

Hum/En 5c: Major British Authors
Winter 2015
George Pigman

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 first topic is Shakespeare's use of his source for *Othello*, Giraldi Cinthio's "The Moor of Venice" (included in Pechter's edition): what do his omissions, additions, and modifications tell us about the play? The second and third topics will also 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 January 16 at 11:59 pm, the second, February 6 at 11:59 pm, and the third, March 25 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 \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.

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).

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

James Joyce, *Dubliners*, ed. Terence Brown (London: Penguin, 1993).

William Shakespeare, *Othello*, ed. Edward Pechter (New York: Norton, 2003).

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

January 6	Introduction; William Shakespeare, <i>Sonnets</i> (1609) 1–3, 18, 20.
January 8	Andrew Marvell, “To his Coy Mistress” (late 1640s–late 1650s; published 1681). ¹
January 13–15	William Shakespeare, <i>Othello</i> (c. 1603).
January 20	Henry King, “An Exequy to His Matchless, Never-to-Be-Forgotten Friend” (1623; published 1657); John Milton, “Lycidas” (1638).
January 22	Andrew Marvell, “The Definition of Love,” “A Dialogue between the Soul and Body,” “The Garden,” and “An Horatian Ode Upon Cromwell’s Return from Ireland” (1650).
January 27	Jane Austen, <i>Emma</i> (1816), vol. 1 (pp. 1–119).
January 29	<i>Emma</i> , vol 2. (pp. 121–245).
February 3	<i>Emma</i> , vol. 3 (pp. 247–381).
February 5	Robert Browning, “My Last Duchess” (1842); Alfred Tennyson, “Ulysses” (1842).
February 10	Christina Rossetti, “Goblin Market” (1862).
February 12	<i>Middlemarch</i> (1871), Book I (pp. 1–112).
February 17	<i>Middlemarch</i> , Book II–III (pp. 113–299).
February 19	<i>Middlemarch</i> , Book IV (pp. 300–401).
February 24	<i>Middlemarch</i> , Book V–VI (pp. 402–598).
February 26	<i>Middlemarch</i> , Book VII–VIII (pp. 599–785).
March 3	T. S. Eliot, “The Love Song of J. Alfred Prufrock” and “Portrait of a Lady” (1917).
March 5	James Joyce, <i>Dubliners</i> (1914): “The Sisters,” “Araby,” “Eveline,” “A Painful Case.”
March 10	Joyce, <i>Dubliners</i> : “The Dead.”

¹Before the beginning of class on January 8 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.