English 5310: Master Works of Later British Literature
Romantic and Victorian Literature
Dr. Catherine Ross
Spring 2015
ONLINE
Office:  BUS 242
Office phone:  903-566-7275
E-mail:  cross@uttyler.edu

Required Texts and Electronic Media
- All poems and shorter prose pieces will be found on the course Blackboard site in the weekly assignment folders.  *Students should download and print these.*
- Computer, iPad, or smart phone with internet access
- Please be sure you have a dependable, high speed internet connection
- We will test drive a web conferencing program called *Zoom* for face to face meetings.  *The method for joining Zoom meetings will be explained to you during the first week of class. We will have a class meeting site, and each study team will have a team meeting “room” as well.*

Goals of this course: This course will introduce you to and provide opportunities to explore selected poems, criticism, and novels written by canonical writers of the Romantic and Victorian Periods in Britain.  Chosen for this semester are William Wordsworth, Samuel Taylor Coleridge, Lord Byron, Percy Shelley, John Keats, Mary Shelley, Alfred Lord Tennyson, Gerard Manley Hopkins, Elizabeth Barrett Browning, Robert Browning, Charles Dickens, and Elizabeth Gaskell.  We will also consider pertinent historical and cultural contexts of both eras.  Above all, I want to make this course as engaging and instructive as possible.  The best way I know to do this—besides selecting great texts and asking good questions--is to create a community of learners.  So, I will ask you to communicate with and get to know me and your classmates as quickly and actively as possible using Blackboard Discussion Board forums, email, *Zoom*, and any other electronic media we can marshal.  I will create five-person study teams and will ask you to use them actively throughout the semester.  I will also ask you--boldly and without embarrassment or discourtesy--to share and discuss your written work with your study team and other classmates.

Learning objectives:  English 5310 will give you the opportunity to develop and improve your critical thinking, reading, writing, and editing skills.  It will make you more familiar with the important writers, texts, and literary trends of two pivotal periods in English literary history.  It will also give you the opportunity to practice team work and community building.  If you are a teacher or plan to teach, this course will give you new ideas about how to help others read and think about poetry and novels, how to write more effectively, and how to work as a part of a community of learners.  I hope this class will also help you build a network of scholarly friendships that is not bounded by locale.

Dec. 17, 2014
Working with Dr. Ross: It helps me to be able to put a face and a voice to a name and a body of work; I imagine that you would like to see my face and hear my voice, too. So, please schedule a one-on-one conference with me during the first two weeks of the course. If you live locally, you are welcome to come to my office and have a real time, face-to-face conference. If you live out of town, or cannot make it to my office, please arrange a Zoom conference. The purpose of this first meeting—besides the one already cited above—is to discuss your hopes for and any concerns you might have about the course. You are encouraged to come see me, in person or via Zoom or some other form of electronic communication, at any other time, for any reason. My office hours are listed above, if these times are inconvenient, I will be happy to set up an appointment for you at another time. NOTE: I have found with Zoom that the most efficient use of our time is to arrange a specific meeting time via email in advance.

Attendance: The two smartest things good graduate students do are showing up for class and being fully engaged in whatever a course might offer. I expect you, too, will want to be faithful and energetic in keeping up with weekly assignments, due dates, team-based learning activities, etc. “Attendance” will be determined by when and how often you communicate on each week’s class Blackboard Discussion Board Forum and on your study team’s space on Blackboard and by your performance on the scheduled RAs, Peer Reviews, and CREs. Failure to participate in any week’s online class or team work will count as an “absence,” as will failure to participate in a scheduled Zoom conference with your professor. Two unexcused absences will result in your final course grade being lowered by one letter. A third unexcused absence will lower your grade another letter.

Course work: Course activities will focus upon thoughtful reading, discussion, and writing about selected prose and poetry from the Romantic and Victorian periods. Engaging with your classmates in all of these activities will be a primary goal as well. The following activities will be part of the course routine:

- **At least one Zoom conference with your professor** (the first should take place during the first two weeks of class). You will get extra credit if you schedule, complete, and document at least one Zoom conference with one of your Study Team members.

- **Weekly Readiness Assessments (RAs) over the assigned readings.** These are questions over the reading that are designed to help you look closely and thoughtfully at each assigned text and to prepare you for that week’s writing exercise. (Each RA may be taken twice, your grades on both will be averaged.). Details of this process are listed below.

- **Eight 500- to 800-word Critical Response Exercises (CREs) with Peer Reviews.** These will be guided by prompts relating to the readings that I will assign to each Study Team. Five of the CREs will be written individually; three will be written as a joint effort with your Study Team. Details and expectations for this assignment are listed below. Models of the kind of thinking and writing expected on these exercises are posted on the “Getting Started” page in a file titled “Writing Models for Engl 5310. Before you submit your final draft of a CRE, you must first submit that draft to your study team for Peer Review. Details of the peer review process are also listed below.

- **Working actively with your assigned Study Team.** This will include using your study team’s space on Blackboard to discuss each week’s reading, RA/s, and writing prompts and to respond to drafts of your teammates’ CREs. **You should make at least two substantive comments of 150-300 words on your Study Team’s Blackboard site each week.** These comments should
demonstrate your best efforts to learn with and teach your teammates. I will count and evaluate
the quality of these comments and grade you accordingly.

- **Weekly comments on the class’s Discussion Board.** These should be thoughtful, substantive
  responses to what your classmates are posting about the reading on that week’s class Discussion
  Board Forum or to what they say in their Critical Response Essays. **You should make at least
  one comment of 150-300 words every week.** I will evaluate the quality of your weekly
  comments and grade you accordingly. I have posted examples of what I consider to be good
  Discussion Forum comments on the “Getting Started” page of our class Blackboard site
  (“Writing Models for Engl 5310”).

- **A Final Exam** testing your improvement in critical reading and writing and your knowledge of
  the Romantic and the Victorian texts studied. Details of the structure and a study guide will be
  provided one month in advance.

At the end of the term, you will be allowed to drop one week’s Readiness Assessment/s, one week of
Discussion Board posts, and one Critical Response Exercise.

**The rhythm of the weekly schedule and due dates:** The semester will be organized on a weekly basis,
the first week begins on Thursday, January 15th. We will consider Thursday morning as the beginning of
the first day of each week and Wednesday midnight as the end of each week.¹ On Thursday you should
look at any CRE’s posted from the previous week, begin that week’s new assigned readings, look over the
prompts for the week’s critical response exercise, and begin communicating with your team about all of
this! As soon as you complete the reading, but **no later than midnight on Monday,** please take that week’s
RA on Blackboard. It is important to your success in this course that you meet this reading deadline, for
access to RAs will close at midnight on Mondays. In the weeks in which Critical Response Exercises are
assigned, you must also solicit a Peer Review of your CRE draft from one of your study team members,
and then you should revise your draft accordingly before you submit the final to Dr. Ross. The deadline
for submitting CREs to Dr. Ross is midnight on Wednesday of the week in which it was assigned.

A more detailed syllabus follows, but here are the dates of the weeks of the semester with the topics we
will cover:

- Week 1: Thursday, Jan. 15-Wednesday, Jan. 21: Course Introduction
- Week 2: Thursday, Jan. 22-Wednesday, Jan. 28: *Lyrical Ballads*
- Week 3: Thursday, Jan. 29-Wednesday, Feb. 4: “The Rime” and “Tintern Abbey”
- Week 4: Thursday, Feb. 5-Wednesday, Feb. 11: Byron and the Byronic Hero
- Week 5: Thursday, Feb. 12-Wednesday, Feb. 18: Percy Shelley and John Keats
- Week 6: Thursday, Feb. 19-Wednesday, Feb. 25: *Frankenstein*
- Week 7: Thursday, Feb. 26-Wednesday, March 4: *Frankenstein*

¹ I have chosen to structure the week in this way because many of you are enrolled in other online courses which usually
have Sunday night as the due date. I am hoping that this Thursday to Wednesday week will help you with the work load.

Dec. 17, 2014
Week 8: Thursday, March 5–Wednesday, March 11  Tennyson and Hopkins
Week 9: Thursday, March 12–Wednesday, March 18  The Brownings
Week 10: Thursday, March 19–Wednesday, March 25  *Hard Times*
Week 11: Thursday, March 26–Wednesday, April 1  *Hard Times*
Week 12: Thursday, April 2–Wednesday, April 8  *North and South*
Week 13: Thursday, April 9–Wednesday, April 15  *North and South*
Week 14: Thursday, April 16–Wednesday, April 22  Wrap up and Review
Exam Week: Tuesday, April 28–Saturday, May 2  Final Exam

**Important due dates:** Spring Break is scheduled for the week of March 9-13; the last date to withdraw is March 23; and the final exam is scheduled for Wednesday, April 29. The due dates for your Critical Response Exercises are below; asterisks indicate CREs that will be completed as a study team exercise, all others are to be written individually:

| CRE I: Jan. 28 | CRE V: March 4* |
| CRE II: Feb. 4 | CRE VI: March 18 |
| CRE III: Feb. 11* | CRE VII: April I* |
| CRE IV: Feb. 18 | CRE VIII: April 15 |

**Readiness Assessments:** Readiness Assessments will be posted with each week’s reading. The questions on the RAs are designed to direct you towards the important details and ideas in each assigned text and to make sure you have completed thorough readings. You may take each RA twice. When you open the first one, you should have completed your reading and feel you are ready to be tested on your familiarity with and understanding of the reading. You must complete your first attempt at the RA in one sitting and with closed books. BB will grade your attempt as soon as you have completed it, and your wrong answers will be marked. Use this information to review or re-read the text to find what you missed in your first reading. You are welcome to talk with your study team about the RA questions, but do not attempt to take the RAs with your team; it is your own, private readiness that you need to assess! When you feel you have filled in the gaps in your reading and memory of the texts, take the RA a second time. The same rules apply: take it alone, in one sitting, and with closed books. With the second scoring, you will be given all the correct answers. Note them, as they will help you with your Critical Response Exercise. I will average your scores on both attempts, so it is important that you feel ready to do well on the RA the first time. The reading assignments for some weeks consist of two longer texts or groups of readings by two different authors. To help you organize your thinking about the assignments of those weeks, I have designed two RAs—one on each longer work or on each poet. You may take these RAs one at a time, in any order you wish, when you are ready. In these weeks, all four RA attempts will be averaged for one weekly RA grade.

Dec. 17, 2014
Critical Response Exercises (CREs) and Peer Review: The CREs will be 500- to 800-word written responses to specifically assigned prompts that pertain to your reading. The subjects of these exercises will vary, and most weeks the study teams will be assigned different prompts. Five of these exercises will be completed individually, but three will be the result of a study team effort. In both cases, however, I expect you to discuss each exercise in some depth with your study team. Why? I have found that five graduate student heads are always better than one; and no matter what your learning or writing style might be, you will always benefit from talking about your reading and writing with your classmates. Along with shared brainstorming, these discussions will include asking for and receiving a Peer Review of a good-and-almost-ready draft of your CRE. These peer reviews should be approximately 150 to 300 words in length and should comment primarily on the content and argument of the piece and only secondarily with issues of correctness. I suggest that you implement a round-robin arrangement with your team, so that each person has a different peer respondent for the five individual exercises, and no one has to respond to more than one exercise at a time. I will monitor and evaluate your efforts as peer reviewers. I expect you to share the work equally and to be specific and helpful in your comments. Once you have gotten a review from one of your study team members, revise your CRE draft according to his or her advice. Just before you submit the final draft, please read it out loud to yourself. I always catch errors and infelicities of phrasing when I do this; you will, too. I have posted examples of what I consider to be good and bad peer-editing comments and successful Critical Response Exercises on the “Getting Started” page of our class Blackboard site (“Writing Models for Engl 5310”). Please open the following link to Andrea Lunsford’s very helpful site on the “Twenty Most Common Grammatical Errors” that college students make. Review these errors and don’t make them!

http://bcs.bedfordstmartins.com/everyday_writer/20errors/

All final drafts should be completed as MS Word documents and formatted according to MLA standards (double-spaced, 12-pt font, with heading and page numbers, etc.) Go to this site to get instructions for proper MLA formatting:

https://owl.english.purdue.edu/owl/resource/747/01/

Please write the titles for these exercises in the following form:

Critical Response Exercise #___ Team #___ Assigned Topic

Here is an example of a correctly rendered Critical Response Exercise title:

Critical Response Exercise V. Team 3: Name and discuss the significance of the specific texts that Frankenstein’s creature

Dec. 17, 2014
reads during his education in the German forest.

CREs must be submitted to the proper place on the Blackboard Discussion Board by midnight on Wednesday of their assigned week. Always include the name of your Peer Reviewer in parentheses after your name (e.g.: Your name (Peer Reviewer: His or her name). I will make formative evaluations, comments, and recommendations on your submissions as quickly as possible. I expect you to use these responses to improve your critical thinking and writing as the semester advances.

**Grading:** Your final course grade will depend upon your engagement with and subsequent learning from assigned readings, discussions, team work, and writing exercises. The following formula will be used to calculate your grade:

- **5%** Zoom conference with Dr. Ross
- **20%** 15 of 16 Readiness Assessments (averaged weekly)
- **20%** 13 of 14 Weeks of Discussion Board (3 a wk.)
- **10%** 5 Peer Editing Efforts
- **30%** 7 of 8 Critical Response Exercises
- **15%** Final Exam

As the formula above indicates, at the end of the semester, you will be allowed to drop one week’s RA/s, one week of Discussion Board participation, and one CRE. If, at the end of the term, your course average stands at 94% or above, you will receive an automatic A for the course and will not be required to take the final exam.

**Make-up Policy.** If for any reason you will not be able to participate in a particular week’s assignments, please notify Dr. Ross and your team as soon as possible with an adequate explanation. Depending on the circumstances, we may work out a make-up plan, or you may simply drop that week’s work as one of your allowed drops already detailed above.

**Academic Honesty:** You are encouraged to collaborate with your classmates on most assignments and exercises, but when it is time to turn in an individual exercise, the final draft should be the product of your own learning and an example of your own skills. Plagiarism is the use of another’s work, whether directly quoted or paraphrased, without appropriate acknowledgement. Such intellectual carelessness or irresponsibility cannot be tolerated. Here is the Purdue OWL’s site on Plagiarism:

[https://owl.english.purdue.edu/owl/resource/589/01/](https://owl.english.purdue.edu/owl/resource/589/01/)

A rule of thumb: when in doubt, CITE. Over-citing is better than the alternative. The best a plagiarist may hope for is an “F” on the particular assignment. If you have questions about plagiarism, please do not hesitate to ask. Your final exam will be timed and should be taken alone and with closed books. As a community of scholars, we will put our trust in each other’s honor with regard to the timing, content, and submission of all graded work.

Dec. 17, 2014
Limited Flexibility: The information contained in this document and on my course syllabus, other than grading criteria, absence, and make-up policies, may be subject to change with reasonable advance notice. However, no change that is detrimental to students will ever be made.

Finally, here is my best advice:

1. Check your email and Blackboard daily. This will be our primary means of communicating and creating a learning community.
2. Keep up with the reading
3. Be an active and generous team member
4. Finish your work on time
5. Even if you think your writing is ready, read out loud and revise it one last time.
6. You are important, and we want to hear from you. Speak up early and often!

This is going to be fun!

System-Mandated Statements

Students Rights and Responsibilities. To know and understand the policies that affect your rights and responsibilities as a student at UT Tyler, please follow this link:

http://www.utttyler.edu/wellness/rightsresponsibilities.php

Grade Replacement/Forgiveness and Census Date Policies. Students repeating a course for grade forgiveness (grade replacement) must file a Grade Replacement Contract with the Enrollment Services Center (ADM 230) on or before the Census Date of the semester in which the course will be repeated. Grade Replacement Contracts are available in the Enrollment Services Center or at http://www.utttyler.edu/registrar. Each semester’s Census Date can be found on the Contract itself, on the Academic Calendar, or in the information pamphlets published each semester by the Office of the Registrar. Failure to file a Grade Replacement Contract will result in both the original and repeated grade being used to calculate your overall grade point average. Undergraduates are eligible to exercise grade replacement for only three course repeats during their career at UT Tyler; graduates are eligible for two grade replacements. Full policy details are printed on each Grade Replacement Contract. The Census Date is the deadline for many forms and enrollment actions that students need to be aware of. These include:

- Submitting Grade Replacement Contracts, Transient Forms, requests to withhold directory information, approvals for taking courses as Audit, Pass/Fail or Credit/No Credit.
- Receiving 100% refunds for partial withdrawals. (There is no refund for these after the Census Date)
- Schedule adjustments (section changes, adding a new class, dropping without a “W” grade)
- Being reinstated or re-enrolled in classes after being dropped for non-payment
- Completing the process for tuition exemptions or waivers through Financial Aid

Dec. 17, 2014
State-Mandated Course Drop Policy. Texas law prohibits a student who began college for the first time in Fall 2007 or thereafter from dropping more than six courses during their entire undergraduate career. This includes courses dropped at another 2-year or 4-year Texas public college or university. For purposes of this rule, a dropped course is any course that is dropped after the census date (See Academic Calendar for the specific date). Exceptions to the 6-drop rule may be found in the catalog. Petitions for exemptions must be submitted to the Enrollment Services Center and must be accompanied by documentation of the extenuating circumstance. Please contact the Enrollment Services Center if you have any questions.

Disability Services. In accordance with Section 504 of the Rehabilitation Act, Americans with Disabilities Act (ADA) and the ADA Amendments Act (ADAAA) the University offers accommodations to students with learning, physical and/or psychiatric disabilities. If you have a disability, including non-visible disabilities such as chronic diseases, learning disabilities, head injury, PTSD or ADHD, or you have a history of modifications or accommodations in a previous educational environment you are encouraged to contact the Student Accessibility and Resources office and schedule an interview with the Accessibility Case Manager/ADA Coordinator, Cynthia Lowery Staples. If you are unsure if the above criteria applies to you, but have questions or concerns please contact the SAR office. For more information or to set up an appointment please visit the SAR office located in the University Center, Room 3150 or call 903.566.7079. You may also send an email to cstaples@uttyler.edu

Student Absence due to Religious Observance. Students who anticipate being absent from class due to a religious observance are requested to inform the instructor of such absences by the second class meeting of the semester.

Student Absence for University-Sponsored Events and Activities. If you intend to be absent for a university-sponsored event or activity, you (or the event sponsor) must notify the instructor at least two weeks prior to the date of the planned absence. At that time the instructor will set a date and time when make-up assignments will be completed.

Social Security and FERPA Statement: It is the policy of The University of Texas at Tyler to protect the confidential nature of social security numbers. The University has changed its computer programming so that all students have an identification number. The electronic transmission of grades (e.g., via e-mail) risks violation of the Family Educational Rights and Privacy Act; grades will not be transmitted electronically.

Emergency Exits and Evacuation: Everyone is required to exit the building when a fire alarm goes off. Follow your instructor’s directions regarding the appropriate exit. If you require assistance during an evacuation, inform your instructor in the first week of class. Do not re-enter the building unless given permission by University Police, Fire department, or Fire Prevention Services.

Dec. 17, 2014
SYLLABUS

Week I: Thursday, Jan. 15 - Wednesday, Jan. 21
Introduction: Course Logistics and the Romantic and Victorian Periods.

- View and/or read Dr. Ross’s introductory comments. These will cover:
  - Backgrounds on the periods: Romantic Revolution, Victorian Reform
  - Literature of the periods: In the Romantic Period “elite” literature and lyric poetry; in the Victorian Period a growing literary market and the three volume novel
  - How to read these texts most effectively
  - Things covered in the Policy Statement, which will make a huge difference in how well this course goes for each of you! These include: logistics and procedures such as the rhythm of the work week, the importance of participating in the study teams’ learning process, Readiness Assessments, Critical Response Exercises, Peer review, keeping up with Blackboard Discussion Forums, standards, etc.

- Make your Zoom conference appointment with Dr. Ross

- Please compose a brief introduction of yourself, including a current or representative picture or image and your contact information (email, time zone, and phone number with area code and calling instructions if you are out of the country) and post it to the Blackboard Discussion Board Forum labeled “Class Introductions.”

- Communicate with your assigned study team at least once, using your Study Team Discussion Board (follow this “click trail:” Start in the navy blue menu on the left of the BB screen, where you will find “Study Teams,” then click on your team’s name, and finally on “Group Discussion Board”). Please share your pertinent contact information (again!), including time zone and how to call or text you by phone if necessary; days and times when you will be most available for communicating with them via email, Blackboard, or Zoom; and add one interesting fact about you that might help your team get to know you a bit better. If you are adventuresome, try using Zoom to communicate with one or more of your study team.

Week 2: Thursday, Jan. 22 - Wednesday, Jan. 28
Wordsworth and Coleridge, The Lyrical Ballads

- View Dr. Ross’s introductory comments. Lyrical Ballads (1798, 1800, 1802) looms large in the history of British literature; it signaled important changes in the attitudes, practice, and public role of English poets.

- Review Critical Response Exercise I, below.

- Read Wordsworth’s 1802 “Preface” to Lyrical Ballads and the following lyrics, selected from the volume: “Lines Left upon a Seat in a Yew Tree,” “The Nightingale,” “Goody Blake and Harry Gill,” “Simon Lee,” “Anecdote for Fathers,” “We are Seven,” “The Thorn,” “The Idiot Boy,” “Expostulation and Reply,” “The Tables Turned,” “Old Man Travelling.” Download and print these texts; be sure to read each poem at least twice. Note what is striking, impressive, or unusual about the content, themes, images, use of language and meter in these poems. Compare these texts to the two neo-classical poems by Dryden and Pope that are posted along with them.

- Take the Readiness Assessment at least once by midnight Monday.

- Critical Response Exercise I: Confer with your team members and then compose 500 to 800 words in response to the following prompt: “In the “Preface” to Lyrical Ballads Wordsworth says that each poem has a purpose and that all of the poems endeavor to explore the “primary
laws of our [human] nature.” Use these criteria to discuss what you think the purpose of your assigned ballad is and what “primary law/s” are explored in it. Frame your exercise using the following focusing statements: “The purpose of ‘[name of your poem]’ appears to be…..” And “The primary law/s of human nature that the poem explores is/are…..” Ballad assignments:

- Team 1: “Anecdote for Fathers”
- Team 2: “Goody Blake and Harry Gill”
- Team 3: “Lines Left upon a Seat in a Yew Tree”
- Team 4: “Simon Lee”
- Team 5: “We Are Seven”

- Submit a draft of this exercise to a member of your study team for peer review.
- By midnight on Wednesday, post your revised exercise, in proper MLA form, with a title as directed on the Policy Statement, to the Discussion Board. Include the name of your peer reviewer. Improperly formatted papers will not be accepted.

Week 3: Thursday, Jan 29- Wednesday, Feb. 4

**Wordsworth and Coleridge, “The Rime of the Ancient Mariner” and “Tintern Abbey”**

- Read three and comment upon at least one of last week’s critical response exercises; these should be posted on the class Discussion Forum. Examples of the kinds of comments I expect can be found on the “Getting Started” page of our Blackboard site.
- View Dr. Ross’s introductory comments for this week’s assignments.
- Review Critical Response Exercise II, below.
- Read “The Rime of the Ancient Mariner” and “Lines Written a Few Miles above Tintern Abbey . . . .” See the study questions and PowerPoint file posted in this week’s folder.
- Take the Readiness Assessments at least once by midnight Monday.
- Critical Response Exercise II: All study teams will respond to the same prompt. The first and last poems in a volume of this sort are always very important; Wordsworth and Coleridge chose to use “The Rime of the Ancient Mariner” and “Lines Written a Few Miles above Tintern Abbey” as the bookends for *Lyrical Ballads*. On the surface, these poems appear to be very different, but in fact they have much in common. Support this claim using details from the two texts.
- Submit a draft of this exercise to a member of your study team for peer review.
- By midnight on Wednesday, post your completed exercise, in proper MLA form, with a title as directed on the Policy Statement, to the Discussion Board. Include the name of your peer reviewer. Improperly formatted papers will not be accepted.

Week 4: Thursday, Feb. 5- Wednesday, Feb. 11

**Byron and the Byronic Hero**

- Read three and comment upon at least one of last week’s critical response exercises.
- View Dr. Ross’s introductory comments for this week’s assignments.
- Review Critical Response Exercise III below.
- Read *Manfred* and “Dedication” and Canto I (Juan and Donna Julia) from *Don Juan*. The links to these two texts are posted.
- Take the Readiness Assessments, found below, at least once by midnight Monday.
- Critical Response Exercise III for all teams, but completed as a team (submit just one document from your team with your lists, not five separate ones). Please make two lists for this exercise:
a) a list of all of Manfred’s characteristics (these are often referenced in descriptions of the Byronic hero) and b) a list of all the “sweet” things Byron lists in stanzas 122-127 of Canto I of *Don Juan* (these help you to imagine Byron’s values and ideas).

- By midnight on Wednesday, post your exercise in proper MLA form, with a title as directed on the Policy Statement, to the Discussion Board. Be sure all of your teammates’ names are listed in the heading.

**Week 5: Thursday, Feb. 12- Wednesday, Feb. 18**

**Percy Shelley and John Keats**

- Read three and comment upon at least one example of last week’s critical response exercise.
- View Dr. Ross’s introductory comments for this week’s assignments.
- Review Critical Response Exercise IV below. If you are not already familiar with the sonnet and ode as literary forms, look them up and take notes.
- Read Keats’ “When I have fears.” Read “Ode to a Nightingale,” “Ode on a Grecian Urn,” “Ode on Melancholy,” “To Autumn,” and Wordsworth’s “The world is too much with us”
- Take the Readiness Assessments by midnight Monday
- Critical Response Exercise IV: Please write 500 to 800 words in response to your team’s prompt.
  - Team 1: Cite and discuss PBS’s statements about the nature or definition of “poetry” in his “Defence” (see esp. but not only ¶s 1, 2, 9, 12, 13, 16, 39, 41, & 44)
  - Team 2: Compare what Shelley says about the poet (see esp. but not only ¶s 3, 4, 12, 32, 43, & 48) his “Defence of Poetry” to what Wordsworth says about the poet in paragraphs 17-19 in the “Preface” to *Lyrical Ballads* (These paragraphs begin with: “But it may be said. . .,” “Nor let. . .,” and “To this knowledge. . .”).
  - Team 3: Compare how Shelley and Keats handle the ode form in “Ode to the West Wind” and “To Autumn”—be sure you have acquainted yourself with the traditions and conventions of the ode as a poetic form.
  - Team 4: Discuss Shelley’s attitude toward Wordsworth in his sonnet “To Wordsworth.” Refer to Wordsworth’s “London 1802” and the Lucy poems, which are included in file of Shelley’s and Keats’ poems. You need, also, to be aware that Wordsworth abandoned many of his republican values and became a government stamp collector (like an IRS agent) for the Lake District in midlife.
  - Team 5: Compare the attitudes expressed about “this life”—that is, our material existence—in Keats’ sonnet “When I have fears” to Wordsworth’s attitude about the same in “The world is too much with us”

- Submit a draft of this exercise to a member of your study team for peer review.
- By midnight on Wednesday, post your completed exercise in proper MLA form, and a title as directed on the Policy Statement, to the Discussion Board and to the Grade Center. Include the name of your peer reviewer. Improperly formatted papers will not be accepted.

**Week 6: Thursday, Feb. 19- Wednesday, Feb. 25**

**Mary Shelley’ *Frankenstein***

- Read three and comment upon at least one of last week’s critical response exercises.
- View Dr. Ross’s introductory comments for this week’s assignments.
- Review Critical Response Exercise V below.
• Read in your copy of the Norton Critical Edition of *Frankenstein*, Volumes I and II, including P. Shelley’s “Preface” (p. 5-105) and M. Shelley’s “Introduction to *Frankenstein*, Third Edition” (p. 165 ff). Read also Anne Mellor’s essay “Choosing a Text of *Frankenstein* to Teach” (p. 204 ff)
• Take the Readiness Assessment at least once by midnight Monday
• Critical Response Exercise V: **As a team** begin composing 500 to 800 words in response to the following prompts:
  o Team 1: What does the author achieve by framing Victor’s and the Creature’s story with Walton’s story?
  o Team 2: Trace the events of the creature’s life from “birth” through his “education” until he kills William Frankenstein. What seem to be the most important lessons he learns?
  o Team 3: Name and discuss Shelley’s use of intertextual references—from her title page and dedication to the specific texts she has the creature read during his education in the German forest.
  o Team 4: What does the author achieve by including the De Lacey family and their history in the novel?
  o Team 5: Write an evaluative character sketch of Victor Frankenstein.

Week 7: Thursday, Feb. 26- Wednesday, March 4
Mary Shelley’s *Frankenstein*
• Read three and comment upon at least one of last week’s critical response exercises.
• View Dr. Ross’s introductory comments for this week’s assignments.
• Read *Frankenstein*, Volume III (p. 107-161). Consider these questions as you finish the novel: What is/are the “lesson/s of this text? Who is the “hero?” What does the monster represent?
• Read the Contemporary Reviews that are included in the Norton Critical Edition of the novel (p. 215-241) and at least two critical essays from the “Criticism” section of the volume. Arrange with your study team to read at least one of these in common, so you can have a good discussion about it.
• Take the Readiness Assessment at least once by midnight Monday
• **As a team**, finish Critical Response Exercise V, revise, and post by midnight on Wednesday. Be sure all of your teammates’ names are attached,

Week 8: Thursday, March 5- Wednesday, March 11 (**Spring Break: March 9-March 13**)
Tennyson and Hopkins
• Read three and comment upon at least one of last week’s critical response exercises.
• View Dr. Ross’s introductory comments for this week’s assignments.
• Read Tennyson, *In Memoriam*. Track the three-part structure of this poem. Read Hopkins “As Kingfishers Catch Fire,” “Spring,” “The Windhover,” “Pied Beauty,” “Spring and Fall;” and selections from the ‘terrible sonnets:” “No worst, there is none,” “I wake and feel the fell of dark,” “Thou art indeed Just, Lord.” Be prepared to talk about Hopkins’ unusual use of grammar and rhythm.
• Take the Readiness Assessments at least once by midnight Monday
• Post thoughtfully on the class and study team Discussion Board

Week 9: Thursday, March 12- Wednesday, March 18 (**Spring Break: March 9-March 13**)
The Brownings
• Read three and comment upon at least one of last week’s critical response exercises.
View Dr. Ross’s introductory comments for this week’s assignments.
Review Critical Response Exercise VI below.
Read Elizabeth Barrett Browning, Sonnets from the Portuguese: # 1, 5, 20, 22, 32, 38, 39, 43, 44.
Read Robert Browning, dramatic monologues “Porphyria’s Lover,” “Soliloquy of the Spanish Cloister,” “My Last Duchess” and “Fra Lippo Lippi.”
Read the attached article on “Porphyria’s Lover”
Take the Readiness Assessment at least once by midnight Monday
Critical Response Exercise VI:
  o Team 1: EBB’s sonnets detail the birth and growth of her love for her husband. Select two that describe very different stages or aspects of love. Comment on the accuracy of her insights into the changing nature of romantic love.
  o Team 2: Use the three poems by RB to write a definition of the “dramatic monologue”
  o Team 3: Read the essay on “Porphyria’s Lover” and respond to the argument.
    o Team 4: What is your take-away from “Fra Lippo Lippi?”
  o Team 5: Write a paraphrase sonnet #44
Submit a draft of this exercise to a member of your study team for peer review.
By midnight on Wednesday, post your team’s completed exercise, in proper MLA form, and a title as directed on the Policy Statement, to the Discussion Board and to the Grade Center. Include the name of your peer reviewer. Improperly formatted papers will not be accepted.

Week 10: Thursday, March 19- Wednesday, March 25 (Last date to withdraw: March 23)
Charles Dickens’ Hard Times
Read three and comment upon at least one of last week’s critical response exercises.
View Dr. Ross’s introductory comments for this week’s assignments.
Review Critical Response Exercise VII below.
Read Book the First (p. 5-85) and Book the Second (p. 85-165) in your copy of the Norton Critical Edition of Hard Times,
Take the Readiness Assessment at least once by midnight Monday
Begin working as a team on Critical Response Exercise VII:
  o Team 1: One political and one educational issue in the novel
  o Team 2: Gender in the novel: select three different male or female characters
  o Team 3: Class issues in the novel
  o Team 4: Dickens’ style: many quotations from the text will be necessary
  o Team 5: Mr. Bounderby: one of Dickens’ most despicable characters.

Week 11: Thursday, 26- Wednesday, April 1
Hard Times
Read three and comment upon at least one of last week’s critical response exercises.
View Dr. Ross’s introductory comments for this week’s assignments.
Finish Hard Times, Book the Third (p. 166—222)
Take the Readiness Assessment at least once by midnight Monday
As a team, complete and submit CRE VII to Discussion Board. Be sure it is properly formatted, with all teammates’ names, etc.
Discuss details about the Final Exam with your study team.

Dec. 17, 2014
Week 12: Thursday, April 2- Wednesday, April 8

Elizabeth Gaskell’s *North and South*

- Review Critical Response Exercise VIII outlined below.
- View Dr. Ross’s introductory comments for this week’s assignments.
- Read in the Norton Critical Edition of *North and South*, Volume I (p. 5-187) and the Letters (p. 399-416) that are also included in the edition
- Take the Readiness Assessment at least once by midnight Monday
- Critical Response Exercise VIII: begin working
  - Team 1: Cite and discuss one political and one religious issue in the novel
  - Team 2: Compare Gaskell’s attitude toward industrialism to Dickens’ attitude toward the same
  - Team 3: How do Gaskell’s ideas about gender differ from those of Dickens? Use at least two characters to support your argument
  - Team 4: Is Gaskell’s treatment of class significantly different from Dickens’? Explain and comment upon your answer.
  - Team 5: Characterization: Select one finely crafted character in this novel and discuss Gaskell’s craftsmanship

Week 13: Thursday, April 9- Wednesday, April 15

*North and South*

- View Dr. Ross’s introductory comments for this week’s assignments.
- Read in your copy of the Norton Critical Edition of *North and South* Volume II (p. 191-395)
- Read Contemporary Reviews (p. 417-427)
- Take the Readiness Assessment at least once by midnight Monday
- Submit a draft of Exercise VIII to a member of your study team for peer review.
- By midnight on Wednesday, post your completed exercise, in proper MLA form with the usual title to the Discussion Board. Include the name of your peer reviewer. Improperly formatted papers will not be accepted.

Week 14: Thursday, April 16- Wednesday, April 22

Wrap up and prepare for Final Exam

Exam: Wednesday, April 29, due by midnight