

Hum/En 5c: Major British Authors
Spring 2014
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Requirements and Procedures

By the morning of each class you must send me by email (gwp@hss.caltech.edu) a question on the reading. I will choose one of the questions for a short quiz, which will take place at the beginning of class.

You must write three papers, the first two approximately 1,250 words long and the third, approximately 1,500 words long. The topics will be assigned, although you may choose your own. If you do choose one, you must send me a short paragraph stating your thesis or at least describing your topic a week before the paper is due. The first paper is due April 11 at 11:59 pm, the second, May 2, and the third, June 11 at 5 pm. Please send me the papers as email attachments (Microsoft Word, OpenOffice/LibreOffice, or L^AT_EX); name the files with your surname and the number of the paper (e.g. smith1.doc). If you'd like me to read a draft of your paper before submitting it to be graded, I'll try to do so provided that you send it to me a couple of days before it is due. I grant extensions but may not comment on late papers; if I'm short on time, I only grade them.

Two-thirds of your grade will be based on the papers, and the other third on the quizzes and class participation. You must receive a passing grade on all of the papers to pass the class; you may rewrite a failing paper twice.

If you wish to bring laptop computers, tablets, etc. to class, please send me an email promising to use them only for classwork. I consider using them, while in class, for email, chatting, surfing, etc. a violation of the Caltech honor code.

The easiest way to communicate with me is by email, but I am happy to speak to you in person or on the phone. My office is 208 Dabney, and my extension, 3601.

Required Texts

Jane Austen, *Emma*, ed. James Kinsley (Oxford: Oxford University Press, 2003).

William Congreve, *The Way of the World*, ed. Brian Gibbons (London: Methuen, 2002).

George Eliot, *Middlemarch*, ed. David Carroll (Oxford: Oxford University Press, 1998).

James Joyce, *Dubliners*, ed. Jeri Johnson (Oxford: Oxford University Press, 2001).

William Shakespeare, *Much Ado About Nothing*, ed. Sheldon P. Zitner (Oxford: Oxford University Press, 2008).

Writing Matters

Caltech's Hixon Writing Center, located on the north end of the 3rd floor of the Center for Student Services, offers a number of resources that you may find useful for supporting your writing in this class, including tutorial support that allows you to discuss a work-in-progress with a professional or peer tutor. You can learn more about the location of the Hixon Writing Center, how to make an appointment with a tutor, and about their other resources on their website (<http://writing.caltech.edu>).

Plagiarism is a serious offense against the Caltech honor code and against the scholarly community at large; you should become thoroughly familiar with the Hixon Writing Center's "Understanding and Avoiding Plagiarism" (<https://www.writing.caltech.edu/students/plagiarism>).

Collaboration Policy

All academic writers commonly work with others to improve their writing. There are several roles that others might serve for academic writers. Co-authors are the people who help an author create a work by generating original language, developing key ideas, gathering data, or refining methods. As a result, all co-authors' names appear on the final text of the work. Reviewers read and make suggestions toward the improvement of a piece of writing, usually in the form of marginal comments, endnotes, or conversations that explain their impressions of the strengths and limits of the draft. The author is then left to figure out how to make revisions in response to that feedback. Editors differ from reviewers in that they offer much more direction about what must be done to improve a text, and they often will generate specific language that is then incorporated into the text.

For this class your collaboration with others must be limited to reviewing. You should seek out trusted reviewers for your writing, including peers inside the class, friends outside the class, and the tutors in the Hixon Writing Center. Listen critically to their thoughts about your work-in-progress. Decide how useful their feedback seems, and figure out how you will use their comments to improve your work. You cannot, however, ask or allow anyone to co-author or edit your essay; no one but you can generate new language or make decisions about how to reorganize or otherwise change the essay.

You are not allowed to collaborate with professional co-authors, reviewers, or editors outside of Caltech who are remunerated for their work on your writing.

If you find yourself in a gray area, tell me your concerns before submitting your essay so that we can work through them together. If overcollaboration is discovered after the essay is submitted, it will be referred to the Board of Control.

Schedule

April 1	Introduction; Shakespeare, <i>Sonnets</i> (1609) 1–3, 18, 20.
April 3	Marvell, “To his Coy Mistress” (late 1640s–late 1650s; published 1681). ¹
April 8–10	Shakespeare, <i>Much Ado About Nothing</i> (1598).
April 15–17	Congreve, <i>The Way of the World</i> (1700).
April 22	Austen, <i>Emma</i> (1816), vol. 1 (pp. 1–119).
April 24	Austen, <i>Emma</i> , vol 2. (pp. 121–245).
April 29	Austen, <i>Emma</i> , vol. 3 (pp. 247–381).
May 1	Robert Browning, “My Last Duchess” (1842); Alfred Tennyson, “Ulysses” (1842).
May 6	Christina Rossetti, “Goblin Market” (1862).
May 8	George Eliot, <i>Middlemarch</i> (1871), Book I (pp. 1–112).
May 13	George Eliot, <i>Middlemarch</i> , Book II–III (pp. 113–299).
May 15	George Eliot, <i>Middlemarch</i> , Book IV (pp. 300–401).
May 20	George Eliot, <i>Middlemarch</i> , Book V–VI (pp. 402–598).
May 22	George Eliot, <i>Middlemarch</i> , Book VII–VIII (pp. 599–785).
May 29	T. S. Eliot, “The Love Song of J. Alfred Prufrock” and “Portrait of a Lady” (1917).
June 3	Joyce, <i>Dubliners</i> (1914): “The Sisters,” “Araby,” “Eveline,” “A Painful Case.”
June 5	Joyce, <i>Dubliners</i> : “The Dead.”

¹Before the beginning of class on April 3 please write a paragraph explaining the meaning of “coy,” “quaint,” and “honour” in this poem; use the *Oxford English Dictionary* (<https://clsproxy.library.caltech.edu/login?url=http://dictionary.oed.com/entrance.dtl>); look up any unfamiliar words used in the dictionary.