MOTTO: As with human false friends, one only 'sees through' words (whether print or spoken) after long familiarity with them and all their tricky ways. Not to learn to resist their blandishments is to offer unconditional obedience to (or even to become the intellectual prisoner of) the advertisers, politicians, administrators, preachers, and even teachers, who have mastered connotation and nuance when you haven’t. Learning to resist seductive rhetoric and maintain one's individuality in a cultural environment consisting largely of emotionally powerful or weasely words (by understanding how they work on you) is perhaps the best reason for studying Literature.

AIMS:
(1) To enjoy some fascinating cross-cultural company — people long dead, or fictional, who are unlike most of us in political, social, and religious belief, and yet are unexpectedly like us in psychology, group behavior and aspirations.
(2) To have you stretch your learning skills by understanding complex concepts, including some changes and continuities between the past and the present.
(3) To have you stretch your language skills by mastering some puzzling language and poetic diction.
(4) To practice 'making a case' in a (perhaps) unfamiliar field by writing units of argument which connect Assertion with Support.

TEXTS:
Merriam-Webster's Pocket Guide to Punctuation, 2/e, $4.95, ISBN 0-87779-517-7 (recommended)
A.S. Byatt, Babbletower
Dylan Thomas, Under Milk Wood.

I expect you to read 7 days a week except for Spring Break. If you divide each week's readings up into daily parts, you'll find it much easier to keep up. Most of the material precedes radio or TV, when people enjoyed reading more, and was written to be savored, so if you can read slowly enough to enjoy yourself, it will be a pleasure instead of a chore. Rather than trying to read fast when puzzled, you will almost certainly get a better idea of the material if you read a part slowly, then skip to a later part that may be more understandable.
ASSIGNMENTS & SCORING

The course will be out of something around 100 points, more or less, depending on how many 5-point quizzes I come up with. Your %age of the eventual possible total (to the nearest integer) determines your course grade: A=90-100, AB=87-89, B=80-86, &c.

Assignment 1): "Assertion & Support" Exercise (30 pts). See Syllabus for due date. Usually, this assignment requires you to match 2 kinds of quotation: (1) Relatively general "Assertions," or statements from "editorial material." Editorial Material means commentary from Introductions, Prefaces, book jackets, period introductions from the Anthology, author introductions from the anthology, or footnotes from the anthology, or any other kind of commentary from someone other than the author being discussed; (2) Relatively specific Support quotations from the author being discussed which show why the Assertion is believable. The purpose of the Assertion & Support Exercise is to make this course useful to your professional preparation (apart from any entertainment or thought-provoking value it may have). Conveying your thoughts to another person effectively requires linking general ideas to specific illustration, especially when the ideas are complex (for example, politics, work relations, or cultural matters). My exercise is designed to demonstrate how Assertion (general ideas) and Support (specific examples) are linked in our thought-processes.

Assignment 2): "Leading Discussion" Assgt (30 points). On the day assigned to you by letter in the Syllabus, each of you is to prepare a mini-class on one, some or all of the readings for the day, lasting about 20 minutes. A written version of the assignment (Questions and Task) must be submitted before you begin speaking, OR NO POINTS. The assignment is in two parts: (a) Ask 3-5 questions, showing the relevance of the piece to students' present & future lives in 21st-cent USA, and getting conversation going, then conduct that conversation calling on many class members (as opposed to friends or the "usual suspects"); insist that all responses be in Assn-&-Support form - don't let anyone get away with an opinion that doesn't have a basis in the text (which they must point out, perhaps with help from the other people in the room). Where your assigned piece is in one of the period intros, you will need to search the texts in the relevant period for Support. As always, Assertions come from editorial material, and Support from the original authors' texts. (b) Give a short report on a piece of reading, a web-search, or an encyclopedia or dictionary search, with handouts. I am looking for evidence of intelligent searching, depth (i.e. not just one Wiki or Sparknotes entry), and lively presentation to make it interesting to classmates & me, all presented in A&S form.

The purposes of the Leading Discussion Assignment are (1) practice in addressing a group of people (a fundamental corporate skill); (2) involving others in discussion of questions of your own devising.
This assignment takes place at the meeting for which your assigned reading is scheduled. When the speaker is done, I MAY preview my already-prepared quiz questions for the following meeting, if I have time. Then again, I may not.

Assignment 3): Quizzes (probably at least 30 points).
Frequent, sometimes unannounced, 5-question Quizzes. Points (1 per question) are counted in addition to fixed-value assgts, and added to possible course points. The purpose of the Quizzes is to encourage attentive class attendance and attentive reading of the material (I have found -- surprise! -- that class discussion is much better when class members have read the material). Quizzes typically take place the meeting following the day for which they are announced in the syllabus. Hence, you will receive plentiful hints if you pay attention in class, especially if you take notes. Some of the questions will be trivia; some will require applying principles mentioned in class; a few will be quirky or silly; all will allow you to make bonus points (at my discretion) by giving additional details to show that you have read the material and thought about it. When the readings are Period Introductions, Author Introductions, or introductions to lengthy pieces, ("editorial material"), quiz questions will often require you to illustrate Assertions contained in the Introductions with Support from original authors in the period. This will require some exploring in the anthology between the class for which the Introductory material is assigned and the class where the quiz is given.

Assignment 4): Recitation/Performance Assignment (10 pts)
There are 2 ways to fulfill this assignment: (1) play a significant part in a classroom performance of a part of "Goblin Market," Under Milk Wood, or Krapp's Last Tape, as assigned; (2) a solo or team Recitation (memorized) Performance, (with book).

Recitation Option: you perform (from memory) for the class a selection of a dozen to 20 lines from the readings - a sonnet, a speech from a play, a key from a prose selection, &c. with accuracy, OR (Performance Option) read a longer piece (1 to 1-1/2 pages of prose or 21-50 lines of poetry) with clarity and feeling.

The purpose of the Performance Assignment is for you to get very close to a piece of writing to see how a great, or at least interesting, practitioner works. Performance, of either kind, may be in collaboration with one or more other class members (of a correspondingly longer piece, of course). IN GENERAL, POINTS WILL BE A LITTLE HARDER TO GET AND CRITERIA APPLIED A BIT MORE STRINGENTLY THAN PREVIOUSLY.

COURSE TOTAL: 100 points, more or less, depending on how many quizzes there are.

No term paper. The nearest thing to it is the Leading Discussion assignment, so please put good effort into that.
Please keep a copy of all your work (i.e. save everything you hand in or perform on disk or paper, preferably both). I confess that I have been known to lose stuff, in spite of taking a lot of care not to.

I will try (no guarantees) to post grades via email about a week before the end of term to reveal missing work on your part or errors on mine. I will remove names from my spreadsheet and post it in order of your own "secret class number."

THE FINE PRINT

Attendance: Absences not excused in advance (that is, before I start a class) will cost you 2 points each after the first 3. Excuses must be pretty good. Save your 3 absences for weddings, family events, car trouble, and the like.

Handing in work: IT IS ESSENTIAL that Name, course, asgt name & number are visible at the top; stapled if more than 1 page.

Late Work: Work, including Asgt 1 (A&S), Asgt. 2 (Ld Dsc) (only asgts done in a live class will count), Asgt. 3 (quizzes), and Asgy 4 (Recitation/Performance, is due at the beginning of class (that is, when I get there) on the due day announced in the syllabus. For Asgt. 4 (Recitation/Performance), coversheet must be handed in just before Performance begins. Anything late loses 2 course-points off per 24 hrs after beginning of due class-time (i.e. when I get there, if I get there that day). All 7 days of the week count. I count a piece 'submitted' when I get it in my hand or my e-mail in-box. Extensions will be given only for unforeseeable emergencies; in the case of foreseeable absences such as athletics, interview trips, weddings, or most family events, you should arrange to have the work handed in at or before the due time (e-mail is fine - but by arrangement, please). I usually grade work out of 100 initially. The last class meeting is an absolute deadline for any late work - nothing will be accepted after that except by prior arrangement, and that will be given only if you've been sick enough to get a medical excuse and have had insufficient time to recover, or have had unavoidable, extended, and unexpected travel.

E-mails: Course number, assignment name (if applicable) & assignment number (if applicable) IN SUBJECT LINE, OR NO RESPONSE.

Changes in Syllabus. I reserve the right to make adjustments in course content or syllabus in response to my assessment of pedagogical needs (though I will try not to do so). Please read and follow assignment instructions carefully; they have been carefully thought out and revised, usually over many terms. If you notice any conflicts or discrepancies, please tell me.

Disabilities. MTU complies with all federal and state laws and regulations regarding discrimination, including the Americans with Disability Act (ADA) of 1990. If you have a disability and need a reasonable accommodation for equal access to education or services at MTU, please call Dr. Gloria Melton, Associate Dean of Students (487-2212). For other questions about discrimination, you may contact your advisor, your department head, or the Affirmative Action Office (487-3310).

HU 2539: The British Experience in Literature 2 (informally, Brit Lit 2)

As an aid to planning your reading, the # of pages is given at the end of each day's reading (after each author where there is more than one) and a weekly total and cumulative total after each week. Readings total just under 900 pages (887), averaging ~64 a
week, or 9 a day if you want to keep up with the least effort (MUCH better, indeed actually enjoyable, and HIGHLY RECOMMENDED). SPECIAL NOTE ON BABBLETOWER: Since the final novel is a masterpiece but somewhat difficult. I would very much like to have you read most of it during the earlier part of the term, or perhaps during Spring Break. One sure-fire way to do this would be to make up the 64 weekly pages by adding pages of Babbletowers to the weekly total for the first 11 and a half weeks, e.g., have read to (64-13=) page 51 in the novel by the end of week 1, and so on.

**Week 1**

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<tr>
<td>R Jan 18</td>
<td>Barbauld, Intro &amp; &quot;The Mouse's Petition,&quot; pages 29-30 (2)</td>
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**Week 2**

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**Week 3**

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| T Jan 30   | Byron, "Don Juan," Canto 1(373-387) (13). Discussion Leader: St C, poss also AA. Perf: St. O 2539:  

**Week 4**

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<td>R Feb 8</td>
<td>Feb 8 WINTER CARNIVAL - NO CLASS.</td>
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**Week 5**

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(20-1/2, 98-1/2)

Week 6
T Feb 20  Christina Rossetti, Intro & "Goblin Market," 756-758, 759-771 (1-1/2, 12). (Requires 3 performers: 2F, 1MorF; the rest of us will perform the Goblins). Discussion Leader: St. H. Perf: St. T. (13-1/2)

(20-1/2, 119)

Week 7

(10, 129)

Week 8
T Mar 6  Joyce, Dead, " 1138-1151 (14). Discussion Leader: St. L. Perf: St. X (14)

(28, 157)

SPRING BREAK

Week 9

(47, 204)

Week 10
R Mar 29  3rd of 3 days of Performance (Asgt. 3) of Under Milk Wood (31) (Performers required: M, 3F). Discussion Leader: St. Q. Perf: Sts. E & CC (31)

(62, 266)

Week 11
T Apr 03  Fall semester registration till Monday April 16.
R Apr 5  A.S. Byatt, Babbletower, pages 1-74. Discussion Leader: St. S. Perf: St. G

(81, 347)

Week 12
T Apr 10  A.S. Byatt, Babbletower, pages 75-166; Discussion Leader: St. T. Perf: St. II. (91)
R Apr 12  A.S. Byatt, Babbletower, pages 167-255; Discussion Leader: St. U. Perf: St. I (88)

Week 13


R Apr 19  Nearly-Final Grades Posted. A.S. Byatt, Babbletower, pages 349-435; Discussion Leader: St W. Perf: St. K. (86)

Week 14

T Apr 24  A.S. Byatt, Babbletower, pages 436-523; Discussion Leader: St X. Perf: St. L. (87)