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ENG 3970-Harlaxton: English Literary Landscapes

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Eng 3970: English Literary Landscapes
summer 2014 / Section 001 / Dr. Marjorie Worthington and Dr. Chris Wixson

syllabus

“...for there is a spirit in the woods.” —William Wordsworth, “Nutting”

“The cities of the interior are vast, do not lie on any map.” —Jeanette Winterson, The Passion

course philosophy

This course is an opportunity for students of all majors to read and discuss some of England’s most admired writers while resident in the British Midlands at Harlaxton Manor, a 100-room nineteenth-century manor house owned and operated by the University of Evansville as its British campus. Regular class meetings will be devoted to close reading and discussion of the assigned material. Supplementary weekly visits to literary sites will give students the opportunity to experience firsthand the landscapes that the assigned writers have made famous. Writers include Jane Austen, William Shakespeare, William Wordsworth, Emily Bronte, Rebecca West, and Ian McEwan. Students will also have ample opportunity to travel on weekends to sites of their own choice.

Learning Outcomes

1. To provide strategies for reading and appreciating the works of Britain’s greatest writers for the insight they provide about their time and culture as well as about our own.

2. To allow each member of the class to engage the significant issues and questions raised by the texts through writing, travel, and class discussion.

3. To develop skills of critical reading, analytical thinking, and aesthetic appreciation.

course texts

• William Shakespeare, Titus Andronicus
• Rebecca West, Return of the Soldier
• Ian McEwan, Atonement
• Jane Austen, Pride and Prejudice
• Emily Bronte, Wuthering Heights
• Excerpts from Charles Dickens’ Hard Times (handout)
• Selected poems by William Wordsworth and The Prelude (1799) (handout)
• Selected poems by ee Cummings (handout)
• WW1 Poems by Charles Sorley, John McCrae, Isaac Rosenberg, and Alice Meynell (handout)
• Various short readings that will provide added contexts for reflection

contact information

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assignments

* Short pieces of writing (2-3 pages) called “seed papers” in which you pose a
productive question which relates to the inquiry issues of the course about the text and then attempt to answer it. You may be asked to present and conduct class discussion with your question once during the semester. However, you will be required to write four total, that deal specifically with the language of part of the reading due for that day. Because these papers are primarily for discussion, no late seed papers will be accepted.

* Two critical papers that are engaged, engaging, and articulate. The first will be a Notes and Queries-style assignment while the second will involve theatre history. Writing and topic guidelines will be handed out in advance.

* Active, Engaged Participation in Discussion — defined as TALKING productively.

* A Midterm and a Final Exam

final grades
Your final grade in the course will be determined by your performance on the following assignments:

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Five Seed Papers</td>
<td>30%</td>
</tr>
<tr>
<td>Two Critical Papers</td>
<td>40%</td>
</tr>
<tr>
<td>In-class Writings/ Quizzes / Active Participation</td>
<td>30%</td>
</tr>
</tbody>
</table>

**You must complete all written assignments to complete the course. Failure to complete any one of the components represents incomplete work, and anyone with incomplete work will not receive a passing grade for the course.

attendance
Mandatory.

We expect you to be present, awake, and prepared every class meeting. In other words, arrive on time with your reading/writing assignment completed, prepared to participate in discussion. The format of each class meeting will be relatively fluid, changing with regard to the material, our ideas, and your interests. Because so much in this course relies upon in-class work, absences and habitual lateness will adversely affect your course performance. Attendance will be taken at each class session – you are allowed two unexcused absences before your grade is negatively affected. After two, each unexcused absence will lower your participation grade by half a letter. More than six unexcused absences will result in a "O" for participation. More than eight unexcused absences will result in a grade of no credit for the course. Habitual lateness (beyond once) will also affect your grade negatively since it is disruptive and disrespectful. Please notify me by email if there is unexpected illness or an emergency that causes you to miss class. Do not get in touch asking “for the assignment” or a “rundown of what you missed.” My responsibilities as an instructor lie with the students who do come to class. Excused absences are accompanied by appropriate legal or medical documentation. Any unexcused absence will seriously undermine your success in this course.

class participation
Mandatory.

Think of our meetings as potluck conversations and activities; You should come to class prepared to talk about the reading for that day. Participation in a college-level course means careful, full preparation of the reading, frequent contributions to discussions, risk-taking in writing and thinking. You should come to each session armed with observations, opinions, questions, and insights, ready to take an active part in the ongoing dialogue about the course materials. Class participation means that you work actively to stretch yourself intellectually, emotionally, and spiritually AND that you work actively to contribute to the class’s overall movement and success. (This might mean, for example, moving from merely your position during class discussion to striving to promote dialogue between yourself and other students). In addition to your required short papers, what else you bring to share need not be written out but should refer to specific passages in the reading as the basis for formulating a broader discussion topic or questions. Reading quizzes will happen relatively frequently to ensure the quality of our discussions.
Coming to class and saying you are “frustrated” with the reading and thus have nothing to contribute is intellectually lazy and irresponsible. Each text’s language is demanding but rewarding; while there will be frustration at times, this course understands the complexity as part of the challenge to which we aspire to rise during the course.

late papers
These are no fun for us to keep track of and only put you further behind. For each day beyond the scheduled due date, late papers will be penalized a third of a letter grade. After a week, we will no longer accept the paper, and it becomes a “0.” Again, if you become ill or the victim of emergency circumstances, please email us as soon as possible and stay in touch.

cell phone and computer use
You may bring your computer to class with you, assuming that you use it in a scholarly and responsible fashion. This means that you will only have applications and windows related to the current discussion open. You may not check email, news, or box scores, surf the web, use chat applications, play games, or otherwise distract yourself and those around you from the class conversation with your computer.

You are likewise expected to use cell phones in a responsible manner: turn them off when you come in to class. If you have an emergency for which you must be available, you must discuss it with me beforehand and keep your phone on vibrate. Under no conditions are you allowed to text message, take pictures or video (illegal in class), play games, or use the cell phone in any other manner during class. The nature of our scholarly endeavor together necessitates mutual respect and dedicated attention during the too short time we have to discuss these texts. Violating any of these policies will result in your participation grade being lowered by a full letter grade for each violation.

academic integrity
Any paper with your name on it signifies that you are the author—that the wording and major ideas are yours, with exceptions indicated by either quotation marks and/or citations. Plagiarism is the unacknowledged use (appropriation and/or imitation) of others’ materials (words and ideas). Evidence of plagiarism will result in one or more of the following: a failing grade for the assignment, an F in the course, and a report filed with the Student Standards Office.

special needs and situations
If you have a documented disability and wish to receive academic accommodations, please contact the Office of Disability Services (581-6583) as soon as possible.
**Course Calendar**

**Because this schedule can and probably will change, it is imperative that you bring it with you to each meeting so as to make the appropriate revisions.**

**Week 1: Jane Austen *Pride and Prejudice***

- **Sun June 1**: Depart O’Hare International Airport
- **Mon June 2**: Arrive Heathrow International Airport
  - Arrive Harlaxton College
- **Tues June 3**: Class meeting (Austen) / Optional afternoon or evening activity
- **Wed June 4**: Class meeting (Austen) / Optional afternoon or evening activity

*Thurs. June 5* **Field trip to Bakewell/Chatsworth**

**Week 2: Dickens’ *Hard Times* and Emily Brontë’s *Wuthering Heights***

- **Mon June 9**: Class meeting (Dickens) / *Field trip to Chesire (possible outings: Quarry, Bank Mill, Lyme Park House/Garden, People's History Museum, (Manchester), Manchester Police Museum)*
- **Tues June 10**: Class meeting (Bronte) / Optional afternoon or evening activity
  - First Seed Paper due
- **Wed June 11**: Class meeting (Bronte) / Optional afternoon or evening activity
  - Second Seed Paper due
- **Thurs June 12**: *Field trip to Haworth, Brontë Parsonage, walk on the moors*
Week 3: Shakespeare, Wordsworth, and ee cummings

Mon June 16  Class meetings (Wordsworth’s *The Prelude*) / Optional evening activity
Third Seed Paper due

Tues June 17  Class meetings (Selected Wordsworth and cummings poems) /
Optional evening activity

Wed June 18  Class meeting (Shakespeare’s *Titus Andronicus* Acts 1-3) /
Optional afternoon or evening activity

Thurs June 19  Class meeting (Shakespeare, *Titus* Acts 4-5) / Optional evening film showing
Essay 1 due

Week 4: Ian McEwan’s *Atonement*

Mon June 23  Class Meeting (McEwan) / Optional afternoon or evening activity
Fourth Seed Paper due

Tues June 24  Class meeting (McEwan) / Optional evening film showing

Wed June 25- Fri June 27  **Field Trip to Dover** *(Dover: the cliffs, Dover Castle, "Secret Wartime Tunnels," ferry across the Channel, walk around Calais (the Citadel, Fort Risban, Fort Nieulay, beach, war and fine arts museum) and/or Dunkirk (Memorial du Souvenir/Operation Dynamo and Malo Beach))*

Week 5: Wilfred Owen and Rebecca West’s *Return of the Soldier*

Mon June 30  Depart Harlaxton – Read: WW1 Poets and Rebecca West’s *Return of the Soldier*

Arrive London (2 nights at St. Giles Hotel)

Tues July 1  **Afternoon Field Trip** to the Imperial War Museum and evening *Globe Theatre performance of Shakespeare’s *Titus Andronicus***

Wed July 2  Depart Heathrow International Airport

Mon July 7  Fifth Seed Paper due

Mon July 15  Photo/Video Journal due