

English 102 LinC M2 British Literature  
Spring 2006  
MWF: 3a 10:20-11:10

Dr. Theresa A. Dougal  
Zinzendorf 301  
Office Hours: MWF 9:15-10:15 & by appt.  
Phone: office 1389; home 610-954-8413  
Email: [metad01@moravian.edu](mailto:metad01@moravian.edu)

REQUIRED TEXTS: Abrams, M.H. et al., eds. The Norton Anthology of English Literature (Major Authors Edition), 7<sup>th</sup> ed. New York: Norton, 2001.  
Shelley, Mary. Frankenstein. New York: Signet Classic, 1965.  
Theatre ticket (\$9). You are required to attend the performance “Nonsense” in the Moravian College Theatre on April 20-23. **\*\*\*Plan ahead and buy your ticket well in advance, since tickets do sell out.**

COURSE OBJECTIVES: The purpose of this course is multi-faceted. In reading the assigned texts, we will not only become acquainted with specific works written by well-known British authors, but we will also familiarize ourselves with British literary history and the connections between literature and other forms of cultural expression, all of which information is valuable to any well-rounded student. Because literature is not just a record of facts or opinions, but a representation of reality, reading it well requires the ability to interpret its possible meanings. In this class, we will exercise our analytical skills, with the ultimate goal of enhancing our understanding and enjoyment of literature. Finally, since reading and writing go hand in hand, we will work on our ability to articulate our own experience of the texts that we read by writing essays about them, thus reinforcing our ability to both read well and write well.

COURSE METHOD: This course will consist of some lecturing, a good deal of both class and group discussion, essays, exams, and a number of short written assignments, both inside and outside of class.

EVALUATION: Essays (15% 25%), Midterm (20%), Final exam (25%), and assignments and class participation (15%). Grade Scale: 93-100=A; 90-92=A-; 87-89=B+; 83-86=B; 80-82=B-; 77-79=C+; 73-76=C; 70-72=C-; 67-69=D+; 63-66=D; 60-62=D- . It is within the instructor’s purview to apply qualitative judgment in determining grades for any assignments and for the final course grade.

ATTENDANCE: I expect you to attend class regularly and promptly, to have completed the assignment, and to be ready for discussion. If you must be absent for some extraordinary reason, you must inform me in advance or supply a note from a legitimate authority. If you miss more than three classes without providing a written excuse, your grade will drop by one third of a letter grade for each absence. Missing a conference counts as missing four classes. Recurrent lateness will also result in a lower grade.

CLASS DISCUSSION: We all bring to our reading of literature a variety of skills and insights. By sharing these with one another, we enhance our joint effort to understand and appreciate the literary works at hand. I will count on everyone to try, regularly, to contribute to the discussion. To every class session, bring in at least one observation regarding the assignment. If necessary, I will call on you for your contribution. Your participation grade will reflect your regular, voluntary engagement in class discussion.

Although some reading assignments—particularly poems—may seem short, your reading and full appreciation of these texts will require time and effort. You should expect to work 4+ hours per week outside of class preparing for discussion, in addition to preparation for essays and exams.

**\*\*Please turn off and put away all cell phones during class.**

**\*\* Final exams run from May 1-6; adjust your travel plans to accommodate that schedule.**

**WRITING ASSIGNMENTS:** A number of short writing assignments, inside and outside of class, will indicate to me how carefully you are reading and thinking about the material. The first essay will be a personal response. The second will be an analytical essay in which you will have the opportunity to present your own argument regarding a specific text that we have read. These essays should follow the guidelines outlined in the handout, "ISSUES TO HAVE IN MIND AS YOU WRITE YOUR ESSAY," which will help you in writing coherently and persuasively. We will discuss these guidelines in detail in class.

Note: Due dates for essays are firm. If for some extraordinary reason you must be late, you need to talk to me before the essay is due. Late papers automatically receive a lower grade.

Short written assignments handed in late will receive no more than half credit.

**ACADEMIC HONESTY:** Cheating and plagiarism will not be tolerated. Plagiarism is the misrepresentation of someone else's work as your own. This includes such instances as quoting directly from a published work without giving the author credit (i.e. proper citation), inserting the author's words as your own, using or "borrowing" another student's work, buying a paper from a professional service, etc. It is your responsibility to be familiar with what constitutes plagiarism and, in the event of uncertainty, to ask in a constructive manner about a writing in question before it is due in a final version. You are also required to keep all note cards and rough drafts on papers and assignments until given a final grade for that course. Evidence of plagiarism and cheating will be dealt with in accordance with the college policy on academic honesty found in the Student Handbook. Please read this policy in its entirety. In the event of a suspected infraction – in fairness to your peers and the standards of the college – it is my job to send the materials in question to the Dean's Office at which time you are given the chance to provide your perspective on the matter.

**READING ASSIGNMENTS:** Readings must be completed by the day on which they are listed. This schedule may be revised as the course progresses. I will announce changes in class. If you are late or absent, it is your responsibility to become informed of any changes.

Whenever an introduction to a period or author is assigned, you should study this material carefully, since it will greatly enhance your understanding of the texts that follow.

Week 1      Mon. Jan. 16    Introduction

Wed. Jan. 18    "The Middle Ages," pp. 1-11  
                    Beowulf, pp. 23-29

Fri. Jan. 20    Beowulf, pp. 27-70

Week 2      Mon. Jan. 23    "Geoffrey Chaucer," pp. 173-176

                    "The Canterbury Tales," "The General Prologue," pp. 177-198

I strongly recommend that, in order to get accustomed to Chaucer's Middle English, you make use of Vincent Hopper's interlinear translation of the "Tales," which I have put on reserve at Reeves Library (PR1867.H55). An online version is also available at

<http://www.courses.fas.harvard.edu/~chaucer/teachslf/gp-par.htm>

However, you should also make use of your Norton text and its important annotations.

Wed. Jan. 25    Chaucer, "The General Prologue"

- Fri. Jan. 27     **Essay Due**  
                   “The Sixteenth Century,” pp. 315-336
- Week 3
- Mon. Jan. 30    “William Shakespeare,” pp. 492-494; sonnets 29, 30, 65, 73, 87, 116, 129, 130, 144, 146, 147.
- Wed. Feb. 1     Reread Shakespeare’s sonnets 29, 30, 65, 73, 87, 116, 129, 130, 144, 146, 147. Read all the assigned sonnets, but be prepared to present one in class.
- Fri. Feb. 3     “Edmund Spenser,” pp. 357-359; sonnets 1, 34, 54, 64, 67, 75, 79. Read all the assigned sonnets, but be prepared to present on in class.
- Week 4
- Mon. Feb. 6     “The Early Seventeenth Century,” pp. 577-596 (end of section)  
                   John Donne, pp. 599-601  
                   “The Good Morrow”  
                   Song: (“ Go and Catch a Falling Star”)  
                   “The Sun Rising”  
                   “A Valediction: Of Weeping”  
                   “The Flea”  
                   “The Ecstasy”  
                   Holy Sonnet # 14
- Wed. Feb. 8     “Ben Jonson,” pp. 637-638  
                   “On My First Son”  
                   “Song” To Celia”  
                   “John Milton,” pp. 691-694  
                   Milton, Paradise Lost, Intro. and Book 1, pp. 722-742
- Fri. Feb. 10    “John Milton,” pp. 691-694  
                   Paradise Lost, Intro. and Book 1, pp. 722-742
- Week 5
- Mon. Feb. 13    Writing Workshop
- Wed. Feb. 15    “The Restoration and the Eighteenth Century,” pp. 855-874  
                   “John Dryden,” pp. 877-878  
                   “MacFlecknoe”  
                   “A Song for St. Cecilia’s Day”  
                   “Epigram on Milton”
- Fri. Feb. 17    “Alexander Pope,” pp. 1119-1122  
                   “The Rape of the Lock,” pp. 1134-1153
- Week 6
- Mon. Feb. 20    Frances Burney, pp. 1301-1302  
                   The Journals and Letters  
                   [First Journal Entry]  
                   [“Down with her, Burney!”]  
                   [Encountering the King]  
                   [A Mastectomy]

Wed. Feb. 22 “Samuel Johnson,” pp. 1196-1198  
Rambler # 4: “On Fiction”  
Rambler # 60 “Biography”  
From A Dictionary of the English Lang., pp. 1249-1255

Fri. Feb. 24 **Midterm**

Week 7 Mon. Feb. 27 “The Romantic Period,” pp. 1313-1333  
“William Blake,” pp. 1344-1347  
SONGS OF INNOCENCE  
“The Lamb”  
“The Chimney Sweeper”  
SONGS OF EXPERIENCE  
“The Clod & the Pebble”  
“The Chimney Sweeper”  
“The Sick Rose”  
“The Tyger”  
“Ah Sun-Flower”  
“London”  
“A Poison Tree”  
“A Divine Image”  
Introduction to “The Marriage of Heaven and Hell,” pp.  
1377-1378; Plates 2, 3, 4, and 5, pp. 1378-1380

Wed. March 1 “William Wordsworth,” pp.1424-1427  
Preface to Lyrical Ballads, pp. 1435-1448  
**Essay Due**  
Sign up for individual conferences

Fri. March 3 Wordsworth,  
“Lines Composed a Few Miles above Tintern Abbey”  
“I Wandered Lonely as a Cloud”  
**Begin reading Frankenstein**

### Spring Recess

Week 8 Mon. March 13 “John Keats,” pp. 1793-1796  
“On First Looking into Chapman’s Homer”  
“On Seeing the Elgin Marbles”  
“Ode to a Nightingale”  
“Ode on a Grecian Urn”  
“To Autumn”  
Letter to George and Thomas Keats, pp. 1844-1845

Wed. March 15 Romantic Music

Fri. March 17 Individual Conferences  
**Read Frankenstein**

Week 9 Mon. March 20 Individual Conferences

Wed. March 22 Individual Conferences

## Finish reading Frankenstein

Fri. March 24 Mary Shelley, Frankenstein

Week 10 Mon. March 27 Shelley, Frankenstein

Wed. March 29 “The Victorian Age,” pp. 1859-1879  
“Elizabeth Barrett Browning,” pp. 1892-1893  
Aurora Leigh, pp. 1898-1910

Fri. March 31 “Alfred, Lord Tennyson,” pp. 1916-1919  
“The Lady of Shalott”  
“Ulysses”  
“The Charge of the Light Brigade”

### Revision of Essay Due

Week 11 Mon. April 3 “Robert Browning,” pp. 2021-2025  
“Porphyria’s Lover”  
“Soliloquy of the Spanish Cloister”  
“My Last Duchess”

Wed. April 5 “Matthew Arnold,” pp. 2073-2078  
“Dover Beach”

Fri. April 7 **No Class.** This class will be replaced by your **mandatory attendance** at “Nunsense” in the Moravian College Theatre, on Feb. 20-23.

Week 12 Mon. April 10 “The Twentieth Century,” pp. 2271-2287  
“William Butler Yeats,” pp. 2363-2366  
“The Stolen Child”  
“The Lake Isle of Innisfree”  
“The Wild Swans at Coole”  
“Easter 1916”  
“The Second Coming”  
“Leda and the Swan”

Wed. April 12 “Thomas Hardy,” pp. 2290-2291  
“Hap”  
“The Darkling Thrush”  
“Channel Firing”

### Easter Recess

Week 13 Wed. April 19 “Virginia Woolf,” pp. 2402-2403  
*From A Room of One’s Own,*  
Chapter 3, pp. 2435-2440 (end of page)  
2474, last paragraph –2475 (end of essay)

Fri. April 21 Woolf  
*From A Room of One’s Own,*  
Chapter 3, pp. 2435-2440 (end of page)  
2474, last paragraph –2475 (end of essay)

