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History & Literature 97
Sophomore Tutorial Syllabus
Britain Field

What can we learn about British literature by studying history? What can we learn about British history by studying literature? In this tutorial, we will consider the history and literature of Britain from the late sixteenth to the early twentieth century. Our targets of investigation will range from diaries (Boswell), to speeches (Elizabeth I), to poems (Tennyson), to novels (Brontë). The secondary sources cut across all fields of social, cultural, and material history. Each week, we will draw from the primary and secondary sources and ask you to make detailed observations, to raise pointed questions, and to broaden your sense of what counts as "history" and what as "literature." We will do so by developing skills in close reading, critical thinking, public speaking and analytical writing.

Texts (available at the Harvard Coop):

Pat Barker, *Regeneration* (Plume)

James Boswell, *London Journal, 1762-63* (Yale)

Emily Brontë, *Wuthering Heights* (Edition to be assigned individually)

Paul Fussell, *The Great War and Modern Memory* (Oxford)

William Shakespeare, *Henry V* (Cambridge)

Ross C. Murfin and Supriya M. Ray, *Bedford Glossary of Literary and Critical Terms*

CP: Designates a packet of readings located in the H&L main office. You are expected to photocopy the packet and bring it to class.

LION: Literature Online is a digital resource available through **HOLLIS**.

HOLLIS: A book or journal with an Internet link through Harvard's library catalog.

Written and Oral Requirements and Grading:

Participation, including informal response papers:	20%
Close Reading Papers (Shakespeare and Brontë):	10%
Midterm Paper (5-7 pages):	15%
Oral Presentation and Primary Research Packet:	5%
Sophomore Exam:	10%
Research Paper Draft (8-10 pages):	10%
Research Paper (12-15 pages):	30%

Schedule:

T Feb 5 **Introduction and Library Visit with Joe Bourneuf.**

T Feb 12 **The Self in History: World War I Memoirists and Poets**

Robert Graves, *Goodbye to All That* (1929), pp. 141-65; Vera Brittain, *Testament of Youth* (1933), 183-89, 197-36; Rupert Brooke, "The Soldier," Wilfred Owen, "Anthem for Doomed Youth," "Dulce Et Decorum Est," Siegfried Sassoon, "The Glory of Women," "The Rear-Guard (Hindenburg Line, April 1917)"; Charlotte Mew, "The Cenotaph" (CP); Paul Fussell, *The Great War and Modern Memory*, ch. 1 and 5. **Notes Toward a Close Reading (1-2 pages).** Please select a passage from one of the memoirs, a short poem, or a long poem as the basis of a close reading. Make a series of notes on the key features of language, composition, and structure. In the *Bedford Glossary*, see "diction," "elegy," "memoir," "rhyme," "scansion," "sonnet," "trope." Your notes may contain questions as well as observations.

T Feb 19

Film Screening of Kenneth Branagh's *Henry V*. Bring your text.

T Feb 26

History, Drama and Displacement

William Shakespeare, *Henry V*; James Shapiro, *A Year in the Life of William Shakespeare: 1599* (2005), preface and pp. 1-117 (CP).

Close Reading Exercise (3-4 pages). Choose a passage that is no more than 10 lines in length from *Henry V*. Type your selected text at the head of your essay. Provide an interpretation of this passage that takes into account both the dramatic context of the play and the historical context of Elizabethan England. Be sure to assess how Shakespeare's original audience might have understood this passage given the values, assumptions or experiences that were common at the time. In the *Bedford Glossary*, see "blank verse," "history play."

T Mar 4

Social Order and the Elizabethan Court

Elizabeth I, "Queen Elizabeth's First Speech Before Parliament, February 10, 1559," "Queen Elizabeth's Answer to the Commons' Petition that She Marry, January 28, 1563," "Queen Elizabeth to Mary, Queen of Scots, June 23, 1567," "The Doubt of Future Foes, circa 1571," "On Monsieur's Departure, circa 1582," "Verse Exchange between Queen Elizabeth and Sir Walter Raleigh, circa 1587," "Speech to the Troops at Tilbury, August 9, 1588," "Queen Elizabeth to the Earl of Essex in Ireland, July 19, 1599," "Elizabeth's Golden Speech, November 30, 1601"; Selected portraits of Elizabeth I; Thomas Cranmer, "An exhortation concerning good order and obedience" from his *Certain Sermons* (1547); Keith Wrightson, "'Sorts of people' in Tudor and Stuart England" (all texts CP). In the *Bedford Glossary*, see "rhetoric" and "rhetorical figures."

T Mar 11

The Formation of a "British" Identity

James Boswell, *Boswell's London Journal, 1762-1763*, pp. 39-187, 259-333 (skim 1-37 as reference); Linda Colley, *Britons: Forging the Nation, 1707-1837*, pp. 117-132 (CP).

Diary Entry (2-3 pages). Write a diary entry or series of diary entries in which you tell the story of Louisa's relationship with Boswell from her point of view. Your diary should be 2-3 pages in length and should use diction that would be appropriate to Louisa's character.

T Mar 18

Poetry and the Peterloo “Incident” (Aug 16, 1819)

Barry Cornwall, “Spring” and “Autumn” from *A Sicilian Story* (1820); Percy Bysshe Shelley, “England in 1919” and “The Mask of Anarchy”; Samuel Bamford, “The Song of the Slaughter.” (LION) Samuel Bamford, *Passages in the Life of a Radical*, ch. 33-39 (HOLLIS); E. P. Thompson, *The Making of the English Working Class*, ch. 15, pp. 669-700; and Robert Poole, “‘By the Law or the Sword’: Peterloo Revisited,” *History* 91(2): 254-76 (HOLLIS).

Collaborative Annotation Tool (CAT) Assignment: CAT may be accessed through our course iSite. Carefully read the selected passage. Then, highlight words and phrases on which you wish to make comments. You may respond to the analyses and queries of your peers or pose new ones of your own. I expect each student to submit at least five annotations no later than midnight on Mar 16.

T Mar 25

NO CLASS - SPRING RECESS

T Apr 1

The Lives of Others: Fictional Narrative and Embedded Histories

Emily Brontë, *Wuthering Heights*. You will each be assigned a different edition of the novel and asked to read the editor’s introduction and the primary source documents included with the text. In the *Bedford Glossary*, see “Gothic,” “persona,” and “plot.”

Source Close Reading Exercise (2-3 pages). From the edition of *Wuthering Heights* you have been assigned, select a primary document that you find particularly intriguing or that raises questions for you. Look for features of language and style just as you would a literary text. Write a close reading of the document, focusing on a key passage. Choose a few sentences as the focus of your analysis, and connect these to the larger idea/problem/theme that the document has raised. Conclude your analysis with observations or questions about the document’s relationship to Brontë’s novel.

F Apr 4

Midterm Paper Due (5-7 pp.). This paper may develop from one of the close reading exercises, or you may select any primary text from the first seven weeks of the course. The goal is to write a paper that has a clear and compelling thesis, supported with concrete evidence that will be persuasive to your audience. The best way to develop a thesis is to work inductively, beginning with the details of your text. Rather than starting with a broad premise and looking for details in the text to support it, begin with the details and work out to a larger claim. The advantage of this approach is that it remains grounded in the details of your primary text,

giving you the authority to articulate concrete claims and making it far easier to support your claims. Your ideas will come from delving into the thicket of language and structure, taking your text apart and looking at the elements that make it work.

Apart from an explanation of your thesis, your paper should contain three main components: 1) the context of the passage, poem, or scene you are writing about; 2) analysis of that text; and 3) (not always, but often) a comparison of the passage, poem, or scene to other relevant parts of the text, thus linking the part to the whole. For your specific interpretation of the text, it is important to concentrate on depth of analysis rather than breadth of coverage. In a long poem, novel, or any other lengthy document especially, you are not trying to say everything possible about the text; rather, you are concentrating on a single significant idea and exploring what makes it significant. Ostensibly, what you say about a passage will also extend to the text as a whole and possibly be the subject of your concluding statements.

T Apr 8

Victorian Adultery and the Vindication of Guinevere

Alfred Tennyson, "Guinevere" from *The Idylls of the King* (CP) Julia Margaret Cameron, *The Parting of Guinevere and Lancelot* (photograph); William Morris, *The Defence of Guenevere* and *La Belle Iseult, or Queen Guenevere* (painting) Mark Girouard, *The Return to Camelot*, pp. 177-96 (CP); Lynda Nead, *Myths of Sexuality*, pp. 48-71 (CP). In the *Bedford Glossary*, see "blank verse," "iconography," "idyll," and "terza rima."

Sophomore Oral Exam List Due in Class. The 30-minute exam, scheduled on our last class meeting, tests your ability to analyze and discuss texts orally and is designed to prepare you for the oral component of the junior and senior tutorials. You should have not only a command of specific textual and contextual details, but should also be able to speak broadly about the texts in relation to a theme of your choice. The two sophomore tutorial leaders serve as examiners. Your exam list will consist of six texts from the tutorial syllabus, which you will select and organize around a title that expresses a suggested theme or binding category. The list must involve a diverse grouping of primary sources, and one or two of the six texts must be a secondary source. Extra-syllabus texts, including texts used for the sophomore essay, are not allowed.

T Apr 15

The Great War in Recent Memory

Pat Barker, *Regeneration* (1991); contemporary reviews (CP).

Research Proposal Due (1 page). Choose a World War I memoir that interests you, and prepare a short report in which you (a) develop from the memoir a problem or set of problems amenable to historical and literary inquiry and (b) formulate some questions to guide your research to the problem(s). A sample report will be provided as a model.

- Th Apr 17** **Primary Source Packet Due.** Prepare and submit to the H&L mailbox a 12-15 page xeroxed packet, containing selections from the memoir you have chosen and at least one other primary source that you think is important for understanding that memoir (this could be a letter, photo, map, poem, painting, newspaper article, or interview). At the end of the packet you should attach a bibliography for the sources you have included. Bring enough copies of the packet so that each member of the tutorial will have their own copy to read. The bibliography should follow the citation format outlined in Kate Turabian's *Manual for Writers*.
- T Apr 22** Fussell, ch. 2, 9; Winter and Prost, *The Great War in History*, pp. 173-213 (CP).
Oral Presentations. Each student will give a 10-minute report on his or her research to the seminar, based on the Primary Source Packet. Copies of each student's Primary Source Packet will be available in the H&L office after noon on Friday, April 18th.
- T Apr 29** **In-Class Sophomore Oral Exams.** This 30-minute exam tests your ability to analyze and discuss texts orally and is designed to prepare you for the oral component of the junior and senior tutorials. You should have not only a command of specific textual and contextual details, but should also be able to speak broadly about the texts in relation to the chosen theme. Be prepared to deliver an argument or narrative concerning your topic that attends to both historical change and the relationships between texts. The main line of questioning will be directed toward your list of texts, but you may make reference to other texts from the syllabus as well.
- F May 2** **Draft of Research Paper Due (8-10 pages).** The Research Proposal and Primary Source Packet are the basis for the Research Paper Draft, in which you should have developed a working thesis about your chosen memoir and a general framework for the incorporation of primary sources. Please announce your paper topic by giving the essay a working title. It is helpful to us if you gesture toward a conclusion or offer a few comments or questions about the progress of the draft. Your tutors will provide feedback on the argument, structure, close readings, etc.
- F May 9** **Final Paper Due (12-15 pages).**