

Crn	Subj	Crs	Seq	Hrs	Title	Begin	End	Rm	Day(s)
43402	ENGL	316	201	5.00	English Literature Survey II	02:00PM	03:25PM	???	MWF

Instructor: Dr. Charles MacQuarrie

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Office Hours:T, Th, 1-3:30, & by appointment.

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English 316
English Literature, 1700 -- Present

Required Texts:

The Norton Anthology of English Literature 7th edition. Volume 2.
B. Ed. M. H. Abrams and Stephen Greenblatt. New York:
Norton, 2000.

Required On-line Texts:

*Selected Poetry of John Milton, John Dryden, Alexander Pope,
James Macpherson*

<http://eir.library.utoronto.ca/rpo/display/indexpoet.html>

Glossary of Poetic Terms

http://eir.library.utoronto.ca/rpo/display_rpo/poetterm.cfm

Silva Rhetoricae

<http://humanities.byu.edu/rhetoric/silva.htm>

Suggested Texts:

1. *Writer's Reference* by Diana Hacker.
2. *Concise Oxford English Dictionary* and access to CSUB on-line version of the OED. <http://voyager.lib.csubak.edu:2052/>

Course Reserves: I encourage you to read through the *Times Literary Supplement*, *The London Review of Books*, and the *New York Review of Books* which I have on reserve in the CSUB-AV library or in the student lounge. For a complete list of my reserve books please visit the library stacks and have a chat with Gillian Gray, our splendid, friendly, and very helpful librarian. A complete list of my reserve books can also be found via the CSUB Stiern Library web site or you can use the following link: <http://www.lib.csub.edu/>

Other information: please refer to the final page of this document and to the *English Major's Handbook* for information about CSUB English department grading standards, attendance policy, and information about plagiarism. <http://www.csub.edu/english/eng200folder/english200.htm>

For general University policies <http://www.csub.edu/03-05Catalog/>

Course Description: In the next few months we will read and talk about a sampling of some of the best English literature from circa 1700 to the present. We will be reading, relishing, analyzing, and researching works from the textbook and from the world wide web - we will also read a novel together (we will decide which one in a few weeks).

I will give short background lectures, but the course will be centered on class discussion and group work. You will be graded in this class, in part, for your participation in the discussions we will be having. You will also have to do quite a bit of writing, and I hope that you will find, as I have, that it can be as stimulating to write about literature, as it is to read it.

Class Writing and Presentations: You will be required to choose one of the readings from each week of class and to write a short response paper. You should choose lines or sentences that you find to be especially striking from the reading and focus your response on those lines. We will take our cue from Pope, and hope to be fair and entertaining in our criticisms. I call these short essays "response papers" and, as I have said, I would like you to turn in one 200-300 word essay every week. You should, however, submit your responses to me every week in an e-mail message and I must receive your e-mail before the meeting at which the text is scheduled for class discussion. (Make sure your paper is actually in the message, though you may also send it to me as an attachment). I want the response papers to begin with a quotation of the lines to which you are "responding." As a part of your response you may discuss language, meter, and meaning. You should try to include objective as well as subjective material in your response. The responses should generally follow MLA style, though you should include at least one interesting, possibly philological, footnote in each paper.¹ You should make hard copies of each of these papers, and bring them to class where you may be asked to read them aloud, but I will only collect the hard copies at the end of term as part of the portfolio. I will make comments and give a provisional grade to selected responses via e-mail, but the final grade for the response papers will be a single "wholistic" grade based on the revised papers that you submit as part of the portfolio

You will also produce an annotated bibliography & give a 5 minute oral presentation on one of the works and/or authors we read this term. You should bring a copy of your annotated bibliography for every student on the day you give your presentation. And you should bring a hard copy of your presentation for me to read while you are speaking. If you choose an author or work before 1800 you will present during the last two meetings of the class. If you pick an author or work from after 1800, from Wilde to Naipaul, you will present on the day we discuss that author or work as per the reading schedule.

¹ A philological footnote would include information about the usage of a word. You should come upon words you don't know in just about every reading. Some words we will come across this term will also have different meanings in the older texts than they do today. The word "philology" used to mean "love of learning, language, and literature," or "science of language". Now, however, it usually refers to historical linguistics. It is from the Ancient Greek roots *φίλος* or *philos* "lover, friend" and *λόγος* or *logos* "word". The word seems first to have been used in English by Chaucer, circa 1386 in the "Merchant's Tale" section of the *Canterbury Tale*, though Chaucer seems to be referring to a goddess, or maiden (http://voyager.lib.csubak.edu:2052/cgi/entry/00177490?single=1&query_type=word&queryword=philology&edition=2e&first=1&max_to_show=10)

Chaucer takes his reference from Martianus Capella, a fifth century writer who composed a popular medieval encyclopedia, *The Marriage of Philology and Mercury* (<http://www.hps.cam.ac.uk/starry/armillpoems.html>)

You may also write 7-10 page MLA style research paper – though, pace MLA, you may also include as many as 5 interesting and/or daring footnotes. This grade for this optional paper will be included in your portfolio grade; the research paper will be eligible for the \$300 McQuarrie Memorial Scholarship and may be submitted for best paper in Humanities award.

Quizzes: I will be giving pop-quizzes every now and again. The quizzes are to make sure that you have kept up with the reading and the one page papers are to make sure that you've taken the time to think about what you've read and are willing and able to organize your thoughts on paper. I'll also give you a midterm and a final. Near the end of term, you will collect all your assignments together in a portfolio, as I will outline below.

Memorization: You will also be required to commit one short passage (4 or 5 lines) to memory, and to recite to the class, or to me. Finally, you will be required to present a short oral presentation on your research topic to the class near the end of term.

Goals and Objectives: by the end of this course you will be able to:

1. Identify major writers of post-1700 English Literature
2. Explain some of the most important historical and cultural contexts to be associated with those writers.
3. In oral and written argument, analyze, interpret, and compare the stylistic and thematic characteristics of two or more authors from post-1700 English literature.
4. Identify along reasonably broad lines the probable period and provenance and author of a work of post-1700 English literature
5. Demonstrate an understanding in your writing of the importance of revision, an ability to use various rhetorical forms, and a mastery of American English.
6. Define and apply poetic terminology

Portfolios: Your class portfolio will be due on the day of the final exam. It must be in a three ring binder with a pocket for papers in the front, and you must put your name and the class number and title on the spine as well as on the front of the binder. I must include:

1. Table of contents providing page numbers and headings.
2. All of the written assignments IN ORDER. You must turn in your original papers as well as your revisions. This includes in-class writing, take-home papers, and your final paper.
3. The lines that you memorized for the class, typed out, with a one to three paragraph description of its main features and a discussion of why you chose to memorize those lines, etc.

Attendance in this course is vital. You are responsible for arranging a drop from the registration office. If you do not drop the class through the registration office and your name appears on the final grade sheet, I will give you an F.

Course Requirements:

Pop Quizzes and participation	20%
Midterm	20%
Presentation, annotated bibliography	20%
Final exam	20%
Portfolio, final paper, and response papers	20%

Tentative Reading Schedule:

- 9/15 Look through map, table of contents, etc...Intro to Classical and English. Literature from Homer to Pope. Handouts in class.
- 9/17 Intro to English Language (Norton xlvii to lxi.) Read "The Persistence of English" pp. xlvii to lxi in Norton and pp. 2889-2974 in Norton. Consult web pages for Milton, Dryden, and Pope.
- 9/20 Intro to Romantics: read Norton 1-23
Quick look at James Macpherson's "Selma" and Thomas Grey's "The Bard" (see the web page listed above)
Blake Songs of Innocence and of Experience Norton 43-59 focus on "The Lamb" and "The Tyger"
- 9/24 Robert Burns p105-108. Wordsworth 219-226 and 239-59 and 303-319)
Focus on "She Dwelt Among Untrodden Ways," "I Wandered Lonely as a Cloud," and "The Solitary Reaper."
- 9/27 Coleridge 416-492. Focus on "Kubla Kahn" and p. 491. Burns
- 9/29 De Quincey (547-551) Byron (551-55, and 563-87) Focus on "She Walks in Beauty" and first stanza of "Childe Harold's Pilgrimage"
- 10/4 Shelley (698-701 and 725-8) Keats (823-26 and 851-3)
- 10/6 Victorian Age (1043-66), Carlyle (1066-69 and 1110-1118),
- 10/8 Elizabeth Barret-Browning (1173-80)
- 10/11 Tennyson (1199-1217),
- 10/13 Robert Browning (pp. 1345-53)
- 10/15 Emily Bronte (1418-24), George Eliot (1454-71)
- 10/18 Matthew Arnold (1471-75, 1492, and 1534 to 45), Hopkins (1648-53)
- 10/20 Edward Lear, Lewis Carroll, and Gilbert (1662-78). McGonagall
- 10/22 **Midterm**
- 10/25 Wilde (1747-50 and 1761-1808)
- 10/27 Shaw (pp.1808-21), Kipling (1863-4)
- 10/29 Intro to 20th century (1897-1915)), Hardy (1916-17, and 1938-9), Conrad (pp. 1952-3 and 1957-69) Rise and fall of empire (2017-47)
- 11/1 Yeats (2085-2123)focus on "Who will go with Fergus?", "Leda and the Swan," and "Long-Legged Fly" and Woolf (2141-53) focus on "A Room of One's Own"
- 11/3 Joyce (pp. 2231-2313) Focus on "Araby" and excerpts from *Ulysses*
- 11/5 Lawrence (2313-30) and Eliot (2360-2407) Focus on "The Love Song of J. Alfred Prufrock," and "Sweeney Among the Nightengales"
- 11/8 Orwell (2456-70) and Beckett (2471-99)Soci Week
- 11/10
- 11/12 Auden (2500-12) and Thomas (2516-24).
- 11/15 Larkin (2564-71), Hughes (2587-93), Heaney (2818-29)
- 11/17 Naipaul (2722-45)Rushdie (2842-52).
- 11/19 Presentations and review
- 11/22 Presentations and review
- 11/24 Presentations and review
- 11/26 Holiday: Thanksgiving. Campus closed.
- 11/29 Final Exam

Fall Quarter, 2004

April 03	Transfer Day Orientation and Advising (for Fall Quarter)
April 24	Freshman Day Orientation and Advising (for Fall Quarter)
May 03 - 14	Advising for Continuing Students (for Fall & Summer Quarters)
May 08	Orientation and Advising for All Students (for Fall & Summer Quarters)
May 08	Orientation and Advising for Antelope Valley Students (for Fall & Summer Quarters)
May 10 - Aug 06	Registration for Continuing Students (for Fall Quarter)
July 10	Orientation and Advising for All Students (for Fall Quarter)
July 10	Orientation and Advising for Antelope Valley Students (for Fall Quarter)
August 07	Orientation and Advising for All Students (for Fall Quarter)
August 07	Orientation and Advising for Antelope Valley Students (for Fall Quarter)
September 06	HOLIDAY - Labor Day - Campus Closed
September 07	ALL FACULTY DUE ON CAMPUS
September 07	Late Registration Begins (for Fall Quarter) (\$25 fee)
September 10	Orientation and Advising for All Students (for Fall Quarter)
September 10	Orientation and Advising for Antelope Valley Students (for Fall Quarter)
September 14	First Day of Classes
Sept 15 - 17	Rosh Hashanah – Jewish Holy Day
September 21	Last day to Add classes
September 21	Last day to change between audit and letter grading
September 21	Last Day of Late Registration (for Fall Quarter)
September 24	Last day to apply for Fall Graduation
Sept 24 - 25	Yom Kippur – Jewish Holy Day
October 04	Census Day
October 04	Last day to change between credit/no-credit and letter grading
October 04	Last day to withdraw from classes without a "W" being recorded; withdrawals from classes after this date and continuing through the next four-week period will be permitted only for serious and compelling reasons and require written approval by the Dean or Department Chair
October 15	Ramadan Begins – Islamic Holy Day
Oct 18 - 29	Academic Advising for Continuing Students (for Winter Quarter)
October 21	Orientation and Advising for All Students (for Winter Quarter)
October 22	Dasera – Hindu Holy Day
October 23	Orientation and Advising for Antelope Valley Students (for Winter Quarter)
Oct 25 - Nov 05	Registration for Continuing Students (for Winter Quarter)
October 26	Campus-wide Emergency Evacuation Day
November 01	Last day to withdraw from classes for a serious and compelling reason
Nov 08 - 12	SOCI Week
November 11	HOLIDAY - Veterans Day – Campus Closed
November 12	Diwali – Hindu Holy Day
November 13	Eid El-Fitr (end of Ramadan) – Islamic Holy Day
November 23	Last Day of Classes (Fall on a Tuesday; is a Thursday schedule)
November 23	Last day to submit completed Master's Thesis to Graduate Studies and Research
November 24	Study/Reading Day
Nov 25 - 26	HOLIDAY - Thanksgiving – Campus Closed
Nov 29 - Dec 01 & 04	Examination Period
December 06	Grades Due

Waiting List Policy:

On a waiting list, you are eligible for a place in the class

1. **if you come to every class and**
2. **if you turn in the work while you are there**

Being on a waiting list does not mean you are guaranteed a place in the class. It simply means you are welcome to wait for an opening in the class if you desire. If no one drops out of the section you're attending, no students can add.

As a result, you should be aware of the last day to add and have a back-up class chosen if you need another class. This plan is especially important for financial aid recipients, who must carry a full load to receive their financial aid. **Being on a waiting list does not count as a class toward your full load.**

Instructor-Initiated Drop Policy:

This course is subject to the policy on instructor initiated drops. If the class is full and has a waiting list, I have the right to have you administratively dropped from the class by the end of the second week of the term if you have missed **three** consecutive class sessions **during the first week of the term** and have not contacted me with alternate plans. However, you should not assume that you will be automatically dropped from the course due to non-attendance.

Grading Criteria as Defined by the English Department, CSUB

An "A" paper—unusually competent

1. Avoids the obvious and thus gains insights on an analytical level that are illuminating and stimulating to an educated reader.
2. Develops ideas effectively and purposefully with appropriate evidence, examples, and illustrations.
3. Progresses by clearly ordered and necessary stages with paragraphs that are coherent and unified.
4. Uses a variety of punctuation conventionally and purposefully.
5. Has sentences which are skillfully constructed, concise, forceful, effective, and varied.
6. Demonstrates a concern with the right words and a willingness to be inventive with words and structures in order to produce a clearly identifiable style, even though at times the efforts may be too deliberate or fall short of the writer's intentions.

A "B" paper—demonstrably competent

1. Usually avoids the obvious and offers interesting interpretations, but lacks the imaginative insights of the A paper.
2. Develops an idea with a clear and effective sense of order.
3. Progresses by ordered stages with paragraphs that are coherent and unified.
4. Uses mechanics and punctuation to help communicate the meaning and effect of the prose.
5. Has sentences which are correctly constructed with efficient use of coordination and subordination; demonstrates an understanding of variety.

6. Draws upon words adequate to express the writer's own thoughts and feelings and demonstrates an understanding of alternate ways of expression as a means of making stylistic choices possible.

A "C" paper—competent

1. Functions on the literal level, often depending on the self-evident.
2. Develops ideas minimally, often leaving the reader with unanswered questions.
3. Has a discernible, if mechanical organization.
4. Conforms to conventional grammar, mechanics, and punctuation.
5. Has sentences which are correctly constructed, though perhaps tending toward repetitious patterns with minimal or mechanical use of coordination and subordination.
6. Works with a limited range of words and thus becomes dependent on the clichés and colloquialisms most available; is also generally unaware of choices that affect style and thus is unable to control the effects a writer may seek.

A "D" paper—lacking competence

1. Exploits the obvious either because of a lack of understanding, an inability to read, a failure to grapple with a topic, or, in many cases, a lack of interest.
2. Wanders aimlessly because of a lack of overall conception or, in some instances, has a semblance of form without the development that makes the parts a whole.
3. Has a plan or method that is characterized by irrelevancy, redundancy, or inconsistency.
4. Frequently lacks careful mechanical and grammatical distinctions although some papers contain correct (if simple) sentences.
5. Has sentences which are not correctly constructed or which are monotonous or repetitious.
6. Is characterized by convoluted sentences that are close to the rapid associations of thought or by "safe" words (ones the writer ordinarily speaks or can spell) and by excessively simple sentence structures.

An "F" paper—incompetent

1. Doesn't fulfill the assignment; is unclear overall.
2. Lacks specific development; tends to wander aimlessly
3. Lacks logical and coherent progression.
4. Consistently lacks conventional grammar and mechanics so that communication is unclear.