

# English 262: British Literature II

SPRING 2023

Section 001 (CRN 10481)

Tuesdays & Thursdays, 11:30 AM – 12:45 PM

Building: Clark Hall, Room 317

Google Classroom Code: **yop3wk6**

Office Hours: Wednesdays on Zoom,  
10:00 AM–12:00 PM, or by appointment.

Instructor: Nicole M. Stahl (née Chambers)

Email: [nmc0021@mix.wvu.edu](mailto:nmc0021@mix.wvu.edu)

Office: Colson Hall 309

## REQUIRED TEXTS

- Burgess, Anthony. *A Clockwork Orange*. 2<sup>nd</sup> ed., 1986. Norton, 2019.
- Huxley, Aldous. *Brave New World*. 1932. Harper Perennial, 2006.
- Stoppard, Tom. *Arcadia*. 1993. Faber, 2008.

All print books listed above are available at the WVU Bookstore. All other readings, links, and resources will be made available on Google Classroom.

## INTRODUCTION

Welcome to English 262: a historical introduction and survey to British literature from the late eighteenth century to the present. This spring, we will explore this period of revolution and discovery across the chronology of Romanticism, the Victorian era, and the ages of Modernism and Postmodernism. The fiction, poetry, and drama from these movements will be read and discussed through the lens of Resources: the natural resources extracted from, and crafted within, the English country and city and the British Empire (and the environmental ideas that emerged in response); the creative use of time and space as structural elements of literature; and the evolving perspective of Human Beings as something beyond Resource in the changing cultural landscape.

## COURSE FULFILLMENT & LEARNING OUTCOMES

English 262 fulfills the GEF Area 6 requirement (Arts & Creativity) as well as the older General Education Curriculum (GEC) requirements for Objective 3 and Objective 5: The Past and Its Traditions (3), and Artistic Expression (5). *Please note: English 101 and English 102 (or equivalents) are not prerequisites for English 262, but they will enable your success in this course.*

This class will give students the chance to practice several academic skills:

- Apply knowledge, methods, and principles of inquiry to understanding the past and artistic expression.
- Identify and interpret different literary and artistic techniques across a wide range of genres.
- Practice critical thinking in a variety of academic modes, including close-reading, compare/contrast, and cultural context (historic and contemporary).
- Develop and defend a written argument through research and critical thinking.
- Develop and sustain a subject-matter interest across different periods and texts.

## OFFICE HOURS & E-MAIL

Office hours are an excellent opportunity to talk one-on-one about the texts and your writing, and to ask questions about the course and your progress. You can also use the email address on this syllabus to ask quick questions or notify me of any urgent matters that need attention. I will typically respond within 24 hours on weekdays. **Please note: all class announcements will be posted on Google Classroom, so make sure that you have email notifications turned on in your settings.** To join: sign into your MIX account (and out of other Gmail accounts). Go to [classroom.google.com](https://classroom.google.com). Click the “Join Class” + at the top of the page and enter code **yop3wk6**.

## GRADING

The English 262 will be graded on a scale of 0–100 points:

A: 90–100

D: 60–69

B: 80–89

F: 0–59

C: 70–79

Your total grade will be divided into three categories (Exams, Essays, Participation) and calculated twice this spring: once at the midterm, and again at the finals. The midterm grade will account for 40% of the final grade: 20 points possible for Exam 1, 10 for Essay 1, and a 10-point evaluation of your midterm participation. (These 10 points will be replaced with a cumulative 10-point final participation grade.) The remaining 60% will be added to your midterm points at the end of class.

**All exams and essays will be collected in person (physical paper copies) during class time; grades will be posted to Google Classroom (you do not need to submit anything electronically), and paper copies will be returned in class.**

### **Exams (60%):**

There will be three closed-book exams (each worth 20%), corresponding to the texts discussed in the weeks leading up to that exam and the historic periods they represent: the Romantic Era, the Victorian Era, and the Modernist and Postmodern Eras. Each exam will include a combination of short- and long-form questions based on the discussions we have in class.

### **Essays (30%):**

This semester, you will write 2 essays: a 3-page close-reading essay (worth 10 points) and a 5-page research essay (worth 20 points).

#### *Essay 1 (10%): Close-Reading Essay*

In this essay, you will develop and compose an interpretation of one of the texts by choosing a specific passage or component (character, setting, theme, motif, literary device like imagery &/or language choice) for in-depth analysis. For example, you can defend or critique a character's action, or examine a distinct or recurring image and its purpose. You do not need to do any outside research for Essay 1; however, you will need to include an MLA citation of the text that you are analyzing. Avoid turning in a summary of the text—instead, focus on developing a clear, specific idea about the text.

The close-reading will be evaluated with a focus on your use of the text as evidence to develop and support your ideas: clarity and specificity of your claim (how you arrived at your reading); accurate representation of the textual events; and integration of the source material, including appropriate use of quotation/paraphrasing and in-text citation (lines, page numbers, etc.). Essay 1 should be composed of **3 full pages of polished writing (not including the Works Cited section)**; this should be approximately 1000 words.

#### *Essay 2 (20%): Research Essay*

In this essay, you will choose one of the texts and investigate a specific topic it covers, with an eye toward how this element provides context for that story's composition, subject matter, or theme. For example, you can choose anything of interest from within the poem, fiction, or play—the way it portrays agriculture, warfare, mining, medicine, the environment, etc.—and research that topic. You can study how an event from the author's biography or a specific cultural phenomenon (a historical figure or event, a discovery or invention, a literary/artistic movement, a unique community, etc.) is reflected in the story. Alternatively, you might consider how this work's portrayal of the subject matter can itself provide the context for the culture: many authors use their work to write about their communities, the industries they work in, and the social issues and causes that they care about. This investigation can be either historic or current in nature: how does this work of literature become a resource for the ongoing story of \_\_\_\_\_?

Essay 2 will require **at least 4 outside sources**: in addition to the academic sources available through the WVU Library databases (books, articles from peer-reviewed academic journals), you can also use well-vetted news sources, webpages, and audiovisual media (documentaries, podcasts, series, etc.). Student essay repositories like Bartleby and the Internet Public Library are not considered appropriate sources for either essay. While websites like CliffsNotes and SparkNotes can be helpful study guides, it is important to be judicious about when and how you use them: just as their text summaries are not meant to replace reading the original literature, it is important to make sure that their analytic claims do not replace your own original ideas. If you want to discuss topic ideas, or if you have questions about research or the essay genres, see me during my office hours or email me to set up an appointment; you can also discuss academic research with [one of the subject librarians at WVU Library](#). Essay 2 should be composed of **at least 5 full pages of polished writing (not including the Works Cited section)**; this should be at least 1600 words.

### **Writing Guidelines:**

All writing should adhere to MLA formatting: 12-point font (Times New Roman), double-spaced, with a header, title, and page numbers; make sure to cite all of your sources (including the central 262 texts you are writing about) in accordance with MLA style, both in-text and in the Works Cited page. It is crucial that you always differentiate your own ideas from your sources' claims (see guidelines on Academic Integrity), and that you make it clear where your researched ideas are coming from.

It will be your responsibility to honor the deadlines for each essay and to print them out beforehand; if you are absent on the due date (see attendance policy), I will still accept it if you email it to me before class. **Essays that are turned in late will automatically lose 5 points.** If you are struggling with an assignment, if you are unexpectedly ill, or if you have some other personal emergency, contact me immediately.

### **Participation (10%):**

English 262 is a discussion-based course; the discussions we have in class will become a resource for both the essays you write and the questions included in the exams. It is important that you attend class regularly, come prepared, and join in the conversation.

### **Attendance Policy:**

It is much better for you as a writer and as a student to take the course during a semester when your schedule allows you to be fully present and able to do your best work. That said, I know that sometimes personal situations and required university events make it impossible for you to be in class. That's why a few absences are allowed, but make sure you use them for emergencies.

- Students may miss **two days (1 week)** of class without penalty.
- Students who miss **more than two days (1 week)** of class may be penalized up to one letter grade for each additional absence.
- Students who miss **more than six days (3 weeks)** of class may be assigned a failing grade for the course.

It is much better for you as a reader, writer, and student to take the course during a semester when your schedule allows you to be fully engaged, present, and able to do your best work. If you know in advance that you will need to miss more 1 consecutive week of class, you should take the course in another term. If commitments or other circumstances arise that are likely to disrupt your full engagement with this course for an extended duration of time (1 week of class meetings or more)—military service, family emergency, COVID-19/illness, etc.—please speak to me about a plan for successfully completing all required coursework.

#### Preparedness & Engagement:

In addition to being present in class, it will be expected that you come prepared. Always plan to have access to the text being discussed, something to write on, and something to write with. Having a designated notebook, folder, or Word/Google Document for 262 will help you to keep class resources together. Sometimes we will begin class with reflective writing on the text and topic; while I do not collect this writing, it will be useful to have when you are sharing your ideas and preparing for exams and essays.

In addition to lecture and reflection, the majority of class sessions will include a blend of small-group and whole-class activities and questions; be respectful to your peers during conversation by paying attention when they speak. Cell phones will be silent and put away while class is in session. In the event that you need access to your phone for emergency circumstances, please notify me beforehand. Disruptive actions negate the purpose of attendance and will be treated accordingly. Excessive tardiness and incidents of disrespectful conduct (talking while others are talking, using your phone, listening to other media, browsing the internet) will be noted in the same way that absences are noted, affecting your final grade.

### WVU COVID-19 SYLLABUS STATEMENT

WVU is committed to maintaining a safe learning environment for all students, faculty, and staff. Should campus operations change because of health concerns related to the COVID-19 pandemic or other campus-wide emergency, it is possible that this course will move to a fully online delivery format. If that occurs, students will be advised of technical and/or equipment requirements, including remote proctoring software.

In a face-to-face environment, our commitment to safety requires students, staff, and instructors to observe the social distancing and personal protective equipment (PPE) guidelines set by the University at all times. While in class, students will sit in assigned seats when required and will wear PPE according to current University guidelines. Students who fail to comply may be referred to the Office of Student Conduct for sanctions.

COVID-related absences fall under the University attendance policy found here: [attendance](#). As detailed in the policy, a student who becomes sick or is required to quarantine during the semester should notify the instructor. The student should then work with the instructor to develop a plan to complete the course learning outcomes while he or she is absent.

### LEARNING ACCOMMODATIONS

The West Virginia University community is committed to creating and fostering a positive learning and working environment based on open communication, mutual respect, and inclusion. If you are a person with a disability and anticipate needing any type of accommodation in order to participate in this class, please advise me and make appropriate arrangements with the [Office of Accessibility Services](#) (293-6700). For more information on West Virginia University's Diversity, Equity, and Inclusion initiatives, please see <http://diversity.wvu.edu>.

### ACADEMIC INTEGRITY

You are responsible for the integrity of your work. This means that all of your work for this course must be your own and must be created specifically for this course. Failing to maintain the integrity of your work will have serious consequences. Here are a few things you need to know right away:

Submitting someone else's paper, including papers you obtain online, as your own writing is fraud. It will result in a failing grade for the course and may result in additional action by the Office of Student Conduct.

Copying paragraphs or other passages of someone else's writing without properly citing them is plagiarism. It may result in a grade reduction or failing the course. It, too, may result in additional action by the Office of Student Conduct.

The Eberly College of Arts and Sciences provides [a helpful online resource](#) on understanding and avoiding plagiarism. If you have any questions about when and how to document sources, or any other question that will help you avoid unintentional plagiarism, please talk with your instructor, a librarian, or one of the Writing Studio tutors in Colson Hall.

## SCHEDULE OF WORK

This course will meet regularly on Tuesdays and Thursdays in Clark Hall, Room 317. The schedule of work below is subject to minor changes based on our progress.

### WEEK 1

Thursday,  
10 January *First Day of Class.*

Thursday,  
12 January Anna Seward, the Coalbrookdale poems.

*Friday 1/13 is the last day to add &/or drop classes without a "W."*

### WEEK 2

Tuesday,  
17 January William Blake, selections from *Songs of Innocence and of Experience.*

Thursday,  
19 January William Wordsworth, selections from *Lyrical Ballads.*

### WEEK 3

Tuesday,  
24 January S.T. Coleridge, *Rime of the Ancient Mariner* and other select poetry.

Thursday,  
26 January S.T. Coleridge, select poetry (cont.); Percy Shelley, select poetry.

### WEEK 4

Tuesday,  
31 January Percy Shelley, from *Prometheus Unbound*: Preface, Act I.

Thursday,  
2 February **Exam 1**

### WEEK 5

Tuesday,  
7 February Alfred, Lord Tennyson & Gerard Manley Hopkins, select poetry.

Thursday,  
9 February Charles Dickens, from *Hard Times*: Chapters 1 – 5.

### WEEK 6

Tuesday,  
14 February Charlotte Brontë, select poetry;  
Christina Rossetti, *Goblin Market.*

Thursday,  
16 February Oscar Wilde, from *The Picture of Dorian Gray*: Chapters 1 – 5.

### WEEK 7

Tuesday,  
21 February Oscar Wilde, from *The Picture of Dorian Gray*: Chapters 6 – 11.

**Essay 1 is due in class on Tuesday 2/21.**

Thursday,  
23 February Thomas Hardy, select poetry.

**WEEK 8**  
Tuesday,  
28 February Joseph Conrad, *Heart of Darkness*: Parts 1 & 2.

Thursday,  
2 March Joseph Conrad, *Heart of Darkness*: Part 3.

*Midterm Grades will be posted to WVU Star by noon on Friday 3/3.*

**WEEK 9**  
Tuesday,  
7 March **Exam 2**

Thursday,  
9 March D.H. Lawrence, "Odour of Chrysanthemums";  
W.B. Yeats, select poetry.

**SPRING BREAK**  
3/11 – 3/19

No Class This Week.

**WEEK 10**  
Tuesday,  
21 March Aldous Huxley, *Brave New World*:  
Chapters 1 – 9.

Thursday,  
23 March Aldous Huxley, *Brave New World*:  
Chapters 10 – 13.

**WEEK 11**  
Tuesday,  
28 March Aldous Huxley, *Brave New World*:  
Chapters 14 – 18.

Thursday,  
30 March T.S. Eliot, *The Wasteland*.

**WEEK 12**  
Tuesday,  
4 April W.H. Auden & Dylan Thomas,  
select poetry.

Thursday,  
6 April Anthony Burgess, *A Clockwork Orange*:  
Introduction, Part One.

**WEEK 13**  
Tuesday,  
11 April Anthony Burgess, *A Clockwork Orange*:  
Part Two.

Thursday,  
13 April Anthony Burgess, *A Clockwork Orange*:  
Part Three.

*Friday 4/14 is the last day to drop classes with a "W" &/or to withdraw from the university.*

**WEEK 14**  
Tuesday,  
18 April Tom Stoppard, *Arcadia*: Act I.

Thursday,  
20 April Tom Stoppard, *Arcadia*: Act II.

**WEEK 15**  
Tuesday,  
25 April Seamus Heaney, select poetry.

Thursday,  
27 April **Exam 3**

**Essay 2 is due in class on Thursday 4/27.**  
Friday 4/28 is the last day of classes.

**5/1 – 5/5: Final Exams Week;** English 262 does not meet during Finals Week.

I will be in the classroom (Clark 317) during the scheduled Final Exam timeslot if you would like to pick up your paper copy of Essay 2 &/or Exam 3.