

English 220
Major British Writers to 1785
Fall 2003
T-Th, 9:30-10:50
Hoover 104

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Course goals and objectives:

The very ambitious purpose of this partially team-taught course (and of the two-semester sequence to which it belongs) is to introduce you to the major themes and writers in English literature from its beginnings (in the seventh century) until about 1700. In the second semester of the sequence, you will become acquainted with the entire second half of the story: British *and American* Literature from about 1700 to the present.

Obviously a course of this type has to be *extremely* selective in terms of the works covered. If you look at your Norton Anthology (the single text for this course, and one of the two texts required for English 221), you will see that we could have included a number of additional writers; as full as this syllabus is, we've had to leave out a wealth of wonderful material.

What you *will* get this semester, however, is a look at a millennium of terrific literature (mostly poetry, for historical reasons) *in sequence* and, insofar as time allows, *in context*.

Many of our students have complained over the years that they have read many wonderful texts (and have learned to read them well)--but that they still lacked that all-important and empowering sense of "what came after what" and "who inspired or influenced whom." This two-semester course is our attempt to address those questions--while giving you a sense of the major themes and movements in British and American literary history.

We realize that a six- or eight-semester course would be even better. And you may become frustrated at how little time we'll be able to spend on each writer (even the most important), and at how few of their works we'll actually be able to go over carefully in class.

No one, I assure you(!), will be more frustrated than your professors. We *love* this stuff! We'd like to give (as Andrew Marvell says on page 679) "an age at least to every part" of this course. But we, like Marvell, "hear time's wingèd chariot hurrying near"--and we want, in twenty-six very short weeks, to give you some sense of the "flow" of English and American literature, the big picture.

This is what we hope: we hope (1) that you'll enjoy the empowering sense of knowing what comes after what; and (2) that, at the same time, you'll get so excited about some of these writers that you'll go on to study them in more depth--an opportunity you'll find in all the department's 300-level courses. Like the Medieval material? Check out Wendy Furman-Adams' Literature of Medieval Europe or Sean Morris' British Literature, 700-1500--and/or sign on for a full semester of Chaucer or Dante. Like the Renaissance? Check out Bill Geiger's Literature of Renaissance England--along with Shakespeare, Shakespeare in Love, or Shakespeare and his Contemporaries. Like Milton? We've *got* Milton. And we've also got a special course dedicated to English

Literature, 1640-1789, where you can *really* explore Dryden, Finch, and Pope; their predecessors (like Marvell) and their successors (whom you'll encounter in English 221). The same will be true for all the writers you'll meet, briefly and in context, next semester.

Then, once you've done some more study in depth (in courses that we hope you'll will have chosen more deliberately because *this* course gave you an idea of what each was about) there will be a chance to go *deeper still*: by choosing a senior seminar in an area you've come to know well. (Mary Wroth, Aemilia Lanyer, and Anne Finch, for instance, reappear alongside their male and female contemporaries in a seminar, rooted in feminist theory, called "Writing Renaissance Women." But the study-in-depth that course provides requires quite a lot of background--starting here and now.)

Another big plus of this course, we think, is that it will introduce you to us as a department. Every year at our big party for graduating seniors, we find that almost no student has taken a class with every one of us. We feel that this is our loss and yours too. So, although Wendy Furman-Adams is the convening and chief instructor in English 220 this semester (with Tony Barnstone taking over in the Spring 221), you'll also hear lectures by Sean Morris, Susanne Weil, and Bill Geiger--and possible guest spots by Anne Kiley (whose Romantic, Victorian, and postcolonial specialties will emerge next semester). By the end of this year, you most likely will have seen each of us teach at least once--another way, perhaps, of guiding your choices in the future.

Required Text:

M.H. Abrams, et. al., eds. *The Norton Anthology of English Literature: The Major Authors*, 7th Edition (New York: Norton, 2001). Two Volumes plus Audio Companion (AC).

(Note: The two volumes and c.d. are sold as a packet in the bookstore, and--in combination with an American Literature volume in the spring--will carry you through the entire sequence.)

Required Work:

(1) Prompt and regular attendance at all class sessions. If you must miss a class, you should get class notes from another student and include them in your notebook with proper acknowledgment. (Roll will be taken, and final grades dropped one step--e.g. from a B to a C--for each absence after the first two. Thus six absences will be regarded as grounds for failure of the course.)

(2) Reading assignments to be completed *before* the dates for which they are assigned (i.e. in time for class discussion--although this course may feature more lecture than some other courses).

(3) A reading and class journal in which you keep notes and generate questions on each day's readings, as well as take notes on each day's lecture and discussion. This journal will be due at the end of the course.

(4) Four papers (3-4 pages each) on topics to be assigned.

(5) A midterm exam.

(6) A comprehensive in-class final exam--identification and essay.

Note: Late work will be accepted, but will be marked down one half grade for each class day after the due date. Under extraordinary circumstances, I will consider an extension without penalty-- provided that I am consulted in advance and that the circumstances seem serious enough to warrant such an extension.

Grading Factors:

1. Attendance, preparation and discussion	10
2. Reading Notebook	10
3. Midterm exam	15
4. Papers	40
5. Final exam	<u>25</u>
	100%

Note: All work must be turned in, and of a passing quality (even if it is turned in so late as to have fallen--theoretically--to an F), in order to result in a passing grade in the course.

Grading Options:

1. A - F
2. Credit/No Credit (non-majors only)

Manuscript Style:

Papers are to be typed double-space in a 12-point font (this syllabus is typed in 12-point Times), and printed on a laser-quality printer. They should be handed in on separate sheets of 8 1/2 X 11 bond paper, stapled in the upper left-hand corner. Margins should be one inch; paragraphs are to be indented five spaces. Spaces should not be skipped between paragraphs. Any notes or bibliography you may want to use must follow the *MLA Handbook*, copies of which are available in both the library and the bookstore. (The style is also described on pp. 207-213 in your *Random House Handbook*.)

Always keep hard-copies of all your work. Documents can get lost--both from my desk and from your disk, whether hard, floppy, or c.d. Should this occur, I will expect you to be able to produce a copy *immediately*; otherwise, I will be forced to count the paper as late beginning with the day of your failure to do so. (See above for general policy on late papers.)

Note: Electronically submitted work will not be accepted. It is your responsibility to leave enough time to submit a clean hard copy for evaluation.

Academic Honesty:

Plagiarism occurs whenever the true author of a piece of prose, of an idea, or of a line of thought is not the person who claims to be the author. Plagiarism can occur in varying degrees, and will be penalized

--in this class as in all others at the College--in proportion to its severity. Papers in which plagiarism is sufficiently serious will receive an F, and student's name will be turned in to the Dean of Students. A repeated act of plagiarism will result in an automatic F in the entire course, in addition to any action taken by the Office of Student Life (which can include suspension from the College). A number of such serious sanctions have been imposed in recent years.

A particularly common and egregious form of plagiarism is the down-loading of materials from various websites. Please be aware that faculty have the tools to identify any work unfairly borrowed from the web--as well as other sources.

If you are in doubt about the need for documentation of borrowed material, please feel free to consult me or any other professor on campus. Also be sure that you have mastered the material in the 2003-2004 College Catalog, 25-28. Ignorance of this material will not be regarded as an excuse.

ADA Policy:

If you have any disabling condition that may require some special arrangements in order to meet course requirements, please begin by contacting Disability Services in Center for Academic Success (extension 4840, located in Science 105). I will be happy to provide any accommodations regarded by the Director as appropriate, but am not in a position to offer such accommodations independently. Short of actual accommodations, however, please feel welcome to talk with me about anything I can do to help you succeed in the course.

The Final Exam:

The final examination will be given only at the published time (Friday, Dec. 12, 8:00 to 10:00 a.m.), so plan your departure for winter break accordingly. Plane tickets purchased by students not consulting the schedule (or not informing their families of the schedule) will not be accepted as an excuse for missing (or rescheduling) the exam. If you should find yourself scheduled for three final exams on a single day, you are (as the catalogue notes) entitled to request an adjustment from your professors.

The Schedule (subject to change as necessary):

Sept. 4 Introduction to the course. Caedmon's Hymn (ca. 658-680). (Audio Companion [AC]).

9 The Early Middle Ages: Introduction, 1-20. *Beowulf* (ca. 750), 23-94. (AC).

11 *Beowulf*.

- 16 *Beowulf*.
- 18 The Later Middle Ages: "The Cuckoo Song" (AC); Chaucer (1343-1400), *The Canterbury Tales* (1387-89)--General Prologue, 178-98 (AC).
- 23 *The Canterbury Tales*--Prologue and Miller's Prologue and Tale, 198-215. (AC).
- 25 *The Canterbury Tales*--The Miller's Tale (continued).
- 28 The Sixteenth Century: Introduction, 315-338. Wyatt (1503-1542) and Surrey (1517-1547); the English Bible, 339-347. First paper due.
- Oct. 2 Edmund Spenser (1552-1599): *The Amoretti and Epithalamion*, 357-59; 430-442.
- 7 *Epithalamion* and *Faerie Queene*, Book I, 359-399.
- 9 *Faerie Queene*, Book I, 399-417; and Book II (Bower of Bliss), 418-29.
- 14 English Sonnets and Love Lyrics: Sir Philip Sidney (1554-1586): *Astrophel and Stella*, 444-50; Christopher Marlowe (1564-1593), 457-58; Sir Walter Raleigh (1552-1618), 443; and Lady Mary Wroth
- 16 The Sonnet Redefined: Shakespeare (1564-1616), Sonnets 18, 20, 29, 30, 33, 55, 73, 87, 94, 106, 116, 129, 130, 135, 138, 144, 146, and 147 (pp. 492-506); and Song from *Twelfth Night* (AC); and Lady Mary Wroth (1587-1651?), 650-59.
- 21 The Early Seventeenth Century (1603-1660): Introduction, 577-598. Men and Women Poets in Dialogue (1): John Donne (1572-1631), Songs and Sonnets: "The Flea," "The Good Morrow," "The Sun Rising," "A Valediction forbidding Mourning," and "The Ecstasy," 599-614; Holy Sonnets 10 and 14; and Katherine Philips (1632-1664), "To My Dearest Lucasia," 672-73; 675. (Also listen to the Donne selection in your AC.) Second paper due.
- 23 Midterm Exam (covering all material through Shakespeare).
- 28 Men and Women Poets in Dialogue (2): Ben Jonson (1572-1637), "To My Book," "On My First Daughter," "To John Donne," "On My First Son," "To Lucy, Countess of Bedford," "Inviting a Friend to Supper," "To Penshurst," "Song:

To Celia," "To Heaven," "My Picture Left in Scotland," "Queen and Huntress," and "Still to be Neat," 637-48; Katherine Philips, "On the Death of My First and Dearest Child," 677-78; and Aemilia Lanyer (1569-1645), 628-636.

- 30 "Metaphysicals" and "The Tribe of Ben": George Herbert (1593-1633), 659-66; Robert Herrick (1591-1674), 666-70; and Andrew Marvell (1621-1678), 678-85.
- Nov. 4 John Milton (1608-1674), 691-94; Sonnets, 719-22.
- 6 Milton, *Paradise Lost* selections, Book I (pp. 724-42) and Book III, Invocation to Light (to line 55, pp. 764-65).
- 11 Milton, *Paradise Lost* selections, Book IV, ll. 1-31; 114-775 (pp. 777-78; 780-94); Book V, pp. 794-800; Book VII (Invocation, pp. 801-802); Book IX, pp. 811-840; Book XII, pp. 849-53.
- 13 The Restoration and the Eighteenth Century (1660-1785): Introduction, 855-76.
- Lyric and Satiric (1): John Dryden (1631-1700), "On the Death of Mr. Oldham," "A Song for St. Cecilia's Day," and "Mac Flecknoe," 909-912; 903-909.
- 18 Lyric and Satiric (2): Anne Finch, Countess of Winchilsea (1661-1720), 963-65 (plus hand-out). Third paper due.
- 20 Lyric and Satiric (3): Jonathan Swift (1667-1745), 966-669; *A Modest Proposal*, 1113-19.
- 25 Lyric and Satiric (4): Alexander Pope (1688-1744), 1119-22; *The Rape of the Lock*, 1134-53.
- 27 Thanksgiving.
- Dec. 2 Lyric, Satiric, and Philosophical: Samuel Johnson (1709-1784), 1196-98; "On the Death of Dr. Robert Levet," 1206; [A Brief to Free a Slave], 1241-43; "The Vanity of Human Wishes," 1198-1206.
- 4 The Literary Life and the Man of Letters: Johnson, *A Dictionary of the English Language*, 1249-55; *Preface to Shakespeare*, 1255-65, and *Life of Milton*, 1265-1273.
- 9 Last day of class. Discussion and review. Final paper due.

Dec. 12 Comprehensive final exam (8:00-10:00 a.m.).

Spring 2002

Feb. 7 Introduction to the course.

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Mar. 5

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March 23-31 Spring Break.

Apr. 2

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May

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