



State Fair Community College

SYLLABUS SPRING 2009

Course	English Literature	Instructor	Patty Dump
Course No.	LIT 109	Office	115 Yeater
Department	Language and Mass Communication	Phone	660-694-3546
		E-mail Address	pdump@sfccmo.edu
		Office Hours	To Be Announced

Course Description:

This survey literature course focuses on the study of major English authors and works from Beowulf to the present. In addition, English Literature enables students to place works of literature into a context of time and place, to write about literature using correct literary terminology, and to discuss works of literature both as literary works and as reflections of the human experience. English Literature meets three hours of general education humanities credit and is recommended for English majors.

Prerequisites:

Students must be eligible for English composition I via test scores, must be enrolled in English composition I concurrently, or must have completed English composition I.

Required Resources:

Greenblatt, Stephen, ed. *The Norton Anthology of English Literature: The Major Authors*. 8th ed. New York: W. W. Norton, 2006.

(This text is available in the SFCC bookstore.)

Recommended Resources:

Lunsford, Andrea. *The Everyday Writer*. 4th ed. Boston: Bedford/St. Martin's, 2009.

A good college dictionary

Supplementary Materials:

Cambridge History of English Literature. Eds. Sir A. W. Ward and A. R. Waller. 15 vols. Cambridge: Cambridge UP, 1967.

The Oxford Companion to English Literature. rev. ed. Ed. Margaret Drabble. Oxford: Oxford UP, 1998.

The Oxford Companion to Twentieth-Century Literature in English. Ed. Jenny Stringer. Oxford: oxford UP, 1996.

Oxford English Dictionary Online (available Through SFCC's Donald C. Proctor Library Databases)

Reader's Guide to Literature in English. Ed. Mark Hawkins-Dady. London: Fitzroy Dearborn, 1996.

(These texts are available in the SFCC Proctor Library.)

Class Meeting Time:

10:50-11:50 Mondays, Wednesdays, Fridays ITV Room

Final Exam:

10:50-12:50 Monday, May 10, 2010 ITV Room

Objectives/general education goals:

- At the end of the course, students will demonstrate that they are able to:
- interpret a poem, essay, play, or short piece of fiction with increasingly precise language and appropriate textual or contextual evidence;

- express the results of that interpretation in an oral presentation;
- criticize and revise their own speaking and writing based on clarity, precision, accuracy, relevance, depth, breadth, and logic of the ideas;
- use appropriate reference sources;
- apply to poetic interpretation the fundamentals of prosody, including rhyme, meter, and figures of speech;
- discuss the works of major British writers in the following contexts:
- literary periods (Middle Ages, 16th century, early 17th century, Restoration and the 18th century, romantic, Victorian, 20th century)
- social movements
- intellectual movements

State Fair Community College faculty and staff maintain the belief that a core of learning experiences exist that are invaluable to all students regardless of their present or future roles in the workplace and the community. These core experiences, which are addressed and assessed in the general education program, are consistent with the required skill-based and knowledge-based learning outcomes identified by the Missouri Coordinating Board of Higher Education (CBHE). They are also consistent with the college’s Institutional Learning Outcomes (ILOs) that students will achieve upon completion of their general or specialized study.

- Institutional Learning Outcome #1: Thinking Critically
- General Education Outcome #2: Higher Order Thinking (to develop students’ abilities to distinguish among facts, opinions, and inferences; to identify underlying or implicit assumptions; to make informed judgments; and to solve problems by applying evaluative standards)
- Institutional Learning outcome #2: Communicating Effectively
- General Education Outcome #1: Communicating (To develop students’ effective use of English language and quantitative and other symbolic systems essential to their success in the school and in the world. Students should be able to read and listen critically, and to write and speak with thoughtfulness, clarity, coherence, and persuasiveness)

Methods of Instruction:

This course is taught using a variety of instructional methods which include but are not limited to interactive lectures, computer presentations, group activities, and student presentations. Students are expected to be active participants in the learning process.

Methods of Evaluation:

Grades – The assignments below will be the basis of students grade in the course. Grading is on a point basis, with 100 points possible for the semester.

Grading Scale	A	B	C	D	F
	90-100 pts.	80-89 pts.	70-79 pts.	60-69 pts.	59-0 pts.

Students may check students grades in Angel at any time during the semester. If students have concerns about students grade, students may feel free to discuss students concerns with the instructor. If students feel a grade is incorrect, please notify the instructor in writing and explain students concern.

Assignments –

Journal Entries (20 points)

Journal entry questions are due almost every class day (word-processed) and will take the place of a midterm exam. Students journal entry questions will be announced the class period before they are due and will be posted in Angel as well. Please skim the study questions before students read the text to which they refer, to get a sense of what students might read for. While students have a journal entry question due almost every class day, I'll collect students journal entry sets four times during the semester (Weeks 4, 8, 12, and 16). I will ask random students to read aloud from one of their journal entries at the beginning of each class period, so students need to be prepared every day.

Bring students journal entries to class on the assigned due dates (see Assignment Calendar below). Please staple the whole set together; do not use paper clips or binders. Label the authors and questions so I know what students you are addressing. Students responses will vary in length to suit the complexity of the question. Most responses will require a short paragraph. There's no need to respond exhaustively, just thoughtfully.

Look at this sample response to a question on Homer's Odyssey, Book I:

2. Questions: What first impressions does the book give us of the Gods? How much of a role do they play in human affairs? What seems to motivate their actions?

Response: The gods are a lot like humans, and they take sides in human affairs. Athena, for example, favors Odysseus, so around line 210, she heads down to Ithaca to put some courage into his son Telemachus. Earlier, she had coaxed her own father, Zeus, into making a promise about Odysseus' return. Athena appears disguised as Mentos, Lord of the Taphians, a trusted elder who can offer Telemachus the right kind of advice since he has some growing up to do. Therefore, we can see that the gods will do just about anything to help their favorites, yet sometimes I also get the sense that humans are pawns in a power game. (Response word count: 111 words)

My questions should help students develop ideas for papers, participate in discussions, and learn more from comments in class. Responses should show an honest attempt to come to terms with the material. They aren't "answers" to rigid test questions, and responses don't have to be perfect; it's fine if they are just thoughtful first responses based on a first reading. As a professor once revealed to me, One learns by both slow exposure to a text and unpredictable, exponential leaps of insight and connection-making. Expecting 100% comprehension on a first reading isn't realistic; deep learning doesn't happen that way.

Evaluating the Journal Sets:

While I don't plan to assign specific grades to each journal set, here's how the grading for the journal requirement as a whole will go:

A (18-20 points): All journal sets turned in complete and on time; responses are well-wroded, detailed, specific, and consistently thoughtful, neither vague remarks nor simple yes/no statements.

B (16-17 points): All journal sets turned in on time, but incomplete in terms of numbers or quality of responses.

C (14-15 points): One journal set missing, but all others completed satisfactorily and on time. Alternatively, all sets were turned in, but responses don't show much effort to understand the texts.

D (12-13 points): Two or more journal sets missing, and/or responses clearly not thoughtful enough to suggest serious engagement with and understanding of texts.

F (0-11 points): Student has failed to turn in any journal sets. Anyone who does this would probably have to earn an A in all other components (papers, presentation, final exam, etc.) just to pass the course. This, of course, is not a good idea.

Presentations (20 points)

At the beginning of the semester, all students will **select at least one** of the works from the list provided (see Presentation Selections below) to present to the class; each presentation must be **ten to fifteen minutes long** and demonstrate familiarity with the **selection**, its **context in the history of British literature**, and its **significance within the specific literary time period and why it has endured through time**. In addition, students **will read the poem aloud** to the class, revealing an **understanding of prosody** with *inflection* and *cadence* of speech. Ideally, presentations will also be open-ended, leading into class discussions with questions, major themes or topics for further thought. Presentations will be **scored on time limit, reading aloud** of the poem with thoughtful cadence and pronunciation, **relevance of information** presented about the text, **delivery, thoughtful preparation of presentation slides**, and **wise selection and documentation of sources**.

Name of Student	Name of Selection	Time 10-15 minutes required (2 pts.)
Context in history of Br. lit. (2 pts.)	Significance w/in lit. era/endurance (2 pts.)	Understanding of prosody With inflection and cadence (2 pts.)
Reading quality/delivery (2 pts.)	Relevance of information (2 pts.)	Quality of power point slides (2 pts.)
Selection of reference sources (2 pts.)	Documentation of sources in the slides (2 pts.)	Documentation of sources in the printed presentation script (2 pts.)
Meaning of points 2 points = well done (12-15 minutes) 1 point = completed task (10-12 minutes) 0 point = uncompleted task (less than 10 minutes)		18-20 = A 16-17 = B 15-14 = C 12-13 = D 0-11 = F

Presentation Selections:

Required Poetry Power Point/Reading Schedule		Name of student
Mon 15 Mar:	Herrick's "To the Virgins," p. 669	
Wed 17 Mar	Lovelace's "To Althea," p. 671	
Wed 17 Mar	Philips' "A Married State," p. 672	
Wed 24 Mar:	Dryden's "A Song for St. Cecilia's Day," p. 911	
Wed 24 Mar:	Gray's "Elegy," p. 1332	
Mon 29 Mar:	Cowper's "The Castaway," p. 1338	
Mon 29 Mar:	Barbauld's, "Washing-Day," p. 1395	
Wed 7 Apr:	Blake's, "London," p. 1422	
Wed 7 Apr:	Wordsworth, "Strange fit of passion," pp. 1507-08	
Fri 9 Apr:	Coleridge's, "Kubla Khan," p. 1632	
Fri 9 Apr:	Shelley's, "Ozymandias," p. 1741	
Mon 12 Apr:	Keats' "Ode on Melancholy," p. 1848	
Mon 12 Apr:	Keats' "Ode on a Grecian Urn," p. 1847	
Fri 16 Apr:	Browning's "Porphyria's lover," p. 2054	
Fri 16 Apr:	Barrett Browning's, "When our two souls [from Sonnets from the Portuguese]," p. 1926	
Mon 19 Apr:	Arnold's "Dover Beach," p. 2105	
Wed 21 Apr:	Arnold's "To Marguerite—Continued," p. 2096	
Mon 26 Apr:	Hopkins' "Spring and Fall: to a young child," p. 2165	
Mon 26 Apr:	Kipling's "if--," p. 2290	
Wed 28 Apr:	Hardy's "Neutral Tones," p. 2319	
Wed 28 Apr:	Yeats' "The Second Coming," p. 2402	
Mon 3 May:	Eliot's "Journey of the Magi," p. 2631	

Wed 5 May:	Auden's "Musee des Beaux Arts," p. 2693	
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Presentation topics: Students will select one of the boldfaced works on the class schedule to present to the class (also listed above); each student must be present on the day of his or her assigned reading and present the material thoroughly and coherently, demonstrating familiarity with the selection, its context, and its significance. Each presentation must be ten to fifteen minutes long, and, ideally, presentations will also be open-ended, leading into class discussions with questions, major themes, or topics for further thought. The following points may be covered, but students needn't feel constrained by these suggestions. Students are encouraged to be creative and have fun.

- The Author (Make this a minimal part of students presentation.)
- Major achievements and publications in literature
- Consistent themes or topics
- Sources of inspiration
- Philosophy of art, life, literature
- Autobiographical elements of the poem (if any)
- The Text (Here's where students need to spend most of students time.)
- Plot: Its actions and occurrences
- Speaker or narrator and its impact on the work
- Language (figurative language, imagery, allusions)
- Setting and its significance to theme
- Interpretation of key lines
- Contextual and historical usage of words or phrases
- Analytical statement of theme
- Connections
- Images, motifs, or themes reflected in other works
- Impact on literature or influence on other others
- Possible thematic comparisons for use during critical literary analysis

Essays (2 @ 15 points):

Students will complete two essays during the semester; topics should be selected from the list of suggestions provided (see below) or developed in consultation with the instructor.

Essays must meet the following criteria:

- be at least 4 pages
- be typed (12-point Times New Roman),
- be double-spaced,
- have 1-inch margins on the top, bottom, left, and right sides of the paper,
- include a Works Cited page.

Note: The Works Cited page does not count toward the four-page minimum.

- include a minimum of two secondary sources,
- be properly documented according to MLA format,
- be stapled when submitted,
- be grammatically correct,
- be free of errors in mechanics, grammar, usage, spelling, and documentation.

The essays will be evaluated according to the Scoring Guide posted in Angel.

Student writers need to focus on these formal academic essays carefully:

- by formulating a strong, objectively worded thesis statement
 - and avoiding mere plot summary,
 - answer the question(s) assigned;
 - have an appropriate, original title;
 - contain an introduction, body, and conclusion;
 - have a clear, explicit thesis statement;
 - and avoid use of “I” and “students” throughout.
 - two outside references that are correctly cited in the essay, using MLA format
- Please refer to documents on the Essay Outline for additional assistance, as well as Writing a Literature paper. These are all posted in Angel for students convenience.

Essay 1: Due Monday, February 23 Choose one of these topics:

- Compare the *Beowulf* poet’s treatment of Grendel and the dragon. Do these monsters contribute to our understanding of the ethical/social values of Anglo-Saxon society? What purpose does the monster serve in the poem? Do Grendel and the dragon represent different kind of evil? Cite specific examples from the epic and from students research.
- What does treasure signify in *Beowulf* and in Chaucer’s “The Pardoner’s Tale,” respectively? In what ways do the attitudes toward treasure reflect the value system of a Christian poet in Anglo-Saxon England and one in late-fourteenth-century London? Cite specific examples from the epic and from students research.
- In what ways is the Redcrosse Knight’s encounter with Despair different from his previous encounters with villains in Book 1 of *The Faerie Queene*? Cite specific examples from the epic and from students research.
- Compare the Redcrosse Knight in Spenser’s *The Faerie Queene* with *Beowulf*. Writers might consider armor, speech, manners, and values. How does the hero, faced with seemingly insurmountable odds or in defeat, represent the ideals of the heroic held by the author and his culture? Cite specific examples from the epic and from students research.
- Choose and analyze a portrait from *The General Prologue of Chaucer’s Canterbury Tales* not discussed in class. What is the effect of the choice of details? What is the pilgrim’s “degree”—i.e., rank—and can students compare him with other pilgrims? Or discuss two portraits of pilgrims related in some way (e.g., Knight/Squire, Prioress/Monk, Sergeant of the Law/Franklin, Parson/Plowman, Miller/Reeve, Summoner/Pardoner). In what ways do the members of the pair complement one another? Cite specific examples from Chaucer’s work. Cite specific examples from the epic and from students research.

- To what extent is the Wife of Bath presented in her “Prologue” and “Tale” as an anti-religious and amoral figure? Cite specific examples from the epic
- Some readers have found it strange that the Wife of Bath tells a stylized Romance after her racy and realistic “Prologue.” Make clear students views on this point, referring in detail to both the Wife of Bath’s “Prologue” and her “Tale.” Cite specific examples from the epic and from students research.
- What is revealed about the speaker in Wyatt’s “Whoso List to Hunt”? What is revealed about the woman who is hunted as if she is a forest animal? How much control did women in the 16th century have over their bodies and their property? What choices did they have other than to marry or belong to a man? Cite specific examples from the epic and from students research.

Essay 2: Due Wed - Friday, April 22 Choose one of these topics.

- Write an analysis of a Shakespearean sonnet (Students may choose from any of the Shakespearean sonnets in the NAEL, except Sonnet 116 which we will discuss in class). Consider such elements as structure, diction, imagery, figures of speech and symbols, tone, versification, and the sound of the language, though not all of these are equally important, and students should concentrate on only those aspects that are relevant and revealing. The object is to show the means by which the poem achieves its effects— whatever meaning and feeling it conveys. Consult the NAEL Poetic Forms and Literary Terminology. cite specific lines from the sonnet itself as students discuss the elements of the poem.
- Three essay questions over the chosen play will be provided in addition to the following list. You may choose one of the three questions from the play, or one of the following questions:
- What are the comparisons and metaphors Donne uses in one of the following poems: “The Flea,” “Death be not proud,” or “Valediction: Forbidding Mourning”? How do the comparisons and metaphors work to convey his message about his separation from his lover?
- Choose poems we’ve read from either the early 17th century OR the 18th century and indicate how they are representative of the history of the time period. (“History” can mean social contexts, political contexts, religious contests, gender contests, or economic contexts.) Consult students Norton head note information, as well as another outside source of information.
- There is often a sudden change of mood or emotion in Wordsworth’s poetry. Explain why Wordsworth uses this technique, citing specific examples from two or three different works.

- Compare ideas of nature and natural processes in several of the Romantic poets; for example, does Keats use nature as a teacher the same way Coleridge and Wordsworth do in their poems? Or, compare Shelley's "Ode to the West Wind" and Keats's "To Autumn." Explain students answer by using specific references to poems by each author.
- Two concerns of the Victorian period were industrialism and its effects and the debate about gender and the role of women. Compare the treatment of one of these themes in two different works. Students may use works we've discussed in class, or students can use works we've not read corporately.
- This question is for the student who isn't afraid to tackle a theme and readings we will not have covered in class yet. The modernist period is, chronologically, closer to the Victorian age than to the early twenty-first century. Select a pair of 19th century (either romantic or Victorian) and early 20th century works and discuss their similarities and differences. In what respects, if any, is the 20th century work closer to our own era of thinking than the corresponding 19th century work? Some possible pairings include Keats's "Ode on Melancholy" and Hardy's "The Darkling Thrush" or Wordsworth's "Ode: Intimations of Immortality" and Yeats's "Among School Children," or Arnold's "Thyrsis: A Monody" and Auden's "In Memory of W. B. Yeats."

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Final Exam (30 points):

Students will complete a comprehensive exam during the designated final exam period. This exam will evaluate students' recognition and comprehension of material studied during the semester, covering specific texts, literary themes, and cultural and historical backgrounds. The exam will combine objective questions and short essay answers. Students may be entitled to use notes or textbooks for the essay portion of the exam.

Computer Lab Information:

Students at Sacred Heart and Slater must use the computer(s)/labs available to them. If students have transportation, they may use the labs on the SFCC campus below; however, SFCC will not be responsible for transportation or for any accidents or injuries resulting from transportation not provided by SFCC either to or from the SFCC campus. SFCC personnel will not transport students.

Students may use computers in the SFCC Computer Lab located in room 226 of the Fielding Technical Center to complete homework and classroom assignments. The Lab is open from 9:00 a.m. to 7:30 p.m. Monday-Wed - Friday; 9:00 a.m. to 4:00 p.m. on Friday. (These lab hours are subject to change so check with students instructor or check posted schedule.) Computers are also located in the Proctor Library in the Yeater Learning Center. Library hours are 7:30 am to 8:30 pm Monday-Wed - Friday, 7:30 am to 5:00 pm Friday. The library is closed Saturday, Sunday and holidays.

Attendance:

Students must not only attend every class, but also be on time, be prepared (all reading or writing assignments completed), and take an active part in class.

According to college policy, students may miss six class sessions for a MWF course. Upon the fifth absence, students may be administratively dropped from the course. If there is a significant reason for missing class, such as a lengthy illness, students have an obligation to notify me. If students are experiencing problems that prevent students from attending class, please discuss this with me to see if we can find an alternative to dropping the course. Excessive absences or repeated tardiness will result in a lowered grade and may result in failure of the course at the instructor's discretion.

If students are attending a college-sponsored activity as required by another instructor, I will be notified by the Dean's office that students are to be excused from class.

Moreover, once students get to class, students are expected to stay in the classroom until the class is over. Leaving class early or getting up in the middle of class is considered disruptive behavior and should happen only in extreme emergencies.

Withdrawals:

Students should talk with students instructor before withdrawing from any course. Perhaps there is a problem that can be solved in another way. While an instructor may administratively drop students for multiple absences, it is ultimately students responsibility and in students best interest to withdraw from a course themselves. The last date for withdrawal this semester is April 14. After this date, students cannot withdraw and must remain on the roll until the end of the semester.

Academic Honesty:

Students are encouraged to assist each other and exchange information in order to master the concepts and skills covered in this class and to seek tutoring if necessary. However, collaboration on any graded assignment or exam to the extent that it is not an individual student's total, personal effort will be considered as a violation of the Student Conduct Code as printed in the Student Handbook.

When an academic exercise is designed to result in a grade, any of the following activities constitute violations of academic honesty unless expressly authorized in advance by the instructor.

Cheating includes the intentional giving, receiving, or use (or attempts thereof) of any assistance, including notes, copying, or prior knowledge of examination materials.

Plagiarism* includes intentionally or knowingly representing the words, ideas, or images of another as one's own in any academic exercise.

Fabrication includes the intentional falsification or invention of any information.

Collusion includes any secret agreement among students who participate in any academically dishonest activity.

When these incidents occur, it is unpleasant for all of us; so, before students become involve in such a situation, think about what students are doing and ask themselves, "Is it worth it?"

*Any student who borrows words from another source and fails to surround those words in quotation marks is committing plagiarism. The student must introduce the author of this quoted passage, either in the context of the essay or in a parenthetical reference which follows the quoted passage, and provide page numbers if they're available. If the student paraphrases (puts an author's ideas in his or her own words), the student must introduce the source of the paraphrase in the context of the essay and identify any page numbers in a parenthetical

reference which follows the paraphrased passage. Any paper using sources must also include a Work Cited page presented in correct MLA format.

Plagiarism is a serious offense; consequently, any essay with a passage that plagiarizes the work of another writer, even unintentionally, or any student who submits an essay from an electronic database, a printed source, or one composed by another student, claiming that it is his or her original work, will receive 0 points for the assignment.

Tutoring:

Tutoring is available through the Student Achievement Center located in the Yeater Learning Resource Center. Contact the Student Achievement Center or students' instructor if students would like to make arrangements for individual tutoring.

Homework/Essay submission:

All writing assignments must be received by the instructor on or before the due date, by the beginning of the class period, as indicated on the class assignment schedule (see below). In the event of an unavoidable absence the day an assignment is due, the work may be emailed as an attachment, or digitally dropped via Angel. Only work submitted as an email attachment, or as a digitally dropped assignment in Angel, in MS Word format, and received before the end of the normal class period will be accepted. Late work will not be accepted except under extraordinary circumstances with appropriate documentation; even with this documentation, work submitted after deadlines will receive a grade reduction of 10% for each day it is late. Please note that excuses such as "crashed computers," "lost thumb drives," or "empty printer ink cartridges" will not be counted as "extraordinary circumstances." Students should save all work on their computer's hard drive and again on disk or a removable storage device.

Special Services Accommodation:

Students who require special accommodations should contact the Access Office located in Student Services at 530-5800, ext. 7398, at the beginning of the semester. If students need accommodations because of a disability, have emergency medical information to share with me, or need special arrangements in case the building must be evacuated, please see me privately after class or at my office.

To request academic accommodations, such as a note taker, students must also register with the Access Office in Student Services. I must be notified by this office in order to make appropriate academic or testing accommodations.

Classroom Etiquette—Students Instructor's Expectations:*

Please arrive at class on time or before the starting time. Please attend all classes unless there is good reason to miss. If students must miss class, please inform students' instructor ahead of time, by phone, by e-mail, or in person.

Students are asked to come to class prepared for the work to be done and in a positive frame of mind so that they are ready to learn. They are asked to please complete readings and other assignments on time. Please bring all necessary course materials such as paper, pencil, the textbook, handouts, and notes.

Students are requested to try to be pleasant and positive in their classroom behavior. Students are asked to show respect for all class members. Students are asked to address legitimate grievances appropriately, preferably outside of normal class time. If students have a problem with their instructor, they are requested to please try to solve the problem with her before appealing to a higher authority.

When responding to classroom questions, students are requested not to interrupt a fellow student or the instructor. Students should take their turn. When students respond to another

student's comment, they should try to acknowledge the other's position. When responding, students should try their best to call other class members by name.

Students are requested to turn off all cell phones and pagers while in class.

Students are requested to treat the furniture and equipment in the classroom as if the items were their own. Students are requested to throw any trash away on their way out.

Students are requested to remember that for the protection of our facilities and equipment, food and drinks are not allowed in the classrooms or labs. Under no condition is smoking or other tobacco use acceptable in the classroom.

Most classes begin on time and end on time. If students need to know about schedule or assignment changes, please ask about them at the beginning of class. If students have a real need to leave early, please inform their instructor and leave quietly.

If students are absent from class, it is students' responsibility to get class notes from another student; please do not ask students' instructor to repeat a day's discussion and lecture about a work of literature.

Students will do better if students are interested in the class, and the best way to be interested is to get involved. Students should talk to their friends about the material, and look for current applications or examples about the course issues in other media outlets or in students' personal and work life. If students can make connections between themselves and the course materials, they will be happier and a better students.

Most of all, keep in touch with the class syllabus, the instructor, and their classmates. Students will do better when they feel they are a real part of the class.

*Source: Guffey, M. E. *Instructor's Guide, Business Communication, Process and Product*

Course Schedule:

(All page numbers are from the *Norton Anthology of English Literature* or *NAEL*.)

Week 1

Mon 11 Jan: Introduction and syllabus

Wed 13 - Fri 15 Jan: History of English Literature: Old and Middle English (video)

Week 2

Mon 18 Jan: History of the English language: a very brief view; class reads in Old and Middle English, or at least in a fun-hearted, enjoyable attempt. We need to prepare to read the text materials.

Wed 20 Jan:- Fri -22 Jan: Anglo-Saxon England; video introduction to *Beowulf*; notes due at the end of the period. Introduction to MLA format: How to cite a work from our text.

Week 3

Mon 25 Jan: THE MIDDLE AGES (to ca. 1485), p. 1 Anglo-Saxon Literature, pp. 3-7;
Beowulf, pp. 26-50

Wed 27 Jan: *Beowulf*, pp. 51-74

Fri -29 Jan: *Beowulf*, pp. 75-97

Week 4

Mon 1 Feb: JOURNAL ENTRY SET 1 DUE.

15 minute Quiz over *Beowulf*;

Chaucer and Middle English Literature (video); Geoffrey Chaucer and *The Canterbury Tales*, pp. 165-170; Class will decide which of the two following tales will be

Wed 3 Feb: read: "Wife of Bath's Prologue and Tale," p. 207; or "Pardoner's Prologue and Tale," p. 235; discussion of scansion and tips for analyzing Poetry. Take home quiz over the chosen tale.

Fri 5 Feb: THE 16TH CENTURY (1485-1603), p. 319, Wyatt, p. 348; "Whoso list to hunt," p. 350;

Week 5

Mon 8 Feb: Marlowe, p. 458; "The Passionate Shepherd to His Love," p. 459; Raleigh, p. 448; "The Nymph's Reply to the Shepherd"; Sidney, p. 449; Sonnets from *Astrophil and Stella*, pp. 452-55;

Wed 10 Feb: THE EARLY 17TH CENTURY (1603-1660), p. 575; Donne, p. 600; "The Flea," p. 603; "The Undertaking"; "Valediction: Forbidding Mourning," p. 611; "Death be not proud," p. 623, if time permits: "Meditation 17"; Class ends with a Ten minute Quiz over 16th and 17th Century poets studied to date.

Fri 12 Feb: No class: Kaysinger Conference PD Day

Week 6

Mon 15 Feb: No class: President's Day

Wed 17 Feb: ESSAY 1 DUE. Shakespeare, p. 493; Sonnets, p. 497 "Shall I compare thee to a summer's day"; "Devouring Time, blunt thou the lion's paws"; Other poems chosen by the class

Wed 19 Feb., Writing poetry in the style of 16th and 17th Century poets in-class exercises. Discussion of *Carpe Diem*. Discussion of MLA format How to cite from Norton Online resources.

Week 7

Mon 22 Feb: Shakespeare, play to be announced. Acts 1-2,

Wed 24 - Fri 26 Feb: Play to be announced. Acts 3-4,

Week 8

Mon 1 Mar: Play Act 5; JOURNAL ENTRY SET 2 DUE. MLA discussion: How to cite the play and information from online resources; Video presentation of scenes from various productions of the play

Wed 3 Mar: Video continued.

Fri 5 Mar: Video continued. Quiz over play and videos.

8-12 Mar: SPRING BREAK—No classes

Week 9

Mon 15 Mar: PRESENTATIONS BEGIN. Each of the short poems in boldface will be the topic of a 10- to 15-minute individual student report. However, every student is responsible for reading all reading assignments for each class period because Mrs. Dump will also discuss poems and other reading material. In addition, Mrs. Dump will hold students responsible to read the head note information for each author provided by students Norton editors. This information may appear on the final exam. Be prepared.

Today's readings are Herrick, "To the Virgins," p. 670; Marvell, "To His Coy Mistress," p. 677;

Wed 17 Mar: Lovelace, "To Althea," p. 671, Philips, "A Married State," p. 672; Jonson "On my First Daughter," p. 601; "To John Donne" and "On My First Son," p.641

Fri 19 Mar: No class—Faculty Retreat

Week 10

Mon 22 Mar: THE RESTORATION AND THE 18TH CENTURY (1660-1785), p. 853 (Teacher lecture), Milton, [Eve's Dream: Trouble in Paradise] from Book 5 of Paradise Lost, pp. 794-801;

Wed 24 Mar Dryden, "A Song for St. Cecilia's Day," p. 911; Pope, "An Essay on Criticism, Part 1," pp. 1124-28; Gray, "Elegy," pp. 1332

Fri 26 Mar: Samuel Johnson, "Rasseleas," chapter 30-33; pp. 1258-1262, chapters 38-39, pp. 1267-1271

Week 11

Mon 29 Mar: Cowper, "The Castaway," p. 1338; Barbauld's "Washing-Day," p. 1395; Quiz; THE ROMANTIC PERIOD (1785-1830), p. 1363

Wed 31Mar: Wordsworth and the English Lakes (video), George Gordon, Lord Byron (video)

Fri 2 April: No class

Week 12

Mon 5 Apr: No class

Wed 7 Apr: Burns. "A Red, Red Rose," 1454; Wordsworth, "Strange fits of passion have I

known," pp. 1507-1508; "She dwelt in untrodden ways," p. 1508; "My heart leaps up"
p. 1538; Blake, "The Chimney Sweeper" p. 1414, "London," p. 1422.

Fri 9 Apr: JOURNAL SET 3 DUE. Byron, "She walks in beauty," p.1676 (from Hebrew
Melodies); Coleridge, "Kubla Khan," p. 1632; Shelley, "Ozymandias," p. 1741;

Week 13

Mon 12 Apr: Keats, "La Belle Dame sans Merci: A Ballad," p. 1840; Keats, "Ode on a
Grecian Urn," p. 1847; Quiz

Wed 14 Apr: John Keats (video), THE VICTORIAN AGE (1830-1901), p. 1885, Tennyson,
"Ulysses," p. 1962;

Fri 16 Apr: Barrett Browning, "When our two souls [from Sonnets from the Portuguese],
p. 1926; Browning, "Porphyria's Lover," p. 2054.

Week 14

Mon 19 Apr: Arnold, "Dover Beach," p. 2105; Browning, "My Last Duchess," p. 2058;

Wed 21 Apr: Arnold, "To Marguerite—Continued," p. 2096. Quiz.

Fri 23 Apr: ESSAY 2 DUE. "Meet the Author" (Thompson A & B, Heckart)—attend
either today from 2:00-3:00, tonight from 7:30-8:30, or Friday, April 23, from
11:00-12:00. Because of students' attendance commitment here, Mrs. Dump will
attempt to arrange transportation through Sacred Heart and Slater. Further details will
come nearer this date. If transportation is arranged, class will attend the "Meet the
Author." If not, class will be held and Mrs. Dump has an alternate lesson for that day.

Week 15

Mon 26 Apr: Hopkins, "Spring and Fall: to a young child," p. 2165; Rossetti, "Goblin
Market," p. 2143; Kipling, "If--," p. 2290;

Wed 28 Apr: Hardy, "Neutral Tones," pp. 2319; Yeats, "The Second Coming," p. 2402

Fri 30 Apr: ; Lawrence, "Piano," p. 2605 Quiz.

Week 16

Mon 3 May: THE 20TH CENTURY AND AFTER, p. 2293; Eliot, "Journey of the Magi,"
p. 2631; Eliot, "The Love Song of J. Alfred Prufrock," p. 2610;

Wed 5 May: Auden, "Musee des Beaux Arts," p. 2693. End of oral
presentations; Larkin, "Church Going," p. 2711;

Fri 7 May: JOURNAL ENTRY SET 4 DUE. Walcott, "A Far Cry from Africa,"
p. 2771; Heaney, "Digging," p. 2789; Quiz.

Wed - Friday 13 May: FINAL EXAM 12:30-2:20.

