

English 102 A British Literature

(Syllabus subject to change)

Spring 2008

Instructor: John Black

Classroom: Zinzendorf 103

Class schedule: TTh 10:20-11:30

Email: jrb1@moravian.edu

Office: Zinzendorf 303

Office Hours: T 2:15-3:45, W 5:15-6:15

and by appointment

English Dept. Phone: 861-1390

Required texts:

The Norton Anthology of English Literature: The Major Authors. 8th ed. Edited by Stephen Greenblatt *et al.* New York: Norton, 2005. (Norton also provides useful online resources. Refer to the *Preface* of your text.)

Occasional supplemental readings via Blackboard, photocopy, and reserve.

Films in class, on Blackboard, or on reserve.

Other useful books: (These may be found 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)

Some useful websites for writing, composition, analysis, and theory:

The University of Victoria's Hypertext Writer's Guide: <http://web.uvic.ca/wguide/>

The University of Wisconsin Writing Center Writer's Handbook: <http://www.wisc.edu/writing/Handbook/>

Critical Reading: A Guide (by J. Lye at Brock Univ.): <http://www.brocku.ca/english/jlye/criticalreading.html>

Literary Resources – Theory (by J. Lynch at Rutgers Univ.): <http://www.andromeda.rutgers.edu/~jlynch/Lit/theory.html>

Course Description, Objectives, and Format:

Welcome to English 102! This class, in surveying samples of 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.

Quizzes, Reading Responses, Exams, and Papers:

For most every class, you'll be responsible for completing prompts for the assigned readings. Make a photocopy to hand in to me at the beginning of class and keep a copy for your use in class and in reviewing for assignments. In addition, 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.**

You will also write one 3-5 page analytical paper on a selected aspect of literature (e.g., theme, characters, style, etc.) in three works/literary periods. Specific requirements for the paper will be discussed in advance of the assignment. Please choose your topic in a timely fashion. Feel free to consult with me. A library research session, draft workshops, and individual conferences will help you strengthen your research and 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.**

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. One hundred points is the maximum possible total for the course.

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. (A general rule of thumb for college courses is 2-3 hours outside of class for every hour in 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, review, 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.*

Other notes: 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. Please refrain from bringing food and drink into the classroom, and please arrange to go to the restroom before or after class. Also, please silence and put away all cell phones, pagers, etc. before coming into the classroom.

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 it may be difficult for you to meet during my posted office hours, so I'm also readily available by appointment: jrb1@moravian.edu.

Other Resources:

- With your work 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 serious breach of personal integrity and a significant violation of the College's Academic Honesty Policy: consult the *Student Handbook* or <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: Final grades are calculated on 10-pt. scale: 90=A-, 80=B-, etc. The instructor will apply both quantitative and qualitative assessments in determining grades for assignments and for the course.

Midterm exam.....	20%	Group presentation.....	10%
Analytical paper.....	25%	Quizzes & Reading Responses.....	10%
Final exam.....	25%	Class participation.....	10%

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

English 102 A

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Jan.	15	T	Introduction; syllabus; policies and goals
	17	Th	Norton introduction to Middle Ages (1-23); Colorplates C1-C3 "Dream of the Rood" (24-26) <i>Beowulf</i> (26-44)
	22	T	<i>Beowulf</i> (44-97)
	24	Th	<i>Sir Gawain & the Green Knight</i> (112-65); Colorplates C4-C8
	29	T	Chaucer's <i>The Canterbury Tales: The General Prologue</i> (165-90)
	31	Th	Chaucer's <i>The Canterbury Tales: The Wife of Bath's Prologue and Tale</i> (207-34)
Feb.	5	T	Norton introduction to 16 th Century (319-47); Religions in England (A124-27); Colorplates C9-C12 Wyatt: introduction (348-49), "The long love" and "Whoso list to hunt" (349-51) Surrey: introduction (353-54) and "Love, that doth regin" (354) Sidney: introduction (449-51) and from <i>Astrophil and Stella</i> , #1, 2, 6, 20, and 28 (452-53)
	7	Th	Marlowe: introduction (458-59) and "The Passionate Shepherd" (459-60) Raleigh: introduction (447-48) and "The Nymph's Reply" (448-49) Elizabeth I: introduction (357-58), "The doubt" (359), Verse Exchange (361-62), and "Speech to the Troops at Tilbury" (362) Shakespeare: <i>Sonnets</i> #12 (498), #18 (499), and #130 (507)
	12	T	Spenser: introduction (365-67) and selections from <i>The Faerie Queene</i> (368-98)
	14	Th	Shakespeare: <i>Twelfth Night</i> (510-72); Colorplates C13-C15; review for midterm
	19	T	Midterm exam
	21	Th	Norton introduction to Early 17 th Century (575-99); Colorplates C19-C21, C24 Jonson: introduction (638-40) and "Inviting a Friend to Supper" (642-43) Herrick: introduction (665-66), "Corinna's Going A-Maying" (667-69), and "To the Virgins" (669)
	26	T	Donne: introduction (600-602), "The Flea" (603), "A Valediction: Forbidding Mourning" (611-12), and <i>Holy Sonnet</i> 14: "Batter My Heart, Three-Personed God" (624) Herbert: introduction (659-60), "The Altar" (660), and "Easter Wings" (661) Marvell: introduction (675-77), "To His Coy Mistress" (677), and "The Garden" (681-82)
	28	Th	Lanyer: introduction (630) and "Eve's Apology" (630-33) Wroth: introduction (650-51) and from <i>Pamphilia and Amphilanthus</i> (652-54) Cavendish: introduction (686-87) and from <i>The Blazing World</i> (687-92) Colorplates C16-C18, C22-C23
Mar.	4	T	No class - Spring Break
	6	Th	No class - Spring Break
	11	T	Milton: introduction (693-696) and selections from <i>Paradise Lost</i> (723-94)
	13	Th	No class - instructor at conference; paper topic due (by email)
	18	T	Selections from <i>Paradise Lost</i> (794-852); library session
	20	Th	Norton introduction to Restoration and 18 th Century (853-78); Colorplates C25-C31

Dryden: introduction (879-80) and *Mac Flecknoe* (904-10)
Swift: introduction (971-73) and "A Modest Proposal" (1114-19)
Equiano: introduction (1340) and from *The Interesting Narrative* (1340-49)

- 25 T **Paper draft workshop; critique sample paper**
- 27 Th **Paper draft workshop; critique sample paper**
- Apr. 1 T *Norton* introduction to Romanticism (1363-87); Colorplates C32-C40
Blake: introduction (1406-09) and from *Songs of Innocence and of Experience* (1410-25)
William Wordsworth: introduction (1484-87), "We Are Seven" (1487-88), and "Lines Composed a Few Miles Above Tintern Abbey" (1491-95)
Coleridge: introduction (1609-11), "Rime of the Ancient Mariner" (1615-32), and "Kubla Khan" (1632-34)
Paper due
- 3 Th Byron: introduction (1671-75), "Written after Swimming" (1676), and "Darkness" (1678-80)
Shelley: introduction (1731-34), "Mutability" (1734), and "Ozymandias" (1741)
Keats: introduction (1820-22), "When I have fears" (1830), "La Belle Dame sans Merci" (1840-42), and "Ode on a Grecian Urn" (1847-48)
Wollstonecraft: introduction (1456-59) and Introduction to "A Vindication of the Rights of Woman" (1459-62)
- 8 T *Norton* introduction to Victorians (1885-1907); Colorplates C41-C48
Elizabeth Barrett Browning: introduction (1921-22) and from *Sonnets from the Portuguese* (1926-27)
Robert Browning: introduction (2051-54), "Porphyria's Lover" (2054-55), and "My Last Duchess" (2058-59)
Tennyson: introduction (1948-51) and "Lady of Shalott" (1953-58), "Ulysses" (1962-64), "Charge of the Light Brigade" (2023-24), and from *Idylls of the King* (2024-35)
- 10 Th Hopkins: introduction (2158-60), "As Kingfishers Catch Fire" (2161) and "Pied Beauty" (2162-63)
Wilde: introduction (2211-12) and *The Importance of Being Earnest* (2221-63); **group presentations**
- 15 T *Norton* introduction to 20th Century (2293-16); Colorplates C49-C56
Conrad: introduction (2326-29) and *Heart of Darkness* (2329-86)
- 17 Th Yeats: introduction (2386-89), "The Lake Isle of Innisfree" (2391) and "Easter 1916" (2397-99)
Woolf: introduction (2423-24) and
"Kew Gardens" (http://www.online-literature.com/virginia_woolf/862/)
Joyce: introduction (2498-2503) and "Araby" (2503-07)
Eliot: introduction (2607-10) and "The Hollow Men" and "Journey of the Magi" (2628-32)
Discuss final
- 22 T Beckett: introduction and "Endgame" (2661-88); **group presentations**
Walcott: introduction and "A Far Cry from Africa" (2770-71)
Gordimer: introduction and "The Moment before the Gun Went Off" (2718-21)
- 24 Th Wrap-up; final exam review; course evaluation

Final Exams are scheduled for Apr. 28-May 3. Plan accordingly.