

English 102 B LinC M2 British Literature
Spring 2008
MWF 4: 11:30-12:20

Dr. Theresa A. Dougal, Zinzendorf 301
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REQUIRED TEXTS: Abrams, M.H. et al., eds. The Norton Anthology of English Literature (Major Authors Edition), 8th ed. New York: Norton, 2006.
Shelley, Mary. Frankenstein. New York: Signet Classic, 1965.
Theatre ticket (~\$9). You are required to attend the performance “The Laramie Project” in the Moravian College Theatre on March 13-16. ***Plan ahead and buy your ticket well in advance, since tickets do sell out.**

COURSE OBJECTIVES/OUTCOMES: 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. Your participation grade will reflect your regular, voluntary engagement in class discussion. Full attendance without such engagement will earn no more than a grade of D for participation.

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 April 28-May 3; 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 attached “Rubric,” 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.

Homework assignments submitted apart from class (due to an absence, even if the entry is submitted in advance) or later than the start of class (unless typed) 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.

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| Week 1 | Mon. Jan. 14 | Introduction |
| | Wed. Jan. 16 | “The Middle Ages,” pp. 1-14
<u>Beowulf</u> , pp. 26-33 |
| | Fri. Jan. 18 | <u>Beowulf</u> , pp. 31-77 |
| Week 2 | Wed. Jan. 23 | “Geoffrey Chaucer,” pp. 165-168
“The Canterbury Tales,” “The General Prologue,” pp. 168-190
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. |
| | Fri. Jan. 25 | Chaucer, “The General Prologue” |
| Week 3 | Mon. Jan. 28 | Essay Due
“The Sixteenth Century,” pp. 319-345 |

- Wed. Jan. 30 “William Shakespeare,” pp. 493-497; sonnets 29, 30, 65, 73, 87, 116, 129, 130, 144, 146, 147.
- Fri. 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.
- Week 4
- Mon. Feb. 4 “Edmund Spenser,” pp. 365-367; sonnets 1, 34, 54, 64, 67, 75, 79.
Read all the assigned sonnets, but be prepared to present on in class.
- Wed. Feb. 6 “The Early Seventeenth Century,” pp. 575-597
John Donne, pp. 600-602
“The Good Morrow”
Song: (“ Go and Catch a Falling Star”)
“The Sun Rising”
“A Valediction: Of Weeping”
“The Flea”
“The Ecstasy”
Holy Sonnet # 14
- Fri. Feb. 8 “Ben Jonson,” pp. 638-640
“On My First Son”
Seamus Heaney, “Mid-Term Break” (handout)
“John Milton,” pp. 693-696
Milton, Paradise Lost, Intro. and Book 1, pp. 723-743
- Week 5
- Mon. Feb. 11 “John Milton,” pp. 693-696
Paradise Lost, Intro. and Book 1, pp. 723-743
- Wed. Feb. 13 Writing Workshop
- Fri. Feb. 15 “The Restoration and the Eighteenth Century,” pp. 853-876
“John Dryden,” pp. 879-880
“MacFlecknoe”
“A Song for St. Cecilia’s Day”
- Week 6
- Mon. Feb. 18 **No Class.** This class will be replaced by your **mandatory attendance** at “The Laramie Project,” Moravian College Theatre, March 13-16.
- Wed. Feb. 20 “Alexander Pope,” pp. 1120-1123
“The Rape of the Lock,” pp. 1136-1155
- Fri. Feb. 22 Frances Burney, pp. 1349-1350
The Journals and Letters
[First Journal Entry]
[“Down with her, Burney!”]
[Encountering the King]
[A Mastectomy]

Week 7 Mon. Feb. 25 "Samuel Johnson," pp. 1210-1212
Rambler # 4: "On Fiction"
Rambler # 60 "Biography"
From A Dictionary of the English Lang., pp. 1291-1297

Wed. Feb. 27 **Midterm**

Fri. Feb. 29 "The Romantic Period," pp. 1363-1384
"William Blake," pp. 1406-1409
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.
1430-1431; Plates 2, 3, 4, and 5, pp. 1431-1433

Spring Recess

Week 8 Mon. March 10 "William Wordsworth," pp.1484-1487
Preface to Lyrical Ballads, pp. 1495-1507
Essay Due
Sign up for individual conferences

Wed. March 12 Wordsworth,
"Lines Composed a Few Miles above Tintern Abbey"
"I Wandered Lonely as a Cloud"
Begin reading Frankenstein

Fri. March 14 "Mary Wollstonecraft," pp. 1456-1459
From "A Vindication of the Rights of Woman," *from* Chap. 4,
pp. 1477-1484

Week 9 Mon. March 17 Discuss performance of "The Laramie Project"

Wed. March 19 "John Keats," pp. 1820-1822
"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. 1871-1872

Easter Recess

Week 10 Wed. March 26 Individual Conferences

Read Frankenstein

- Fri. March 28 Individual Conferences
- Week 11 Mon. March 31 Individual Conferences
Finish reading Frankenstein
- Wed. April 2 Mary Shelley, Frankenstein
- Fri. April 4 Shelley, Frankenstein
- Week 12 Mon. April 7 “The Victorian Age,” pp. 1855-1905
“Elizabeth Barrett Browning,” pp. 1921-1922
Aurora Leigh, pp. 1934-1948
- Wed. April 9 “Alfred, Lord Tennyson,” pp. 1948-1951
“The Lady of Shalott”
“Ulysses”
“The Charge of the Light Brigade”
Revision of Essay Due
- Fri. April 11 “Robert Browning,” pp. 2051-2054
“Porphyria’s Lover”
“Soliloquy of the Spanish Cloister”
“My Last Duchess”
- Week 13 Mon. April 14 “Matthew Arnold,” pp. 2091-2095
“Dover Beach”
- Wed. April 16 “The Twentieth Century and After,” pp. 2293-2313
“Thomas Hardy,” pp. 2317-2318
“Hap”
“The Darkling Thrush”
“Channel Firing”
- Fri. April 18 “Virginia Woolf,” pp. 2423-2424
From A Room of One’s Own,
Chapter 3, pp. 2455-2460, p. 2494 (last paragraph
of essay)
- Week 14 Mon. April 21 Woolf
From A Room of One’s Own,
Chapter 3, pp. 2455-2460, p. 2494 (last paragraph
of essay)
- Fri. April 23 “T. S. Eliot,” pp. 2607-2610
“The Love Song of J. Alfred Prufrock”
“Journey of the Magi”
- Fri. April 25 Student reflections on British literature
Review; Evaluations

THE WRITING CENTER

The Writing Center is a free resource for improving your writing. At the Writing Center, trained Moravian students can help you figure out assignments and improve your writing. They can help at any stage of the writing process, whether you haven't started the assignment and need help picking a topic, or you're near the end and want to check that everything is in order. And it's not just for help with Writing 100 or English papers—any type of writing can be taken there, including science reports and cover letters. The tutors will first work with you to make sure that all the bigger issues are covered, such as proper citation, fulfilling the assignment, and structure of the paper. Then, they can also help you with spelling, grammar, and mechanics. You can sign up for a half-hour or an hour-long appointment. After your appointment, the tutor you work with will send me a progress report, letting me know that you were there. The Writing Center is on the second floor of Zinzendorf Hall and the extension is 1592. Their hours vary each semester, but they are generally open Monday-Thursday afternoons and evenings, and Sunday evening. Watch your email for an announcement about when the Writing Center opens, generally the third week of the term, which will also include the hours.