

Eng. 113: British Literature I
Mind over Matter? or, The Thinking Heart



Dr. Jennifer Forsyth

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Office: Lytle 249, x34348

Office Hours: T/H 1:30-2:50; W 4-6; and by arrangement

Class: T/H 9:30-10:50, LY 206

Middle Ages

Tues., Aug. 26 Welcome!

Thurs., Aug. 28 Middle English lyrics (<http://faculty.kutztown.edu/forsyth/>)

Tues., Sept. 2 **NO CLASS**--Calendar Adjustment Day



Thurs., Sept. 4 Taliesin, “The Battle of the Trees,” “Song to
“the Great World,” “The Death-Song of Uther Pendragon,”
“The Prediction of Kadwaladr,” “The Praise of Tenby”
(<http://www.maryjones.us/ctexts/llyfritaliesin.html>);

Dafydd ap Gwilym, “The Ruin”

(<http://www.cs.rice.edu/~ssiyer/minstrels/poems/1489.html>),

“Tale of a Wayside Inn”

(<http://www.bwlet.net/exampletranslations.htm>), “The Girls of

Llanbadarn”

(<http://www.earlymodernweb.org.uk/emn/index.php/archives/2004/10/a-little-poetry-for-the-day/>)

Tues., Sept. 9 “Guigemar,” “Le Fresne” (*Lais of Marie de France*)

Thurs., Sept. 11 “Lanval,” “Les Deux Amanz,” and “Laustic” (*Lais of Marie de France*)

Tues., Sept. 16 *Canterbury Tales* p. 27-34 & Wife of Bath Prologue and Tale

Thurs., Sept. 18 *Canterbury Tales* “The Merchant’s Tale”

Tues., Sept. 23 “Book of Margery Kempe” (available on eReserves; password is “kup”)

Thurs., Sept. 25 **MIDTERM #1**



Renaissance

Tues., Sept. 30 Poetry Selections (available on eReserves; password “kup”)

Thomas Wyatt, “The Lover Despairing to Attain unto His Lady’s Grace Relinquisheth the Pursuit” and “The Lover Showeth How He Is Forsaken of Such as He Sometime Enjoyed”

Henry Howard, Earl of Surrey, “The Frailty and Hurtfulness of Beauty” and “A Vow to Love Faithfully, Howsoever He Be Rewarded”

Sir Philip Sidney, “My True-Love Hath My Heart”; Sonnets 1, 30, and 63 from *Astrophel and Stella*

Thomas Nashe, “Summer’s Last Will and Testament”

Christopher Marlowe, “The Passionate Shepherd to His Love”

- Thurs., Oct. 2 Part II of the poetry selections available on eReserves
 Sir Walter Raleigh, “The Nymph's Reply to the Shepherd,” “The Lie,” and “On the Life of Man”
 Samuel Daniel, Sonnet 6 from *Delia*
 Michael Drayton, Sonnets 61 and 69 from *Idea*
 John Donne, “Woman’s Constancy” and “Air and Angels”; Sonnet 16 and 17 from *Holy Sonnets*
- Tues., Oct. 7 Shakespeare, *Sonnets*: #18, 20, 71, 80, 94, 113, 116, 121, 129, 130, 135
- Thurs., Oct. 9 *Hamlet* Act 1, Scene 1-Act 2, Scene 1 (1.1-2.1)
- Tues., Oct. 14 *Hamlet* 2.2-3.1
- Thurs., Oct. 16 *Hamlet* 3.2-4.4
- Tues., Oct. 21 *Hamlet* 4.5-end
- Thurs., Oct. 23 *The Night Walker* TBA
- Tues., Oct. 28 *The Night Walker* TBA
- Thurs., Oct. 30 *The Night Walker* TBA
- Tues., Nov. 4 **MIDTERM #2**



Restoration & Eighteenth Century

- Thurs., Nov. 6 “Philosophy and Poetry readings” (This and the following two readings are available on eReserves)
 Jonathan Swift, “A Modest Proposal”
 Matthew Prior, “An Epitaph”
 John Wilmot, “The Disabled Debauchée,” “The Imperfect Enjoyment,” and
 “A Satire against Reason and Mankind”
 Thomas Gray, “Elegy Written in a Country Churchyard”
 Christopher Smart, “Jubilate Agno”
 Anonymous Ballads, “Lord Randall” and “Bonny Barbary Allan”
- Tues., Nov. 11 “Biography and Autobiography readings” readings (on eReserves)
 Samuel Pepys, extracts from his diary
 Fanny Burney, extracts from her journal and letters
- Thurs., Nov. 13 Collier, “An Essay on the Art of Ingeniously Tormenting” (excerpts on eReserves)
- Tues., Nov. 18 Addison and Steele, *The Spectator* (#45, #99, #502, #507, #519)

Thurs., Nov. 20 *Emma*, Jane Austen
 Tues., Nov. 25 *Emma*, Jane Austen
 Thurs., Nov. 27 **THANKSGIVING—NO CLASS**
 Tues., Dec. 2 *Emma*, Jane Austen
 Thurs., Dec. 4 *Emma*, Jane Austen
 Tues., Dec. 9 **FINAL 8-9:50 a.m.**

Required Materials:

Lais of Marie de France, by Marie de France
Canterbury Marriage Tales, by Geoffrey Chaucer
Hamlet, by William Shakespeare
The Night Walker, by John Fletcher
Emma, by Jane Austen
 A number of packets available on eReserves
 Reliable access to an email account and the Internet



A FEW WORDS

Despite being an introductory course, the texts we will be reading are challenging, and excelling in the course will require not simply reading but *studying* our texts. For the reading assignments, it is necessary to do more than run your eyes over the words on the page, and this is a reading-heavy course, so please plan to spend a substantial amount of time reading and reflecting on the assigned works. We will be discussing more in the upcoming weeks what precisely a good reading entails, but generally speaking, the works require some struggle, even for experienced readers. Part of this struggle may take place in class, but the initial effort *must* be made by you individually.



WARNING: ADULT CONTENT

During this class, in order to understand the content and cultural context of the works we read, we will have to discuss potentially sensitive or controversial topics such as sexual acts, procreation, body parts, and sexual orientation. My goal is never to make anyone feel uncomfortable during these discussions, but this may happen simply because of the subject matter. If you believe (or know) already that this will create a difficulty for you, you may wish to consider changing courses.

STUDENT LEARNING OUTCOMES

By the end of the semester, students will be able to perform the following:

- summarize, paraphrase, and/or explain texts written in different idioms of English and from different periods in the development of the English language
- practice close reading of diverse texts
- criticize the works from multiple perspectives
- identify and analyze multiple levels of meaning such as literal and symbolic
- interpret the texts in their cultural and historical contexts
- demonstrate knowledge of fundamental literary and critical practices in formal and informal writing
- identify relevant literary techniques
- demonstrate an understanding of literary criticism as a discourse community by asking questions, raising issues, and voicing opinions in a collegial fashion
- discriminate between texts from multiple periods and genres



POLICIES

DISABILITIES

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. Additionally, contact Disability Resources and Services at 610-683-4108 or in Stratton Administration Center 215 to coordinate reasonable accommodations if you have a documented disability.

COMMUNICATION

My office hours (except during vacations or finals week) are times when I am always available to talk to you. If my regular office hours don't work with your schedule, let me know and we'll try to work out an alternative. If I am already talking with somebody during my office hours, please stick your head in the door to let me know you're waiting.

Our ability to work together depend a great deal on communicating clearly. If you feel lost or confused by a particular lesson or discussion, for instance, let me know as soon as possible—preferably in class, but outside of class if necessary. I want to help facilitate your learning, and I can be much more effective if you let me know how I can help.

I generally check my email daily and check my voice mail a few times a week. If you do not receive a response within a reasonable time frame—either by email or phone—there may be a technical difficulty, so please tell me before or after class or leave a note in my mailbox.

PARTICIPATION

You must come to class prepared, having read and completed all assignments to the best of your ability. Please hand in any assignments at the beginning of class. You will get as much out of the class as you put into it: if you treat the readings and assignments like busywork, you are unlikely to enjoy or profit from them. On the other hand, if you came to college in order to have all kinds of new experiences and to exercise your mind, you'll invest your time and energy into these assignments and may discover that study returns that effort with interest. Not only that, but it is impossible to get the most out of classroom activities and discussions if you are not prepared, and your participation grade,

worth 20% of your overall grade, will suffer dramatically. Please bring the appropriate text or texts every day. **All major assignments must be completed in order to pass the class.**

The rest of the class depends on your insightful comments, probing questions, and inimitable sense of humor. Disagreements and discussions are also welcome within the bounds of politeness, coinciding with the Kutztown Code of Civility, of which the most pertinent points for our class will be your promise to “. . . respect the rights, feelings, and property of others . . . appreciate diversity and encourage its acceptance by others [and] . . . nourish the development of a society in which bigotry, harassment, prejudice, and hatred of any kind is not tolerated.”

ATTENDANCE

Because it is difficult to participate when you are not present, you will be responsible for initialing the roll sheet next to your name every day before class and being in your seat and prepared to start at the beginning of each class. If you are late, you may be marked absent for the entire day. Initialing next to your name signifies that you are not only present but fully prepared. Being unprepared may count as an absence. Most students find it difficult to excel in my classes when they miss more than 10% of classes.

If you know in advance that you must miss a day, please let me know as soon as possible to make arrangements. If you miss a day unexpectedly due to illness, family problems, an emergency, or any other reason, you will need to find out as soon as possible what we discussed and whether any changes to the schedule were announced. I *strongly* suggest that you share contact information with a few of your classmates to form a support system. Unexcused late work will be docked one partial grade (A to A-, C+ to C) per calendar day, including weekends and other days class is not in session.

ESSAYS

You will be writing one critical 4-5 page essay on the course text of your choice, excluding Austen's novel.

You may not have encountered a revolving deadline like this before, and it does require that you take more responsibility for your work than many options, so please pay close attention to the procedures here.

- As you read our assignments, watch for something that you'd like to write more about that fits with your schedule
- Propose a paper topic to me. (Note: You *must* have my permission at least one week ahead of time, so please don't procrastinate!)
- Write your essay (revising and proofreading copiously until it's the best paper you've ever written)
- Hand in your essay within two weeks of completing the final day of reading on your text
- After you receive your graded paper back, revise as many times as desired for better grades up until the final exam period

For instance, if you choose to write an essay on “Guigemar” (intelligently completing this major requirement of the course at the beginning of the term before you get swamped by all of your other classes—hint, hint), your essay will be due Sept. 23, which is two weeks after the day we discussed that text.

This approach has many advantages: you get to choose the text you want to write about; you can have substantial say in the topic of the paper; you can ensure that the paper isn't due on the day you have midterms in math, science, and geography; and the revolving deadline keeps you from procrastinating until finals week. You may revise any number of times until the end of the term. Final drafts of all work must be submitted no later than our final exam period. (Please be aware, though, that it takes me an increasingly great length of time to re-grade and return essays toward the end of the term as the number of essays I receive increases.)

All assigned essays for this class **MUST** be computer printed (or typed, of course) in 12 pt. font (preferably Times New Roman or a similar serif font), double-spaced, with 1" margins. Please use black ink and staple or paper-clip the pages together. (This format represents MLA style, which is the predominant style in the English discipline and fairly consistent with other disciplines' styles.) Papers not conforming to this standard may be rejected.

PLAGIARISM

Academic dishonesty (i.e., plagiarism) has been a growing problem in academia recently. **Plagiarism is the failure to give credit to another author, through quotation marks and parenthetical citation, for the use of his or her words or ideas.** *I report all cases of plagiarism.* If you have any questions about how to cite sources correctly, I would be delighted to help you, and the Library web page has many helpful links on the topic. It is *your* responsibility to make sure that you understand proper citation before it becomes an issue. "But I've never gotten in trouble for this before!" is *not* an appropriate defense. If you ignore these warnings, you should be aware that the *minimum* penalty is a zero (not 50%, which I give for a mere F) for the assignment, without possibility of revision; failure for the course is also a real possibility. Repeat offenders will receive more serious penalties.

TECHNOLOGY

You should have ready access to email and to the Internet. If you need to set up an account, please do so immediately. Please be aware that spam-catchers are particularly likely to eat your emails if they come from non-KU addresses.

In order to head off possible problems, it is advisable to ensure that your computer and printer are in good working order right away and to make sure that you have a backup method of writing and printing your paper and extra supplies (paper, black ink, etc).



Always save your work (frequently!) on your hard drive and back it up, possibly twice. It can also definitely be a good idea to print a hard copy after every major work session, though I don't like killing trees. Practice safe computing—protect yourself from viruses.

DON'T PROCRASTINATE!



GRADING

20% In-class participation, quizzes, etc.

20% Paper

30% Midterms (15% each)

30% Final

Final grades will be calculated according to the following percentages:

A=90-100%; B=80-89%; C=70-79%; D=60-69%; F=0-60%

A: Paper is excellent, with a tight focus, no significant logical fallacies, no inappropriate generalizations, and few if any errors in usage, mechanics, or spelling of any kind. All claims will be supported by nuanced, specific, and appropriate evidence, presented with sophistication. Its language is not simply competent but compelling, the organization and development are logical with smooth transitions, and conveys the sense that the writer understands the rhetorical situation and has the skills to respond appropriately.

B: Paper is very good, but may be slightly broader than appropriate, contain minor logical fallacies, present a few generalizations, make a few notable errors in usage, mechanics, or spelling, and/or stop short of making breakthroughs. All claims will be supported by clear and relevant evidence, presented correctly. The paper is well organized and developed with mostly good transitions, and the language usage is clearly appropriate for college writing.

C: Paper may be too general, contain major logical fallacies, rely on generalizations, make substantial or major errors in usage, mechanics, or spelling, and/or not adequately draw conclusions or present a detailed thesis. Some claims may not be fully supported, evidence presented may not be appropriate enough, or evidence may not be presented according to MLA format or other standards. Transitions may be missing or awkward. However, the paper contains real promise of making a unique contribution to the subject with revision.

D: Paper fails to respond meaningfully to the assignment; the paper may be short, underdeveloped, inappropriate, or contain numerous major errors. Evidence is missing, flawed, or presented incorrectly. Writer fails to achieve college-level competence.

F: Paper was not satisfactory in any way.

R (Revise): Paper did not, usually through an honest misunderstanding of the author, complete the assignment in a satisfactory manner.

NGR: If you receive an NGR (No Grade Recorded) on your report card at the end of the semester, this is usually because there is a question of academic dishonesty, such as plagiarism, that has not been resolved at the time grades are due.

Homework grades include +, ✓+, ✓, and ✓-, which do not correspond to exact letter grades, but signify, respectively, full credit, satisfactory credit, unimpressive, and unsatisfactory. (If I respond on email, I'll probably replace the ✓ with an x.)