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ENG 3809-600: Contemporary British and Anglophone Literatures

Bobby Martinez

Eastern Illinois University

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ENG 3809, section 600: Contemporary British Literature
Contested Youth in Contemporary Britain
Spring 2021 | Online | MWF 12 PM-12.50 PM*

Professor: Dr. Bobby Martínez

Office: Coleman 3371

E-mail: rlmartinez@eiu.edu

Office Hours: Email me via Panthermail or set up an appointment for video conference

Class Custom Website: www.martinezliteraria.com/new3809

Main Course Content: D2L course site

Synchronous Class Meetings: 12 noon on Fridays via D2L Collaborate

Meet the Professor

Hello! I am Dr. Bobby Martínez of Eastern Illinois University (EIU). My area of specialization is twentieth-century and contemporary British and American literature, literary history of American and British literatures, film studies, and world literatures (Latin America, Europe). I always look forward to teaching this literary history course and I am eager to explore our course material together and to make the best of our current Covid/online life.

I am still fairly new to Illinois. I am not a native Midwesterner and have only lived in Illinois for 11 years now. I come from the Washington, D.C., “metro area” (i.e., D.C., Northern Virginia, Southern Maryland) and did all of my schooling in Virginia (BA) and North Carolina (MA, PhD). Before attending graduate school, I worked in “the real world” as a program analyst and writer/editor professional in the federal government/private business world for five years. I have been teaching courses in writing, early/medieval literature, modern and contemporary British literature and culture, contemporary Latin American literature, women’s studies, and film studies for over 19 years. Aside from teaching and literature, I enjoy studying a lot of genres of music and playing music (drums, guitars), and I have a special love for dogs (dachshunds are awesome, and I have a newfound love for pit bulls or “pitties”). And courtesy of my daughter, I now have a kitty cat, too.

How to Reach Me:

For official office hours, you can most easily contact me via Panthermail; my address is rlmartinez@eiu.edu (please note that I prefer using Panthermail over D2L’s internal e-mail). You can pretty much e-mail me at any time. I aim to respond to e-mails as they are received, but I will typically respond to e-mails within 24 hours. If you wish to schedule an appointment to discuss an assignment or question about the course, I can arrange for us to use video conferencing instead of e-mail. I will also try to have the class use the texting app Remind, which enables me to text the class updates and enables you all to text me privately.

Course Description:

In this course, we will explore the exciting genesis of new fictions and art forms that emerged in Britain in the decades after World War II. Specifically, we will look at how the punk explosion of 1976 serves as a galvanizing force that transforms not only contemporary British life but also Western society at large. Students will learn about the variety of economic, political, and social crises of our contemporary times (e.g., the political violence in Northern Ireland, the rise of Thatcherism, economic stagnation and unemployment strife, the debate over race relations and public policing, the fears of nuclear warfare and the advent of global terrorism) as well as new developments in literary and artistic styles, and intellectual thought (e.g., radical experiments in postmodern and feminist writing, avant-garde film, and theoretical thought; new developments in popular music and technology; new schools of thought concerning race and “Britishness”). Not only

will we study British writers, but we will also consider how other British artists use mediums such as drama, film, and popular music to explore and evaluate the vast socio-political and economic changes to their environment.

This course is writing intensive and requires a shorter analysis paper, a research term paper, several online forum posts and in-class writing exercises, active class discussion, and midterm and final examinations. This course actively aims to prepare students to meet EIU's university learning goals of critical thinking, writing and critical reading, speaking and listening, quantitative reasoning, and responsible citizenship. [This course is "Writing Intensive" and appeals to the following department themes: *Themes: Genre, Form, and Poetics; Education and Society; Law and Social Justice; Media, Technology, and Popular Culture; Science and the Environment.*]

Required Texts:

- | | Location: |
|---|------------------|
| • Herbert Marcuse, "Repressive Tolerance" (from <i>A Critique of Pure Tolerance</i> , 1965) | D2L/handout |
| • Iain Banks, <i>The Wasp Factory</i> (1984) | TRS |
| • Martin Amis, <i>Dead Babies</i> (1975) | TRS |
| • Angela Carter, <i>The Bloody Chamber</i> (1979) | TRS |
| • Pat Barker, <i>Union Street</i> (1984) and <i>The Man Who Wasn't There</i> (1989) | TRS |
| • Iain Banks, <i>The Wasp Factory</i> (1984) | TRS |
| • Siobhan Dowd, <i>Bog Child</i> (2008) | TRS |
| • David Mitchell, <i>Black Swan Green</i> (2006) | TRS |
| • Margaret Thatcher, "To Conservative Rally, Cheltenham" (July 1982) | D2L/handout |
| • Savita Kalhan, <i>The Girl in the Broken Mirror</i> (2018) | TRS |

Required Films:

- | | Location: |
|---|------------------|
| • Alan Clarke, <i>Scum</i> (1979) | D2L |
| • Andrea Arnold, <i>Wasp</i> (2003) and <i>Fish Tank</i> (2009) | D2L |
| • Franco Rosso, <i>Babylon</i> (1980) | D2L |
| • Damien O'Donnell, <i>East Is East</i> (1999) | D2L |

Required Music:

- | | Location: |
|--|-----------------------|
| • Sex Pistols, <i>Never Mind the Bollocks</i> LP (1977) | Class Custom Website* |
| • Steel Pulse, <i>Handsworth Revolution</i> (1978) | Class Custom Website* |
| • Joy Division, <i>Closer</i> LP (1980) | Class Custom Website* |
| • The Cure, <i>Pornography</i> LP (1982) | Class Custom Website* |
| • Tears for Fears, <i>The Hurting</i> LP (1983) | Class Custom Website* |
| • Katè Bush, <i>Hounds of Love</i> LP (1985) | Class Custom Website* |
| • The Smiths, <i>Meat Is Murder</i> LP (1984) | Class Custom Website* |
| • Generous selections from the punk, post-punk, synth-electronica, new wave music scenes | Class Custom Website* |

*Class Custom Website = <http://www.martinezliteraria.com/new3809>

Course Learning Goals:

- Students will understand various genres of literature written in English since 1950 in one or more of the following countries: Australia, Canada, Ireland, New Zealand, and the United Kingdom.
- Students will identify the central literary innovations and tendencies of this period.

- Students will explain the social, historical, and cultural context of the period, through readings and discussions of a number of selected literary works, political documents, popular music, historical research, and political philosophy.
- Students will work on their critical reading and critical thinking skills through intensive engagement with a variety of traditional and multimedia texts.
- Students will develop sophisticated research and argumentative skills through the completion of short analytical papers and response papers, examinations, and a longer research term paper.
- Students will enhance their writing skills by completing revisions of analytical papers.
- Students will diversify their critical thinking and professional writing skills and global consciousness by studying material from a variety of disciplines.
- Students will understand specific nuances of gender, sexuality, and identity being explored by British thinkers and artists through literature, philosophy, film, and music.

Content Warning:

Contemporary, and especially postmodern, texts often use violence and disturbing misappropriations of sex (rape and other forms of sexual abuse) as a way to get readers' attention and tell stories that represent realities and challenges they see in their worlds. Some of our texts may prove either emotionally painful for or morally offensive to you. If you are unwilling to read such material, please consider switching to another course. If you consider this literature worth reading but find yourself upset by it, always feel free to talk to me during my office hours, and to bring up your concerns during class if you are comfortable.

Reading and Listening Study for Class:

You are required to do all assigned reading for this course. More importantly, you are expected to read all assignments **carefully** and **conscientiously**, meaning you are to make note of your reactions to the readings and be prepared to share your critical thoughts of the readings. If you do not understand something in the reading, you should read it again and work at its meaning. This process is what is known as "critical reading": you must study a writer's language and think critically about its meanings and ramifications. This critical, thoughtful attention to detail applies equally to any audio/visual texts (music, film) we study: pay careful attention to sounds, melody, lyrics, camera movement, editing, use of color, etc., and think carefully about their meaning.

I recommend the following:

- Take notes on the films we watch; make a note of scenes or dialogue or camera actions or shots that strike you as meaningful; these notes will help to prepare you for class discussion and paper assignments.
- Take notes on the readings you complete; make a note of passages that help you to answer any specific discussion questions, make a note of passages that strike you as informative, or make a note of passages that raise questions you want to share during class discussions.
- Take notes as you listened to assigned music; make a note of your reaction to the meaning of lyrics and the function/sounds of the instruments being used.
- If you do not understand something in the assigned reading, you should read it again and work at its meaning.
- If something about a film is perplexing, watch it again and think about it carefully. Jot down your ideas in your notebook.

This process is what is known as “critical reading” and “critical thinking”: you must study a writer’s language or a filmmaker’s language and images in their films and think critically about those meanings and their ramifications.

The texts listed above are available from Textbook Rental (TRS). Other required readings will be available online via our course page on D2L. All music and lyrics will be available via our personal class website (www.martinezliteraria.com/new3809) and all films will be screened in class and made available, when possible, via D2L. On the day that a text is to be discussed via video discussion, you must have that work with you to be able to follow along with class discussion.

Required Attendance, Materials & Editions:

- Check Panthermail (e-mail) **daily**
- Visit custom class website frequently for music analysis (USE FIREFOX OR SAFARI BROWSERS)
- Use text editions found at Textbook Rental
- Attend class and participate **daily** in discussion
- Listen to all assigned music **carefully**
- Attend all film screenings
- Additional readings via handouts or D2L

Synchronous Meetings and Class Participation:

My attendance policy is simple: I expect you to attend every class. In our current online environment, “attendance” means completing assigned forum conversation tasks on time **and** attending our synchronous video meetings for class discussion. Any synchronous class meetings that we have will **usually be held at 12 noon on Fridays**. By attend, I mean not merely showing up as a warm body, but being intellectually present in the class. Bring your book; take notes; come with something to say and/or be prepared to respond thoughtfully to the matters that we discuss in class.

Class is being held online only because of the ongoing Covid pandemic. I expect everyone to make their best effort to attend synchronous video discussions for class, and these meetings will be scheduled during our official course time (12 noon, MWF) for that reason. Any video meetings will be recorded and preserved on D2L, and it will be the student’s responsibility to be aware of this material if they cannot attend a video meeting.

If you cannot attend a video meeting during the course of the semester or if you cannot complete a particular assignment on time, you should contact Dr. Martínez as soon as you can to seek guidance.

Smartphone/Social Media Policy:

To protect the safety of the classroom and the privacy of the students, usage of cell phones or smartphones during class to videotape, to text, and to access social media sites or apps (e.g., Twitter, Facebook, Tumblr, YouTube, etc.) **is strictly forbidden**. Smartphone or cell phone use during class will only be permitted with the prior approval of the instructor.

Assignments:

All assignments, unless otherwise specified, are to be completed in Cambria or Times New Roman 12-point font, double-spaced, using MLA format.

- Paper #1 (6-8 pages): 20%
- Film or Music Analysis Paper (4-5 pages): 10%
- D2L Forum Responses & Video Class Participation: 35%

- Term paper (10-12 pages): 25%
- Final Exam: 10%

Turning in Assignments & Feedback:

Assignments turned in via D2L Dropbox must be in Microsoft Word format. Instructor feedback will be embedded in graded writing. For revision writing, you must consider and review instructor feedback thoroughly. When turning in any revised work, you must make sure that the instructor's feedback does **not** remain in your revised document.

Specific Assignments:

All papers should be double spaced, in 12-point, Cambria or Times New Roman font, with 1" (top/bottom) and 1.25" (left/right) margins, and should follow MLA formatting. Make sure to include your name, course name, professor's name, and date on the front page; a title for your paper; and your name and page numbers in the headers of the paper. Submit all work electronically, in Microsoft Word format, in D2L Dropbox.

- **Film or Music Analysis Paper (4-5 pages):** You will complete a short analysis paper during the semester on either a film or music album studied in class. This paper will ask you to think critically about what you have watched or listened to and to analyze what you think the material is saying about cultural life in the contemporary era of Britain. Your analysis should include generous helpings of quoted passages from the film or album you study (that is, find scenes/dialogue or lyrics/musical sounds to use as evidence to support your interpretive argument about the film or album in question).
- **The Short Paper (6-8 pages):** This assignment, typically due near midterm time, asks you to choose a written text (novel or play) we have covered in the first half of the course. You should identify a specific topic of interest to you and develop an argument that interprets that aspect of the novel. For example, you may wish to discuss the treatment of a certain character or theme, the use of a recurring image, motif, or word/phrase in a given work, but make sure your topic is focused. Remember, this is a short paper that must present a convincing interpretation of the work you have chosen. Outside research is not required for this paper; it should simply be your close analysis of the text(s) at hand.
- **The Term Paper (10-12 pages):** This paper requires you to develop a research project around a specific idea or theme related to the course. This project may take the form of a researched interpretive argument (close analysis of a text or texts using scholarly research); or a lesson plan for a high school class; or some kind of multimedia presentation (e.g., a video essay). Close analysis of your texts is of course a must—the core component of any of these project ideas is material that you have analyzed and arranged to present to your audience. You may choose to build a larger project out of ideas from your first paper, but you cannot simply reuse or “copy and paste” work from your first paper into your term project. Outside research is required for this paper (at least three or more academic or professional sources).
- **D2L Forum Posts (200-400 words):** Throughout the semester I will require everyone to write a short, critical responses to the many bands/music artists and texts/films that we will study. Each post should aim to present a thoughtful contribution from you that will engage others in class discussion.

A Note about Plagiarism:

Plagiarism is the intentional or unintentional use of someone else's ideas, words, or work as your own. If you use or refer to ideas or work other than your own, you must acknowledge the source

and author of those ideas/that work and document it properly using MLA format (Purdue MLA guide: <https://owl.english.purdue.edu/owl/resource/747/01/>). Plagiarism is an Honor Code violation at EIU, and offenders will be referred to the EIU Office for Student Standards. **Failure to cite any outside sources or critics will constitute plagiarism.**

Grading Scale:

- A = 94-100
- A- = 90-93
- B+ = 87-89
- B = 84-86
- B- = 80-83
- C+ = 77-79
- C = 74-76
- C- = 70-73
- D = 64-69
- F = 63 and below

Most assignments will receive letter grades. For shorter assignments, the following check-mark system will be used:

- √+ = Excellent work that is strongly engaged, on-topic, and very well written.
- √ = Satisfactory work that is on-topic and cleanly written.
- √- = Below average work that shows little engagement, is off-topic, and is hurriedly and poorly written.

Student Academic Integrity:

Students are expected to maintain principles of academic integrity and conduct as defined in EIU's Code of Conduct (<http://www.eiu.edu/judicial/studentconductcode.php>). Violations will be reported to the Office of Student Standards.

Disability Services:

If you are a student with a documented disability in need of accommodations to fully participate in this class, please contact the Office of Student Disability Services (OSDS). All accommodations must be approved through OSDS. Please stop by McAfee 1210, call 217-581-6583, or visit their website at <https://www.eiu.edu/disability/>

Student Success Center:

Students who are having difficulty achieving their academic goals are encouraged to contact the Student Success Center (www.eiu.edu/~success) for assistance with time management, test taking, note taking, avoiding procrastination, setting goals, and other skills to support academic achievement. The Student Success Center provides individualized consultations. To make an appointment, call 217-581-6696, stop by McAfee 1301, or visit their website at <https://www.eiu.edu/success/>

Tech Support

If you need assistance with D2L, call D2L Support toll free at 1-877-325-7778. Support is available 24 hours a day, seven days a week. E-mail and Chat options are also available on the "My Home" page after logging in to D2L. Other D2L resources including a D2L Orientation course for students are available on the same page. For technical questions regarding other software, hardware, network issues, EIU NetID/password, or Panthermail, please contact the ITS Helpdesk at 217-581-

4357 during regular business hours (8 am-5 pm) or submit a help ticket at <https://techsupport.eiu.edu/>. If you have a question regarding course content, contact your instructor.

Tentative* Schedule for English 3809 – Spring 2021

*Some events/assignments subject to change

Note: Forum responses to music must be completed before the day music is discussed in class.

Introductions:	Personal Introductions, Understanding the Course, and Getting a Handle on the Background to “Contemporary British Culture”
Activities, Jan. 11- Jan. 13:	<ul style="list-style-type: none"> • Get familiar with our D2L course page. • Visit our class custom website, www.martinezliteraria.com/new3809, and bookmark this site in your web browser. • Complete the questions in the Discussion Forum to introduce yourself to the class by Wednesday, Jan. 13th, 5 p.m.
Material Review	Review of Course Policies, Syllabus, and Assignments
Activities, Jan. 11-14:	<ul style="list-style-type: none"> • Read the course policies and syllabus/assignments <i>carefully!</i> • Post any questions you may have about the course details to D2L Forum by Thursday, Jan. 14th, 7 p.m.
Module 1:	Background to Contemporary Britain
Module 1 Activities, Jan. 11-15:	<ul style="list-style-type: none"> • Read over Module 1, background to the foundations of “contemporary life” of post-war British culture, literature, and music. • Listen to some of the music that served as a forerunner to the punk explosion (hyperlinked in Module 1). • Join D2L Collaborate for class video meeting to discuss any questions you may have about Module 1 on Friday, Jan. 15th at 12 noon. • If you cannot attend the video discussion, post any questions you may have to D2L Forum by Friday, Jan. 15th, 11.30 a.m.
Module 2 Topic:	Understanding the Intellectual Climate of the Contemporary Era: Herbert Marcuse’s “Repressive Tolerance”
Module 2 Activities, Jan. 16-22:	<ul style="list-style-type: none"> • Read the module essay on Marcuse and notes on the essay provided there. • Read the first half of Herbert Marcuse’s essay, “Repressive Tolerance” (D2L e-texts), pp. 81-101. Take notes as you read the essay. • Post any questions you may have about the opening half of the essay to D2L Forum by Thursday, Jan. 21st, 5 p.m. • Join D2L Collaborate for class video discussion meeting on Marcuse (part 1) on Friday, Jan. 22nd at 12 noon.
Module 2 Topic, cont.:	Second Half of Marcuse’s “Repressive Tolerance”
Module 2 Activities,	<ul style="list-style-type: none"> • Finish reading Marcuse’s “Repressive Tolerance” (pp. 102-123).

<p>Jan. 23-29:</p>	<ul style="list-style-type: none"> • Take notes as you finish reading the essay. • Post any questions you may have about the last half of the essay to D2L Forum by Thursday, Jan. 28th, 5 p.m. • Join D2L Collaborate for class video discussion meeting on Marcuse (part 2) on Friday, Jan. 29th, at 12 noon.
<p>Module 3 Topic:</p>	<p>Module 3: Nasty Things Are Funny? Martin Amis's <i>Dead Babies</i> (1975)</p>
<p>Module 3 Activities, Jan. 30-Feb. 5:</p>	<ul style="list-style-type: none"> • Read over Module 3 in D2L to get a background on Martin Amis. • Read the first half of Martin Amis's <i>Dead Babies</i> (pp. 3-103). • Take notes as you read, to make note of ideas you wish to raise for class discussion. • Finish listening to the Sex Pistols's <i>Never Mind the Bollocks</i> via our class custom website. • Post any questions you may have about the opening half of the novel or the Sex Pistols music to D2L Forum by Thursday, Feb. 4th, 9 p.m. • Join D2L Collaborate for class video discussion meeting on opening half of Amis's novel and wrapping up the Sex Pistols's music on Friday, Feb. 5th, at 12 noon.
<p>Module 3 Activities, Feb. 6-12:</p>	<ul style="list-style-type: none"> • Finish reading Martin Amis's <i>Dead Babies</i> (pp. 103-206). • Take notes as you read, to make note of ideas you wish to raise for class discussion. • Post any questions you may have about the opening half of the novel to D2L Forum by Thursday, Feb. 11th, 9 p.m. • Join D2L Collaborate for class video discussion meeting on opening half of Amis's novel on Friday, Feb. 12th, at 12 noon.
<p>Module 4 Topic:</p>	<p>The "Gothic Gloom" of Post-Punk Music</p>
<p>Module 4 Activities, Feb. 13-19</p>	<ul style="list-style-type: none"> • Read Module 4 introduction on post-punk music and its ties to J. G. Ballard. • Watch excerpt from BBC Synth Britannia documentary on J. G. Ballard and British music. • Study Critical Theory and Popular Music handout via Module 4. • Listen to the following music via our class custom website: Human League, The Normal, Gary Numan, John Foxx, and Joy Division. • Listen to Joy Division's albums, <i>Unknown Pleasures</i> (1979) and <i>Closer</i> (1980). • Take notes as you listen to the music; make note of your interpretations and reactions. • Post any questions you may have about the music to D2L Forum by Thursday, Feb. 18th, 5 p.m. • Join D2L Collaborate for class video discussion meeting on rhw music on Friday, Feb. 19th, at 12 noon.
<p>Module 5 Topic:</p>	<p>Looking into the Abyss of Violence: Pat Barker's <i>Blow Your House</i></p>

	Down (1984)
Module 5 Activities, Feb. 20-26:	<ul style="list-style-type: none"> • Start reading Pat Barker's <i>Blow Your House Down</i> (pp. pp. 247-332). • Take notes as you read, to make note of ideas you wish to raise for class discussion. • Post any questions you may have about the opening half of the novel to D2L Forum by Thursday, Feb. 25th, 9 p.m. • Join D2L Collaborate for class video discussion meeting on opening half of Amis's novel on Friday, Feb. 26th, at 12 noon.
Module 5 Activities, Feb. 27-March 5:	<ul style="list-style-type: none"> • Finish reading Pat Barker's <i>Blow Your House Down</i> (pp. pp. 333-416). • Listen to Siouxsie & The Banshees's "Night Shift," "Suburban Relapse," "Voodoo Dolly," and "Blow the House Down." • Take notes as you read and listen to music, to make note of ideas you wish to raise for class discussion. • Post any questions you may have about the ending of the novel and Siouxsie music to D2L Forum by Thursday, March 4th, 9 p.m. • Join D2L Collaborate for class video discussion meeting on opening half of Amis's novel on Friday, March 5th, at 12 noon. • The Short Paper is due in D2L Dropbox by Friday, March 12th, at 5 p.m.
Mid-semester Break?	<p>March 8th-12th</p> <ul style="list-style-type: none"> • Work on and finish up the Short Paper assignment! Due Friday, March 12th!
Module 6:	Understanding Race in Thatcher's Britain
Module 6 Activities, March 15-19:	<ul style="list-style-type: none"> • Watch Franco Rosso's <i>Babylon</i> via D2L. • Take notes as you watch the film, to make note of ideas you wish to raise for class discussion. • Listen to Steel Pulse's album, <i>Handsworth Revolution</i> (1978) via class custom website. • Take notes as you listen to the album, to make note of ideas you wish to raise for class discussion. • Read John Solomos's "Black political mobilisation and the struggle for equality" (D2L) for some background on race issues leading into Thatcher's Britain. • Post any questions you may have about this material to D2L Forum by Thursday, March 18th, 9 p.m. • Join D2L Collaborate for class video discussion meeting on Babylon and Steel Pulse on Friday, March 19th, at 12 noon.
Module 7:	Growing up Thatcher: David Mitchell's <i>Black Swan Green</i>
Module 7 Activities, March 20-26:	<ul style="list-style-type: none"> • Read opening of Mitchell's novel (pp. 3-147). • Read over module on <i>Black Swan Green</i> and Mitchell. • Take notes as you read the novel, to make note of ideas you wish

	<p>to raise for class discussion.</p> <ul style="list-style-type: none"> • Listen to music about the Falklands War (alongside “Rocks” chapter from <i>Black Swan Green</i>). • Post any questions you may have about the opening of the novel and music to D2L Forum by Thursday, March 25th, 9 p.m. • Join D2L Collaborate for class video discussion meeting on <i>Black Swan Green</i> and Falklands War music on Friday, March 26th, at 12 noon.
Module 7 Activities, March 27-April 2:	<ul style="list-style-type: none"> • Finish reading <i>Black Swan Green</i> (pp. 148-294). • Take notes as you read the novel, to make note of ideas you wish to raise for class discussion. • Listen to Tears for Fears’s album, <i>The Hurting</i> (1982-83), via class custom website. • Take notes as you listen to the album, to make note of ideas you wish to raise for class discussion. • Post any questions you may have about the opening of the novel to D2L Forum by Thursday, April 1st, 9 p.m. • Join D2L Collaborate for class video discussion meeting on <i>Babylon</i> and <i>Steel Pulse</i> on Friday, April 2nd, at 12 noon.
Module 8:	Rewriting the Self: Feminism and Identity in Britain
Module 8 Activities, April 3-April 9:	<ul style="list-style-type: none"> • Read selections from Angela Carter’s <i>The Bloody Chamber</i> (to be announced). • Take notes as you read the novel, to make note of ideas you wish to raise for class discussion. • Listen to the Au Pairs’s album, <i>Playing with a Different Sex</i> (1981), via class custom website. • Take notes as you listen to the album, to make note of ideas you wish to raise for class discussion. • Post any questions you may have about the opening of the novel and music to D2L Forum by Thursday, April 8th, 9 p.m. • Join D2L Collaborate for class video discussion meeting on <i>The Bloody Chamber</i> and Au Pairs’s music on Friday, April 9th, at 12 noon.
Module 9:	Understanding the “Troubles” in Britain
Module 9 Activities, April 10-April 16:	<ul style="list-style-type: none"> • Read opening half of Siobhan Dowd’s <i>Bog Child</i> (pp. 3-161). • Take notes as you read the novel, to make note of ideas you wish to raise for class discussion. • Post any questions you may have about the opening of the novel and music to D2L Forum by Thursday, April 15th, 9 p.m. • Join D2L Collaborate for class video discussion meeting on <i>Bog Child</i> on Friday, April 16th, at 12 noon.
Module 9 Activities, April 17-April 23:	<ul style="list-style-type: none"> • Finish reading Siobhan Dowd’s <i>Bog Child</i> (pp. 162-322). • Take notes as you read the novel, to make note of ideas you wish to raise for class discussion.

	<ul style="list-style-type: none"> • Watch Alan Clarke’s <i>Elephant</i> (D2L). • Take notes as you watch the film, to make note of ideas you wish to raise for class discussion. • Post any questions you may have about the opening of the novel and music to D2L Forum by Thursday, April 22nd, 9 p.m. • Join D2L Collaborate for class video discussion meeting on <i>Bog Child</i> and <i>Elephant</i> on Friday, April 23rd, at 12 noon.
Module 10:	“Completion Week”
Module 10 Activities, April 24-April 30:	<ul style="list-style-type: none"> • Last Day of class is April 30th. • Complete “Film or Music Analysis” Paper assignment by Friday, April 30th, 5 p.m. in Dropbox. • Be finalizing your “Term Paper/Project” assignment! • Term Paper/Project is due in D2L Dropbox by Wednesday, May 5th, 5 p.m. • Take-home Final Exam will be assigned during this week and will be due Friday, May 7th, 2 p.m.