

Hum/En 5c: Major British Authors  
Spring 2015  
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*Requirements and Procedures*

Since it is impossible to understand and appreciate a lyric poem without understanding all of the words in it, every class will begin with a quiz about one or more words from the day's reading. By the morning of each class you must send me by email ([gwp@hss.caltech.edu](mailto:gwp@hss.caltech.edu)) a word for definition and discussion. I will choose from your emails for a short quiz, which will take place at the beginning of class. By the end of the course you will have become very familiar with the most important reference work for the study of English literature, the *Oxford English Dictionary* (<https://clsproxy.library.caltech.edu/login?url=http://dictionary.oed.com/entrance.dtl>).

You must write three papers, the first two approximately 1,250 words long and the third, approximately 1,500 words long. The first paper is due April 10 at 11:59 pm, the second, May 1 at 11:59 pm, and the third, June 10 at 5 pm. You need to follow the MLA citation style (<http://owl.english.purdue.edu/owl/resource/747/01/>), although you do not need to use secondary sources. Please send me the papers as email attachments (Microsoft Word, OpenOffice/LibreOffice, or  $\text{\LaTeX}$ ); 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.

You must choose a poem that you like from the anthology (not one on the syllabus), read it aloud, and analyze it in an oral presentation of approximately 10 minutes in the second half of the course.

Two-thirds of your grade will be based on the papers, and the other third on the quizzes and your oral presentation. 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 Text*

*The Norton Anthology of Poetry*, 5th edn., ed. Margaret Ferguson, Mary Jo Salter, and Jon Stallworthy (New York: W. W. Norton, 2005).

*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

- March 31 Francesco Petrarca, *Rime* 140; Thomas Wyatt, “The longe love”; Henry Howard, Earl of Surrey, “Love, who lives and reigns.”
- April 2 Wyatt, “Whoso List to Hunt,” “My Galley,” “They Flee from Me,” “My Lute Awake,” “Is It Possible,” “Forget Not Yet,” “Blame Not My Lute,” “What Should I Say.”
- April 7 Christopher Marlowe, “The Passionate Shepherd to His Love”; Sir Walter Raleigh, “The Nymph’s Reply to the Shepherd,” “As You Came from the Holy Land” (pdf); Sir Philip Sidney, “Ye goatherd gods,” *Astrophil and Stella* 1, 14, 21, 25, 31, 39, 47–9, 52, 63, 71–2, 90, 107, “Leave me, O Love” (pdf).
- April 9 William Shakespeare, *Sonnets* 1–3, 12, 15, 18, 20, 29, 30, 33, 35, 55, 60, 65, 71, 73, 76, 87, 94, 97, 106–7, 116, 126, 129, 130, 135, 138, 144, 146.
- April 14 John Donne, “The Good-Morrow,” “The Sun Rising,” “The Canonization,” “A Valediction: of Weeping,” “A Valediction: of the Book,” “A Valediction Forbidding Mourning,” “The Ecstasy,” “The Flea,” “Elegy XIX.”
- April 16 Robert Herrick, “To the Virgins, to Make Much of Time”; Edmund Waller, “Go, lovely rose,” Andrew Marvell, “To His Coy Mistress.”
- April 21 Aphra Behn, “The Disappointment”; John Wilmot, Earl of Rochester, “The Disabled Debauchee,” “The Imperfect Enjoyment,” “The Mock Song,” “A Song of a Young Lady to Her Ancient Lover.” (These poems are X-rated, and if you feel uncomfortable discussing them in class, don’t feel obligated to come.)
- April 23 Thomas Wyatt, “Stand Whoso List,” “Mine Own John Pains”; John Milton, “I Did but Prompt the Age,” “To the Lord General Cromwell,” “On the Late Massacre in Piedmont”; Andrew Marvell, “An Horatian Ode.”
- April 28 Ben Jonson, “On My First Son,” “On My First Daughter”; Henry King, “An Exequy to His Matchless, Never-to-Be-Forgotten Friend”; John Milton, “Lycidas,” “Methought I Saw.”
- April 30 Thomas Grey, “Elegy Written in a Country Churchyard”; Thomas Hardy, “The Voice”; William Butler Yeats, “Easter 1916,” “Under Ben Bulbin”; W. H. Auden, “In Memory of W. B. Yeats.”
- May 5 Percy Bysshe Shelley, “To a Skylark”; John Keats, “Ode to a Nightingale”; Gerard Manley Hopkins, “The Windhover”; Thomas Hardy, “The Darkling Thrush.”
- May 7 John Keats, “On First Looking into Chapman’s Homer,” “When I Have Fears,” “La Belle Dame sans Merci,” “Ode to Psyche,” “Ode on a Grecian Urn,” “Ode on Melancholy,” “To Autumn.”
- May 12 Robert Browning, “My Last Duchess”; Alfred Tennyson, “Ulysses.”
- May 14 Emily Dickinson 39, 68, 112, 124, 145, 202, 259, 260, 269, 314, 320, 339, 340, 348, 359, 372, 383, 409, 411, 445.
- May 19 Emily Dickinson 479, 533, 588, 591, 620, 740, 764, 781, 782, 788, 895, 905, 935, 1096, 1108, 1263, 1489, 1577, 1793, 1788.

- May 21 Gerard Manley Hopkins, "God's Grandeur," "Pied Beauty," "As Kingfishers Catch Fire," "Felix Randal," "Spring and Fall," "Not, I'll not, carrion comfort," "No Worst, There Is None," "I Wake and Feel the Fell of Dark," "My Own Heart Let Me More Have Pity On," "That Nature is a Heraclitean Fire and of the comfort of the Resurrection," "Thou Art Indeed Just, Lord."
- May 26 T. S. Eliot, "The Love Song of J. Alfred Prufrock"; W. H. Auden, "Lullaby," "As I Walked Out One Evening."
- May 28 W. B. Yeats, "The Stolen Child," "The Lake Isle of Innisfree," "When You Are Old," "Adam's Curse," "No Second Troy," "The Wild Swans at Coole," "An Irish Airman Foresees His Death," "The Scholars," "The Second Coming," "A Prayer for My Daughter," "To Be Carved on a Stone at Thoor Ballylee Sailing to Byzantium," "Leda and the Swan," "Among School Children," "Byzantium," "Crazy Jane Talks with the Bishop Lapis Lazuli," "Long-Legged Fly," "The Circus Animals' Desertion."
- June 2 James Joyce, "Are You Not Weary of Ardent Ways" (pdf); William Empson, "Villanelle" (pdf); Dylan Thomas, "Do Not Go Gentle into That Good Night"; Elizabeth Bishop, "One Art."
- June 4 Philip Larkin, "For Sidney Bechet," "Church Going," "An Arundel Tomb," "The Whitsun Weddings," "MCMXIV," "Talking in Bed," "Ambulances," "Sad Steps," "This Be The Verse," "Aubade," "Faith Healing" (pdf), "Dockery and Son" (pdf).