Course Description and Objectives:

The question of what constitutes “the modern” is as interesting as it is multifarious. Our definition of “modern” will evolve throughout the semester as we consider how this term manifests in literature representative of different Western cultures and time periods beginning with the eighteenth century. Each individual text we read considers what is “modern,” and yet studying these texts as a collective whole reveals the fascinating variances that occur when one studies the modern world from the perspectives afforded by differences in culture, gender, and time period. In addition, how we choose to define “the modern” affects us on an individual basis as our reactions to and critical analyses of these texts help us shape our own specific understandings of this concept.

This course also reinforces and extends the work you have done in the previous two core courses with academic writing. We will study sophisticated approaches to critical analysis as the course increasingly emphasizes more focused and self-directed work with research, subject matter, and literary analysis. Thus, this course provides a capstone to the English core by refining your academic writing while also allowing you to reflect upon the modern world as it is informed by foci you have considered in the previous two core courses, the literature we read in this course, and the individual perspectives and experiences each one of us brings to the class.

Required Texts:

- *The Miser and other Plays*, Moliere, isbn# 0140447288
- *The Rambler*, S. Johnson, isbn# 0-300-00016-2
- Selections of Romantic & Victorian poetry (distributed in class)
- *The Importance of Being Earnest* (any edition)
- Selections of modern poetry (distributed in class)
- Selections of postmodern poetry (distributed in class)
- *A Room with a View*, E.M. Forster isbn# 0679724761
- *Mrs. Dalloway*, Virginia Woolf isbn# 0156628708
- selected articles and supplementary readings as indicated on “Schedule of Readings” handout

Grading:

Your final grade will be determined according to the following scale:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
</tr>
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<tbody>
<tr>
<td>A</td>
<td>94-100%</td>
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<tr>
<td>A-</td>
<td>90-93%</td>
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<tr>
<td>B+</td>
<td>87-89%</td>
</tr>
<tr>
<td>B</td>
<td>84-86%</td>
</tr>
<tr>
<td>B-</td>
<td>80-83%</td>
</tr>
<tr>
<td>C+</td>
<td>77-79%</td>
</tr>
<tr>
<td>C</td>
<td>74-76%</td>
</tr>
<tr>
<td>C-</td>
<td>70-73%</td>
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<tr>
<td>D+</td>
<td>65-69%</td>
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<tr>
<td>D</td>
<td>60-64%</td>
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<tr>
<td>F</td>
<td>59% and under</td>
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</tbody>
</table>
Course Requirements:

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Literary Analysis Paper #1</td>
<td>15%</td>
</tr>
<tr>
<td>Literary Analysis Paper #2</td>
<td>15%</td>
</tr>
<tr>
<td>Focus Question freewrites</td>
<td>20%</td>
</tr>
<tr>
<td>Midterm Exam</td>
<td>15%</td>
</tr>
<tr>
<td>Class Participation &amp; Professionalism</td>
<td>20%</td>
</tr>
<tr>
<td>Final exam</td>
<td>15%</td>
</tr>
</tbody>
</table>

Other Grading Issues:

♦ I will not correct **mechanical errors** you make in your papers.
  * Instead, I will place an “x” next to each place in the paper where you have made a mechanical error.
  * A paper with, on average, more than three mechanical errors per page will receive an X grade on the paper.
  * In this case, your paper’s earned letter grade will be covered with a penciled “X” until you correct each mechanical error I’ve indicated with an “x” and meet with me to discuss the ways in which you have corrected each error.
  * After our discussion, I will change your paper grade to whatever grade was previously covered by the “X.”
  * Failure to correct these grades or to meet with me to discuss these corrections will result in a final grade of an “F” for that specific paper.

♦ Papers are due at the beginning of class on the due date. After that, they’re late.
  * You are allowed one (only) “computer excuse” (printing problems, computer lockup, disk problems, etc.) for final drafts, so long as I get the paper by the time I go home that day. It is your job, in this case, to ensure that you place the paper in my hands before I leave campus that day. I never take responsibility for papers that are not placed directly in my hands.
  * The final paper grade will be lowered a grade (e.g. from A- to B+) if you miss a peer review session OR if you do not have a draft for a peer review session.
  * Final paper grades are lowered a grade (e.g. from B to B-) for each class day that either a first or final draft is handed in late.
  * I do not accept any papers that are more than two weeks late.
  * It is important, if you expect your paper will be late due to a family emergency or illness, to discuss the matter with me before the paper is late. Otherwise, the paper is most likely subject to all late penalties.

Class Participation and Attendance Policy:

This course will be successful only if everyone participates enthusiastically and regularly. Being present in class is imperative because your comments in class are valuable and constructive; they are therefore necessary if this course is to reach its full potential. Please regularly participate and enjoy speaking in class and asking questions. The more you participate, the more we all will benefit from this course. **Students absent more than three times this semester may find their final course grade lowered one grade (e.g. from C to C-) for each additional absence.**
Academic Dishonesty:

I expect to find no instances of plagiarism throughout the semester; plagiarism is a serious offense and will not be tolerated under any circumstances. I abide by the statement about dishonesty as illustrated on pp 77-9 of the 2014-2016 edition of the Undergraduate Catalog.

More Details on Course Requirements:

♦ LITERARY ANALYSIS PAPER AND PEER REVIEW SESSION: When the time comes, I will provide a handout detailing the requirements and guidelines for your Literary Analysis Paper. I have designed a specific format for our peer review session which I will also explain.

♦ INVENTION WORK & FIRST DRAFTS: Upon handing in your final draft, you will also need to submit all preliminary work, including notes, prewriting, rough drafts, presentation questions, and peer response documents. Writing is a process, and I like to see the steps you took while engaging in this process. I therefore will not grade collections that do not include the preceding documents. These final drafts are considered late until your compilation is complete.

♦ FOCUS QUESTION FREEWRITES: At the end of each class day, I will give you a question aimed at helping you focus your reading as you prepare for our following class. For each day’s reading assignment, after you finish your reading but before you come to class, you are to freewrite your answer to this question. Each freewrite should be roughly two-thirds to one page long. A strong entry will make reference to textual evidence, much as would a formal paper that does literary analysis. I will collect your Focus Question freewrites each class day before class starts. I do not accept FQFs after class has started. Late penalties are the same for FQFs as they are for papers. No credit will be given for FQFs handed in more than two weeks late, except in the instance of those done for extra credit.

♦ FINAL & MIDTERM EXAMS: In due time, I will provide a handout entitled “Information Regarding Midterm Exam.” Towards the end of the semester I will provide a handout entitled “Information Regarding Final Exam.” Be certain to read all course handouts carefully and to thoroughly contemplate their recommendations. If you still have questions or if something needs clarifying, please feel free to ask.
Composition & Literature III: The Modern World
Schedule of Readings
Spring 2016

PLEASE BRING YOUR TEXT TO CLASS EACH DAY

Wednesday 20 Jan: Introduction: Getting a Sense of Where we Are ~ The Core Sequence, The Semester, and the Modern World

Monday 25 January:
Have read for class: Act I-III of Moliere’s Don Juan

Focus question: ____________________________________________________________

Wednesday 27 January:
Have read for class: Act IV through the end of Don Juan

Focus question: ____________________________________________________________

Monday 1 February:
Have read for class: From Johnson’s The Rambler, Essays 2, 8, 41, 49, 134

Focus question: ____________________________________________________________

Wednesday 3 February:
Have read for class:
  • Van Tassel, Mary. “Johnson’s Elephant: The Reader of The Rambler”
    Studies in English Literature, 1500 – 1900. 28.3, Restoration & Eighteenth Century (Summer 1988): 461-69. (in J-Stor)

Focus question: ____________________________________________________________

Monday 8 February:
Have read for class:
  • Selections of Romantic poetry (distributed in class)

Focus question: ____________________________________________________________

Wednesday 10 February:
Have read for class:
  • Further selections of Romantic poetry (distributed in class)

Focus question: ____________________________________________________________
Monday 15 February:
Have read for class:
  • Selections of Victorian poetry (distributed in class)

Focus question: ____________________________________________________________

Wednesday 17 February:  DUE: First draft of Literary Analysis Paper #1 ~ Peer Review

Monday 22 February:
Have read for class:
    (distributed in class)

Wednesday 24 February:  DUE: Final draft of Literary Analysis Paper #1
Have read for class:
  • The Importance of Being Earnest, first ½

Focus question: ____________________________________________________________

Monday 29 February:
Have read for class:
  • The Importance of Being Earnest, second ½

Focus question: ____________________________________________________________

Wednesday 2 March:
Have read for class:
  • A Room with a View, first ¼

Focus question: ____________________________________________________________

Monday 7 March:  class cancelled

Wednesday 9 March:
Have read for class:
  • A Room with a View, first ½

Focus question: ____________________________________________________________

Monday 14 March:
Have read for class:
  • A Room with a View, first ¾

Focus question: ____________________________________________________________

Wednesday 16 March:
Have read for class:
  • _A Room with a View_, through to the conclusion

Focus question: ____________________________________________________________

_Monday 21 March – Sunday 27 March: Spring & Easter Break_  
_Best wishes for a safe, joyful, blessed holiday week._

_Monday 28 March: DUE: TAKE-HOME MIDTERM EXAM_  
Have read for class:  
  • Selections of modern poetry (distributed in class)

Focus question: ____________________________________________________________

_Wednesday 30 March:_  
Have read for class:  
  • Selections of postmodern poetry (distributed in class)

Focus question: ____________________________________________________________

_Monday 4 April:_  
No new reading – continuing discussion of poetry selections

Focus question: ____________________________________________________________

_Wednesday 6 April:_  
Have read for class:  
  • _Mrs. Dalloway_, first ¼

Focus question: ____________________________________________________________

_Monday 11 April:_  
Have read for class:  
  • _Mrs. Dalloway_, first ½

Focus question: ____________________________________________________________

_Wednesday 13 April:_  
Have read for class:  
  • _Mrs. Dalloway_, first ¾

Focus question: ____________________________________________________________

_Monday 18 April:_
Have read for class:
  - *Mrs. Dalloway*, through to the end

Focus question: _____________________________________________________________

**Wednesday 20 April:  DUE: First draft of Literary Analysis Paper #2 ~ Peer Review**

**Monday 25 April:**
Have read for class:
    (distributed in class, per Literary Analysis Paper #1 revision day)

**Wednesday 27 April:  DUE: Final draft of Literary Analysis Paper #2**
Have read for class: TBA

**Monday 2 May:**
Have read for class: TBA

Focus question: _____________________________________________________________

**FINAL EXAM: TBA**