

ENGLISH 256W: SURVEY OF ENGLISH LITERATURE from 1660  
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OXFORD COLLEGE of EMORY UNIVERSITY

## OVERVIEW

### Survey of English Literature from 1660

This course will study some of the most compelling, beautiful, and controversial English literature since the English Renaissance. We will read British literary works from about 1660 to 2014, with an emphasis on **questioning** the texts and each other and by **exploring the critical lenses** through which Romantic, Victorian, and modern literary critics make sense of the periods' art.

Our primary literary texts will be John Milton's *Paradise Lost*, Margaret Cavendish's *Blazing World*, a Victorian novel of your choosing, Romantic and Victorian poetry and prose, and modern poetry.

English 256 seeks to develop critical abilities that are fundamental to a college education, including the ability to read texts closely and critically, to express ideas effectively both in writing and aloud, and to synthesize other data and perspectives into your own argument.

## IMPORTANT DATES

February 4	In-Class Essay
February 27	Dr. Chris Barrett
March 3	Second Essay Due
March 5	Victorian Novel Quotes
March 24-31	Victorian Novel Presentations
April 9	Research Essay Due

SPRING 2020

TuTh 1:00-2:15 p.m. Pierce 227

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Office hours: TTH 8-9 a.m. Humanities Hall 205B and by appointment

(note: my office is accessible only via stairs. If you need to meet me in an alternative location, I'm happy to do so)

## MATERIALS

### Norton Anthology of English Literature, Vol. 2, ed. Stephen Greenblatt et al

Austen, Jane **choose from this list:**

— *Mansfield Park*

— *Emma*

— *Pride & Prejudice*

Brontë, Charlotte

— *Jane Eyre*

— *Villette*

Collins, Wilkie

— *The Moonstone*

Dickens, Charles

— *Bleak House*

— *Hard Times*

— *Great Expectations*

Eliot, George

— *Felix Holt, the Radical*

— ***Middlemarch***

— *Daniel Deronda*

Hardy, Thomas

— *Tess of the d'Urbervilles*

— *Jude the Obscure*

Stevenson, Robert Louis

— *The Strange Case of Dr Jekyll and Mr Hyde\**

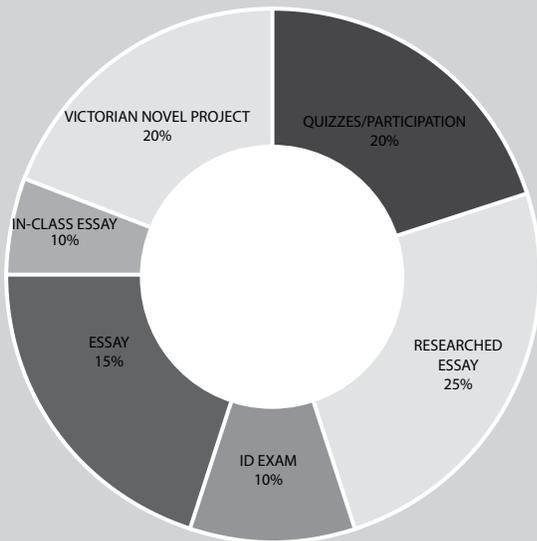
Thackeray, William Makepeace

— ***Vanity Fair***

# EVALUATION

Every assignment will have specific and thorough guidelines that explain the project. You can access the assignment information on the course website. You can also discuss an assignment with me before it's due. While the assignments themselves are challenging, you should never feel lost or confused about the actual parameters of an assignment or my expectations. If you do, please ask questions in class, make an appointment to see me, or e-mail me.

## ASSIGNMENTS & GRADING



DAVID  
MITCHELL

The **quizzes/participation assessments** will occur regularly at the beginning of class. The first quiz question will always be to write a quotation from the day's reading on the board, with your name beneath. Sometimes the quiz will be an impromptu essay on the reading, which you will then be asked to draw on during the discussion (although you will never be asked to read your own work out loud, unless you want to). **Often the quiz will be for participation: in order to get full credit, you must ask the class a question, make a comment, and mention at least one peer by name when building on or pushing back against her point.** I will drop your lowest quiz grade, which includes a 0 received for a quiz given during a class absence. The grade includes your attentive and active participation in class (explained more fully below in "Classroom Policies").

In the **research essay**, you will closely engage with one of the selected texts from this semester. **First formulate a question about the text, then seek to answer it**, conducting research, wrestling with the idea, seeking counterarguments, and finally writing a 6-page paper.

The **second essay** will connect one of the literary texts with another discipline: history, science, public health, sociology, or law.

The **in-class essay** will be an early-semester response to a prompt, written on your laptops within Canvas, with the browser locked down.

The **Victorian novel project** will involve three stages: 1) choose a novel and bring it to class on Jan. 30, prepared to share why you chose it. 2) Then have ten passages marked by March 5; I will select one and you will discuss the significance aloud in class. 3) Finally, you will design an alternative book cover and present it to the class in April, along with how the novel has influenced later culture.

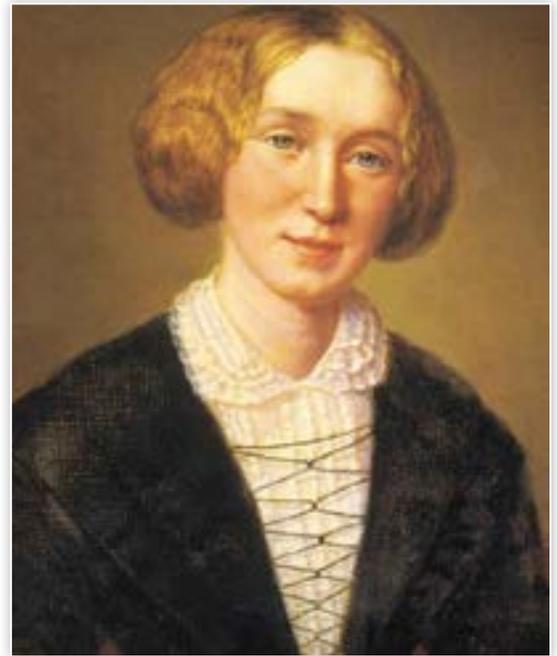
The **ID Exam** will be 50 quotations in which you will identify the author and the text.

## ACADEMIC INTEGRITY

Plagiarism, from the Latin word for “kidnapping,” is presenting another person’s work as your own. When you deliberately use someone else’s language, ideas, images, or other original material or code without fully acknowledging its source by quotation marks as appropriate, in footnotes or endnotes, in works cited, and in other ways as appropriate, you will be in violation of Emory Oxford’s Honor Code.

[Honor Code](#)

[Process for academic misconduct](#)



George Eliot

## MISTAKES ARE WELCOME

A writing teacher I admire, Nick Carbone, has this to add about plagiarism:

Unfortunately, the term “plagiarism” is more technical than practical. It’s used to describe equally mistakes in handling and citing sources and deliberate cheating and lying about the authorship of the work you hand in. In fact, one refuge of many cheaters is to say that they merely made mistakes in source handling. So by plagiarism in this course I want us all to distinguish between fraud and cheating, which is always wrong, and mistakes in learning, which are inevitable, correctable, and for many people, necessary for learning. Mistakes are welcome; deliberate fraud is not. (“Talking about Plagiarism: A Syllabus Strategy”)

## THE QUALITY OF FAILURE

One of the greatest obstacles to learning is the fear of failure. Students have sometimes been taught that they need to be perfect – or as close to perfect as possible – in order to be validated, approved, and rewarded. But I think that there are things far more important than perfection: curiosity, risk taking, persistence, integrity, self-awareness, and often failure itself. I want you, in the words of Edward Burger, to make for yourselves “a mind enlivened by curiosity and the intellectual audacity to take risks and create new ideas, a mind that sees a world of unlimited possibilities.”

For this reason, part of the course will involve addressing how you handled failure this semester in English 185. Have you been willing to challenge yourself and take risks that might result in failure? Have you been aware of when you have failed, and refused to give up in the face of failure? Have you found ways to use your failure to create something new and interesting? Have you grown from your failures? I hope – in the spirit of our semester’s authors’ own risk-taking – that you will allow yourself to take risks and learn from them.

## REVISION

You have the opportunity to revise any of your three papers this semester. The ability to accept and act on criticism is one of the most important critical abilities you can develop. Can you hear constructive criticism with an open mind, build on lessons learned, and make revisions in response to suggestions? If so, I will assess your revised project a second time. A revision isn't just a quick fix of the obvious errors, but a "**re**-vision," or **another look** at your project, in which you address feedback. If you choose to revise, it can only help, not hurt your grade. The revision must include a cover letter, in which you explain to me what and why you revised what you did. Please send the revision via e-mail attachments, with the cover letter in the body of the e-mail. Make sure I respond and tell you I received the revision. If I do not respond within two days, I did not receive the revision.

Revisions are due one week from when you receive a grade and feedback from me. If you revise an assignment, I will average the two grades as your assignment grade.

**Please note:** Some scholarships and academic tracks require that you maintain a certain grade point average. My grading policies are fair, and I'm always willing to discuss concerns you have over any specific grades when I return them to you. But I will not negotiate an overall course grade based on your jeopardized scholarship (or any other social or funding pressures). I am committed to fair, ethical, and equitable grading at all times.



Gerard Manley Hopkins

## DISAGREEMENTS

I think most of what I have learned that is of any consequence has come through disagreement and further exploration. I welcome your respectful disagreements with me. If we all interpret what we read and discuss in the same way, we have a problem, because no true thinking will be occurring. Our classroom is not Plato's Cave.

Please note that the college classroom is a place where ideas are exchanged respectfully. I look forward to an environment where this will occur, but I don't have much tolerance for distracting behavior, such as rudeness, texting, sleeping, or updating your Facebook page during class. If your participation is disruptive to the classroom discussion, if it creates a hostile, intimidating, or offensive environment, you are subject to removal from the classroom at my discretion.

[Emory's policy on respect and consideration in the Code of Conduct](#)



Romantic Poet William Blake's artwork



Mary Anne Evans (George Eliot)

# LATE ASSIGNMENTS

In order to make the evaluation process fair to students who submitted their work on time, I will accept late assignments only if you communicate with me about it before the assignment is due. Every day an assignment is late, the grade will be lowered by a letter grade (ten points). This includes weekends and there are no exceptions.

Any assignment that is not submitted will be recorded as a 0 (“zero”) and averaged with the rest of your grades. This can damage your course average severely: For example, if you have completed five assignments with a 92 average but don’t submit a sixth assignment (which is counted as a “zero”), your overall average will be a 77.

## COMMON POLICIES

Emory Oxford common policies, course completion, attendance requirements, participation in class, non-discrimination, accommodations, academic misconduct, syllabus modifications, and learning outcomes are available on the website. You will be responsible for these policies, and when you sign the Statement of Understanding, you affirm that you are familiar with these policies.

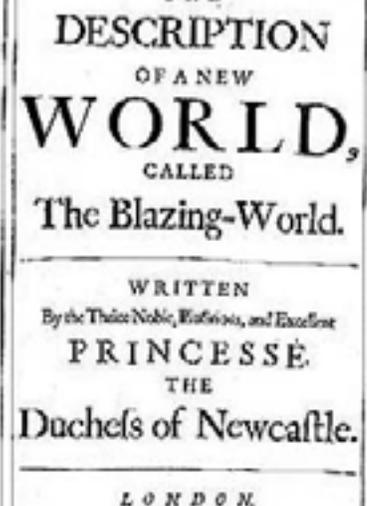
## CLASSROOM POLICIES

In addition to respectful, engaged participation, I have the following classroom policies: 1) no laptops unless we are specifically using them, for example during the workshop days; 2) cell phones on silent and in your bags; 3) you should ask at least two questions or make two comments in each class. If speaking during class is extremely uncomfortable for you, you may write down your comments and/or questions and give them to me at the end of class. Alternatively, if you are very enthusiastic about speaking in class, please refrain from making more than five comments or asking more than five questions. You may write down what you were not able to say and I will read it after class. I also urge you to come to my office hours, and if they do not suit your schedule, arrange alternative office hours with me. This is to keep the entire class equitably participating during the time we have together.



Margaret Cavendish

## BLAZING WORLD



## WEEKLY SCHEDULE

Tuesday	Jan. 14	<u>Introduction</u>
Thursday	Jan. 16	Margaret Cavendish, <i>The Blazing World</i> (in class)
Tuesday	Jan. 21	John Milton, <i>Paradise Lost</i> , book 1
Thursday	Jan. 23	<u>John Milton, <i>Paradise Lost</i>, book 9</u>
Tuesday	Jan. 28	Virtual class
Thursday	Jan. 30	<u>Bring in Physical copy of Victorian novel and be prepared to share why you chose it</u>
Tuesday	Feb. 4	<u>In-class essay</u>
Thursday	Feb. 6	<u>Oludah Equiano, <i>The Interesting Narrative</i> preface, chapters 1-3</u>
Tuesday	Feb. 11	Mary Wollstencraft, "A Vindication of the Rights of Women"
Thursday	Feb. 13	William Wordsworth, "Lines Composed a Few Miles Above Tintern Abbey," "We Are Seven," "I Wandered Lonely as a Cloud," "The World Is too Much with Us," "Surprised by Joy," "Mutability"
Tuesday	Feb. 18	Samuel Taylor Coleridge, "The Eolian Harp," "This Lime-Tree Bower My Prison," "The Rime of the Ancient Mariner," "Kubla Khan" "Fancy and Imagination in Shakespeare's Form"
Thursday	Feb. 20	<u>Judge Johnson Courthouse Visit</u>
Tuesday	Feb. 25	Percy Bysshe Shelley, "Mont Blanc," "Ozymandias," <i>Prometheus Unbound</i>
Thursday	Feb. 27	<u>Dr. Chris Barrett</u>
Tuesday	March 3	William Blake, <i>Songs of Innocence, Songs of Experience</i> "The Marriage of Heaven and Hell" <u>Second Essay due</u>
Thursday	March 5	<u>Victorian Novel quotes</u>
Tuesday	March 10	Emory Spring Break
Thursday	March 12	
Tuesday	March 17	John Keats, "On First Looking into Chapman's Homer," "On Seeing the Elgin Marbles," "When I Have Fears that I May Cease to Be," "Ode on a Grecian Urn," "This Living Hand"
Thursday	March 19	Elizabeth Barrett Browning, Sonnets from the Portuguese Robert Browning, "My Last Duchess," "Fra Lippo Lippi"
Tuesday	March 24	<u>Victorian Novel presentations A-H</u>
Thursday	March 26	<u>Victorian Novel presentations I-P</u>
Tuesday	March 31	<u>Victorian Novel presentations Q-Z</u>
Thursday	April 2	Gerard Manley Hopkins (all)
Tuesday	April 7	Gerard Manley Hopkins "Wreck of the Deutschland"
Thursday	April 9	<u>Research Essay due</u> William Butler Yeats, "The Second Coming" -- in class
Tuesday	April 14	T.S. Eliot, "The Love Song of J. Alfred Prufrock," "The Hollow Men"
Thursday	April 16	Continue discussion Post five quotes and identify their author and text in Canvas discussion thread
Tuesday	April 21	Dylan Thomas, "Do Not Go Gentle into That Good Night," "In Country Sleep"
Thursday	April 23	<u>Happy Birthday (and deathday) William Shakespeare</u>