

ENGL 2130: British Literature
On Strangeness & Estrangement
Department of English
Clemson University, Spring 2020

Section – 20012 – 2130 – 400

Location: Online

Instructor: Dr. Daniel Citro

Office: 311 Strode; Hours: T/Th, 12:30-2:00 & by appt.

Phone: (864) 656-3151

Email: dcitro@clemson.edu (Email is the best way to contact me. I'll try to respond to all emails, but I will be especially prompt during these email office hours. If you'd like to meet during my office hours, please send an email to schedule an appoint. Expect replies to any messages sent during evenings or weekends to be sent the next business day.)

Required Texts*:

Samuel Beckett, *Waiting for Godot* (Grove Press, ISBN: 978-0802144423)

James Joyce, *Dubliners* (Penguin, ISBN: 9780140186475)**

Mary Shelley, *Frankenstein* (Trilateral, ISBN: 9780262533287)

H.G. Wells, *The Time Machine / The Invisible Man* (Signet, ISBN: 9780451530707)

Virginia Woolf, *Mrs. Dalloway* (Harcourt, ISBN: 9780156628709)

*Additional required readings will be distributed via Canvas. Please get the specific editions listed here.

***Dubliners* is in the bookstore, but an ebook version is also available through the library.

Course Description: This course will look at the problem of alienation in selected works from 19th and 20th century British literature. We will examine characters that are in some fundamental way estranged—from the community, the family, the city, the time, and so on—in order to consider the various social, cultural, and political forces that work to isolate these characters and what this experience reveals about the development of modernity and about our own contemporary moment. Authors under study will include Samuel Beckett, Samuel Selvon, Mary Shelley, Virginia Woolf, and others. Students will produce two papers of formal literary analysis and sit for midterm and final exams.

Objective: ENGL 2130 offers an introduction to selected authors from the British literary tradition from its origins up to World War II. The primary objective of sophomore literature is to provide students with the skills necessary to perform close reading of texts in a variety of genres, including poetry, novels, short stories, and plays. As a result of practicing close reading, students should become more confident in their abilities to analyze literature, both formally (e.g., in written essays) and informally (e.g., in class discussion, reading responses, etc.).

Student Learning Objectives: Participation in ENGL 2130 will require students to:

- Interpret literary text in accordance with evidence provided in the text;
- Conduct close reading of literature to infer its meaning;
- Analyze both form and content of literary text and evaluate the relationship between the two;
- Identify and evaluate how specific literary form shapes reader's reactions;
- Communicate complex ideas about literature and its contexts effectively;
- Think critically about literature and interrogate its relation to the lives we lead.

Academic Honesty: Students must complete original work for this class and are expected to familiarize themselves fully with the parameters of plagiarism and the conventional means of citing and acknowledging the work and ideas of others. In a sense, the first criteria for success in class is that

students cite carefully and thoroughly. Academic dishonesty will not be tolerated and may be grounds for failure of or dismissal from the class.

Students should bear in mind Clemson's official statement on academic integrity, which can be found on the Clemson University website: <http://www.clemson.edu/academics/integrity/index.html> :

“As members of the Clemson University community, we have inherited Thomas Green Clemson's vision of this institution as a “high seminary of learning.” Fundamental to this vision is a mutual commitment to truthfulness, honor, and responsibility, without which we cannot earn the trust and respect of others. Furthermore, we recognize that academic dishonesty detracts from the value of a Clemson degree. Therefore, we shall not tolerate lying, cheating, or stealing in any form.”

From the official policy: “When, in the opinion of a course instructor, there is evidence that a student has committed an act of academic dishonesty, the instructor must make a formal written charge of academic dishonesty, including a description of the misconduct to Dr. Jeff Appling, Associate Dean of Undergraduate Studies. The reporting instructor may, at his/her discretion, inform each involved student privately of the nature of the alleged charge. In cases of plagiarism (I.B.2.) instructors may use the Plagiarism Resolution Form 2 available from the Office of Undergraduate Studies.”

All work in this class must follow MLA style guidelines for citation and formatting. Information on MLA citation style guidelines is readily available on the Clemson Library website, here:

<https://clemson.libguides.com/english>. I will be happy to help answer any questions that might come up. If you have any questions whatsoever about what constitutes plagiarism, see me before you turn in final drafts of your work. Remember that you are not allowed to submit work from other classes for credit in this course; the work must be new and original.

Clemson University Title IX (Sexual Harassment) Statement: Clemson University is committed to a policy of equal opportunity for all persons and does not discriminate on the basis of race, color, religion, sex, sexual orientation, gender, pregnancy, national origin, age, disability, veteran's status, genetic information or protected activity in employment, educational programs and activities, admissions and financial aid. This includes a prohibition against sexual harassment and sexual violence as mandated by Title IX of the Education Amendments of 1972. Ms. Alesia Smith is the Clemson University Title IX Coordinator, and the Executive Director of Equity Compliance. Her office is located at 110 Holtzendorff Hall, 864.656.3181 (voice) or 864.656.0899 (TDD). Information on this policy is located at <http://www.clemson.edu/campuslife/campus-services/access/title-ix/>.

Students Requiring Special Accommodation: Clemson University values the diversity of our student body as a strength and a critical component of our dynamic community. Students with disabilities or temporary injuries/conditions may require accommodations due to barriers in the structure of facilities, course design, technology used for curricular purposes, or other campus resources. Students who experience a barrier to full access to this class should let the professor know, and make an appointment to meet with a staff member in Student Accessibility Services as soon as possible. You can make an appointment by calling 864-656-6848, by emailing studentaccess@lists.clemson.edu, or by visiting Suite 239 in the Academic Success Center building. Appointments are strongly encouraged –drop-ins will be seen if at all possible, but there could be a significant wait due to scheduled appointments. Students who receive Academic Access Letters are strongly encouraged to request, obtain and present these to their professors as early in the semester as possible so that accommodations can be made in a timely manner. It is the student's responsibility to follow this process each semester. Student Disability Services coordinates the provision of accommodations for students with disabilities in compliance with Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990.

Reasonable and specific accommodations are developed with each student based on current documentation from an appropriate licensed professional. All accommodations are individualized, flexible, and confidential based on the nature of the disability and the academic environment. Housing accommodations for a disability or medical condition are also coordinated through this office.

Again, visit the [Student Disability Services](http://www.clemson.edu/sds) website for location, contact information, as well as official policies and procedures. To learn more information or request accommodations contact Student Disability Services (SDS) at sds-l@clemson.edu or 864.656.6848 or visit [SDS's website](http://www.clemson.edu/sds): (<http://www.clemson.edu/sds>).

Academic Continuity Plan: Clemson has developed an Academic Continuity Plan for academic operations. Should university administration officially determine that the physical classroom facility is not available to conduct classes in, class will be conducted in a virtual (online) format. The University issues official disruption notifications through email /www /text notification/Social Media. When notified, use one of the following links to navigate to Clemson Canvas where you will find important information about how we will conduct class: Primary access link: www.clemson.edu/canvas Secondary access link, if needed: <https://clemson.instructure.com/> You can also use the Canvas Student App. Our activities for teaching and learning will occur through our Canvas course. This includes: information on preferred method(s) of teaching and learning. On E-Learning Day, August 29, 2019, a real-time test of the Academic Continuity Plan will be conducted. Our class will be conducted online (we won't meet in the classroom).

Academic Support Services: Students may access a variety of academic support services to support your learning in the online classroom. Here are links to services available:

- [Academic Success Center](http://www.clemson.edu/asc/): <http://www.clemson.edu/asc/>
- [Clemson Library](http://www.clemson.edu/library/): <http://www.clemson.edu/library/>
- [Clemson Online Library Resources](http://libguides.clemson.edu/distanceed): <http://libguides.clemson.edu/distanceed>
- [CCIT \(Tech Support\) website](http://www.clemson.edu/ccit/help_support/): http://www.clemson.edu/ccit/help_support/
- [CCIT \(Tech Support\) email](mailto:ithelp@clemson.edu): ithelp@clemson.edu
- [The Writing Center](http://www.clemson.edu/centers-institutes/writing/): <http://www.clemson.edu/centers-institutes/writing/>

The University Writing Center will be an especially useful resource for this course. Highly skilled tutors are available to meet with you one-on-one in order to work on your writing. The WC is located in room 307 of the Academic Success Center. Tutors are available from 10AM to 4PM, Monday through Thursday. I suggest you make use of this resource during the process of writing your papers.

In Case of Inclement Weather: We will follow the guidelines developed by the Scholastic Policies Committee: "Any exam that was scheduled at the time of a class cancellation due to inclement weather will be given at the next class meeting unless contacted by the instructor. Any assignments due at the time of a class cancellation due to inclement weather will be due at the next class meeting unless contacted by the instructor. Any extension or postponement of assignments or exams must be granted by the instructor via email or Canvas within 24 hours of the weather related cancellation." In short, in the case that class is cancelled for some reason, we will push all work until the next class period and revise the schedule as needed.

Attendance: In the event of an emergency, the student should make direct contact with the course instructor, preferably before a class or an exam takes place. Students should speak with their course instructors regarding any scheduled absence as soon as possible and develop a plan for any make-up work. It is the student's responsibility to secure documentation of emergencies, if required. A student with an excessive number of absences may be withdrawn at the discretion of the course instructor.

****In this online course, you will be allowed to miss 4 Reply Posts**—these will count as your absences. Further information is included in the assignment description below.

Notification of Absence: The Notification of Absence module in Canvas allows students to quickly notify instructors (via an email) of an absence from class and provides for the following categories: court attendance, death of family member, illness, illness of family member, injury, military duty, religious observance, scheduled surgery, university function, unscheduled hospitalization, other anticipated absence, or other unanticipated absence. The notification form requires a brief explanation, dates and times. Based on the dates and times indicated, instructors are automatically selected, but students may decide which instructors will receive the notification. This does not serve as an “excuse” from class, and students are encouraged to discuss the absence with their instructors, as the instructor is the only person who can excuse an absence. If a student is unable to report the absence by computer, he/she may call the Dean of Students Office for assistance.

The Coursework:

A Note on Reading: Say you want to know in the most straightforward way possible what this class involves—that is, what skill students are expected to demonstrate and develop over the course of the semester—the answer is *close reading*. The foundation of literary analysis and thus all the writing you will do in this course, close reading describes a broad reading practice that focuses on a critical, thoughtful, and thorough examination of a text; it’s a reading process that looks to identify and better understand how important meaning-making elements (e.g., key passages, themes, patterns, language, etc.) operate within a text. In a sense, you should think about close reading as a kind of *active re-reading*, and with this description I mean to emphasize the “ongoingness” of the process. This doesn’t mean that one must return to the beginning of a text immediately upon finishing the last page, but it does mean that the process of literary analysis requires you to return to key passages and to be thinking always about the relation between the parts of a text.

We use the term *literary analysis* to describe a practice of becoming-knowledgeable about how a text operates, how it makes meaning, in other words. When we analyze a text, we seek to identify important details and patterns within a text and to understand how elements of the text connect in interesting and revealing ways. With this in mind, as you read you’ll want to work through a series of questions that can help you develop an analysis. When reading and thinking about the course texts, try to work through the following series of questions:

How to develop a literary analysis:

First: look for significant and revealing facts about the text, specific details.

Ask: Which elements are most revealing or significant? And why?
What might a specific detail mean or reveal? What draws your attention to it?
What alternative arguments can you imagine that might explain its importance?

Second: once you’ve identified important details, begin to think about how they fit together to form important meaning-making patterns in the text.

Ask: What related details are present? What patterns, repetitions seem important?
Why?
What is the connection thread in the pattern? What do these elements have in common?
Are there other ways of organizing this pattern? Am I leaving certain details out?
Are there other potentially revealing arrangements of these details?

Third: Once you get to this stage, begin to think about the ways in which the pattern develops over the course of the text. Look for place where the pattern seems to culminate or where it seems to change.

Ask: Where does the pattern seem to reach its culminating moment or image in the text?
Why is this the most significant moment?
What anomalies do you see? Are there details in the text that seem to trouble your pattern, places in the text where the pattern seems to be interrupted or changed?
What does this change reveal about the pattern and why is that important in trying to understand the text as a whole?

A line of inquiry such as this can help you develop an analysis and can serve as the basis for a writing project. Note that the basic method is to ask a “so what” question about everything you notice in a text that is potentially revealing or meaningful. This process helps refine the analysis, narrowing the focus. The more you work at this process, the better you’ll get; and your answers to these questions will often lead to effective thesis statements for your papers.

This semester, your work on developing and improving your own close reading practice and refining your strategies for analyzing literary works will be essential to your success in this class; and the quality of your thinking and writing about the texts we read will depend on the strength of your ability to read closely, thoughtfully, and critically. As such, *you will be expected to maintain an active and energetic engagement with specific details in the texts, to complete the assigned readings by the day they are scheduled on the syllabus and to be engaged in the ongoing close reading process even after your initial encounter with the text. You will be evaluated on the extent to which your responses demonstrate an effective close reading process at work.*

This course is reading intensive, and since it is an online class, without the normal classroom interaction and discussion, it will be writing intensive as well. You’ll need to self-pace and to work carefully and consistently on your own. If you anticipate a conflict where you might be hard-pressed to finish a reading assignment in time, plan ahead and read ahead. The weekly reading requirements are designed to be covered over several sessions throughout the week, not a single sitting.

Writing Assignments:

As this is an online course, you will be expected to maintain active engagement with the online class discussion through Canvas on a weekly basis.

Main Posts and Replies on Canvas: 20% of Final Grade

Your primary responsibility (in addition to keeping up with the assigned readings) will be your weekly reading response posts on Canvas. This ongoing conversation will be central to our work together this term—this will function as a virtual classroom discussion. While you will need to meet a minimum requirement in terms of the number of posts, the discussion thread will be more interesting and ultimately more successful as the interaction (e.g., number of posts) increases. You’re certainly not limited to one post a week, and you should feel free to have conversations on the weekly threads. Just be sure to be courteous and respectful of your fellow classmates.

The expectation is that reading, rereading, and writing about what you’ve been reading will be your daily experience for the next several weeks—and, in order to do well in the course, you must make this work part of your routine. You will be expected to find compelling ways to approach the texts on your own, to develop interesting and important questions and to encourage the same in your classmates, and you will be evaluated on the quality of your analysis in these responses. Beyond the work of the discussion itself, the expectation is that these response posts will serve to activate and extend your thinking about the readings in order to prepare you for the papers.

- Canvas will automatically break the class down into groups: A, B, C, D, E, F,
- Each group will be responsible for creating a **Main Post** two times during the semester. These **Main Posts** will be worth 25 points each (this will need to be a collaborative effort, and all group members will receive the same grade. A portion of the grade will be dedicated to a Peer Evaluation at the end of term).
- On the weeks your group is not in charge of the **Main Post**, you be expected to post a thoughtful reply that works to extend the discussion in an interesting way. These **Reply Posts** will be worth 2.5 points each, and you must have a total of 10 **Reply Posts** at the end of the semester in order to receive credit.
- *****A Note on Attendance:** You may skip three (4) **Reply Posts** (you cannot skip a **Main Post**) during the term without penalty (*these 4 posts will be excused and will count as your absences for the term*).
- Length: 750-1000 words for the **Main Posts**; about 100 words for **replies**

The Main Posts: These posts will influence our week's work in important ways, and the lead group will be responsible for generating and facilitating an engaging and meaningful discussion of the course texts, which means the group should monitor the discussion and work to prompt and extend the discussion by unpacking and developing the replies and trying to engage with the ideas of the other students. A good Main Post, in other words, will generate a lot of "traffic"—and the quality of the discussion the post generates will contribute to its overall grade.

The **Main Posts** on the week's readings should include the following 5 elements:

1. A brief discussion of context (biographical/historical/critical, i.e., what scholars have to say about this part of the reading)
2. A discussion of important patterns and details you notice in the reading; you should identify at least three important patterns (and potential anomalies) that could serve as topics for the post (quote and cite page numbers)
3. An extended examination of key passages associated with what you take to be the most revealing or significant pattern in your section of the text
4. A discussion of important connections to other things we've read, whether within that text, among the other course texts, or to the course theme.
5. Careful and thorough in-text citations and a complete MLA Works Cited page

In short, the group's task is to analyze the week's reading and to zero in on a significant thread in the text in order to highlight its most important features and offer an interpretation of how it makes meaning. While it's not critical that a group cover all of these areas, you should hit most of them. It's fine if you split up the work among the group members, but everyone should be expected to contribute meaningfully to the post. My advice would be to designate one group member as comment thread monitor, taking on the job of asking follow-up questions to your classmates' replies.

Replies:

These posts will respond in some way to particular details of the group's post. Your task is to extend the discussion prompted by the group's original post in a meaningful way, to take to task some point or to extend their line of thinking (perhaps by connecting the passage the post highlights to some other part of the text or something else we've read); you might propose alternative ways of thinking about the topic or alternative (or more specific) questions. The Reply Posts should be around 100-200 words in length.

Group Podcasts: 10%

A complement to your work on the daily posts, this assignment will require you to work in those same groups to produce a podcast series. During the semester you will produce a minimum of 2 podcasts focused on the course readings. Each should be 15-20 minutes in length. The idea is that you will create an audio podcast focused on the course readings in some way (the BBC's *In Our Time* podcast is a good model for this assignment). You're welcome to present this as an audio or video podcast, and you're welcome to work either online or in person. If you're working online, simply use one of the free teleconferencing apps available. If you find it especially difficult to record at the same time, or if you find that you can't make an appointment during the term, you're welcome to create individual recordings in which you respond to the recordings of your classmates.

The work on this Group Project is designed to act as a complement to the daily work of the class. In other words, you are not required to do any special preparation for this assignment beyond the daily reading and writing work of the class—the podcast is simply another space in which to discuss the course readings. However, you might decide as a group to do something extra to jumpstart the project. For instance, a group might decide to watch a film version of *Frankenstein*, using the project to discuss the adaptation—that would be a perfect response to this assignment. *It might also be useful to schedule the podcast sessions during the week your Main Posts are due (or perhaps the week before)*—that way, you can use the podcast session to discuss your plans for the Main Post and to work up a kind of rough draft of the post in discussion. In any case, the basic requirement is that the conversation focus on developing an analysis of the course readings and making connections between the texts. This assignment is another opportunity to work on your close reading skills and to develop an engaging response to the course texts. Groups will be listed on Canvas under People > Podcast Groups.

Podcast Requirements:

The project should be ongoing throughout the semester, and **groups will be expected to “meet” at least 2 times during the semester—in other words, you should produce at least 2 episodes of the podcast, and each episode must focus on a different text or author.** You may meet in person if you'd like, of course, if you're around campus, but the assignment is designed to happen online. (**Length:** each episode/meeting should be around 15-20 minutes long)

*At least one episode must be submitted before midterm.

Commonplace Book: 5%

For centuries, students (and readers of all kinds) have kept commonplace books as records of their intellectual life. These handmade volumes, often fascinating aesthetic objects on their own, operated as a storehouse for the best ideas and passages students (or “commonplacers”) came across in their reading. As books were expensive and in limited supply, readers would transcribe notable passages from the reading (by hand) and collect these passages in the commonplace book, so that these books became stockpiles of wit and wisdom. This semester, as an accompaniment to your reading, you will produce your own Commonplace Book. Starting with the reading assignment for Week 2 and continuing on to Week 13, your task is to identify important, puzzling, or interesting passages in the reading and reproduce those passages in their commonplace book. The passages you choose are up to you, and they can vary in length from a single phrase to entire paragraphs.

There are four steps to this process:

1. Select the passage during your reading
2. Copy it down in a notebook or re-type it (if the passage is long, simply type a portion of it),
3. Record the page number (use MLA style for citations).

4. For each passage, include a brief explanation of why you selected it (think about why it's important, how you see it operating in the text, what important information it gives a reader, what's strange about the passage, etc.—this only needs to be a few words to a sentence in length).

You are required to select a minimum of 2-3 passages for week there is a reading assignment due on the syllabus. You'll need to submit the assignment to Canvas in weekly installments—this will take the place of reading quizzes. A description of the assignment will be posted to Canvas.

Note: while you are required to include at least three passages each day, meeting this requirement will not guarantee that you receive full credit for the assignment. Likewise, including twenty passages will not guarantee full credit. The expectation is that the Commonplace Book will be a record of an effective close reading process and will thus demonstrate a thoughtful engagement with the reading.

Paper 1, Close Reading Project 1: 20% (Length: 1000-1200 words)

Students will present an original argument about the importance and function of a key pattern in one of the assigned readings in the first half of the semester. The paper must assert a compelling thesis and develop an argument based on a close reading of the text; that is, in developing its argument the discussion needs to incorporate specific examples and key passages (use quotes) from the subject text. A handout with more detailed information will be distributed on Canvas. The paper must follow MLA guidelines for formatting and citation.

Response Papers: 5%

These informal papers (300-600 words in length) will offer responses to selected stories and critical essays on the readings this semester. The list of possible subject articles will be distributed on Canvas > Files. This activity is designed to offer us critical approaches we can use to understand the course readings and the papers will be used to extend our discussions. These responses might also be integrated into the group project in interesting ways.

Midterm Exam: 5%

This will take the form of a brief essay exam designed as an opportunity for you to show what you can do. The focus will be analysis. The best preparation for this exam will be active engagement and participation in the daily work of the class. It will be an open-book exam.

Paper 2, Close Reading Project 2: 25%

The second close reading project represents a culmination of the writing work for this course and will combine the approaches students will develop and refine in the close reading, podcast, and critical response assignments. This assignment will be made up of three parts: a Prospectus, Annotated Bibliography, and Paper (1200-1600 words). Like the first close reading project, this paper will present an effective analysis of one of the readings from the second half of the semester; however, it must also demonstrate meaningful engagement with the scholarship (i.e., with at least one scholarly source). A full description of this assignment will be posted to Canvas.

Final Exam: 5%

Like the midterm, a brief essay exam, focused on the final readings for the semester, will be due during the final exam period. Students who have achieved an "A" for the course after the second paper has been graded may exempt the final exam.

Courtesy & Participation: 5%

You will earn these points if you consistently demonstrate courtesy and respect for your classmates and their ideas and if you demonstrate meaningful engagement with the coursework. If you are uncivil and disrespectful, your grade in this category will suffer, and you may be dropped from the class for lack of

effective participation. An online classroom requires extra attention in this category, so please be mindful of how your comments might be received by your classmates. Be thoughtful as you negotiate the discussion threads.

Grading Summary:

Main Posts and Replies to Canvas:	20%
Group Podcasts:	10%
Commonplace Book:	5%
Response Papers	5%
Close Reading Project 1	20%
Midterm	5%
Close Reading Project 2	25%
Final Exam	5%
Courtesy & Participation	5%

Grading Scale:

A: 100-90% B: 89-80% C: 79-70% D: 69-60% F: 59% and lower

Grading System: Clemson University's grading system is described in the 2018-2019 Undergraduate Catalog(<http://catalog.clemson.edu/content.php?catoid=18&navoid=536#grading-system>). Grades of A, B, C, D, F, I, P, NP and W may be given in accordance with academic regulations. For more information on this grading system, please see the Registrar's web site at: <http://www.registrar.clemson.edu/html/gradeCorrection.htm>

Grading Rubric for Written Work: Formal writing assignments (e.g., the two major papers) will be graded on the strength of the argument, the structure in which that argument is conveyed, the use of evidence to support the argument, and clarity of style.

- A grade of "C" indicates that a paper is **competent**: such a paper reports, reviews, or summarizes: it has a clear thesis that acts as a unifying center of gravity that is maintained throughout the discussion, meets the basic requirements for incorporating textual evidence in support of its claims, and meets the basic requirements of MLA citation. Such a paper will respond adequately and effectively to the assignment prompt and have no major flaws.

- A grade of "B" indicates that a paper is **skillful**: a "B" paper makes a compelling argument and incorporates specific textual evidence in support of its claims in an interesting or particularly effective way, in a manner that makes clear the connections between the argument and the supporting evidence; a "B" paper will also demonstrate a sense that the writer understands the demands of audience.

- A grade of "A" indicates that the paper is **distinctive** in one or more of the following areas: complexity, originality, coherence, sophistication in thought, voice/style, imagination, insight, approach, thoroughness, and/or depth. In other words, a distinctive or "A" paper demonstrates a meaningful engagement with the topic/subject text and reveals the author's prior engagement with the discussion, or it is so informed or persuasive that it creates the impression of the author wanting to continue thinking about the topic, with the only impediment being constraints of time or space.

- A poorly structured attempt to report, review, or summarize, or a paper that fails to present a textual analysis or that fails to discuss specific examples from the subject text is unlikely to get as high as a "C." A grade of "D" or below indicates that the work falls in the **ineffective** range. For example, paper that fails to meet the basic requirements of academic writing in terms of citation and careful scholarship will certainly earn a grade in the ineffective range. By the same token, an "A" essay not only shows how the essay participates in a pre-existing and ongoing scholarly conversation: it does so with confident self-awareness as an expository essay.

Schedule – *Note: deviations from the syllabus and schedule may be necessary. An updated version will be maintained on Canvas. Assignments are due before class the day they appear on the schedule*

Week 1:

- Introduction. Read the Syllabus. Get your books.
- Post a short biography (a few sentences) on the Discussions thread

Week 2: Main Post 1: Group A

- Read from James Joyce, *Dubliners*: “The Sisters”; “Araby”; “Eveline” (The book is at the bookstore, but you can access an ebook version for free through the library, if you prefer).
- Reply to the Main Post
- Begin work on your **Commonplace Book**.
- ***Write Response Paper 1 (Diagnostic Prompt)**– see Canvas for assignment details. Upload this to Canvas
- *1/14 Last day to add a course*

Week 3: Main Post 1: Group B

- Read Mary Shelley, *Frankenstein* (1818 edition), Vol. 1 (be sure to start from the preface)
- Reply to the Main Post
- **Weds., 1/22: Last day to drop without a “W”*
- Continue work on Commonplace Book

Week 4: Main Post 1: Group C

- Read Shelley, *Frankenstein*, Vol. 2
- Reply to the Main Post
- ***Podcast 1**
- **due 1/29**
- Continue work on Commonplace Book

Week 5: Main Post 1: Group D

- Read Shelley, *Frankenstein*, Vol. 3
- Reply to the Main Post
- Continue work on Commonplace Book
- **Write Response Paper 2, due 2/7**
- Begin work on Paper 1

Week 6: Main Post 1: Group E

- Submit topic and thesis for approval, 2/10
- Rough Draft of Paper 1 due 2/11
- Peer Review of Paper 1 due 2/12

- **Paper 1 due 2/14**

Week 7: Main Post 1: Group F

- Read, H.G. Wells, *The Time Machine*, Chapters 1-10
- Continue work on Commonplace Book

Week 8: Main Post 2: Group A

- Finish *The Time Machine*
- Continue work on Commonplace Book
- **Midterm Exam 2/27**
- **Commonplace Book, Part 1 due, 2/28**

Week 9: Main Post 2: Group B

- Read Virginia Woolf, *Mrs. Dalloway*, pp. 3-84
- Continue work on Commonplace Book
- Reply to the Main Post

Week 10: Main Post 2: Group C

- Finish Woolf, *Mrs. Dalloway*
- Reply to the Main Post
- Continue work on Commonplace Book
- **Withdrawal deadline, 3/13*

-- Spring Break, 3/16-3/20 --

Week 11: Main Post 2: Group D

- Read Joyce, *Dubliners*, "Ivy Day in the Committee Room," "Grace," and (give the dead special attention and more time than the others; it's longer and more important)
- **Response Paper 3 due 3/27**
- Reply to the Main Post
- Continue work on Commonplace Book

Week 12: Main Post 2: Group E

- Read Joyce, "The Dead"
- Continue work on Commonplace Book
- **Podcast 2 due 4/2**
- **Research Proposal due 4/3**

Week 13: Working with Paper 2 (No Main Post)

- **Annotated Bibliography 4/6**
- **Rough Draft of Paper 2 for peer review due 4/7**
- **Peer Review due 4/8**
- **Paper due 4/11**

Week 14: Main Post 2: Group F (This Main Post will cover the final two weeks)

- Read Samuel Beckett, *Waiting for Godot* (it would be a good idea to check out a film version online)
- Reply to the Main Post
- Continue work on Commonplace Book

Week 15: Main Post 2: Group F (continues)

- Read Leonora Carrington, selections from *The House of Fear* (Canvas)
- Continue the discussion on the Main Post thread as you prep for the final
- **Commonplace Book, Part II due 4/23**

Finals week: Final Exam due 4/28

Main Post Schedule:

Week 2, Tues., 1/14: Group A

Week 3, Tues., 1/21: Group B

Week 4, Tues., 1/28: Group C

Week 5, Tues., 2/4: Group D

Week 6, Mon., 2/10: Group E

Week 7: Tues., 2/18: Group F

Week 8: Tues., 2/25: Group A

Week 9, Tues., 3/3: Group B

Week 10, Tues., 3/10: Group C

Week 11, Tues., 3/24: Group D

Week 12, Tues., 3/31: Group E

Weeks 14-15, Tues., 4/21: Group F