

English 102 A British Literature

(Syllabus subject to change)

Spring 2007
Instructor: John Black
Classroom: PPHAC 232
Class schedule: TTh 10:20-11:30

Office: Zinzendorf 303
Office Hours: MW 2:15-3:45,
and by appointment
English Dept. Phone: 861-1390

Email: jrb1@moravian.edu

Required texts:

The Norton Anthology of English Literature: The Major Authors. 8th ed. Edited by Stephen Greenblatt et al. New York: Norton, 2005.

Occasional supplemental readings via Blackboard, photocopy, and reserve.
Films in class, on Blackboard, or on reserve.

Other useful books: (These may be found in the reference section in Reeves Library.)

A Handbook to Literature. Edited by H. Holman and W. Harmon. (Reference PN41 .H6 1986)

A Glossary of Literary Terms. Edited by M. H. Abrams. (PN41 .A184 1988 - stacks)

The Bedford Handbook. 7th ed. Edited by D. Hacker. (Reference PE1408 .H277)

Course Description, Objectives, and Format:

Welcome to English 102! This class, in surveying British literature from its earliest forms in the Old English period to its contemporary manifestations in the 21st century, allows you to read texts not only from a wide variety of genres and forms, but also from a diverse collection of major authors writing on many different themes. In addition, you will be introduced to the historical, cultural, and literary contexts in which the works were written, and you will be asked to consider the changes and continuations in British literature across the periods. As literature is a representation of reality, reading it requires you to interpret and to support your interpretation. Our discussions and written assignments will help you refine the critical reading and writing skills essential not only to reading literature, but also to critical assessment and understanding in general. And, along the way, you'll get to enjoy some great reading! While short lectures, audio-visual aids, and presentations will introduce literary periods, figures, and pieces, our class will consist primarily of discussion: preparation and participation are, therefore, essential to the success of the class and to your success in it.

Papers:

You will write two 3-5 page papers: a personal (but formal and insightful) response to a selected reading from the class, and an analytical paper on a selected work, author, or theme. Specific requirements for the papers will be discussed in advance of each assignment. Please choose topics in a timely fashion. Feel free to consult with me. Draft workshops and individual conferences will help you strengthen your writing process. **I do not accept papers that have not been reviewed in the draft workshop process. Papers are due in class on the due dates noted on the syllabus. I do not accept or read late papers, except under very unusual circumstances.**

Quizzes, Reading Responses, and Exams:

Approximately every week you'll have a short quiz covering basic facts or themes, or an explication or interpretation of a passage, or perhaps a short reading response. These short exercises help us keep up with the reading, serve as practice for our course exams, prompt us to think about what we've read, and provide us with a starting point for discussions. There are no make-up exercises; however, I will drop your lowest quiz/short response score. You'll also take a midterm and a final examination, consisting of short answer questions (ID's, etc.) and longer essays. Details of the exams will be discussed in advance. **Your best preparation for both the quizzes and exams is careful, thorough, and thoughtful reading and re-reading. I strongly recommend taking notes on what you read. When an introduction to a period or author is assigned, you should study this material carefully, as it will greatly assist in your understanding of the literature.**

Extra Credit:

Students may earn up to a total of three points of extra credit to be added at the end of the semester to their lowest assignment grade. Extra credit is earned through confirmed participation in various activities related to literature and writing. A student whose attendance is verified at a MCTC production or at a MC poetry or fiction reading will earn one point for each activity. Attendance at performances and readings at other Lehigh Valley institutions may also be eligible for extra credit. Similarly, any student for whom submission of creative work to *Manuscript* or other literary journal is verified will earn one point. Also, any student for whom a session with the Writing Center is verified will earn one point. Total extra credit may not exceed three points.

Attendance and Participation:

Be here: I will take roll regularly. You are expected to attend each day. **Be prompt:** Class begins at 10:20 am sharp. **Be prepared:** Your first responsibility is to read carefully, re-read, and be prepared to discuss, both orally and in writing, all assignments. You should expect to devote several hours to preparing for each class. **Participate:** Classes become more meaningful the more you engage yourself in them. You are expected to make comments or ask questions on the readings and topics each day. I will not hesitate to call on you if you are not contributing. Class time allotted for group work, group discussion, draft feedback, etc. is instructional time; you are expected to remain focused on the assigned activity for all of the allotted time.

If you know you will be absent from class, please talk to me beforehand. If you are sick, please notify me as soon as possible. *Your absence from more than three classes may affect your final grade. Every three times you come to class late or leave early without talking to me first will also count as an unexcused absence. Missing more than five classes may result in your failing the course. If you are absent, it is wholly your responsibility to determine what was covered in class and what revisions, if any, were made to the syllabus in your absence.*

One of the qualities I expect and appreciate most in students is **professionalism**. Students who exhibit this quality are alert, responsive, and tactful in class, turn in thoughtful assignments, meet deadlines, and keep me informed of any difficulties or successes they have while in my class.

Note: Please refrain from bringing food and drink into the classroom. Also, please turn off all cell phones and beepers before coming into the classroom. Please arrange to go to the restroom before or after class.

Office Hours:

Students are always welcome in my office. My office hours are times that I have set aside specifically to talk with you – not only about class and assignments, but also about life at Moravian, about something fun and exciting you've done, or whatever. Make use of them. I realize that for some of us my posted office hours just won't work, so I'm also available by appointment: jrb1@moravian.edu.

Other Resources:

- When working on written assignments, I strongly encourage you to take advantage of the help available through appointment at the Writing Center (2nd fl, Zinzendorf). For more information, visit its website at: <http://home.moravian.edu/public/eng/writingCenter/appointments.htm>
- Similarly, the librarians in Reeves are very resourceful. Make it a habit of consulting with them when research questions arise. The library webpage (<http://home.moravian.edu/public/reeves>) is an excellent resource, offering live online help and research guides.
- The Learning Services Office (1307 Main St., 861-1510) provides many services to help you achieve academic success: <http://home.moravian.edu/public/stusvc/learning/>
- Another important resource that provides help with the demands of college life is The Counseling Center (also at 1307 Main St., 861-1510): <http://home.moravian.edu/public/stusvc/counseling/>
- Students with disabilities who believe that they may need accommodations in this class are encouraged to contact the Learning Services Office (1307 Main St., 861-1510) as soon as possible to enhance the likelihood that such accommodations are implemented in a timely fashion.

Academic Honesty:

Plagiarism, representing someone else's work as your own, is a breach of personal integrity and a violation of the College's Academic Honesty Policy: see pp. 26-31 in the *Student Handbook* or consult <http://www.moravian.edu/studentLife/handbook/academic2.htm> **Read this policy in its entirety.** I take the provisions of the Academic Honesty Policy very seriously and am obliged to report any suspected cases

of plagiarism, the consequences of which may be failure, suspension, or dismissal from the College. If you plagiarize, you will receive a 'zero' on the plagiarized assignment, which will very likely result in your failure for the course. Ignorance of what constitutes plagiarism will not be accepted as an excuse. If at any time you have any questions about documenting sources properly (MLA style) or as to whether or not the aid you are receiving is authorized, don't hesitate to ask me. The Reeves Library online research tutorial also addresses the issue: <http://home.moravian.edu/public/reevestutorial/pages/index.htm>

Evaluation:

(The instructor will apply both quantitative and qualitative assessments in determining grades for assignments and for the course. Final grades calculated on 10-pt. scale: 90=A-, 80=B-, etc.)

Personal response paper.....	15%
Midterm exam.....	20%
Analytical paper.....	20%
Final exam.....	25%
Quizzes & Reading Responses.....	10%
Class participation.....	10%

You must complete all these requirements in order to pass the course.

English 102 A

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Jan.	16	T	Introduction; syllabus; policies and goals
	18	Th	Background for Anglo-Saxon England; introduction to Middle Ages in <i>Norton</i> (1-23); "Dream of the Rood" (24-26); Colorplates C1-C3
	23	* T	<i>Beowulf</i> (26-97); Paper 1 assigned
	25	* Th	<i>Sir Gawain & the Green Knight</i> (112-165); Colorplates C4-C8
	30	* T	Chaucer's <i>The Canterbury Tales: The General Prologue</i> (165-190); <i>The Wife of Bath's Prologue and Tale</i> (207-234)
Feb.	1	Th	Norton introduction to 16 th Century (319-347); Religions in England (A124-127); Wyatt (348-351); Surrey (353-354); Marlowe (458-460); Raleigh (447-449); Elizabeth I (375-359, 361-362); Sidney (449-453); Colorplates C9-C12
	6	T	Selections from Spenser's <i>The Faerie Queene</i> (365-398); Paper 1 topic due; individual conferences for Paper 1 (TBA)
	8	* Th	Shakespeare: <i>Twelfth Night</i> (510-572); Colorplates C13-C15
	13	T	Read sample Paper 1 <u>in advance</u> of class; critique sample Paper 1; Paper 1 draft workshop
	15	Th	Shakespeare: <i>Sonnets</i> 12, 18, 29, 130 (497ff.) Norton introduction to Early 17 th Century (575-599); Colorplates C19-C21, C24 Donne: introduction (600-602) and "The Flea," "The Sun Rising," "A Valediction: Forbidding Mourning," <i>Holy Sonnets</i> 10 ("Death, Be Not Proud") and 14 ("Batter My Heart, Three-Personed God") Jonson: introduction (638-640) and "To My Book," "Inviting a Friend to Supper," and "To Penshurst" Herbert: introduction (659-660) and "The Altar," "Redemption," "Easter Wings," "The Collar," "Love (3)" Herrick: introduction (665-666) and "Delight in Disorder," Corinna's Going A-Maying," and "To the Virgins, to Make Much of Time" Marvell: introduction (675-677) and "To His Coy Mistress," "The Mower's Song, and "The Garden"
	20	T	Lanyer (630-633); Wroth (650-654); Cavendish (686-692); review for midterm; Paper 1 due
	22	* Th	Milton: introduction (693-696) and selections from <i>Paradise Lost</i> (723-794); Colorplates C16-C18, C22-C23
	27	* T	Selections from <i>Paradise Lost</i> (794-852)
Mar.	1	Th	Midterm exam
	6	T	No class - Spring Break

	8	Th	No class – Spring Break
	13	T	Norton introduction to Restoration and 18 th Century (853-878); Dryden (879-880, 904-910); Pope (1120-1123, 1174-1178); Johnson (1210-1220); Colorplates C25-C31
	15	* Th	Equiano (1340-1349); Swift (971-973, 974-1016, 1114-1119); Paper 2 assigned
	20	T	Norton introduction to Romantics (1363-1387); Blake (1406-1409, 1410-1425); Colorplates C32-C40
	22	Th	William Wordsworth: introduction (1484-1487) and “Lines Composed a Few Miles Above Tintern Abbey” and “Ode: Intimations of Immortality” Wollstonecraft: introduction (1456-1459) and Introduction to “A Vindication of the Rights of Women” (1459-1462) Dorothy Wordsworth: introduction (1593-1594), excerpts from <i>The Alfoxden Journals</i> , and “Grasmere – A Fragment” Coleridge: introduction (1609-1611) and “The Rime of the Ancient Mariner” and “Kubla Khan”
	27	T	Byron (1671-1678, 1681-1687); Shelley (1731-1741, 1743-1745, 1767-1772); Keats (1820-1822, 1825, 1829, 1830-1842, 1847-1848); Paper 2 topic due
	29	Th	Norton introduction to Victorians (1885-1907); Elizabeth Barrett Browning (1921, 1926-1927); Robert Browning (2051-2062); Colorplates C41-C48; library orientation (meet at Reeves)
Apr.	3	T	Tennyson (1948-1964, 2023-2035); Arnold (2091-2095, 2098-2106); Rossetti (2138-2141, 2155-2158); Paper 2 proposal due
	5	* Th	Hopkins: introduction (2158-2160) and “God’s Grandeur,” “As Kingfishers Catch Fire,” “The Windhover,” “Pied Beauty,” and “Binsey Poplars” Wilde: introduction (2211-2212) and <i>The Importance of Being Earnest</i> (2221-2263)
	10	T	Read sample Paper 2 <u>in advance</u> of class; critique sample Paper 2; Paper 2 draft workshop
	12	* Th	Conrad’s <i>Heart of Darkness</i> (2326-2386)
	17	* T	Norton introduction to 20 th Century (2293-2316); Colorplates C49-C56 Yeats: introduction (2386-2389) and “The Lake Isle of Innisfree,” “The Wild Swans at Coole,” “Easter 1916,” and “Crazy Jane Talks with the Bishop” Woolf: introduction (2423-2424) and “Kew Gardens” (to be provided) Joyce: introduction (2498-2503) and “Araby” (2503-2507) Eliot (2607-2610, 2628-2639)
	19	Th	Beckett (2661-2689); Larkin (2710-2718); Paper 2 due
	24	T	Walcott (2770-2777); Rushdie (2813-2824); Lahiri, “Interpreter of Maladies” (to be provided)
	26	Th	Wrap-up; final exam review; course evaluation

Final Exams are scheduled for Apr. 30-May 4. Plan accordingly.

