

English 201: Survey of British Literature

1 Summer Session 2010

Cedar Crest College

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Office hours: M/W 4:00-5:30 and by appointment

Course Description: In this course, we will read discuss examples of British literature spanning a 1500-year period, from about 700 to the present. While we focus our attention on significant texts of literary periods and will consider the structural and stylistic devices of each text, we will do so in the larger context of a discussion of the thematic concerns of the writers and their relevance to us today, as well as the specific historical events and cultural influences to which these writers respond and how these events and influences stretch across period and historical time.

ENG 201: Survey of British Literature is a three-credit course; it is taught in a combination of lecture and discussion formats. Successful completion of the WRI-1 requirement is a prerequisite for this course.

Course Objectives: As with all English courses offered by the department, ENG 201 seeks to help students acquire the ability to read and analyze critically works of literature, to acquire a general knowledge of the history of literature in English, and to expand their knowledge and appreciation of their own and other cultures and historical moments. As with other English courses, ENG 201 also seeks to develop students' oral and written communication skills.

We achieve these objectives by approaching these texts and historical moments openly but critically; by challenging ourselves to discover how what may seem like concerns and writing in "a time and place far away" is, in fact, quite relevant to our world, our culture today; by learning, thinking, and talking like literary scholars; by practicing creating oral and written discourse about literature.

Course Outcomes: Upon successful completion of ENG 201, students will be able to demonstrate their knowledge of a range of representative works of British literature, including the content of these works, their historical and social contexts, and some possibilities for interpretation of these works. In addition, students will be able to demonstrate their knowledge of basic literary terms and competence in reading, discussing, and writing about works of literature.

Methods of Assessment: The following total 1,000 points possible.

Attendance and participation: 250 pts

Informal readings (4 total): 250 pts

Final exam: 500 pts.

The methods of assessment listed above are described in the following way:

- **A & P:** simply means showing up on time, and contributing to class discussion in a meaningful way
- **Informal readings:** you must complete a total of 4 for the course, so you have the option of missing whatever two weeks you'd like. The goal of these readings, due on 4 Wednesdays of your choice, is for you to write a thoughtful 2-3 page (or more, but no more than 5, please) analysis of some of the texts read that week.
- **Final exam:** The exam will be cumulative and will be on the day set by the Registrar's Office, which I'm fairly sure will be June 30th. More details forthcoming, but keep in mind that your obligations for this course include attendance at the final exam, on the day scheduled by the Registrar's Office.

Course Policies:

At all times is this course governed by the principles set forth in the Cedar Crest College Honor Philosophy. Incumbent from the Honor Code, academic integrity and ethical behavior provide the foundations of the Cedar Crest scholarly community and the basis for our learning environment. Cedar Crest College expects students to set a high standard for themselves to be personally and intellectually honest and to ensure that other students do the same. This standard applies to all academic work completed as part of a Cedar Crest education. Any violations of the Honor Code, including cheating, plagiarism, falsification, and collusion will result in failure of the course with a grade of "F" and the incident will be reported to the Provost's Office for College disciplinary proceedings.

Attendance: Since this course is offered in the accelerated format for the summer session, **no absences** are permitted for the course. Any absence will negatively affect your grade; a total of four (4) absences will automatically earn you a grade of "F" for the session.

Participation: This course will run as part lecture, part discussion, which means I don't want to be talking to myself (or hearing myself talk) that much. I expect you to come to each class period with questions, comments, concerns, traumatic experiences and the like with each text and period we discuss. I think of the classroom as a dynamic space in which we're all in it together. I already know what I think about the texts we're reading, but talking about literature isn't me talking, you listening. Talking about literature is all of us talking, together, about what we read and take away from each text. I'd like us all to talk to each other throughout the session, as we'll all read different things in each text. Participation is vital in this course, and showing up and just sitting will really only get you a C+ for participation.

Tardiness: Please try and get to class on time. Someone walking in late is disruptive not only to me, but also to the general flow of class. As for your work, no late work will be accepted.

Office Hours: I'm more than happy to talk with you about any problems you may be having, through ideas for your informal readings, or any other issues you may have with the course when you come upon them at any point during the summer session. My office hours and office location are listed on the first page of this syllabus. If you can't make them, please feel free to talk to me about scheduling another appointment.

Electronic devices: All cell phones, smart phones, iPhones, iPods, and Blackberries must be switched off or silenced during class. Simply put, it's disrespectful

both to me and to your classmates to have a phone ring in the middle of things. I understand that emergencies arise. In the event of one, I ask that you please have all conversations far enough down the hallway or outside of the building when class is in session.

Snacks: We're here each night for the long haul, let's face it. I don't mind if you bring a small snack or drink with you, I just ask, please, no buffets or anything unnecessarily loud. We'll take a longer and shorter break to give ourselves time to stretch and eat a bit each class meeting, so rest assured you'll have time for a bit of a pick me up.

Reserve items: At times, as noted on the syllabus, there will be items placed on reserve in the Cressman Library, available in restricted circulation. This means that you'll not be able to take any of these items home with you, but you will be able to photocopy them and take a copy home. Any text on reserve will be posted as such on the reading schedule.

Policy on students with disabilities: Students with documented disabilities who may need academic accommodation should discuss these needs with their professors during the first two weeks of class. Students with disabilities who wish to request accommodations should contact Academic Services.

Schedule of Readings

May

M 17: Introduction to course; syllabus overview; helpful hints for reading and note taking; opening thoughts on the Middle Ages

W 19: Introduction to the Middle Ages (pp. 3-25); *Beowulf* (pp. 27-91); *The Dream of the Rood* (pp. 106-10); *Sir Gawain and the Green Knight* (pp. 169-225)

M 24: Geoffrey Chaucer, from the *General Prologue* of the *Canterbury Tales* (ll. 1-42; portraits of the Miller ll. 544-68, the Wife of Bath ll. 447-78, and the Clerk ll. 287-310; pp. 246-66) the *Miller's Tale* (pp. 271-87); the *Wife of Bath's Prologue and Tale* (pp. 287-314); the *Clerk's Tale* (**on reserve**)

W 26: Introduction to the Early Modern period (pp. 391-411); Thomas Wyatt, "Whoso List to Hunt," "They Flee From Me" (pp. 419-22); Edmund Spenser, from *Amoretti* Sonnets 22 and 75 (pp. 579-80); Sir Philip Sidney from *Astrophil and Stella* sonnets 1, 31, and 106 (pp. 590-4); Isabella Whitney, "I.W. to her Unconstant Lover" (pp. 611-15); Queen Elizabeth I, "On Monsieur's Departure" (pp. 616-19); John Donne, from *Divine Meditations* the Holy Sonnets 6 and 10 (pp. 804-6; 814-15)

M 31: No class, Memorial Day

June

- W 2:** Christopher Marlowe, *The Tragical History of Dr. Faustus* (pp. 692-3; 684-733); Amelia Layner, "The Description of Cookham" (pp. 653-58); Ben Jonson, "To Penshurst" (pp. 796-802); John Donne, "A Valediction: Forbidding Mourning," "The Flea" (pp. 810-12); Andrew Marvell, "To His Coy Mistress," "The Garden" (pp. 854-6; 857-8); Robert Herrick, "Corrina's Going-a-Maying" (pp. 844-5; 846-7)
- M 7:** Introduction to the Restoration and 18th Century (pp. 1041-64); Aphra Behn, "The Disappointment" (pp. 1114-19); John Wilmot, the Earl of Rochester, "The Imperfect Enjoyment" (pp. 1119-21); Jonathan Swift, "The Lady's Dressing Room" (pp. 1176-8; 1181-5); Lady Mary Wortley Montagu, *The Reasons that Induced Dr. S. to write a Poem called The Lady's Dressing Room* (pp. 1185-7); Alexander Pope, *The Rape of the Lock* (pp. 1239-40; 1247-67)
- W 9:** Introduction to Romanticism (pp. 3-28); Anna Letitia Barbauld, "Washing Day" (pp. 29; 32-4); Mary Wollstonecraft, from *A Vindication of the Rights of Woman* (pp. 149-68); Felicia Hemans "Woman and Fame" (p. 414); William Blake, from *Songs of Innocence and of Experience* (pp. 74-6; 77-83; 85-94)
- M 14:** William Wordsworth, "Tintern Abbey," *Preface to Lyrical Ballads*, "I wandered as a lonely cloud" (pp. 194-7 (headnote); 202-06; 206-12 282-3); Samuel Taylor Coleridge, "Kubla Khan" (pp. 323-4; 341-3); George Gordon, Lord Byron, "She Walks in Beauty," "So, we'll go no more a-rowing" (pp. 356-8); John Keats, "Sonnet: When I have fears," "Ode to a Nightingale" (pp. 421-3; 425; 437-40)
- W 16:** Introduction to the Victorian Age (pp. 451-73); Thomas Carlyle from *Past and Present, Labour* (pp. 475-7; 481-2); Charles Dickens, from *Dombey and Son* and from *Hard Times* (pp. 495-8); Henry Mayhew, from *London Labour and the London Poor* (pp. 508-13); Alfred, Lord Tennyson, "The Lady of Shalott" (pp. 583-6; 588-93); Robert Browning, "My Last Duchess" (pp. 659-62; 663-5); Christina Rossetti, "Goblin Market" (pp. 756-8; 759-71)
- M 21:** Elizabeth Gaskell, *Our Society at Cranford* (pp. 690-705); Sir Arthur Conan Doyle, *A Scandal in Bohemia* (706-21); Oscar Wilde, *The Importance of Being Earnest* (pp. 828-30; 847-86)
- W 23:** Introduction to the 20th Century (pp. 921-42); Thomas Hardy, "Hap," "The Darkling Thrush" (pp. 1071-3; 1074-5); Rupert Brooke, "The Soldier" (pp. 1096-7; 1098-9); Siegfried Sassoon, "Glory of Women" (pp. 1099); Wilfred Owen, "Anthem for Doomed Youth," "Dulce Et Decorum Est" (pp. 100-01; 1102); William Butler Yeats, "Easter 1916," "The Second Coming" (pp. 1113-17; 1119-21; 1122-3); W.H. Auden, "Musée des Beaux Arts," "September 1, 1939" (pp. 1331-3; 1335-7)

M 28: James Joyce, *The Dead* (pp. 1130-3; 1138-64); Virginia Woolf, author's head note in anthology, pp. 1222-4; *Kew Gardens* (**on reserve**); Nadine Gordimer, *What Were You Dreaming?* (pp. 1409-16); Salman Rushdie, "Is Nothing Sacred?" (**on reserve**); Jeanette Winterson, from *The World and Other Places*, "Orion" (**on reserve**)

W 30: Final Exam