

Course Enhancement Rationale

Course Dept/Number: Engl 399/Honr 311

Course Name: London and the Lakes

Instructor: Morrison

Gen Ed Cr: X Yes or No

Total Credits: 04

Indicate which enhancement(s) will be used for this course by checking the appropriate box.

Enhancement	COMAR Requirements
<input checked="" type="checkbox"/> Increased course content and/or collateral readings	Additional 45 hours per semester of supervised, documented learning.
<input checked="" type="checkbox"/> Undergraduate Research and Information Literacy	Additional 45 hours per semester of supervised, documented learning and/or supervised instruction and documented learning through appropriate technology mediums.
<input type="checkbox"/> Technology	Supervised instruction and documented learning through appropriate technology mediums.
<input checked="" type="checkbox"/> Higher Level Critical Thinking Exercises	Additional 45 hours per semester of supervised, documented learning and/or supervised instruction and documented learning through appropriate technology mediums.
<input type="checkbox"/> Service Learning/Civic Engagement	Additional 45 hours per semester of supervised, document learning.
<input checked="" type="checkbox"/> International Education/Cultural Enrichment	Additional 45 hours per semester of supervised, documented learning.
<input type="checkbox"/> Additional hour(s) in class	Additional 15 hours per semester of supervised, documented learning. (Complete only questions #1 below)
<input type="checkbox"/> Additional hour(s) in lab or studio	Additional 30 hours per semester of supervised, documented learning.

1. Describe the enhancement(s) for this course. Discuss how this enhanced course will differ from the current 3 credit course. Especially address what makes it a more rigorous, focused and engaging learning experience.

This course requires students to do a lot of reading and writing, and I have increased both activities in order to enhance this course. My expectation for the students' daily reading is higher in this course than it would be in a 3 credit course. I am also taking students to the U.K. for 8 days, during which time they will be required to undertake field trips (at least 45 hours engagement) that will enhance their understanding of the texts and issues we are addressing in this course. There will be daily writing assignments required while in the U.K., and they must use these as the basis for a submitted journal to be submitted shortly after our return to the U.S. My courses are all discussion based; students write every class period. Students are required to bring three critical questions reflecting on the assigned reading to each class. They will also be required to attend movie screenings outside of class and to respond in writing to these (4-6 pages). The course will be more rigorous in its demands upon the students' grasp of materials;

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the expansion of reading will also make the class more thorough, as will the research –heavy final group project assignment.

2. Discuss what the faculty member will do to provide appropriate guidance and feedback for the enhancement activity.

I will be (as stated on my syllabus) happy to meet with students and discuss their writing at any point in the semester prior to the work being submitted for a grade. I am also, of course, happy to meet with them to discuss their graded work too. I provide individual assignment instruction sheets for all written work, considering purpose, audience, formatting, and giving the students' evaluative guidelines to help them craft their work. I always keep my posted office hours and am happy to meet with students at other mutually convenient times. I will also conduct an informal and anonymous midterm evaluation soliciting their concerns/opinions about the enhanced aspects of the class. I will also organize and conduct the class as a group throughout our time abroad.

3. Discuss the estimated time expected for students (and faculty) to complete the enhancement (COMAR requires approximately 45 hours per 1 credit):

I have increased the reading load for the class, thus adding approximately 10 hours of additional reading time. Students are expected to prepare critical questions for every class period (which I will review in/after class), amounting to approximately 10 extra hours of critical thinking and writing. I am also asking the students to view a movies (2.5 hours) and to write a 2-3 page response to it (3 hours of writing). They are also expected to read and write while in the U.K. (various journal assignments—at least 16 hours) as well as to engage in field trip activities (45 hours). They will need to spend group time outside of class too, in order to prepare their group presentation.

4. Discuss how the enhancement will be assessed.

The enhancement will be assessed throughout the semester; I expect the additional readings and writing will encourage students' more active engagement in the materials at hand. I can assess such engagement through the daily class discussions as well as through review of the papers. The students' pre-prepared discussion questions should illuminate their engagement with the texts at hand; the additional outside reading should be evident within our classes and their papers. I will conduct an informal and anonymous midterm evaluation that will include questions geared particularly toward the enhancements in the class; I will use their responses to make any pertinent adjustments for the second half of the semester. My instructor's question on the end of the semester evaluations will also address the enhancement aspects of the class particularly. I will also solicit their feedback regarding the overseas travel section of the course.

ENGL 399/Honr 311: Early 19th Century London and the Lakes

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Required Texts

William Wordsworth and Samuel Taylor Coleridge's *Lyrical Ballads* and other selections
Unruly Times (A.S. Byatt) William Blake (selected works)
Thomas De Quincey's *Confessions of an English Opium Eater* and another essay
Charles Dickens's *Oliver Twist* John Keats' 1819 Odes
Dorothy Wordsworth's *Grasmere Journals* Jane Austen's *Sense and Sensibility*

Course Description

In this course we will undertake a study of one of the central fissures of early-nineteenth century literature: the city and the country. The Romantic Period saw the emergence of the "Lake Poets" as a cohesive group and also of the "Cockney" School of poetry—that opposition of style, subject, and base will be central to the course. We will begin our reading in the city of London with William Blake (as well as exploring his desire for a pastoral landscape) before moving to the country with two of the century's greatest poets, William Wordsworth and Samuel Taylor Coleridge. We'll explore Mother Nature's role in their successful collaboration in *Lyrical Ballads*; Dorothy Wordsworth's role in and contributions to crafting the landscapes we will then walk will also be a topic in this section of the course. We will consider the ways in which Thomas De Quincey's retreat to the country did not enable him to overcome his drug addiction, although it did allow him to write his reflections of troubled times within the city (interestingly enough, he lived in Wordsworth's house right after the great poet moved up the hill!). We will travel with Jane Austen from country to city life before examining how John Keats endeavors to find nature at London's edge. We will end with Charles Dickens' *Oliver Twist*, exploring how the city 'corrupts' a country boy and how the Victorian age sees literary progressions into social territories.

We will spend a traditional half-semester in formal classes at Salisbury University before traveling to the U.K. for spring break in order to examine and explore many of the environs depicted in the texts under consideration. Students will be required to read and write while overseas; there will be limited free time. A separate packet of assignments for the abroad portion of the class will be provided to all students before departure, along with mandatory orientation sessions and paperwork being required. Upon our return, we will reconvene to reflect upon what we have learned and can conclude about nature and the urban environment as they impact a variety of early-nineteenth century texts. We will also complete our reading and explore the differences of having already visited the scenes of the texts we're then exploring.

Students should emerge from the course with a new appreciation of the ways in which experience alters the impact of learning. They should also have a firm grasp of one of the age of Romanticism's central ideological fissures within literature (and history and art).

In order to complete this class successfully, students must read all assigned texts, complete all writing assignments, and attend all designated activities while in the U.K.

Writing (and presentation)

You will probably be writing in class every day, as I will demand you demonstrate and develop your critical thinking activities by responding briefly to critical questions.

- There will be a first paper (3-4 pgs.) that asks you to address the ways in which early Romanticists present nature within their works.
- You will be required to respond to the Austen film showing (2-3 pg.) discussing the ways in which the film conveys expectations of English people and the landscape then
- You will be required to write a brief critical response paper (2-3 pgs.) analyzing the ways in which your experience overseas heightens/alters your understanding of the texts studied
- You will have several overseas writing assignments and will be required to maintain a daily journal of your experiences while in the U.K.
- The final requirement will be a more traditional research paper, in which you will be asked to explore the city of London as subject or the Lake District as subject in relation to the fiction and poetry we will have read (6-8 pgs.)
- You will also be required to undertake a group project reflecting upon the spring break trip in a broader sense, so that you undertake to investigate the ways in which such experience (in)formed the literature under consideration. For this latter assignment, you will be in groups of three, and will draw assigned topics to research out of a hat; you will present your findings orally as well as writing up the results (no more than 20 slides in powerpoint or 10 written pages).

Individual assignment sheets will be forthcoming. You will have plenty of class time, to show me your skills and ability as writers; you should formulate arguments making the case for the particular papers you are writing. I will be happy to discuss your written work with you verbally at any point in the semester. All formal and informal writing is in support of the university's Writing Across the Curriculum program.

At the University Writing Center at Herb's Place, trained consultants are ready to help you at any stage of the writing process. It is often helpful for writers to share their work with an attentive reader, and consultations allow writers to test and refine their ideas before having to hand papers in or to release documents to the public. In accordance with Salisbury University's mission to foster a student-centered learning community, the writing center is a student-centered place; therefore, visits are not mandatory. However, all undergraduates are encouraged to make use of this important student service.

Since successful completion of English 101 and 102 are prerequisites for this course, your writing should draw upon the skills learned in those classes. I expect your papers to be clearly written and double spaced, using only one side of the paper. You should put your name, my name, an identification of the assignment (e.g., "In-class Essay One"), and the due-date in the top left-hand corner of the first page (single-spaced). Every subsequent page should have your last name and the page number in the top right-hand corner of the page. All papers should have interesting and original titles and should be carefully proofread and edited. Papers which do not adhere to this format will not be accepted. Because of the brisk pace of the class, I am under no obligation to accept late work. I urge students to arrange a one-on-one conference with me to discuss their progress in the class and, particularly, their writing, if necessary. My office is in the Honors House; please come and find me, call, or email to set up a time.

Attendance and Participation

You should arrive in class after having read and digested the materials assigned for discussion that day and with any assignment completed for the start of class. Active and helpful participation is to everyone's benefit. After two absences, every subsequent absence will result in your final grade being lowered 100 points of the 1,000 available. Four or more absences mean you will not pass the class. Promptness is also essential; three tardies will count as one absence. I understand that things happen: it is vital that you inform me IN ADVANCE if you know that you cannot attend class and that you arrange to get notes from a classmate. Disruptive behavior in the classroom (such as talking when I or other students are addressing the class, giggling, whispering, etc) will not be tolerated; if you engage in such unacceptable behavior, you will be asked to leave the room and counted absent for that day. Failure to participate in designated activities while abroad will result in a grade penalty of 100 points for each missed activity.

Academic Honesty

The English Department and Honors Program take acts of academic dishonesty, such as plagiarism, the unacknowledged use of other people's ideas, very seriously indeed. As outlined in the *Student Handbook* under the Policy on Student Academic Integrity, "plagiarism may receive such penalties as failure on a paper or failure in the course." The English Department and Honors Program recognize that plagiarism is a very serious academic offense and professors make their decisions regarding sanctions accordingly. Each of the following constitutes academic dishonesty:

1. Turning in as your own work a paper or part of a paper that anyone other than you wrote. This would include but is not limited to work taken from another student, from a published author, or from an Internet contributor.
2. Turning in a paper that includes unquoted and/or undocumented passages someone else wrote.
3. Including in a paper someone else's original ideas, opinions, or research results without attribution.
4. Paraphrasing without attribution.
5. Turning the same paper in for credit in more than one class.

A few changes in wording do not make a passage your property. As a precaution, if you are in doubt, cite the source. Moreover, if you have gone to the trouble to investigate secondary sources, you should give yourself credit for having done so by citing those sources in your essay and by providing a list of Works Cited at the essay's conclusion. In any case, failure to provide proper attribution could result in a severe penalty and is never worth the risk.

Grades

I will follow the University's grading standards. Engage with texts on a sophisticated level, demonstrate both enthusiasm and intellectual vigor, and you will earn a superior grade ("B" or "A"). Grades for this course are based on a 1,000 point scale, divided as follows:

SPRING BREAK:

- F 14: Bus departs SU at 3pm for 9pm overnight flight from BWI to LHR
Sa 15: Arrive LHR—train into LONDON and then up to Windermere
Hostel at Ambleside—afternoon free—evening meal together
Su 16: MORNING: Rydal Mount and coffin walk to Grasmere for lunch
AFTERNOON: Graveyard visit and Dove Cottage—dinner alone
M 17: MORNING: Windermere ferry to south end of lake—steam railway
AFTERNOON: Lake hike—dinner together
Tu 18: MORNING: Train back to London and check into Holland Park hostel
AFTERNOON: Museum of London and accompanying assignment—
evening free
W 19: MORNING: Visit to Dickens' House and Museum in central London
AFTERNOON: British Museum—free evening
Th 20: MORNING: Whitehall and Changing of the Guard—Keats' house in
Hampstead—picnic lunch and Elgin marbles discussion
AFTERNOON: Pimlico Gallery—theatre performance?
F 21: MORNING: St. Paul's and Covent Garden for lunch
AFTERNOON: Westminster Abbey and Houses of Parliament
Sa 22: MORNING: Early train to LHR—and flight back to BWI

Tu 25: Review intersections

Th 27: Group Project time—Overseas Journals due

Tu 1: De Quincey's "On the Knocking at the Gate"

APRIL

Th 3: *NO CLASS*—I am attending a conference

Tu 8: Keats

Th 10: Keats

Tu 15: *Oliver Twist*

Th 17: *Oliver Twist*

Tu 22: *Oliver Twist*

Th 24: *Oliver Twist*

Tu 29: **2nd paper due**—Group Project Time

Th 1: Texts TBA (Mary Robinson, Leigh Hunt, Charles Lamb)

MAY

Tu 6: Project Presentations

Th 8: Project Presentations

Final Exam. timeslot: Project Presentations