

**ENGLISH 102 British Literature Fall 2014**  
**Tuesday and Thursday 10:20-11:30 Zinzendorf 103**

**Instructor: Dr. Nicole Tabor, taborn@moravian.edu**

**Office Hours: Mon 2:30-3:30, Tue 2:30-3:30, Wed 1:30-3:30, Thu 1:30-3:30, and by appointment**

**Office Location and Phone: 304 Zinzendorf Hall, (610) 625-7842**

**COURSE DESCRIPTION:**

In this class we closely read British literary texts with significant attention to historical time periods. Each text will illuminate a new way of seeing unique to its period in time. It will be useful to historicize these texts' formal innovation(s) in order to consider how literature helps us understand British identity. Some of the course's more recent texts reflect the enormous contributions of female and multicultural authors to British literary history.

The course addresses basic questions about the scope of British literature and the interrelated activities of reading, writing, and interpretation. What is a literary text, and what role do stories and poems play in our cultural lives? Narrative technique, poetic form, genre, and character development are some of the terms and concepts examined in the course. Coursework emphasizes analytical and communication skills through written and oral projects. Weekly readings of poems, plays, and fiction are substantial in scope and difficulty, and students will be asked to recite literature out loud and compose critical essays.

**COURSE GOALS:**

- Students develop analytical skills that will allow them to think, write, and communicate intelligently about British literature
- Students apply investigative methodologies in order to historicize British literary texts
- Students work collaboratively to identify and explicate key literary terms
- Students demonstrate the ability to apply standard literary terminology and analytical methods in a written analysis of a text
- Students use textual evidence to substantiate their own original arguments
- Students develop critical thinking skills in order to decide what role British literature plays in their own educational and cultural lives

**REQUIRED TEXTS:**

- *The Longman Anthology of British Literature, Second Compact Edition, Volume A, General Editor: Damrosch*
- *The Longman Anthology of British Literature, Second Compact Edition, Volume B, General Editor: Damrosch*

**ASSIGNMENTS**

**PERCENT OF FINAL GRADE:**

|   |    |
|---|----|
| First Essay                             | 15 |
| Second Essay                            | 15 |
| Third Essay                             | 15 |
| Reading Journal and Production Response | 15 |
| Final Exam and Quizzes                  | 20 |
| Class Participation                     | 10 |
| Group Presentation                      | 10 |

**ESSAYS:** You are required to compose three argumentative essays. The first essay will be 4 pages, the second essay will be 6 pages, the third essay will be 10 pages in length. These will be thesis-driven and follow MLA guidelines. Essays will be evaluated primarily on the quality of your ideas and the thoroughness of your critical argument (including appropriate citations of the text). Organizational, grammatical, and other writing matters will, however, also affect your grade. We will discuss these essays in further detail throughout the term.

**READING JOURNAL:** You will write a two-page journal entry for each class period's readings. This entry will consist of two parts. In part one you will summarize the day's literary text(s). For short poems: please write a 3-4 sentence paraphrase of each poem. For longer poems, fiction, epics, and drama texts provide a page-long summary. One Reading Response of your choice will reference an Oxford English Dictionary (OED) citation. Part two will consist of a 1-2 paragraph discussion question. Please refer to the handout "Discussion Questions as Post-Reading" for more detailed expectations. You may be asked to read from your response in class. These journals will be checked each class period and collected twice during the term.

**PARTICIPATION:** Our classroom comprises a *discourse community*, in which we gain knowledge and insight through mutual inquiry as a result of both verbal and written interaction with others in the class. This interaction will take the form of co-operation as well as respectful disagreement. As a member of this discourse community, you will be expected to contribute intelligently and frequently to the discussion. Along with speaking, effective participation requires active and open-minded listening to others. Respond to and interact with your peers, not just with me. The more you participate, the more interesting, exciting, and rewarding this class will be. Always bring your textbook and notes to class. Expect to read passages aloud and closely investigate details of the texts we are studying. There will be 5 scheduled quizzes as well as unannounced quizzes and in-class writings throughout the term. I highly encourage you to visit me during office hours (or make an appointment) to discuss your paper ideas or any other questions or concerns related to the course.

**GROUP PRESENTATIONS:** You will be required to give one group presentation on a historical time period. Each group will summarize, ask the class significant discussion questions related to the time period, and create/photocopy/distribute a handout. The presentation will also provide in-depth analysis of the day's assigned reading(s) from our syllabus. A sign-up sheet will be circulated in class.

#### **POLICIES:**

**Grades.** It is within the instructor's purview to apply qualitative judgment in determining grades for any assignments and for the final course grade.

**Format.** All written work should include your name, the course number and instructor (Tabor), the date, and the assignment in the upper right-hand or upper left-hand corner. Any pages after the first should be numbered and stapled. All work must be typed using a reasonable 12-point font, double-spaced, and conventional margins (one inch). No electronic assignments accepted without special arrangement.

**Deadlines.** Reading responses, quizzes, and other daily assignments will not be accepted late including assignments due to absence. Assignments are due during the class period of the due date. Extensions may be given on essays, provided that a student asks for the extension at least one week in advance. Unless an extension is given, late essays will be reduced by one letter grade for each day that passes after the due date, e.g. an A becomes a B if one day late.

**Access for Students with Disabilities.** Students who wish to request accommodations in this class for a disability should contact Ms. Elaine Mara, Assistant Director of Learning Services for Academic and Disability Support in the lower level of Monocacy Hall or by calling 610-861-1401. Accommodations cannot be provided until authorization is received from the Academic Support Center. Also, the Writing Center is located in a building that is not accessible to students with mobility impairments. If you have any impairments and need the services of the Writing Center please call 610-861-1392.

**Plagiarism.** All work submitted in this course must be your own and be written exclusively for this course. The use of sources (ideas, quotations, paraphrases) must be properly documented. Please see the Student Handbook if you have any questions about your use of sources.

**Attendance.** It is your responsibility to sign the attendance sheet at each class. Your final course grade will be dropped by 10% for each unexcused absence after the second. A note from a doctor's office is required for an excused absence. Arriving to class more than 2 minutes late will count as 1/3 of an absence.

**Tentative Reading Schedule.** Readings are to be completed on the day assigned. Page numbers refer to *The Longman Anthology of British Literature, Second Compact Edition, Volumes A and B*. When page numbers are listed, you will have read and we will then discuss those pages that day. A star (\*) next to page numbers signifies that a reading journal entry will be due in class that day for those assigned pages. The schedule is subject to change.

#### **Week One**

Tue Aug 26 Introduction to British Literature  
Thu Aug 28 Primary Reading: *The Dream of the Rood* (106-110)\*  
Secondary Reading: The Middle Ages (2-26)

#### **Week Two**

Tue Sep 2 Primary Reading: *Beowulf* (32-73)\*  
Secondary Reading: Intro to *Beowulf* (27-31)  
Thu Sep 4 Primary Reading: *Beowulf* (73-91)\*  
**Quiz #1**

**Week Three**

Tue Sep 9 Primary Reading: *Sir Gawain and the Green Knight* (171-225)\*  
Secondary Reading: Intro to *Sir Gawain* (169-171)  
**Essay One Due**

Thu Sep 11 College Convocation: No class meeting

**Week Four**

Tue Sep 16 Primary Reading: Chaucer's *Canterbury Tales: The General Prologue* (251-271)\*  
Secondary Reading: Geoffrey Chaucer (246-252)

Thu Sep 18 Primary Reading: Chaucer's *Canterbury Tales: The Wife of Bath's Prologue and Tale* (287-314)\*

**Week Five**

Tue Sep 23 *Special Guest Speaker: Kyle Apgar, Class of 2015, Honors Student*  
Primary Reading: Sonnets by: Wyatt "Whoso List to Hunt"(420)\*, Sidney #39 (593)\*, And Shakespeare #18 (737)\*, #116 (740)\*, #130 (741)\*, Petrarch's Sonnet (421)  
Secondary Reading: The Early Modern Period (390-412), Thomas Wyatt (419-420), Philip Sidney (590-592), William Shakespeare (733-736)  
**Quiz #2**

Thu Sep 25 No Class – Rosh Hashanah

**Week Six**

Tue Sep 30 Primary Reading: Shakespeare's *Twelfth Night* (742-796)\*

Thu Oct 2 Primary Reading: Shakespeare's *Twelfth Night* (742-796)

**Week Seven**

Tue Oct 7 Primary Reading: Herrick's *To the Virgins, to Make Much of Time* (848)\*, *Upon Julia's Clothes* (848)\*, Marvell's *To His Coy Mistress* (855)\*, Donne's *Sonnet #10* (815)\*

Thu Oct 9 Primary Reading: Milton's *Paradise Lost* Books 1-4 (920-986)\*  
Secondary Reading: John Milton (894-897)\*

**Week Eight**

Tue Oct 14 Fall Break – No Class

Thu Oct 16 Primary Reading: *Paradise Lost* Books 10-12 (1013-1039)\*  
**Quiz #3**

**Week Nine**

Tue Oct 21 Primary Reading: Behn's *Oroonoko* (1134-1176)\*  
Secondary Reading: Aphra Behn and Her Time (1122-1123)  
**Essay Two Due**

Thu Oct 23 Primary Reading: Swift's *Gulliver's Travels* (1187-1197)\*, *Modest Proposal* (1231-1238)\* Secondary Reading: The Restoration and the Eighteenth Century (1040-1064), Jonathan Swift (1176-1178)  
**Reading Journal Due**

**Week Ten**

Tue Oct 28 Primary Reading: Equiano's *Interesting Narrative of the Life of Olaudah Equiano* (110-118)\*, Wollstonecraft's *Vindication of the Rights of Woman* (151-163)\*  
Secondary Reading: The Abolition of Slavery and the Slave Trade (108-109), Olaudah Equiano (109-110), Mary Wollstonecraft (149-151)

Thu Oct 30 Primary Reading: Blake's *Ah! SUN-FLOWER* (90)\*, *LONDON* (91)\*, W. Wordsworth's *Lyrical Ballads' Preface* (206 and 212)\*, *She dwelt among th' untrodden ways* (214)\*, *I wandered lonely as a cloud* (282-283)\*, D. Wordsworth's *A Field of Daffodils* (296-297)\*  
Secondary Reading: The Sublime, the Beautiful, the Picturesque (299-301), William Blake (74-75), William Wordsworth (194-196), Dorothy Wordsworth (290-291)  
**Quiz #4**

**Week Eleven**

Tue Nov 4 Primary Reading: Coleridge's *Kubla Khan* (341-343)\*, Keats' *On First looking into Chapman's Homer* (423-424)\*, *This living hand* (444)\*, Shelly's *Ozymandias* (399)\*  
Secondary Reading: Samuel Taylor Coleridge (323-324), Homer's *Illiad* (424), Percy Bysshe Shelly (391-393), John Keats (421-423)

Thu Nov 6 Primary Reading: E. Browning's *Sonnets from the Portuguese* #38, #43 (532)\*, R. Browning's *My Last Duchess* (663-665)\*, Hopkins' *God's Grandeur* (774-775)\*, *Pied Beauty* (775-776)\*  
Secondary Reading: The Victorian Age (450-474), Elizabeth Browning (528-529), Robert Browning (659-661), Gerard Manly Hopkins (773-774)

**Week Twelve**

Tue Nov 11 Primary Reading: Conrad's *Heart of Darkness* (948-1001)\*  
Secondary Reading: The Twentieth Century (920-942), Joseph Conrad (943-945)  
Thesis Workshop: **Thesis Statement Due**

Thu Nov 13 Primary Reading: Owen's *Anthem for a Doomed Youth* (1100)\*, *Strange Meeting* (1101-1102)\*, *Dulce Et Decorum Est* (1102)\*, Rosenberg's *Break Day in the Trenches* (1103-1104)\*, *Dead Man's Dump* (1104-1106)\*  
Secondary Reading: The Great War: Confronting the Modern (1080), Wilfred Owen (1100), Isaac Rosenberg (1103)  
**Quiz #5**

**Week Thirteen**

Tue Nov 18 Primary Reading: Yeats' *The Second Coming* (1122-1123)\*, Eliot's *The Love Song of J. Alfred Prufrock* (1194-1197)\*, *Woolf's A Room of One's Own* (1228-1253)\*  
Secondary Reading: William Butler Yeats 1113-1117, T.S. Eliot (1191-1194), Virginia Woolf (1222-1224)  
Draft Workshop  
**Two Hard Copies/Printouts of Rough Draft Due**

Thu Nov 20 Primary Reading: Wilde's *The Importance of Being Earnest* (847-886)\*  
Secondary Reading: Oscar Wilde (828-830)

**Week Fourteen**

Tue Nov 25 Primary Reading: Beckett's *Krapp's Last Tape* (1375-1380)\*  
Secondary Reading: Samuel Beckett (1374-1375)

Thu Nov 27 Group Production Concept: Beckett & Wilde, In-Class Exercise  
**Reading Journal Due**

**Week Fifteen**

Tue Dec 2 Primary Reading: Thiong'o's *Decolonizing the Mind* (1405-1409)\*, Walcott's *A Far Cry from Africa* (1421-1422)\*, *Midsummer* (1422-1424)\*  
Secondary Reading: Whose Language? (1383), Ngugi Wa Thiong'o (1405-1406), Derek Walcott (1420-1421)

Thu Dec 4 Conclusions and Evaluations  
**Essay Three Due**

**Final Exam**

Fri Dec 12 8:30AM