GROSSMONT COLLEGE

 COURSE OUTLINE OF RECORD

Curriculum Committee Approval: 04/26/2022

GCCCD Governing Board Approval: 06/14/2022

ENGLISH 222 – BRITISH LITERATURE II

 1. Course Number Course Title Semester Units

 ENGL 222 British Literature II 3

 Semester Hours:

 3 hours lecture: 48-54 hours 96-108 outside-of-class hours 144-162 total hours

 2. Course Prerequisites

None

Corequisite

 None

 Recommended Preparation

None

 3. Catalog Description

This course is a survey of British literature from the Romantic Period to the present. Through their reading, students will be invited to explore the dynamic interchange between the literature and its historical, social, and philosophical perspectives and according to various schools of critical theory. A typical syllabus will include a wide range of genres and authors from throughout the historical survey periods covered in this course.

 4. Course Objectives

 The student will:

1. Identify and describe significant, diverse, and under-represented authors, works, genres, and themes of the period.
2. Write appropriate academic discourse**,** using the conventions of evidence-based critical literary analysis.
3. Relate the literary worksand their themes to their historical, philosophical, social, political,regional, linguistic,theological, mythological, and/or aesthetic contexts.
4. Analyze the literary forms (e.g. English drama, lyrical poem, travel narrative, novel, etc.) both in terms of their formal characteristics and their place in the development of English literature.
5. Define and employ basics of critical theory (e.g. Feminist/Gender Studies, Psychoanalytic, New Historical, Critical Race Theory, LGBTQ/Queer Theory, etc.) to understand and critique different aspects of literary works.
6. Critically evaluate—within specific historical and literary contexts—developing notions of identity and society in relation to race, class, gender/sexuality, religion, and political affiliation.

 5. Instructional Facilities

Standard classroom

6. Special Materials Required of Student

 None

7. Course Content

1. Influential and significant authors and texts from the following intellectual and aesthetic movements:
2. The Romantic Period (i.e*.*, Robert Burns, William Blake, Samuel Taylor Coleridge, Lord Byron, John Keats, Charlotte Smith, Percy Bysshe Shelley, Mary Shelley, Sir Walter Scott, Olaudah Equiano, William Wordsworth).
3. The Victorian Period (i.e., Thomas Carlyle; John Stuart Mill; Elizabeth Barrett Browning; Robert Browning; Emily Bronte; Lewis Carroll; Charles Dickens; George Eliot; Walter Pater; Christina Rossetti; Alfred, Lord Tennyson; Oscar Wilde; Robert Louis Stevenson; Jane Austen; Sir Arthur Conan Doyle).
4. The Modern Period (i.e., William Yeats, Dylan Thomas, D. H. Lawrence, Virginia Woolf, W.H. Auden, James Joyce, C.S. Lewis, T. S. Eliot, Samuel Beckett, Chinua Achebe, Doris Lessing, Margaret Atwood, Seamus Heaney, Salman Rushdie, Derek Walcott, Ian McEwan, Kazuo Ishiguro, Neil Gaiman, Alan Moore, Ngῦgῖ Wa Thiong’o, Grace Nichols, Zadie Smith).

b. Evolution of literary traditions, contexts, and genres.

c. Contexts of British literature: linguistic, historical, philosophical (i.e., Romanticism), economic and social (i.e., Industrialism), political (i.e., Colonialism), scientific (i.e., Determinism), and aesthetic.

d. A range of modern and multicultural critical/literary theories for the critique ofliterary texts.

 8. Method of Instruction

 a. Lectures and presentations by the instructor and visiting writers and/or speakers.

 b. Facilitation of student analysis, interpretation, and discussion of literature.

 c. Student-led inquiry into relevant literature and theoretical frameworks via discussion groups, presentations, and other projects.

 d. Multi-modal texts (i.e. films, short video content, podcasts, social media, and audio clips), including modern and culturally diverse interpretations.

 e. Whole class discussion of sample writing (student and/or professional), peer workshops, and instructor-student conferences to help students successfully complete assignments.

 9. Methods of Evaluating Student Performance

1. Source collection/research development exercises, such as annotated bibliographies.
2. Reader responses/journals on assigned readings.
3. Quizzes on assigned readings.
4. In-class analysis, interpretation, and discussion of literature.
5. Reviews of**/**reflections on literary arts activities (i.e. poetry readings, plays, etc.)
6. Contribution in small-group activities and/or peer workshops.
7. Student-facilitated presentations and projects.
8. In-class essays and exams, including the final exam.
9. Out-of-class evidenced-based analytical essays (prepared in standard MLA format) that may require research**.**

10. Outside Class Assignments

1. Read assigned texts.
2. Write academic essays, annotated bibliographies, and a variety of other shorter assignments.
3. Research various assigned readings using a range of historical, modern, andmulticultural critical/literary theories for the critique of literary texts.
4. Maintain journals or other types ofinformal writing.
5. Attend literary events and readings on campus**,** online, and in the greater literary community.

11**.** Representative Texts

 a. Representative Text(s):

* 1. Greenblatt, et al. *The Norton Anthology of English Literature*. Tenth Edition, Volume II. W. W. Norton, 2018.
	2. Black, Joseph et al. *The Broadview Anthology of British Literature: Concise Volume B*. Third Edition. Broadview Press, 2019.
	3. Austin, Jane. *Pride and Prejudice*. Tribeca Books, 2013.
	4. Dickens, Charles. *Great Expectations*. Ignatius Critical Editions 2010.
	5. Gardner, Janet E. and Joanne Diaz. *Reading and Writing about Literature: A Portable Guide*. Fifth Edition. Bedford/St. Martin’s, 2020.
	6. McEwan, Ian. *Saturday*. Anchor, 2006.
	7. *MLA Handbook* Eighth Edition. Modern Language Association of America, 2016.
	8. Gaiman, Neil. *American Gods Volume I: Shadows*. Dark Horse Books, 2018.
	9. Wilde, Oscar. *The Picture of Dorian Gray*. W.W. Norton & Company, 2006.
	10. Smith, Zadie. *Intimations*. Penguin Books, 2020.

b. Supplementary texts and workbooks:

None

Addendum: Student Learning Outcomes

 Upon completion of this course, our students will be able to do the following:

* 1. Use literary terminology and basic critical theory to discuss, analyze, synthesize, and interpret the major writers of the British Isles from the Romantic Period through the present.
	2. Write evidence-based literary analyses of British literature demonstrating close reading and interpretive skills, logical reasoning, and argumentative strategies.
	3. Identify relationships between the literature and the linguistic, literary, religious, political, philosophical, and social developments of the British Isles from the Romantic Period through the present.