Miyazaki International College

Course Syllabus

Fall 2020

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| Course Title ( Credits ) | LL315 (ASE 382) British Literature (3 credits) |
| Course Designation for TC | Discipline-related course |
| Content Teacher | |
| Instructor | Dr. Gregory J. Dunne |
| E-mail address | gdunne@sky.miyazaki-mic.ac.jp |
| Office/Ext | MIC: 2-306 /Ext: 3785 |
| Office hours | Monday 3 to 4 and Wednesday 3 to 5, and by appointment |
| Language Teacher | |
|  | N/A |

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| Course Description: | | |
| *This course is intended as a survey of important and representative works of British literature in their historical and cultural contexts. We will focus on poetry, prose, and drama that provide insights into the societies that shaped the authors’ creative visions.* | | |
| Course Objectives: | | |
| The course aims to help you to do the following in each class session:  -Help you to level up your critical reading skills and develop your vocabulary.  -Guide you in asking as well as answering *good* questions.  -Heighten your mastery of communication (writing, listening, presenting).  -Increase your overall proficiency in analysis and discussion.  -Enhance your understanding of British literature and various cultures.  -Level up your ability to create, develop, and test original arguments.  In addition, per TC requirements, the course aims to do the following in each class session:  *Whilst studying literature written in English, to obtain a deeper understanding of expressive ability using English and to understand the cultures of the countries and regions where English is used and to be able to use these in foreign language classes in junior high schools and senior high schools.*  Study contents: Learning Items (LI)  LI1) English expressions in literary works  LI2) The various cultures seen in literary works  LI3) Representative literature written in English  Attainment Objectives (AO)  AO1) To understand the various English expressions used in literary works  AO2) To understand the cultures of countries and regions where English is used as they are described in literary works  AO3) To understand about the representative literature written into English | | |
| Course Schedule | | |
| Day | Topic | Content/Activities |
| 1 | Introduction to the course and syllabus | Setting up our toolbox and identifying as readers.  What is British literature?  Go over timeline of British Literature |
| 2 | Old English and Anglo-Saxon Culture | Fables and Parables  The Greek and Roman influence on British Literature Metaphors, animalization Aesop’s Fables |
| 3 | Old English and Anglo-Saxon Culture | The Bayeux Tapestry – nature and shared history, satire, clashing cultures |
| 4 | Old English and Anglo-Saxon Culture | Introduction to *Beowulf* & Anglo-Saxon society, sociohistorical adaptation |
| 5 | Old English and Anglo-Saxon Culture | *Beowulf* –conceptions of heroism and monstrosity in Anglo-Saxon England |
| 6 | Old English and Anglo-Saxon Culture | *Beowulf* –conceptions of monstrosity across time |
| 7 | Old English in Modern Applications | *The Hobbit*—adapting Anglo-Saxon literary traditions to WWI-era Britain |
| 8 | Old English in Modern Applications | *The Hobbit*—updating the hero figure to WWI-era Britain |
| 9 | Old English in Modern Applications | *The Hobbit—*visualizing nature and wonder, Christianity and ecology |
| 10 | Old English in Modern Applications | Research Day **Presentations and Papers Due** |
| 11 | The Middle Ages:  Then and Now | Illuminated Manuscripts and Bestiaries – the natural world in medieval England  *Fantastic Beasts and Where to Find Them* (bestiary) |
| 12 | The Middle Ages:  Then and Now | Chaucer and Middle English; adapting medieval Christian lore to modern Britain |
| 13 | The Middle Ages:  Then and Now | *Fantastic Beasts and Where to Find Them* (Screenplay) – Introduction to drama, history of conservation |
| 14 | The Middle Ages:  Then and Now | *Fantastic Beasts and Where to Find Them* (Screenplay) – Introduction to drama, continued. Non-human personhood |
| 15 | The Middle Ages:  Then and Now | *Fantastic Beasts and Where to Find Them* (Film) –Introduction to filmic literacy 1 |
| 16 | The Middle Ages:  Then and Now | *Fantastic Beasts and Where to Find Them* (Film) –Introduction to filmic literacy 2 |
| 17 | The Middle Ages:  Then and Now | *Fantastic Beasts and Where to Find Them* (Film) –Introduction to filmic literacy 3, using film shots to understand space, place, environment  **Midterm Exam Due** |
| 18 | Renaissance | Shakespeare – sonnets: Introduction to sonnets, nature and love |
| 19 | Renaissance | Shakespeare – sonnets: real vs. ideal |
| 20 | Renaissance | Icarus myth;  Auden: ekphrasis, nature and art; poetry |
| 21 | Renaissance | Icarus myth; Auden, continued; Williams; poetry continued |
| 22 | Gothic and Romantic Literature | *Frankenstein*: Introduction to novel, Romantic era, sublime, women in society, hybridity |
| 23 | Gothic and Romantic Literature | *Frankenstein*: Updating the Romantic era, monstrosity and the natural world, corruption |
| 24 | Gothic and Romantic Literature | *Ex Machina* (film): Adapting *Frankenstein* to the modern world, authenticity, role of nature in tech-centered futurity |
| 25 | Gothic and Romantic Literature | *Ex Machina* (film): Adapting *Frankenstein* to the modern world continued, gender identity |
| 26 | Gothic and Romantic Literature | *Dirty Computer* (music and film): Adapting *Frankenstein* to the modern world continued, constructions of race |
| 27 | Gothic and Romantic Literature | *Dirty Computer* (music and film): Adapting *Frankenstein* to the modern world continued Carroll excerpts, chivalric narrative, imperial anxiety, and human/nature conflict, poetry continued |
| 28 | Gothic and Romantic Literature | Carroll: human/nature conflict; poetry continued; nonsense, proto-modernism |
| 29 | Modernism | Gaiman, modernism: pastiche, decentering realism |
| 30 | Modernism | Gaiman, modernism, continued **Review** |
|  | Final Exam | **Presentations and Papers Due Portfolios Due** |
| The instructor reserves the right to amend this syllabus as needed during the course of the semester. | | |
| Required Materials: | | |
| Readings are available on our class Moodle and at the library. AV materials are available at the library or at your discretion. | | |
| Course Policies (Attendance, etc.) | | |
| Because discussion is key and many activities will be completed in class, participation is vital to this course. If you are not in class, you cannot earn participation points for the day for class discussion or take quizzes.  Do not schedule meetings or routine appointments during class. Everyone is expected to thoughtfully add to our dialogue both in the classroom and in our online discussions. If you miss more than five class meetings for *any* reason, you may be required to drop the course.  **Academic Honesty:**  It is **essential** that you use your own ideas in this class and submit your own work in this class.   * **Plagiarism** is the presentation of someone else’s work as your own, whether it be direct, undocumented quotation of words, phrases or sentences, or undocumented paraphrasing of original ideas, thoughts or content. Neglecting to acknowledge sources for outside material is a serious, punishable offense and will result in failure of the assignment and possibly the course. * Properly citing other authors is important; **do not** **copy** ideas from other people or books and pass them off as your own. If you do, you will fail.   **Office Hours:** You don’t need an appointment for regularly scheduled office hours. In fact, you are encouraged to come and talk to Dr. Bishop about the class, assignments, readings, and so on. If you have questions, concerns, or comments, this is a great time to discuss them. If you can’t make it to office hours, you can email to make an appointment (please wait for a response). As with all emails, I will reply within one business day.  **Questions**: If questions or concerns related to this course arise, please feel free to discuss them with Dr. Bishop during office hours, by appointment, or by email. Any questions or concerns regarding an assignment grade received must be discussed in person within **ten** business days.  If you have a problem, come and speak with me. If you have spoken to me and your problem persists, please contact Dean Passos: [apassos@sky.miyazaki-mic.ac.jp](mailto:apassos@sky.miyazaki-mic.ac.jp).  **No harassment** **of any kind will be tolerated.** Discrimination on the basis of race, creed, color, national origins, age, sex, disability, sexual orientation, and gender identity is prohibited. Please be respectful of others. As some of our course material is controversial or sensitive and may contain adult content, respectful discussion is especially crucial. Dr. Bishop reserves the right to ask anyone to leave at any time. | | |
| Class Preparation and Review | | |
| Students are expected to spend at least one hour preparing for every hour of lesson time and one hour reviewing and doing homework. As we will spend three hours per week together, you should be spending at least six hours per week on class preparation and review.  ***You need to read and understand the assignment before coming to class*.** In class we will go beyond **what** is happening to look at the **how** and **why** and **so what.**   * Before Class: Think about the texts. Come to class with *questions*, *comments*, and *opinions* about the reading. * After Class: Review. Go over your notes from class and from your reading. When you review, pay close attention to new vocabulary and concepts. | | |
| Grades and Grading Standards | | |
| All assignments should be typed and submitted per the instructions on the assignment sheet. Back up your work and save often. Technology can cause trouble; don’t let it hurt your grade.  Dr. Bishop will only accept emailed assignments with prior approval. Late work will be penalized. Work that is submitted late *may not* be accepted.  Detailed assignment sheets outlining expectations for projects, responses, reflections, presentations, and so on will be given to you in class and will be available on our class website.  **On assignments:**  **100-90: A** grade  **80-89: B** grade  **70-79: C** grade  **60-69: D** grade  **0-59: F** grade  **Grades will be broken down as follows:** Portfolio: **20%**  Major Projects: **15% each 🡪 30%**  Midterm Examination: **15%**  Final Examination: **15%**  Participation: **10%**  Quizzes: **10%**  **These items are REQUIRED.  Failure to submit more than one of these items (portfolio, major projects, midterm examination) within a week of the due date may result in the automatic failure of this class.**  **⌘I retain the right to amend this syllabus as necessary during the course of the semester. ⌘** | | |
| Methods of Feedback: | | |
| In principle, graded work will be returned within one week of submission with appropriate feedback i.e., grade, comments, rubric, etc. | | |
| Diploma Policy Objectives: | | |
| **“Work completed in this course helps students achieve the following Diploma Policy objective(s)”:**   1. Advanced thinking skills (comparison, analysis, synthesis, and evaluation) based on critical thinking (critical and analytic thought) 2. The ability to understand and accept different cultures developed through acquisition of a broad knowledge and comparison of the cultures of Japan and other nations 3. The ability to identify and solve problems 4. Advanced communication proficiency in English 5. Proficiency in the use of information technology | | |
| Notes: | | |
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Below is a rubric outlining course objectives and explanations of what it means to proficiently master those objectives. After reading through the document below, write in what you think it means to exceed expectations and what you think it means to show that you failed to meet expectations in the blanks below. Circle or highlight the sentences that best fit your *current* level of proficiency. In the notes section, jot down goals for yourself.

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|  | **Developing** | **Proficient** | **Advanced** |
| **Critical Thinking through Active Learning**  (ability to identify and solve problems; information gathering; assessment of credibility) |  | Able to perform data analysis, gather and assess resources, and express opinions cogently. Able to ask and answer questions beyond comprehension level. Able to create and support an original argument. |  |
| **Advanced Communication** Proficiency  (presentations, social skills, email etiquette) |  | Able to contribute meaningfully to class discussions. Able to create a relevant response when asked to express an opinion or respond to a complicated  situation. Able to research, prepare, and communicate ideas and questions to classmates and instructor orally and in writing. |  |
| **Literary Skills**  (Understanding and use of literary terms, ability to comprehend analyze, texts, and engage comprehensively with texts) |  | Student can use literary terms such as plot, character, setting, prosody, meter. Student can articulate original, if basic, questions and analyses that go beyond comprehension. They can engage creatively with literary forms. |  |
| **Global Perspectives**  (cultural relevancy; awareness of current and historical events and global issues) |  | Aware of current and historical events and world cultures. Demonstrates ability to learn about and understand cultural relevance of issues presented in texts and discussion. |  |
| **English Language Ability**  (reading, writing, speaking) |  | Proficient oral and written communication; does not rely only on familiar vocabulary but continues to build lexicon. May make some errors but advances beyond comfort zone, showing growth and effort. |  |