

Survey of English Literature: 1660-1900
English 2202, Summer Session 1, 2014
Tuesday/Thursday 9:00 am – 12:00 pm, 5/20-6/30
Anderson 1106

Instructor: Beth Seltzer

Office hours: Anderson 1143, Tuesday/Thursday 12:00 pm – 1:00 pm and by appointment

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This course will introduce you to some major forms and themes of modern British literature from the Restoration of the monarchy in 1660 to the death of Queen Victoria in 1901. This period of British literary history saw the collision of popular and elite culture, advances in communication and travel, the transformation in the roles of women, the lower-classes, and the colonies, and the development of our dominant literary genre, the novel. Therefore, while the span of the course is great (240 years!), the number of works is limited so that we can read them in some detail. This course should sharpen your analytical skills as you continue to think, speak, and write about the literary works of these historical periods.

Course Objectives:

- **Content:** Students become familiar with the key developments in different genres (realism, popular fiction, prose and poetry) which took place in the particularly formative years 1660-1900.
- **Skills:** Students will gain familiarity and confidence with encountering and reading texts which comes from a very different context and may be outside of their comfort zones. Students enhance their abilities to read, write about, and intelligently discuss these texts.
- **Literary Methodologies:** Students will improve their ability to critically and analytically close-read texts with reference to the historical context, which is a vital skill for other English classes.

Required Texts: All readings for this course are available online at our class website on Poetry Genius, which you will also use to annotate the texts before each class.

<http://poetry.rapgenius.com/Beth-seltzer-eng-2202-syllabus-temple-summer-1-2014-annotated#>

Depending on your personal preference, you may wish to read the texts online, download them to a personal device, or purchase inexpensive print copies. In any case, you are *required* to bring the readings to class in some form. I will check regularly and randomly.

Assignments

Percentage Breakdown

Annotation	20%
Discussion Leadership	10%

Papertest 1 & 2	30% (2 x 15% each)
Final Project	20%
Participation	20%
TOTAL	100%

Annotations/Poetry Genius: In order to hone your close-reading skills, encourage class discussion, and set you up well for your essays, you will use a free website called Poetry Genius (part of the Rap Genius website) to annotate your texts before each class. We'll go over the details in class, but basically, you'll write comments on the text and respond to each other's comments. All participation you put in will be collected in your profile, which I will use to determine your Annotation score for the semester. To get a high score, you'll want to consistently post thoughtful comments or responses to classmate's comments before each class.

Discussion Leadership: In order to meet our course goal of increasing your facility in understanding and speaking about the texts, you'll each spend a portion of a class period serving as a discussion leader. (Teaching something is the best way to understand it!) In preparation for your discussion leadership, you'll prepare a short, informal introduction to the text, along with a series of discussion questions which grow out of the text itself, the broader course themes, and the annotations your classmates posted for the day. You will be evaluated based on your preparation and accuracy, the quality of your discussion questions, and your ability to connect discussions to the text. Discussion leadership should take about 20-30 minutes. (Obviously, you won't be speaking the whole time!)

The semester goes quickly so there will be very little leeway if you end up missing that class. Please make every effort to be there.

Papertests: These in-class essay exams will give you a chance to display your understanding of close-reading, course concepts and themes. Papertests will include an in-class closed-book component consisting of short answers and/or passage identifications, and a short open-book essay, to be completed and uploaded to SafeAssign no later than 8pm on the evening of the Papertest. (Please make every effort to adjust your work schedules, etc. to give you appropriate time to complete the Papertest that afternoon and evening.)

Papertest make-ups will not be permitted and late take-home portions will not be accepted, except in unusual circumstances cleared with me *in advance*. Students who miss the in-class portion may get partial credit by doing the take-home essay by the deadline, and vice-versa.

Final Project: For the final project, you will create an edited anthology of texts, based on a theme of your choice. You are responsible for choosing a theme, selecting course and outside texts/excerpting key passages to fit into your theme, writing an introduction to your collection and each work, and annotating the collection with additional analysis. The final project is meant to grow naturally out of your earlier work and may well include revisions of your earlier annotations and Papertests. It should demonstrate a significant amount of care and thoroughness, and a deep understanding of your chosen theme.

Participation and In-Class Activities: It happens that the deepest learning in English classes takes place during discussions with your peers, so participation is absolutely essential. Because it's so important, I'd encourage you to work at speaking up regularly in class even if it makes you a bit uncomfortable. There will also be a variety of activities in class to offer different formats for participation.

Policies

Attendance: Attendance is especially important, since this is a discussion-based course, and missing a single class in this course means missing a whole week of classes. Because emergencies do arise, you may miss *one* class without penalty. ***No distinction is made between excused and unexcused absences in this course.*** Doctor's notes will not be accepted. You are strongly encouraged to save your one absence for absolute emergencies, which often tend to emerge near the end of the semester. Any student ending the semester with more than one absence will lose points from his or her final grade.

- 1 absence: No penalty
 - 2 absences: 5% off final grade (highest possible grade: 95%)
 - 3 absences: 15% off final grade (highest possible grade: 85%)
 - 4 absences: 25% off final grade (highest possible grade: 75%)
 - 5 absences: 35% off final grade (highest possible grade: 65%)
- Attendance deductions are in addition to any missed work and participation.

Lateness (arriving any time after I take attendance) or leaving early counts as half an absence (or a whole absence, if the student misses the majority of a class).

Readings: This is a six-week accelerated summer class, so there's a lot of reading. Be sure you budget enough time to fully complete the required reading for this class.

All of the readings are available online for free, saving you the price of textbooks. But there's a catch—you *must* bring the readings with you to class in some form. You can print them out, or purchase cheap editions of the books (which may well be cheaper than printing for the longer texts). Or you can read them on an eReader, tablet, or laptop, provided that you are able to handle the distraction. (NOT on a phone.)

I will be randomly checking that you have the readings over the course of the semester, and any day you are unprepared will mean a 5% reduction to your participation grade.

Technology Policy: You are welcome to use laptops and tablets in class for your reading and note-taking. However, there is a one-strike policy. The *first* time I see you doing anything unrelated to class on your laptop—email, games, even work for this class that is distracting you from the discussion—you will lose all technology privileges for the rest of the semester and will have to bring printouts and physical books instead. You will also lose 10% on your participation grade for the whole semester.

Phones should be turned to silent and buried deep in your bag for the entire class period, except in the case of a true personal emergency cleared with me in advance. Every time I see a student using a phone in class, I will deduct 5% from your participation grade. You are welcome to use phones during class breaks.

Food Policy: Provided that your food is not distracting you or others around you, please feel free to eat breakfast and/or lunch in class. Remember to clean up after yourself.

Email Policy: I'll answer emails within 24 hours of receiving them, except on weekends, in which case I'll get back to you on Monday.

In return, please be sure that your emails are addressed to someone (aka Dear Beth), are signed with your name, and read more like an email to a professor than like a text message to a friend.

If you miss a day, it's your responsibility to check with a *classmate* to get notes, and to come to my office hours to talk to me in person if you have any additional questions. I will not email you a summary of what we did, nor will I respond to emails that ask "Did we do anything in class?"

Before you email me, it might be a good idea to check the syllabus, since there's a lot of information here. You'd get your answer much sooner, and it would save us both a bit of time.

Assignments (Lateness, No Rewrite Policy, etc): As this is an accelerated summer course, it's going to move quickly. Making up work is going to be far more difficult than in a regular course, so it's vital that you stay on track. This policy is meant to strongly discourage you from turning in assignments late.

Annotations must be made before the class period during which we are going to discuss those texts. Annotations made after class ends will *not* count towards your annotation score.

Late Papertests and Final Projects will *not* be accepted under most circumstances. Extensions may be granted in extreme circumstances, but you must seek me out and discuss the possibility of an extension *before* the day of the Papertest or final project due date. I warn you in advance that I do not grant extensions without a very good reason.

I will not accept any rewrites for this class, so please make every effort to get it right on the first shot!

Disability Accommodation: Any student who has a need for accommodation based on the impact of a disability should contact me privately to discuss the specific situation as soon as possible. Contact Disability Resources and Services at 215- 204-1280 in 100 Ritter Annex to coordinate reasonable accommodations for students with documented disabilities.

Freedom to teach and freedom to learn are inseparable facets of academic freedom. The University has a policy on Student and Faculty and Academic Rights and Responsibilities (Policy #03.70.02) which can be accessed through the following link:
http://policies.temple.edu/getdoc.asp?policy_no=03.70.02.

Academic Dishonesty: Plagiarism and Violating the Rules of an Assignment (Excerpted from the Temple University Statement on Academic Honesty for Students in Undergraduate Courses)

Plagiarism is the unacknowledged use of another person's labor: another person's ideas, words, or assistance. In general, all sources must be identified as clearly, accurately, and thoroughly as possible. Academic cheating is, in general terms, the thwarting or breaking of the general rules of academic work and/or the specific rules of individual courses. It includes falsifying data; submitting, without the instructor's approval, work in one course that was done for another; helping others to plagiarize or cheat from one's own or someone else's work; or actually doing the work of another person.

Penalties for Academic Dishonesty

The penalty for dishonesty can vary from a reprimand and receiving a failing grade for a particular assignment, to failure for the course, to suspension or expulsion from the University. **NOTE: If you plagiarize in my class you will fail the course.** This is not negotiable. If you are uncertain about anything, ask BEFORE you hand in the work. It will be too late afterwards. Of course we do not want to discourage you from using other people's ideas or data. *Our aim is exactly the opposite.* But you must always make your sources clear. If you are in any way uncertain about what constitutes plagiarism, just consult with me.

Course Schedule

All readings are due completed and annotated on Poetry Genius *before* the class period indicated here.

Week 1: The Seventeenth Century

- T 5/20 Welcome/Intros
- R 5/22 William Wycherley, *The Country Wife* (1675)

Week 2: The Eighteenth Century

- T 5/27 Daniel Defoe, from *Moll Flanders* (1722)
- R 5/29 Jane Austen, *Northanger Abbey* PART 1 (1799/1817)
Anne Radcliffe, from *The Mysteries of Udolpho* (1794)

Week 3: The Romantics

- T 6/3 Jane Austen, *Northanger Abbey* PART 2

Papertest 1
- R 6/5 William Wordsworth, “She dwelt among the untrodden ways” (1800)
William Wordsworth, “A slumber did my spirit seal” (1800)
William Wordsworth, “The world is too much with us” (1802)
Samuel Taylor Coleridge, “Kubla Khan” (1816)
George Gordon Byron, “Don Juan” selections from Canto 1 (1819)
Percy Shelley, “Ozymandias” (1818)
John Keats, “Ode on a Grecian Urn” (1820)

Week 4: The Victorians

- T 6/10 Charles Dickens, *A Christmas Carol* (1843)
Thomas Carlyle, from *Past and Present* (1843)
Henry Mayhew, from *London Labour and the London Poor* (1851)
- R 6/12 Wilkie Collins, *The Diary of Anne Rodway* (1856)
Coventry Patmore, “Angel in the House” (1854)
Christina Rossetti, “Goblin Market” (1862)
Christina Rossetti, “In an Artist’s Studio” (1856)

Week 5: The Victorians Again

T 6/17 George Eliot, *The Sad Fortunes of the Reverend Amos Barton* (1858)
 Charles Darwin, from *The Origin of Species* (1859)
 Matthew Arnold, “Dover Beach” (1867)
 Gerard Manley Hopkins, “God’s Grandeur” (1877)

R 6/19 Alfred, Lord Tennyson, “The Lady of Shalott” (1832/42)
 Robert Browning, “My Last Duchess” (1842)
 Robert Browning, “Porphyria’s Lover” (1836)
 John Ruskin, “Of the Pathetic Fallacy” (1856)

Papertest 2

Week 6: The Late Victorians

T 6/24 Oscar Wilde, “The Nightingale and the Rose” (1888)
 Walter Pater, from *The Renaissance* (1873)
 Michael Field, “A Girl” (1893)

R 6/26 Arthur Conan Doyle, “The Adventure of the Speckled Band” (1892)
 H. Rider Haggard, from *King Solomon’s Mines* (1885)

Monday 6/30, 12pm: Final Project due