



EVERYTHING OLD



COULD BE NEW AGAIN

**BRITISH LITERATURE FROM 1798 // ENGLISH 222/W, SECTION 001  
SPRING 2020 // 10:10-11:00 a.m., Hawthorn 140**

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**COURSE DESCRIPTION** It is natural to compare and contrast one's own ideas and world with those found in any literature one reads; this class is crafted so that we foster those comparisons and contrasts. In other words, this class will plunge you into worlds inhabited by Romantics who rival today's most eccentric entertainers, Victorians who probe social, political, and even sexual questions that still plague us today, and Modernists (and Postmodernists) who, like us, try to make some sense out of all previous traditions. By comparing the writers, characters, and texts of these three literary periods between themselves and with our own, this class will move inductively to the "big questions" that have come to characterize the Romantic, Victorian, and Modern periods of British literature. Thus, as we read our way through the late eighteenth, nineteenth, and twentieth centuries, our attention will be focused on issues such as gender and familial politics, national and international relations, literary and artistic ideals AND the interactions between all of those ideas. This focus should help identify similarities and differences—stasis and growth—between the literary periods. It should also lead us to question what "old things" are "new again" and whether we should embrace or discard them.

While this approach makes us, as a class, more active in identifying Romantic artistic ideals, Victorian social anxieties, and Modern disillusionment, it also positions us in ways similar to past British readers, who, like the writers of the time, were creating and participating in the dialogues that shaped these periods by deciding what old and new ideas and artistic techniques should be embraced or discarded. In other words, in this class we will enter the time periods focused on both cultural and artistic history.

Ultimately, then, this class is designed to bring home the idea that the "Romantic Hero," the "Woman Question," and "Modernism" were not ideas until writers and readers made them topics for discussion. More globally, *the goals of this class* are 1) to introduce you to the main literary and social concerns of these time periods; 2) to exercise and enhance your close reading skills; and 3) to appreciate and synthesize others' readings of literature with your own.

One bonus of this course is that it can serve as a prerequisite to a one-week trip to London. This trip will next occur late-May 2021. I will talk about this trip some in class, but if you are interested, please ask me any questions you might have.



### REQUIRED TEXTS

I have designed this course to give you OPTIONS in respect to texts.

OPTION 1: You can purchase the actual books and if you take that option you would purchase the **SPECIFIC EDITIONS** listed below.

—Damrosch, et al., eds. The Longman Anthology of British Literature

**5th ED.** of Romantics & Their Contemporaries ISBN #9780205223169

**4th ED.** of Victorian Age and Twentieth Century ISBN #9780205655267 & 9780205655311

—Further REQUIRED materials—essential to multiple course assignments—will be provided on COVE, an online teaching resource; a \$10 charge for using this service is required.

OPTION 2: You could opt to read all texts for class through the online services COVE and CANVAS. If you take this option, you will pay **only \$10** for texts for this class.

**DISCLAIMER** Respect is a key component to this course and is essential to how we conduct ourselves as individuals. Some of the materials in this course will explore ideas about gender, race, class, sexuality, religion, violence, politics, etc. that may be different from what you or I believe. You do not have to agree with the texts, me, or with your classmates, but we all must treat the texts and each other with respect. I have a zero-tolerance policy with regard to hate speech, racism, hazing, bullying, and bigotry in the classroom. My hope is that our classroom will be a space in which all students feel safe to speak and ask questions. This is how we learn and grow as people. Meeting this goal will require work from all of us. I ask only that each of you be willing to feel somewhat uncomfortable (as good questions and genuine change often stem from our discomfort), but **never** at the risk of your mental health. If you feel that it would be detrimental to your mental or emotional well-being to read, watch, or discuss any of the materials, please send me an email or come talk to me. I assure you that I will treat any such issues with utter confidentiality, and we will decide what the best course of action is for you.

**MEETING WITH ME** I appreciate interested, eager students. I want to help you, and I want you to be successful in this course. If you have questions about your readings, your writing, or any part of the course, or if you just want to discuss your insights, please visit me during office hours. If you “drop by” at other times, if I am free, I will gladly talk to you, but oftentimes I am preparing for class, grading papers, or preparing for a meeting. You can also reach me at my email address.

## COURSE REQUIREMENTS AND ASSESSMENT

**1) Reading:** This course demands a great deal of challenging reading, so resist the temptation to put off reading on the assumption that you can squeak by in discussion. I may ask the class to begin discussion on any day; therefore, always bring your ideas about the writing to every class session. Also remember you will be expected to discuss more than plot lines; this requirement means that you must think about and question the text you read, not merely move your eyes across the lines.

**2) Annotations** (300 points [6 responses at 50 points each]): As a spur to your critical reading, you will, TWO times during each literary period we study, be assigned a text onto which you will add two annotations (one concerning craft, one content, each at least 30 words in length). You will submit these on COVE and read all other students' annotations. On the class day after they are due, we will open class with a discussion about how you understand that text considering the annotations made. \*\*Check out the Bonus Annotations Opportunity in the Assignment Packet\*\*

**3) Exams** (250 points [100 points for midterm; 150 for final]): There will be a midterm and final. These exams will assess how carefully you have read the assigned texts and consist of two parts. The first part will ask you to identify and explain the significance of a collection of passages; the second part will ask you to more fully analyze texts and/or topics we have discussed. In this section, you may be asked to write multiple short paragraph answers or to compose longer essay answers.

**4) "Yep, It's Still Relevant": Explaining Blake** (60 points): Early in the semester, you, working in a group, will be assigned one poem by Blake. You will annotate that poem and then explain to the class both what it means and how it could still be relevant to 21st-century readers.

**5) Manfred, the Quintessential Romantic?** (80 points): This assignment will invite you to try out your acting skills and to showcase your understanding of the Romantic era and its ideals. You, in a group, will be asked to act out a short section of Manfred for the class. You will have annotated that section and after your acting presentation, you will explain to the class your annotations, specifically how they underscore the uniquely Romantic qualities of Manfred.

**6) The Importance of Time** (80 points): This two-part assignment will introduce you to a timeline of events that occurred during Queen Victoria's reign. There will be an in-class, group discussion of sections of that timeline and then you will choose an event and read the articles linked to the event. At the end of our Victorian literary readings, you will compose a paper, explaining how your event reading added to your understanding of one assigned Victorian reading.

**7) Illustrations as Interpretations: Literature & Art Interplay** (70 points): For this assignment you will be assigned a painting that "interacts" with either "Mariana" or "The Lady of Shalott." You will use that painting to annotate a section of the poem on which it was based.

**8) Engaging with a Critical Article on Eliot or Yeats** (80 points): This assignment will ask you to read a critical article concerning Eliot's "The Love Song of J. Alfred Prufrock" or Yeats's "The Second Coming" and then use it to annotate a specific section of one of these poems. You will then explain, in class, your annotations and how they drew on the article's ideas.

**9) When the Locale is Real but the Character Isn't: The Importance of a Literary Landscape** (80 points): This assignment will ask you to learn about the literal landscape in which the characters of Mrs. Dalloway live. You will be assigned one site that appears in Woolf's novel, creating a map site on COVE that includes a picture and concise, yet thorough description of that site. You will then compose an at least 2 but NO MORE THAN 3-page paper explaining how your site, enhances your understanding of one character within the novel.

**Ranges for Final Grades:** are **SOLELY based on POINT TOTALS**; *Canvas percentages may not accurately report your final grade!*

A = 925 – 1000 points	A- 900- 924 points	
B+ = 875 – 899 points	B = 825 – 874 points	B- = 800 – 824 points
C+ = 775 – 799 points	C = 700 – 774 points	
D = 600 – 699 points	F = 0 - 599 points	

**Written Work:** Below is a "base" scale. All writings will be graded according to this scale with the necessary multiplications made when the assignment's point value is not 100 points.

100 points for a writing truly excellent in all aspects—ideas, structure, evidence selection and presentation, attention to audience, and editing.

90-99 points for a writing that takes a fresh and convincing look at its subject, presents its case in a persuasive way, shows a thorough mastery of the subject matter and audience expectations, and not only is virtually free of errors, but also makes its points clearly, logically, and gracefully.

80-89 points for a writing that offers fresh—beyond the obvious—insight into the subject, articulates that insight well, recognizes audience expectations, and is structured well enough that informed readers would see it as organized, clear, and generally correct in matters of usage.

70-79 points for a writing that advances a thesis using some persuasive evidence, shows an understanding of the main features of the subject matter, and is usually well organized, clear and correct at the sentence and paragraph level. Improvement is desirable with such papers; however, students should remember that 70 to 79 points does indicate average college work.

60-69 points for a writing that falls short of the minimum requirements in content and/or length. Such essays may also present arguments whose intelligibility is seriously flawed ideologically, structurally, and/or grammatically. Such essays, however, will show an honest effort and will have some compensating strengths, such as potentially revisable ideas.

50-59 points for a writing that fails to meet the assignment in content and/or length.

**Presentations:** Below is a "base" scale. All presentations will be graded on this scale with the necessary multiplications made when the assignment's point value is not 30 points. To be successful, all presentations must reflect careful consideration of the material offered to the audience.

30-27 points for a presentation that is complete, insightful, well-constructed, respectful of the time requirements, and that engages the audience

26-24 points for a presentation that is complete, offers some insight, is respectful of the time requirements, and shows significant planning

23-21 points for a presentation that is merely complete

**LATE WORK** will result in a **ten percent per day deduction** from the work's possible total, beginning immediately after the deadline. This means that if you miss a class and/or e-mail or place your work in my mailbox (real or virtual) five minutes after the deadline, you will receive a ten percent deduction. Obvious exceptions will be made in cases of medical emergencies, at my discretion. Exceptions will NOT be made for computer error, printer failure, missing class, travel plans, oversleeping, or anything else non-catastrophic. Make back-ups of your papers to protect against computer error!

## ATTENDANCE AND PARTICIPATION

Participation in this class is strongly encouraged because we are here to learn from everyone, not just our readings or me. So, I expect not just bodily presence, but that you consistently enter into class discussions, demonstrate knowledge of the assigned readings, contribute thoughtful comments, ask relevant and engaged questions, and provide helpful feedback to peers. Also valuable is recognizing when it is time for other students to contribute.

Attendance, of course, is necessary for participation, so absences will be monitored. While exceptions may arise (because of illnesses, family emergencies, or other absences about which I have been informed prior to their occurrence [or as absolutely soon as possible after their occurrence] AND for which students actively make arrangements so as to make up work), **students who miss more than FOUR classes can expect to have their final grades lowered by 25 points per absence beginning with the FIFTH absence.** Excessive and/or repeated lateness or unpreparedness may also count as an absence, at my discretion.

Note that I am not required to re-teach any assignment or explain points covered in a class you missed or entered late; any assignment may be modified orally in class, and small assignments can be given orally in class without being put in writing. Moreover, any time you miss a class, for whatever reason, it is your responsibility to follow the schedule and/or to contact me to complete any assignment due when you return. Prior or immediate (preferably 6, maximum 12, hours after class time) arrangements are REQUIRED to make up class activities and for me to consider whether an absence can be excused. If class is unexpectedly cancelled, I will send an e-mail explaining what will be expected for the next class.

If class is cancelled, I will send an e-mail explaining what will be expected for the next class. <<http://www.altoona.psu.edu/now/cancel.php>> lists cancelled classes; remember too that Penn State Altoona has a Two Hour Delay Schedule that is on the website.

As a student in this course, you should avoid the disruption of class with behavior that is distracting or interferes with class. This means all cell phones should be turned OFF during class. Most notably, **texting during class and/or talking while other students or I am speaking will not be tolerated.** All are here to learn from each other and to carry on constructive discussions together. In short, if you come to class, please be fully engaged in class.

## ACADEMIC INTEGRITY

Academic integrity is the pursuit of scholarly activity in an open, honest, and responsible manner. Academic integrity is a basic guiding principle for all academic activity at The Pennsylvania State University, and all members of the University community are expected to act in accordance with this principle. Consistent with this expectation, the University's Code of Conduct states that all students should act with personal integrity, respect other students' dignity, rights, and property, and help create and maintain an environment in which all can succeed through the fruits of their efforts.

Academic integrity includes a commitment not to engage in or tolerate acts of falsification, misrepresentation, or deception. Such acts of dishonesty violate the fundamental ethical principles of the University community and compromise the worth of work completed by others. Of special importance to this class is PLAGIARISM and the avoidance of it. Plagiarism includes any use of the words or ideas of another writer—including student writers and internet sources—that would allow readers unfamiliar with the source to assume that the words or ideas originated with you. More specifically, plagiarism is (1) another writer's language inserted without quotation marks or acknowledgment, or (2) a close, unacknowledged paraphrase of someone else's writing or analysis presented without acknowledgment, or (3) another writer's research or analysis presented without acknowledgment in writing you claim as your own.

Consequences of academic dishonesty: The instructor may assign an academic sanction ranging from failure on the assignment to failure in the course. The instructor reports each academic sanction to the Office of Judicial Affairs, which keeps a record. Students can appeal academic sanctions to the Committee on Academic Integrity through the Office of Academic Affairs. In more serious cases of academic dishonesty, the Office of Judicial Affairs may apply disciplinary sanctions in addition to the academic sanctions. These may range from automatic failure for the course to probation, suspension, or expulsion from the University. An "XF" grade is a formal University disciplinary sanction that indicates on the student's transcript that failure in a course was due to a serious act of academic dishonesty (Policies and Rules for Students, Section 49-20).

Penn State has a plagiarism prevention and detection system, "Turnitin," that is linked into our Canvas system and your paper submission portals. That means that all your writings will undergo turnitin review.

### Disability Access Statement

Penn State welcomes students with disabilities into the University's educational programs. Every Penn State campus has an office for students with disabilities. The Student Disability Resources Web site provides [contact information for every Penn State campus](#). For further information, please visit the [Student Disability Resources Web site](#).

In order to receive consideration for reasonable accommodations, you must contact the appropriate disability services office at the campus where you are officially enrolled, [participate in an intake interview, and provide documentation](#). If the documentation supports your request for reasonable accommodations, your [campus's disability services office](#) will provide you with an accommodation letter. Please share this letter with your instructors and discuss the accommodations with them as early in your courses as possible. You must follow this process for every semester that you request accommodations.

If you have a documented disability, you are advised to notify both your instructor and the Student Disability Resources office to request specific classroom accommodations based on your disability. Classroom accommodations are only provided when a certifying accommodation form is presented by the student from the Student Disability Resources office.

If you need accommodations due to a documented disability, please inform the instructor within the first week of class. You may find resources at the Health & Wellness Center, Disability Services, located at the Sheetz Family Health Center. For more information call 814-949-5540 or visit the Disability Services web site at: [www.altoona.psu.edu/healthwellness](http://www.altoona.psu.edu/healthwellness)

### Counseling and Psychological Services Statement

Many students at Penn State face personal challenges or have psychological needs that may interfere with their academic progress, social development, or emotional wellbeing. The university offers a variety of confidential services to help you through difficult times, including individual and group counseling, crisis intervention, consultations, online chats, and mental health screenings. These services are provided by staff who welcome all students and embrace a philosophy respectful of clients' cultural and religious backgrounds, and sensitive to differences in race, ability, gender identity and sexual orientation. You may find resources at the Health & Wellness Center, Disability Services, located at the Sheetz Family Health Center. For more information call (814) 949-5540 or visit the Disability Services web site at: [www.altoona.psu.edu/healthwellness](http://www.altoona.psu.edu/healthwellness). Also: [www.altoona.psu.edu/counseling](http://www.altoona.psu.edu/counseling); Penn State Crisis Line (24 hours/7 days/week): 877-229-6400; and Crisis Text Line (24 hours/7 days/week): Text LIONS to 741741

### Educational Equity Concerns through the Report Bias Site Statement

Penn State takes great pride to foster a diverse and inclusive environment for students, faculty, and staff. Acts of intolerance, discrimination, or harassment due to age, ancestry, color, disability, gender, gender identity, national origin, race, religious belief, sexual orientation, or veteran status are not tolerated and can be reported through Educational Equity via the [Report Bias webpage](#).

Penn State University has adopted a "[Protocol for Responding to Bias Motivated Incidents](#)" that is grounded in the policy that the "University is committed to creating an educational environment which is free from intolerance directed toward individuals or groups and strives to create and maintain an environment that fosters respect for others." That policy is embedded within an institution traditionally committed to [academic freedom](#). Bias motivated incidents include conduct that is defined in University [Policy AD 91: Discrimination and Harassment, and Related Inappropriate Conduct](#).

\* Submit a report via the [Report Bias webpage](#)

\* Contact one of the following offices: University Police Services, University Park: 814-863-1111; Multicultural Resource Center, Diversity Advocate for Students: 814-865-1773; Office of the Vice Provost for Educational Equity: 814-865-5906; Office of the Vice President for Student Affairs: 814-865-0909 / Affirmative Action Office: 814-863-0471

### Emergency Statement

In the event of a University-wide emergency, course requirements, classes, deadlines, and grading schemes are subject to changes that may include alternative delivery methods, alternative methods of interaction with the instructor, class materials, and/or classmates, a revised attendance policy, and a revised semester calendar and/or grading scheme. For more general information about the emergency situation, please refer to: [Penn State Altoona's home page](#) and/or [PSUAlert](#): This is a service designed to alert the Penn State community via text messages to cell phones when situations arise on campus that affect the ability of the campus – students, faculty and staff – to function normally. Everyone is encouraged to sign up to receive the text alerts.

## COURSE SCHEDULE

Readings and Dates are subject to change throughout the semester.

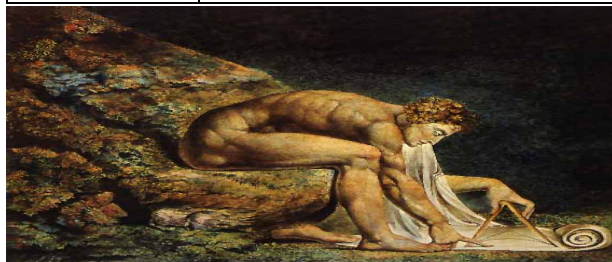
Page numbers correspond to Longman Anthology unless otherwise stated.

Reading Assignments are to be read BEFORE class on the day they appear on the schedule.

	<b>Class Activity</b>
Jan. 13	Introduction and Discussion of class policies; introductions to literary periods
Jan. 15	Selections of Blake's <u>Songs of Innocence and Experience</u> on CANVAS and in-class Annotation session (with explanation of Annotation Assignment)
Jan. 17	<b>CANVAS &amp; COVE Bonus Due by 10 a.m.</b> Blake Selections on COVE; Discussion of "Explaining Blake"; groups assigned. Sat., Jan 18 DROP DEADLINE & Sun., Jan 19 ADD DEADLINE, both 11:59 pm
Jan. 20	MLK JR. DAY--NO CLASSES Tues., Jan 21 Noon, Hawthorn 150 Dr. Dolan on his "Anxiety Project" <a href="https://sites.psu.edu/doanlaureate2019/">https://sites.psu.edu/doanlaureate2019/</a> / 5 + 10 BONUS POSSIBILITY
Jan. 22	SOME Group work time; Wordsworth: "We Are Seven" (416-18) and "Simon Lee" (412-415)
Jan. 24	<b>EXPLAINING BLAKE ANNOTATIONS AND PRESENTATIONS DUE</b>
Jan. 27	Wordsworth: "Tintern Abbey" (429-33), the "Intimations Ode" (552-58), and Selections from Preface to <u>Lyrical Ballads</u> presented by Rotunno in class
Jan. 29	Coleridge: "Kubla Khan" (669-71) and Percy Byshe Shelley "Ode to the West Wind" (889-91)
Jan. 31	Wollstonecraft: Selections (announced in class) from <u>A Vindication of the Rights of Woman</u> ; Barbauld: "On a Lady's Writing" (67); Hemans: "Indian Woman's Death Song" (949-50)
Feb. 3	PB Shelley: "Ozymandias" & "Sonnet: England in 1819" (877, 878); Wordsworth: "London, 1802" (476-77)
Feb. 5	Introduction of <u>Manfred</u> assignment and groups assigned; Byron: <u>Manfred</u> , Acts I and II (711-36)
Feb. 7	Byron: <u>Manfred</u> , Act III (736-47); SOME group work time; excerpt decision must be okayed by the end of class
Feb. 10	Keats: "On Seeing the Elgin Marbles" (987) & "Ode to a Nightingale" (1006-08)
Feb. 12	<b>MANFRED ANNOTATIONS AND PRESENTATIONS DUE</b>
Feb. 14	Timeline In-Class Activity and Importance of Time Assignment introduced
Feb. 17	Tennyson: "Mariana" (1179-80), "The Lady of Shalott" (1181-85) and "Ulysses" (1189-91); Introduction of Lit & Art Interplay (paintings ON CANVAS) Attendance at & Reading OR Writing about AARI 5 + 10 BONUS POSSIBILITY
Feb. 19	Elizabeth Barrett Browning: Selections from <u>Aurora Leigh</u> (1155-74)
Feb. 21	NO CLASS—ROTUNNO AT A CONFERENCE Work on Lit & Art Interplay
Feb. 24	Conan Doyle: "A Scandal in Bohemia" (1467-82)
Feb. 26	Touch base on Work on Lit & Art Interplay and Discuss Midterm Tennyson: Selections from <u>In Memoriam</u> Announced in class
Feb. 28	Arnold: "Dover Beach" (1562), "The Buried Life" (1565-67)
Mar. 2	Touching Base on Importance of Time Assignment Robert Browning: "My Last Duchess" (1328-29), "Porphyria's Lover" (1325-26), "The Bishop Orders His Tomb" (1332-35)
Mar. 4	<b>LITERATURE &amp; ART INTERPLAY ANNOTATIONS AND PRESENTATIONS DUE</b>
Mar. 6	Dante Gabriel Rossetti: "The Blessed Damozel" (1612-15), Christina Rossetti's "In an Artist's Studio" (1647-48)
	<b>MARCH 9-13 SPRING BREAK</b>



Mar. 16	Re-Discussion of Importance of Time Assignment Christina Rossetti: "Goblin Market" (1650-63) in Cove Editions, Editions Section
Mar. 18	Wilde: <u>The Importance of Being Earnest</u> (1830-69)
Mar. 20	<b>MIDTERM</b>
Mar. 23	<u>Lady Audley's Secret: A Drama In Two Acts</u> – all reading/acting done in class
Mar. 25	PEER REVIEW OPTION—POST DRAFT TO CANVAS <u>Lady Audley's Secret: A Drama In Two Acts</u> – all reading/acting done in class
Mar. 27	PEER REVIEWS MUST BE RETURNED BY CLASSTIME ON CANVAS <u>Lady Audley's Secret: A Drama In Two Acts</u> – all reading/acting done in class
Mar. 30	Braddon Readings from COVE announced in class
Apr. 1	<b>IMPORTANCE OF TIME PAPER DUE (Post to CANVAS &amp; Paper copy)</b> Eliot/Yeats Critical Article Summary Assignment Introduced Hopkins: "God's Grandeur" (1702-03), "The Windhover" (1704), "Pied Beauty" (1704), and Hardy: "Hap" (2098), "The Darkling Thrush" (2099-2100), "The Convergence of the Twain" (2104-05), "And There Was a Great Calm" (2108-09)
Apr. 3	War Poets—pages announced in class and Yeats: "An Irish Airman Foresees His Death" (2180-81)
Apr. 6	Auden: "Musée des Beaux Arts" (2621-22), "In Memory of W. B. Yeats" (2622-24), "September 1, 1939" (2619-21)
Apr. 8	<b>ELIOT ANNOTATION AND DISCUSS DUE</b> Eliot: "The Love Song of J. Alfred Prufrock" (2287-91)
Apr. 10	<b>YEATS ANNOTATION AND DISCUSS DUE</b> Yeats: "The Second Coming" (2183) LATE DROP DEADLINE, 11:59 pm
Apr. 13	Importance of Place Assignment Introduced Joyce: "Araby" and "Eveline" (2218-25)
Apr. 15	Woolf: <u>Mrs Dalloway</u> (2338-52)
Apr. 17	Woolf: <u>Mrs Dalloway</u> (2352-80 to "Poor old woman . . .")
Apr. 20	Discuss Final <b>MAP DESCRIPTIONS DUE on COVE &amp; sources CANVAS</b> Woolf: <u>Mrs Dalloway</u> (2380-2409 end at "mounted the Westminster omnibus")
Apr. 22	Woolf: <u>Mrs Dalloway</u> (2409-37 end)
Apr. 24	PEER REVIEW OPTION—POST DRAFT TO CANVAS Beckett: <u>Endgame</u> (2579-2613)
Apr. 27	PEER REVIEWS MUST BE RETURNED BY CLASSTIME ON CANVAS Thomas: "Fern Hill" (2574-75), "Do Not Go Gentle into That Good Night" (2576-77)
Apr. 29	<b>IMPORTANCE OF PLACE PAPER DUE (CANVAS Post &amp; Paper copy)</b> Heaney: Poems (Provided on CANVAS); Walcott: "A Far Cry from Africa" (2662), Selections from <u>Midsummer</u> (2669-70)
May 1	Rushdie: "Christopher Columbus and Queen Isabella of Spain Consummate Their Relationship" & Alderman's "Soon and In Our Days" (on CANVAS) WITHDRAWAL DEADLINE, 5:00 pm
	<b>FINAL EXAM</b> <b>WEDNESDAY, MAY 6, 8:00 – 9:50 am</b>





## ENGLISH 222/W—SECTION 001—ASSIGNMENT PACKET

### USING CANVAS AND COVE—AND A LITTLE BONUS

**Canvas** will be our course management system, and it houses the TURNITIN system, so it is vitally important for you to become comfortable using it. To that end, I ask you to

\*Navigate to Canvas at <http://canvas.psu.edu> and then go to our Course.

\*At the Discussion entitled “Bonus Spot,” please enter a reply that includes **one of the most important things** you learned from reading the syllabus and assignment packet **AND one question** that reading the syllabus and assignment packet inspired for you.

**COVE (the Central Online Victorian Educator)** will be the site of the majority of our major assignments as well as our class readings.

\*Navigate to NAVSA (the site at which you’ll pay your **\$10 fee to gain access** to COVE and get your password for COVE): <https://www.navsa.org/members/join-navsa/#cove-only>

\*Navigate next to COVE at <https://editions.covecollective.org> and then **create a Profile**; it can be minimal but please include in the AFFILIATION section: Penn State Altoona.

\*Next join the Altoona 2020 British Survey. That title of our course is listed under the “Subscribe to Course/Group” section.

\*Navigate also to COVE STUDIO and create a profile there. In the “Editions” section put Altoona\_2020\_British\_Survey and HIT RETURN, making sure that title turns blue. After you hit update, the class texts should pop up. If not, email me immediately.

**Completing the CANVAS comment and question  
AND the COVE registration, profile, & group joining  
by 10 am on Friday, January 17  
will earn you 10 bonus points.**

**\*BOTH the Canvas and Cove assignments must be completed—no partial credit\***

### ANNOTATIONS—300 Total possible Points 6 responses at 50 possible points each

**(each annotation = 20 possible points & in-class discussion = 10 possible points)**

As a spur to your critical reading, you will, TWO times during each literary period we study, be assigned a text onto which you will add TWO ANNOTATIONS (one concerning craft, one content, each at least 30 words in length). You will submit these on COVE and read all other students’ annotations. On the class day after which they are due, you will bring in a paper on which you have written or typed the ONE annotation by a fellow student that you want to discuss and two or three sentences about why you want to discuss it.

When creating a “*craft-focused*” annotation, you should consider things such as rhythm, rhyme, alliteration, punctuation, caesura use, the use of end-stopped or enjambed lines, etc.; in short, you should be thinking about how the author shaped the text in a way to direct your reading experience. Your annotation should not only identify the writing technique being used, but also explain its effect on your understanding of that particular text.

When creating a “*content-focused*” annotation, you will consider word choices, including references to specific events, places, people, etc.. You will need to look up the words on which you focus and do so in a reputable dictionary; indeed the online OED provided by the PSU libraries (through their databases) is a FANTASTIC resource, sometimes even for proper nouns. While it is entirely logical to look up words with which you are unfamiliar, you can also learn MUCH from working with—and STILL LOOKING UP—words you know but see as important to the text (maybe something repeated, used at the beginning or end of a line/sentence, etc.). Your annotation then should not only offer a definition—ideally paraphrased by you, thus showing your understanding of that word—but also an explanation of why you feel that word substantively adds to the text under consideration. LINKS to the source of your definitions must be included in your annotations.

If you think it will help, images too can be added in these annotations. Oftentimes the more creative and illustrative you are, the better our interpretations of texts will be!

**ASSIGNMENT CONTINUED ON NEXT PAGE**

## ANNOTATION ASSIGNMENT CONTINUED

The goal of the *in-class discussion* will be to explore how these annotations help us understand each text and/or see more complexity or design in each text.

Annotations will be due at 5 p.m. the day after I assign them in class. Example: When I assign annotations in Monday's class, they will be due at Tuesday by 5 p.m. That deadline is designed so that all students should have time to read them before Wednesday's class during which you will discuss how those annotations shape your understanding of the text.

**BEFORE you are assigned one** of these annotations, we will annotate a text in class, and you will have annotated a text in a group or with a partner.

**BONUS OPPORTUNITY:** Starting week 3 and excluding weeks 9 & 10, if you post ONE SUBSTANTIVE craft OR content annotation in a week, you can receive 5 bonus points.

This annotation MUST be posted by the beginning of class on the day the text will be discussed and CANNOT be an additional post on a text already assigned for annotation.

- Goals:
- 1) To heighten one's attention to specific elements of texts and one's ability to identify those that are most meaningful
  - 2) To compose short, well-constructed analyses of specific elements of texts
  - 3) To compare, contrast, and learn from multiple readers' interpretations of specific elements of texts
  - 4) To synthesize and evaluate multiple readers' interpretations of specific elements of texts, thus gaining a more nuanced understanding of a text

### **"YEP, IT'S STILL RELEVANT": EXPLAINING BLAKE\*—60 possible points (40 from annotations; 20 from presentation)**

A central claim of this class is that "old" literature can have current appeal and importance. This assignment is designed to help you participate in keeping "old" literature "new" and vital. To meet this goal, I will get you in groups and assign you one of the Blake poems found on COVE.

Your assignment will be to create a "group annotation" of this poem; that group annotation should include at least 5 content and 5 craft annotations (but you do not have to limit yourselves). You will have some class time to discuss these annotations but will also have to work outside of class.

On the day this work is due, you will, as a group, discuss your annotations with the class. This discussion should (1) identify your initial ideas about the poem; (2) explain how the annotations reinforced and/or refined those ideas; and (3) offer ideas about how this poem speaks to something that affects you and/or our world in 2020. While I have numbered your jobs in the previous sentence, it is NOT necessary or necessarily logical that you use this "chronology." Your group will have 7 to 10 minutes for this discussion.

For this assignment, do NOT look up any books, articles, or web pages that discuss the poem. We want YOUR READING ONLY.

\*While this assignment could lead you to discuss how current readers can "relate" to Blake's work, DO NOT USE "relatable" in this or any writing for this class. It is an ill-formed, imprecise, and ill-conceived word that doesn't respect the fact that we all have different experiences that will shape our readings and worldviews.

- Goals:
- 1) To build close reading skills by discussing a short piece of literature with others
  - 2) To identify significant words and design elements in a short piece of literature
  - 3) To explain how a text's significant words and design elements contribute to its meaning
  - 4) To explain a piece of literature to one's peers with one's peers

**MANFRED, THE QUINTESSENTIAL ROMANTIC?—80 possible points  
(40 from annotations; 40 from acting presentation and explanation)**

Byron's *Manfred* is loved and hated by characters in the play itself and by contemporaneous and modern readers alike. Critics have asserted that that love/hate reaction can help us identify key ideas about the Romantic era. This assignment is based on that assertion.

This assignment will place you in a group with which you will be asked to act out a short portion of *Manfred* for the class. Each group will be given a specific section of the play from which to choose their portion that you will okay with me. We will define in class the length of the portion to be acted in class.

Your acting will be enhanced by the prior work you will have done with your chosen portion. You will have annotated that section and through that work heightened your understanding of the text. At least 12 annotations (6 content and 6 craft) are required. Those annotations would naturally point towards Romantic ideas and ideals that we will have explored in class discussions of this and other Romantic texts.

After your acting presentation, you will explain to the class your annotations, specifically how they underscore the uniquely Romantic qualities of *Manfred*.

Your groups will be given 10 to 12 minutes for your acting presentations and explanations. PLEASE know great acting is not the goal; great explanations are!

- Goals:
- 1) To select a portion of a play that showcases important characteristics of a character
  - 2) To actively explore a portion of a play to come to a greater understanding of its complexities and its connections to the literary period from which it comes
  - 3) To present a portion of a play in an engaging manner to one's peers
  - 4) To accurately, clearly, and insightfully explain a portion of a play to one's peers in writing and orally

**ILLUSTRATIONS AS INTERPRETATION: LITERATURE & ART INTERPLAY  
70 possible points (45 from annotations & 25 from presentation)**

Tennyson's "Mariana" and "The Lady of Shalott" inspired multiple paintings, all of which offer interpretations of the poems. This assignment asks you to engage with the art that was inspired by these poems. The first step will be for you to decide the poem and painting on which you will focus. We will discuss these works in class.

After making your poem and painting choice, you will be assigned a portion of the poem for which to compose at least 8 annotations (4 content and 4 craft) that will be guided by how you see your chosen painting interpreting the poem.

To compose these annotations, you will need to articulate for yourself (and your subsequent presentation) how the painting interprets the poem. In class, we'll discuss how to get at these interpretations but keep in mind questions such as: does the painting lead the viewer to respect, sympathize with, be disgusted by, etc. the central figure? Does the painting lead the viewer to focus on specific elements of the central figure's surroundings and how might that focus suggest what the painting is saying about the figure's world?

In your 4 to 6 minute class presentation then, you will share your reading of the painting with the class and explain the connections between your annotations to that reading. The goal in this presentation then will be to share your insights on a specific portion of Tennyson's poem and its accompanying painting. These presentations, ideally, would heighten and complicate our understanding of various elements of the poem and painting.

- Goals:
- 1) To critically examine a painting that responds to a poem, both in written and oral formats
  - 2) To clearly discuss and evaluate a painting and a poem, both in written and oral formats

### **THE IMPORTANCE OF TIME—80 possible points (20 points in-class; 60 points paper)**

Literary texts and readers do not exist in a vacuum. Both are inspired by and engage with the social and political events of their time. This assignment will ask you to investigate that fact.

On COVE, I have created a timeline of events that occurred during Queen Victoria's reign when our Victorian literary texts were being read and discussed. In class, you will explore a portion of this timeline. That exploration will lead to class discussion of the ideas you see as guiding those years of Victoria's reign.

The next step will be to choose one timeline event that interests you. You'll okay that event with me, and it will be deemed your "official event." You'll be responsible for reading at least one article connected to it on COVE; I'll direct you in the choice of that article. You'll need to read that article repeatedly, and it would be logical to read more about the event from different sources that we'll discuss in class.

As we near the end of our Victorian readings, you'll complete the assignment's second part that brings our literary texts into the mix. It asks you to think like a Victorian and, focusing on ONE selection from our assigned Victorian literary texts, discuss how the event you learned about would affect your reading of that text. The effects will range: you could see some of the social circumstances of your event reflected in (criticized or praised by, predicted by, etc.) that text; OR you—as a Victorian affected by or involved in your event—would be somehow outraged or comforted by your chosen text, etc. The key to success is immersing yourself in your event and our Victorian literature, always thinking about how your event and each text we read would make someone feel about the British nation, its people, its rulers, its future.

What do you write? The paper's first part should offer an at least 1 full but NO MORE THAN 2 page summary of what you learned about your event. The next at least 1 full but NO MORE THAN 2 page part of the assignment should be written like a Victorian explaining his/her reaction to ONE assigned Victorian literary text as influenced by his/her knowledge of and/or involvement in that event. Throughout this essay, use SPECIFIC examples about the event and from the literary work.

MLA parenthetical citations & a Works Cited are required but not counted in the page total.

- Goals: 1) To carefully read and accurately summarize information about an historical event  
 2) To clearly discuss and evaluate an historical event's relationship to a literary text  
 3) To correctly use MLA documentation

### **ENGAGING WITH A CRITICAL ARTICLE ON ELIOT OR YEATS —80 possible points (50 from annotations; 30 from explanation)**

As our annotation work will show us, there can exist—simultaneously—multiple, convincing interpretations of a single text. Exploring multiple readings should give us a more in-depth understanding of the texts. This assignment is designed to continue such probing by introducing you to a scholarly article about Eliot's "The Love Song of J. Alfred Prufrock" or Yeats's "The Second Coming," that are often cited as touchstones of Modern British literature.

You will be assigned one article about one of the poems. Your job is to then compose at least 6 annotations (3 content and 3 craft) for a portion of the poem about which you read. Those annotations should be directed by the article.

The next step will be to explain those annotations in class. That explanation will require that you be able to—in your own words—articulate ideas from the critical article and link them to your annotations. You'll have 4 to 6 minutes for this in-class explanation.

To accomplish this assignment's goal, you will have to read the article multiple times. The 1st (and/or 2nd) read(s) should be used to get the argument's gist. The next reads should be more interactive; I ENCOURAGE you to "outline" the article by writing in the margin what each paragraph does. For example, you might write things, such as main argument; overview of scholarship; poem analysis, and id sections analyzed by the article's paragraphs.

- Goals: 1) To carefully read a piece of literary criticism  
 2) To accurately identify and clearly paraphrase key points of a piece of literary criticism  
 3) To use one's understanding of a critical article to explain a poem

**WHEN THE LOCALE IS REAL BUT THE CHARACTER ISN'T:  
THE IMPORTANCE OF PLACE—80 possible points  
(30 from map description; 50 from paper)**

Writers often use settings to offer insight into their characters and plot events. Sometimes those settings are the writers' own creations; sometimes they are real. Virginia Woolf immerses readers in a very real post-WWI London in Mrs. Dalloway. This assignment asks you to learn a little about that London and to consider how it adds to your interpretation of one character.

To learn about post-WWI London you will be assigned ONE site from the plethora of venues mentioned in Mrs. Dalloway and asked to create a map site on COVE that offers readers an image and a description of that place, mid-June 1925 the time period of the novel, and now. You will turn in the sources of your information about your site to me on Canvas, but you will place all images and descriptions on COVE, and I will thoroughly explain how to use this portion of COVE.

Your next job in this project is—after exploring all of the maps sites you and your fellow students create—to compose an at least 2 but NO MORE THAN 3 page paper that explains how the knowledge of those sites adds to your interpretation of (think judgment about) ONE character (or, even better, a specific action of one character).

MLA parenthetical citations & a Works Cited are required but not counted in page total.

- Goals:
- 1) To undertake research about a location
  - 2) To clearly and concisely present one's research about a location, noting its historical and present condition
  - 3) To consider how setting can influence one's interpretation of a character
  - 4) To correctly use MLA documentation

### HOW TO CREATE A MAP SITE ON COVE

- 1) Go to COVE and enter our group "Altoona 2020 British Survey"
- 2) Choose our map site "Mrs. Dalloway's London"
- 3) Click the blue "Add Places to This Map"
- 4) That click takes you to a new screen where you will enter your place name in PLACE NAME, which will be the site you were assigned in class
- 5) The BODY box is where you will offer your description and explanation of the significance of your map site.
 

Remember that you need to include an image, ideally one that is nearer to the time of Woolf's novel than today. Your clear concise description of this site should, however, cover both its history, circa 1925, and its current situation. Having two paragraphs of description, thus, would be entirely logical.
- 6) In the GEOCODE section, you can type in a location or site—follow it with London—and the map will find it (you must click the grey box that says "Find using place search field").
- 7) Choose "Altoona 2020 British Survey" from the GROUPS AUDIENCE box and Public – accessible to all site users in the GROUP CONTENT VISIBILITY. Then click SAVE. The site will confirm that you created that spot.

## A GUIDE TO PEER REVIEW

The goal of peer review is to read and consider seriously another person's writing and to offer productive suggestions that can help the writer improve his/her work. In undertaking this project, do not think of yourself as an editor burdened with the task of correcting another person's writing. You should not get bogged down in correcting grammar and spelling errors; you may mark these problems, but it is the writer's final responsibility to correct those errors. You are to be an audience for the writer, to tell him/her what works well in the essay, what needs work, and to offer suggestions for constructing a stronger essay. A person who can write a good peer review looks at writing critically and this practice should improve his/her writing.

### THE HOW-TOs

#### Initial Steps

1. Reread the essay assignment then read through the whole essay without making a mark.
2. Immediately after this initial read-through, answer the following questions; your answers can serve as material to include in the comment at the essay's end.
  - A) What is this essay's thesis and does it fully address the assignment?
  - B) Are all goals/requirements of the essay met and/or which goals deserve more attention?
  - C) What is the main strength and what is the main area for improvement in this essay?

#### Comments Inside the Essay

1. Works Well/Needs Work notes. In these notes you are giving both positive and negative responses. Be specific about what you think works well—be it a sentence that clarifies the main theme of the paragraph, a description, an explanation, or an example. On every page there will be something a careful reader will be able to identify as working well and needing work, so write at least one note of each kind per page. With your "needs work" comments, try to add suggestions of how the problem you identify could be eliminated.
2. The Short Question/Comment. A well-placed "Why," "How," "Show me," "Explain more," or "Need more proof" can show the writer points at which his/her writing is not fully clear or convincing. A "Good," a star, or a "Yes" can show where the writer has hit upon a good idea or explained his/her thoughts well.

#### Comments at Essay's End

You should write a FULL PARAGRAPH at the end of the writer's essay, summing up your consideration of the paper, noting both the essay's strengths and the weaknesses. It should also include Next-Step Notes, that is, a note to the author that begins: "If this were my essay, I'd do these things next" and then identifies and explains the 3 most important things this writer should do during his/her revision process.

**Final Thoughts:** Be courteous but also seriously critical in these comments. The reviewer who dots the essay with only a happy face or comments such as "Great paper," "I can't think of anything to fix," or "Just add some more to it, so it looks longer" has not helped anyone.

**Bonus Point Breakdown:** 10 points for an extraordinary review, one in which the reviewer considers the subject matter as if s/he were writing about it, in which there are substantial and useful comments about subject matter and presentation, and in which the text is proofread with great care. Typically such a review would involve more than 300 words in notes.

8-9 points for a review comparable in quality to the notes a thorough professor makes on a submission, including advice on content and presentation, and the marking of all errors obvious to an ordinary reader. Typically such a review would involve more than 200 words in notes.

7 points for a review that makes some useful comments on content, presentation and errors, and that involves at least 100 words in notes.



### Rules for MLA Parenthetical Citations

1. FOR PROSE: Include the author's name and page number(s) from which you have quoted in parenthesis, e.g., (Dickens 13). NO commas or # or "page" references are needed. Web sources typically do not include page numbers, e.g., ("Fiction") for an article entitled "Fiction" from the WordNet website would be sufficient. You can refer to paragraphs, e.g., ("Fiction" para. 7).
2. FOR POETRY: Include the author's name and the LINE NUMBERS that you have quoted in parenthesis, e.g., (Blake 4-6). No commas or # or "Line" references are needed. When quoting MORE than THREE lines of poetry, indent those lines 1 inch from the left margin (quotation marks are not necessary--the indentation signals a quotation). When quoting less than three lines you will use SLASHES (/) to indicate the line breaks. Double slashes indicate stanza breaks.
3. The PUNCTUATION of your sentence should FOLLOW the parenthetical citation, e.g., "quoted material" (Braddon 13). Punctuation changes when quotes are indented: you place the parenthetical citation directly after the punctuation following the indented quotation (3 or more lines of poetry or 4 or more typed lines of prose).
4. QUOTATIONS MARKS should only be placed around the quoted words. Parenthetical citations should NOT be included in the quotation marks.

#### Examples of Parenthetical Citation Use

Adventures of Huckleberry Finn opens "You don't know about me, without you have read a book by the name of The Adventures of Tom Sawyer" (Twain 32).

Wordsworth's "We Are Seven" opens "A simple child, dear brother Jim, / That lightly draws its breath" (1-2).

### Rules for MLA Works Cited pages

1. The works cited list appears at the essay's end. Begin the list on a new page.
2. Center the title "Works Cited" one inch from the top of the page.
3. Double-space between the title "Works Cited" and the first entry.
4. Begin each entry at the left margin. If the entry is more than one line, indent the subsequent line(s) five spaces from the left margin.
5. Double-space the entire list, both between and within entries.
6. List entries alphabetically.
7. Do NOT number entries.
8. See CANVAS for an example Works Cited page

Again, please consult with me on any citation questions. Also know that there are copies of the MLA Handbook for Writers of Research Papers (8th ed.) available for check out and in the reference section of Eiche library. This is the "bible" for parenthetical and Works Cited information.

### Also check out

[https://owl.purdue.edu/owl/research\\_and\\_citation/mla\\_style/mla\\_style\\_introduction.html](https://owl.purdue.edu/owl/research_and_citation/mla_style/mla_style_introduction.html)

This site offers GREAT EXAMPLES, especially of electronic publications.  
I have placed a link to this site on CANVAS.