responsibility**—to include the ability to connect choices, actions, and consequences to ethical decision-making.

**Student Learning Objectives:** Upon successful completion of the course, students will (1) Understand the distinguishing elements of non-fiction, fiction, poetry, and drama for the appropriate time period; (2) Understand the major elements of literature that are highlighted by the instructor; (3) Be able to discuss the distinguishing characteristics of British Middle Ages, Renaissance, Restoration, Romantic, Victorian, and Modern literature and analyze literary works as expressions of individual or communal values within the social, political, cultural, or religious contexts of different literary periods; (4) Show an understanding and competent application of the elements of the writing process in all writing situations as developed in English 1301 and 1302; (5) Show an understanding and refinement of the skills of expository and argumentative writing already developed in English 1301 and 1302; (6) Apply critical thinking to the study of literature and to the writing of analytical essays; (7) Use a library and relevant internet sources for research purposes; (8) Research and write an accurately documented paper, using MLA style or other assigned documentation style; (9) Participate in class discussions and group work over the literature in the course; (10) Make constructive suggestions for others' work during peer critiques or presentations

**How to Contact me:**

Office: Levelland Campus, CM 100

Office Hours: Times by Appointment

Office Phone: 806-716-4030

Email: [rbeardenwhite@gmail.com](mailto:rbeardenwhite@gmail.com) or [rbeardenwhite@southplainscollege.edu](mailto:rbeardenwhite@southplainscollege.edu)

**Course work:** This is a reading-intensive course. Students will read a selection of novels from Major British authors and consider their cultural impact, from the time they were first published to the present, from both a social and individual perspective. Through assigned readings and class discussions, students will consider texts in relation to the time in which they were written, the theme and message they represent, the public response, and their applicability to our current generation. Students will also respond to the texts and to issues raised by the texts in thoughtful, well-prepared, 2-3 page response papers. There will be a final exam in the form of a Critical Response paper (4-5 pages).

**Grading of Course work:**

Four (4) Response papers (2-3 pages, 10% each, see below for details)	40%
Quizzes (5 Video Quizzes and 5 Reading Quizzes)	40%
Final Exam (4-5 pages) – see below for details	20%

**Late Work:** Unless prior approval is received, late submission of assignments will result in a grade deduction of one half-letter grade for each calendar day (not including Saturdays, Sundays, or holidays) that the assignment is late.

**Response Papers:** Each written response will allow you to pursue and consider questions or issues raised within one of the texts with an aspect of the culture, the history, or other social implications surrounding the text. Papers that respond to more than one text will not be accepted. Since it is a formal response, each paper should constitute a firm and arguable opinion in a well-crafted essay, complete with thesis statement and supporting evidence. According to the class schedule, you will have five opportunities to post a response paper, but only the best four will be used for your grade. For each response, you need to post copies in two separate places. Post a copy in the appropriate forum on the discussion board so that others can read and respond to your work. Also post a copy in the corresponding assignment app located under the appropriate section tab.

- The electronic version should be added to the discussion forum before the assigned date.
- The grading rubric for the response papers, along with example papers, can be found on the syllabus and under the “Sample Response Papers” tab on Blackboard.

- Examples can be found under the “Sample Response Papers” tab on Blackboard.
- Each response paper should include at least one quote from the text that you are responding to (including in-line citation(s) and a works cited page).
- All submitted papers need to be in .doc, .docx, or .pdf format.
- For each reading unit, there is an “Issues about” document on Blackboard that may provide insight on creating a Response Paper topic.
- Be sure to view these videos on Blackboard:
  - How to Interpret a Text
  - General MLA Formatting
  - How to Write a Response Paper

The response papers must be a minimum of 2-3 pages in length (500-750 words) and follow MLA guidelines. You will be given five opportunities to turn in a response paper, but only the scores for the best four will be used to calculate 40% of your final course grade. All submitted assignments may be processed through Turnitin.Com to verify originality.

**Final Exam:** The final exam will be in the form of a Critical Response Paper. The paper will be a four to five page research-supported, analytical essay (1000-1250 words) on a single poem from the assigned readings. Your analysis should attempt to determine a larger significance related by the author of the text. Organize your paper as a persuasive argument, driven by an interesting and concise thesis and supported by evidence from the text. As a minimum, besides at least one quote from the text you are analyzing, you need to include quotes from at least one scholarly source. No quotes, however, should be included as part of the paper’s length requirement. Your paper should conform to MLA standards, although other styles such as Chicago or APA will be acceptable with prior confirmation. The final essay should be typed or computer generated papers with all text in Times New Roman, 12 point font and should have 1" margins on the sides, top, and bottom. Your name, section number, and date should be in the upper left (or right) hand corner of the first sheet, and your last name with the page number should appear on the top right of any remaining pages. Failure to conform to the above guidelines without prior approval from me may result in a reduction of credit for that assignment. Remember also that all submitted assignments may be processed through Turnitin.Com to verify originality.

#### Other Considerations and Requirements:

- The analysis you present must be your own. A good analysis must be consistent within the critical framework or lens that you use to view the text.
- Your source must be scholarly and reliable. By and large, avoid “surfing the web” for material. Sources such as Wikipedia, Schmoop, Cliffnotes, Sparknotes, Enotes, or any of the countless other sites from the open web that promise literary analyses are not allowed as source material. Use the library databases for discovering suitable sources.
- Your analysis must convey some sense of importance or meaning to your readers. It is not sufficient, for example, to only discuss the satire and imagery of Jonathan Swift’s “A Modest Proposal.” How does the effect of such a satirical style impact the readers? What relevant message imbedded within the style should readers gain from the text?
- All submitted papers need to be in .doc, .docx, or .pdf format.
- Since you should assume that the audience for your paper is already familiar with the text you are analyzing, there is no need to either retell the narrative or relate the biography of the author.
- You must have a Works Cited page as part of your essay, though it does not count as part of the essay length.

**Attendance in an Online Class:** Regular engagement with the course materials and requirements is imperative for successful completion of this course. Since this is an online class, we will not meet in person. I still need to monitor your progress. Your 4<sup>th</sup> missed Assignment may result in being dropped from the class. However, it is your responsibility to drop the class if you are no longer able to meet the requirements.

**Online Etiquette:** Netiquette is the etiquette used online. Remember, every post on Blackboard came from a living, breathing human being. Shared Assignments should be a positive exchange of ideas. If you disagree with someone's post, address why in an academic manner. Do not troll or flame your fellow students. Remember to treat people with the same respect as you would in person. Please don't use ALL CAPS; this is the same as yelling. Do not use extra-large font to make your point or font that is hard for people to read. Use standard spelling and grammar. Simply put – be polite.

**Academic Integrity—Plagiarism and Cheating:** “It is the aim of the faculty of South Plains College to foster a spirit of complete honesty and a high standard of integrity. The attempt of any student to present as his or her own any work which he or she has not honestly performed is regarded by the faculty and administration as a most serious offense and renders the offender liable to serious consequences, possibly suspension” (SPC General Catalog, p. 23). “Complete honesty is required of the student in the presentation of any and all phases of course work. This applies to quizzes of whatever length as well as to final examinations, to daily reports and to term papers” (SPC General Catalog, p. 23). Students should consult the General Catalog on p. 23 for the college's detailed policies on plagiarism and cheating. Failure to comply with these policies will result in an F for the assignment and can result in an F for the course if circumstances warrant.

**Student Code of Conduct Policy:** Any successful learning experience requires mutual respect on the part of the student and the instructor. Neither instructor nor student should be subject to others' behavior that is rude, disruptive, intimidating, aggressive, or demeaning. Student conduct that disrupts the learning process or is deemed disrespectful or threatening shall not be tolerated and may lead to disciplinary action and/or removal from class.

**Students with Disabilities:** Students with disabilities, including but not limited to physical, psychiatric, or learning disabilities, who wish to request accommodations in this class should notify the Disability Services Office early in the semester so that the appropriate arrangements may be made. In accordance with federal law, a student requesting accommodations must provide acceptable documentation of his/her disability to the Disability Services Office. For more information, call or visit the Disability Services Office at Levelland Student Health & Wellness Center 806-716-2577, Reese Center (also covers ATC) Building 8: 806-716-4675, Plainview Center Main Office: 806-716-4302 or 806-296-9611, or the Health and Wellness main number at 806-716-2529.

**Statement of Nondiscrimination:** It is my policy not to discriminate on the basis of age, color, disability, ethnicity, gender, national origin, race, religion, sexual orientation, or veteran status.

**Statement of Diversity:** In this class, I will continually strive to establish and support an environment that values and nurtures individual and group differences and encourages engagement and interaction. Understanding and respecting multiple experiences and perspectives will serve to challenge and stimulate all of us to learn about others, about the larger world, and about ourselves. By promoting diversity and intellectual exchange, we will not only mirror society as it is, but also model society as it should and can be.

**Campus Concealed Carry syllabus statement:** Campus Concealed Carry - Texas Senate Bill - 11 (Government Code 411.2031, et al.) authorizes the carrying of a concealed handgun in South Plains College buildings only by persons who have been issued and are in possession of a Texas License to Carry a Handgun. Qualified law enforcement officers or those who are otherwise authorized to carry a concealed handgun in the State of Texas are also permitted to do so. Pursuant to Penal Code (PC) 46.035 and South Plains College policy, license holders may not carry a concealed handgun in restricted locations. For a list of locations, please refer to the SPC policy at: ([http://www.southplainscollege.edu/human\\_resources/policy\\_procedure/hhc.php](http://www.southplainscollege.edu/human_resources/policy_procedure/hhc.php)) Pursuant to PC 46.035, the open carrying of handguns is prohibited on all South Plains College campuses. Report violations to the College Police Department at 806-716-2396 or 9-1-1.

**Other concerns:** I strongly encourage you to visit me during my office hours to discuss any other problems or

concerns that may affect your performance in this class.

# English 2321 - Class Schedule

Summer II 2020

All assignments are to be submitted on Blackboard before the date and time listed. It is highly recommended to complete work early to avoid late penalties. Email me if there are any issues with scheduling.

## Week One – 7/8 to 7/14 (Wednesday to Tuesday)

**Watch Video:** Introduction to Course

**Post on Blackboard:** Introduction to class: Post a message on the discussion board and tell a little bit about yourself and why you are taking this class. My introduction has already been posted.

**Watch Videos: How to Interpret a Text**

**General MLA Formatting**

**How to Write a Response Paper**

N.B. These three videos should be referenced throughout the class.

**Watch Video:** Overview of Week One

**Readings from *Poetic Designs*:** “Meter and Rhythm,” pages 1-36.

### Introduction / Old English 450-1066

**Readings on Blackboard:**

Notes on Old English Poetry

Selections of Old English Poetry (On Blackboard)

Cædmon, “Dream of the Rood”

Exeter Book “The Wife’s Lament”

**Readings from *The Columbia Anthology of British Poetry*:**

From “Battle of Brunanburh” (Translation by Alfred, Lord Tennyson)

From “The Seafarer” (Translation by Ezra Pound)

### Middle English 1066-1500

**Readings on Blackboard:**

Notes on Middle English Poetry

Geoffrey Chaucer, *Canterbury tales* 1380 Prologue and “The Wife of Bath” (On Blackboard)

<https://medievalit.com/home/echaucer/modern-translations/the-wife-of-baths-tale-translation/>

### Elizabethan Poetry 1500-1660

**Readings on Blackboard:**

Notes on Elizabethan Poetry

**Readings from *The Columbia Anthology of British Poetry*:**

Christopher Marlowe, “The Passionate Shepherd To His Love”

William Shakespeare, Sonnet 18: “Shall I compare thee to a summer’s day?,” Sonnet 73: “That time of year thou mayst in me behold,” Sonnet 94: “They that have pow’r to hurt, and will do none” Sonnet 116: “Let me not to the marriage of true minds,” Sonnet 130: “My mistress’ eyes are nothing like the sun,” Sonnet 138: “When my love swears that she is made of truth,”

Edmund Spenser, “Epithalamion”

Eochaidh Ó hÉoghusa, “O’Hussey’s Ode to the Maguire” (Translated by James Clarence Mangan)

Abraham Cowley, “Written in Juice of Lemon”

**Reading Quiz:** Reading Quiz #1 due by 11:59 p.m. 7/14. (Quiz may cover any assigned readings from either of the textbooks or assigned readings on Blackboard.)

**Video Quiz:** Video Quiz #1 due by 11:59 p.m. 7/14. (Quiz may cover assigned videos and associated “Notes on” readings.)

**Watch Video:** How to submit an essay on Blackboard

**Response Paper #1** due by 11:59 p.m. 7/14. Choose one of the assigned poems for this week and

respond to it in an essay. This response may be an explication of the author's message or you may pursue and consider questions or issues raised with an aspect of the culture, the history, or other social implications surrounding the text. Papers that respond to more than one text will not be accepted. Since it is a formal response, each paper should constitute a firm and arguable opinion in a well-crafted essay, complete with thesis statement and supporting evidence. Be sure to read the section on Response Papers on the syllabus and in the introductory announcement on Blackboard and look at the sample Response Papers before you write and submit your response. Remember that Response papers need to be posted in two places on Blackboard: the associated assignment drop box and the discussion board. When you post your essay on the discussion board, take the time to read and consider responses from other students. All submitted papers need to be in .doc, .docx, or .pdf format.

## **Week Two – 7/15 to 7/21 (Wednesday to Tuesday)**

**Watch Video:** Overview of Week Two

**Readings from *Poetic Designs*:** "Beyond Iambic Pentameter," pages 39-70.

**Watch Video:** How to view comments on papers in Blackboard

### **Restoration 1660-1700**

**Readings on Blackboard:**

Notes on Restoration Poetry

**Readings from *The Columbia Anthology of British Poetry*:**

John Donne, "The Good-Morrow," "The Canonization," "A Nocturnal Upon St. Lucy's Day, Being The Shortest Day," "Death Be Not Proud"

George Herbert, "The Agony"

Lady Mary Wroth, Excerpts from *Urania*

John Milton, "On Shakespeare," "When I consider how my light is spent"

Andrew Marvel, "To His Coy Mistress," "An Horatian Ode Upon Cromwell's Return From Ireland," "On Milton's *Paradise Lost*"

Aphra Behn, "Epitaph On The Tombstone," "To The Fair Clarinda, Who Made Love To Me"

### **Neoclassicism 1700-1785**

**Readings on Blackboard:**

Notes on Neoclassical Poetry

Selections of Neoclassical Poetry (On Blackboard)

Alexander Pope, An Excerpt from *An Essay on Man*: Epistle II

**Readings from *The Columbia Anthology of British Poetry*:**

John Wilmot, "A Satire Against Reason and Mankind"

Ann Lætitia Barbauld, "The Rights of Women," "On The Expected General Rising Of The French Nation In 1792"

Jonathan Swift, "In Sickness (1714)," "Mrs. Harris's Petition: To Excellencies The Lords Justices Of Ireland"

John Dryden, "Mac Flecknoe; Or, A Satire Upon The True-blue-protestant Poet,"

Thomas Gray, "Elegy Written In A Country Churchyard"

### **Romanticism 1785-1830**

**Readings on Blackboard:**

Notes on Romantic Poetry

**Readings from *The Columbia Anthology of British Poetry*:**

John Clare, "I Am," "The Shepherd Boy"

James Hogg, "When Maggy Gangs Away"

Robert Burns, "For A' That And A' That," "Holy Willie's Prayer"

William Blake, "The Lamb," "London," "The Sick Rose," "The Tyger"

William Wordsworth, "Composed Upon Westminster Bridge, September 3, 1802," "Daffodils," "Lines Composed A Few Miles Above Tintern Abbey," "The World; Sonnet"

Samuel Taylor Coleridge, "Frost At Midnight," "Kubla Khan," "The Rime Of The Ancient Mariner"

Percy Bysshe Shelley, “Ode To The West Wind,” “Ozymandias,” “Song To The Men Of England”

John Keats, “The Eve Of St. Agnes,” “La Belle Dame Sans Merci,” “Ode On A Grecian Urn,” “On First Looking Into Chapman’s Homer”

**Reading Quiz:** Reading Quiz #2 due by 11:59 p.m. 7/21. (Quiz may cover any assigned readings from either of the textbooks or assigned readings on Blackboard.)

**Video Quiz:** Video Quiz #2 due by 11:59 p.m. 7/21. (Quiz may cover assigned videos and associated “Notes on” readings.)

**Response Paper #2** due by 11:59 p.m. 7/21. Before you write your second Response Paper, it would be a good idea to read my comments on your submitted, first response paper. Choose one of the assigned poems for this week and respond to it in an essay. This response may be an explication of the author’s message or you may pursue and consider questions or issues raised with an aspect of the culture, the history, or other social implications surrounding the text. Papers that respond to more than one text will not be accepted. Since it is a formal response, each paper should constitute a firm and arguable opinion in a well-crafted essay, complete with thesis statement and supporting evidence. Be sure to read the section on Response Papers on the syllabus and in the introductory announcement on Blackboard and look at the sample Response Papers before you write and submit your response. Remember that Response papers need to be posted in two places on Blackboard: the associated assignment drop box and the discussion board. When you post your essay on the discussion board, take the time to read and consider responses from other students. All submitted papers need to be in .doc, .docx, or .pdf format.

### Week Three – 7/22 to 7/28 (Wednesday to Tuesday)

**Watch Video:** Overview of Week Three

**Readings from *Poetic Designs*:** “Stanza and Form,” pages 71-104.

### The Pre-Raphaelites 1848-1860

**Readings on Blackboard:**

Notes on Pre-Raphaelite Poetry

Selections of Pre-Raphaelite Poetry (On Blackboard)

Alfred Lord Tennyson, “The Lady of Shalott”

Christina Rossetti, “Goblin Market”

**Readings from *The Columbia Anthology of British Poetry*:**

Alfred Lord Tennyson, Excerpts from *In Memoriam*, “The Charge Of The Light Brigade,” “Tears, Idle Tears”

Edward FitzGerald, Excerpts from *The Rubaiyat*

Dante Gabriel Rossetti, “The Blessed Damozel,” “Sudden Light,” “The Woodspurge”

William Morris, “The Haystack in the Floods”

Algernon Charles Swinburne, “The Higher Pantheism In A Nutshell”

### Victorian Age 1830-1901

**Readings on Blackboard:**

Notes on Victorian Poetry

**Readings from *The Columbia Anthology of British Poetry*:**

Elizabeth Barrett Browning, Sonnets From The Portuguese 13: “And wilt thou have me fashion into speech,” Sonnets From The Portuguese 3: “Unlike are we,” Sonnets From The Portuguese 43: “How do I love thee?”

Robert Browning, “The Bishop Orders His Tomb At Saint Praxed’s Church,” “Home-thoughts, From Abroad,” “My Last Duchess”

George Gordon Byron, “She Walks In Beauty,” “Darkness”

Charles Lutwidge Dodgson, “Jabberwocky,” “The Walrus And The Carpenter”

Matthew Arnold, “Dover Beach,” “Memorial Verses”

Gerard Manly Hopkins, “Carrion Comfort,” “God’s Grandeur,” “Pied Beauty,” “The Windhover: To Christ Our Lord”



## Early Modern/Edwardian Era

1901-1914

### **Readings on Blackboard:**

Notes on Early Modern Poetry

### **Readings from *The Columbia Anthology of British Poetry*:**

John Masefield, “Cargoes,” “Sea-fever,” “The West Wind”

Rupert Brooke, “The Soldier”

Thomas Hardy, “Channel Firing,” “The Darkling Thrush,” “Hap”

John Davidson, “Battle,” “Thirty Bob A Week”

Alfred Edward Housman, “Reveille,” “Terence, This is Stupid Stuff”

Gerard Manley Hopkins: “God’s Grandeur,” “The Windhover,” “Pied Beauty”

**Reading Quiz:** Reading Quiz #3 due by 11:59 p.m. 7/28. (Quiz may cover any assigned readings from either of the textbooks or assigned readings on Blackboard.)

**Video Quiz:** Video Quiz #3 due by 11:59 p.m. 7/28. (Quiz may cover assigned videos and associated “Notes on” readings.)

**Response Paper #3** due by 11:59 p.m. 7/28. (See syllabus for guidelines and requirements for Response papers. Response papers need to be posted in two separate places. Post a copy in the appropriate forum on the discussion board so that others can read and respond to your work. Also post a copy in the corresponding assignment app located under the appropriate section tab.)

## Week Four – 7/29 to 8/4 (Wednesday to Tuesday)

**Watch Video:** Overview of Week Four

**Watch Video:** How to use the Library Database (see requirements for Final Exam)

**Readings from *Poetic Designs*:** “Figures of Speech,” pages 105-148.

## Modernism 1914-1945

### **Readings on Blackboard:**

Notes on Modern Poetry

Selections of Modern Poetry (On Blackboard)

Mina Loy, “Der Blinde Junge”

Frank Stuart Flint, “London, my beautiful,” “Immortal?... No,”

Thomas Ernest Hulme, “Autumn,” “The Embankment”

T.S. Eliot, “The Wasteland”

### **Readings from *The Columbia Anthology of British Poetry*:**

Edith Sitwell, “Still Falls the Rain”

David Herbert Lawrence, “Piano,” “Snake,” “Bavarian Gentians,” “Love on the Farm”

Cecil Day-Lewis, “Poem for an Anniversary”

## The Great War 1914-1920

### **Readings on Blackboard:**

Notes on War Poetry

Selections of War Poetry (On Blackboard)

Vera Brittain, “Roundel,” “Epitaph On My Days in Hospital” “August 1914”

Siegfried Sassoon: “The Rear-Guard,” “Repression of War Experience”

Richard Aldington, “Bombardment,” “Trench Idyll”

### **Readings from *The Columbia Anthology of British Poetry*:**

Isaac Rosenberg, “Break of Day in the Trenches”

Wilfred Owen: “Dulce et Decorum Est,” “Anthem For Doomed Youth”

Robert Graves, “The Face in the Mirror,” “Not at Home”

Edward Thomas, “As the Team’s Head-Brass,” “October”

Laurence Binyon, “The Unreturning Spring”

## Celtic Revival 1889-1964

### **Readings on Blackboard:**

Notes on the Celtic Revival

**Readings from *The Columbia Anthology of British Poetry*:**

William Butler Yeats, “The Lake Isle Of Innisfree,” “Leda And The Swan,” “Sailing To Byzantium,” “The Second Coming,” “Coole Park, 1929”

Hugh MacDiarmid, “Lourd on my Hert”

Patrick Kavanagh, “Epic,” “The Hospital,” “Spraying The Potatoes”

Dylan Thomas, “Do Not Go Gentle Into That Good Night,” “Fern Hill,” “The Force That Through The Green Fuse Drives The Flower”

Louis Macneice: “Elegy for Minor Poets”

John Hewitt, “Once Alien Here”

**Reading Quiz:** Reading Quiz #4 due by 11:59 p.m. 8/4. (Quiz may cover any assigned readings from either of the textbooks or assigned readings on Blackboard.)

**Video Quiz:** Video Quiz #4 due by 11:59 p.m. 8/4. (Quiz may cover assigned videos and associated “Notes on” readings.)

**Response Paper #4** due by 11:59 p.m. 8/4. (See syllabus for guidelines and requirements for Response papers. Response papers need to be posted in two separate places. Post a copy in the appropriate forum on the discussion board so that others can read and respond to your work. Also post a copy in the corresponding assignment app located under the appropriate section tab.)

**Week Five – 8/5 to 8/11 (Wednesday to Tuesday)**

**Watch Video:** Overview of Week Five

**Readings from *Poetic Designs*:** “Form in Free Verse,” pages 149-198.

**PostModernism 1945-present**

**Readings on Blackboard:**

Notes on PostModernism

**Readings from *The Columbia Anthology of British Poetry*:**

Philip Larkin, “Aubade,” “Church Going,” “Next, Please”

Donald Davie, “Across The Bay,” “Rejoinder To A Critic”

Patricia Beer, “Lemmings,” “Jane Austen”

Thom Gunn, “Lines For A Book,” “The Man With The Night Sweats,” “Moly”

Ted Hughes, “A Modest Proposal”

Wystan Hugh Auden, “In Memory Of W.B. Yeats,” “Musee Des Beaux Arts”

**PostColonialism 1945-Present**

**Readings on Blackboard:**

Notes on PostColonialism

Selections of PostColonialism (On Blackboard)

Derek Walcott, “A Far Cry from Africa”

Wole Soyinka, “Civilian And Soldier”

Chinua Achebe, “Refugee Mother and Child”

Oodgeroo Noonuccal, “We Are Going”

Albert Wendt, “Inside Us The Dead”

Sujata Bhatt, “A Different History,” “Search for My Tongue”

**Contemporary Irish Poetry 1964-Present**

**Readings on Blackboard:**

Notes on Contemporary Irish Poetry

**Readings from *The Columbia Anthology of British Poetry*:**

Paul Muldoon, “The Briefcase”

John Montague, “Wild Sports Of The West”

Medbh McGuckian, “The Orchid House,” “The Sitting”

Eilean Ni Chuilleanain, “Studying the Language”

Paula Meehan, “The Pattern”  
Seamus Heaney, “Follower,” “The Tollund Man”  
Eavan Boland, “The Pomegranate”  
Ciaran Carson, “Slate Street School”  
Nuala Ni Dhomhnaill, “Labasheedy”  
Michael Longley, “Letter To Derek Mahon”  
Derek Mahon, “A Disused Shed in Co. Wexford”  
Thomas Kinsella, “Another September”

**Reading Quiz:** Reading Quiz #5 due by 11:59 p.m. 8/11. (Quiz may cover any assigned readings from either of the textbooks or assigned readings on Blackboard.)

**Video Quiz:** Video Quiz #5 due by 11:59 p.m. 8/11. (Quiz may cover assigned videos and associated “Notes on” readings.)

**Response Paper #5** due by 11:59 p.m. 8/11. (See syllabus for guidelines and requirements for Response papers. Response papers need to be posted in two separate places. Post a copy in the appropriate forum on the discussion board so that others can read and respond to your work. Also post a copy in the corresponding assignment app located under the appropriate section tab.)

### **Week Six – 8/12 to 8/13 (Wednesday to Thursday)**

**Final Exam:** The final exam will be in the form of a Critical Response Paper. The paper will be a four to five page research-supported, analytical essay (1000-1250 words) on a single poem from the assigned readings. Your analysis should attempt to determine a larger significance related by the author of the text. Organize your paper as a persuasive argument, driven by an interesting and concise thesis and supported by evidence from the text. As a minimum, besides at least one quote from the text you are analyzing, you need to include quotes from at least one scholarly sources. No quotes, however, should be included as part of the paper’s length requirement. Your paper should conform to MLA standards, although other styles such as Chicago or APA will be acceptable with prior confirmation. The final essay should be typed or computer generated papers with all text in Times New Roman, 12 point font and should have 1" margins on the sides, top, and bottom. Your name, section number, and date should be in the upper left (or right) hand corner of the first sheet, and your last name with the page number should appear on the top right of any remaining pages. Failure to conform to the above guidelines without prior approval from me may result in a reduction of credit for that assignment. Remember also that all submitted assignments may be processed through Turnitin.Com to verify originality.

#### **Other Considerations and Requirements:**

- The poem selected cannot be one that you have written about earlier in a response paper.
- The analysis you present must be your own. A good analysis must be consistent within the critical framework or lens that you use to view the text.
- Your source must be scholarly and reliable. By and large, avoid “surfing the web” for material. Sources such as Wikipedia, Schmoop, Cliffnotes, Sparknotes, Enotes, or any of the countless other sites from the open web that promise literary analyses are not allowed as source material. Use the library databases for discovering suitable sources.
- Your analysis must convey some sense of importance or meaning to your readers. It is not sufficient, for example, to only discuss the pastoral style and imagery of Robert Frost’s “Stopping By Woods.” How does the effect of such a poetic style impact the readers? What relevant message imbedded within the style should readers gain from the poem?
- Since you should assume that the audience for your paper is already familiar with the poem you are analyzing, there is no need to either retell the poem or relate the biography of the author.
- All submitted papers need to be in .doc, .docx, or .pdf format.
- You must have a Works Cited page as part of your essay, though it does not count as part of the essay length.