

Texas A&M University-Texarkana

**English 472: Advanced Survey of British Literature II
Course Syllabus
Spring 2012**

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Course Number: English 472
Course Title: Advanced Survey of British Literature II
Time: TR 5:30-6:45
Catalog Description: This course focuses on the development of English literature from 1800 to present.
Texts: **ISBN: 0-393-92720-2:** *The Norton Anthology of English Literature*, 8th ed., Vol. D: *The Romantic Period*
ISBN: 0-393-92721-0: *The Norton Anthology of English Literature*, 8th ed., Vol. E: *The Victorian Age*
ISBN: 0-393-92722-9: *The Norton Anthology of English Literature*, 8th ed., Vol. F: *The Twentieth Century and After*

Student Learner Outcomes

Students who complete this course successfully will be able to

- (1) develop an awareness of the scope and variety of works in British literature in the Romantic, Victorian, and Twentieth Century-Contemporary periods by reading representative works from these periods and by explaining the historical development in assigned papers and exams
- (2) obtain and display knowledge of terminology by applying it in papers and on exams to the literature read and discussed
- (3) assess the style, theme, properties, and effectiveness of literary works by writing analytical papers on selected pieces of British literature
- (4) articulate an informed response to British literature by reading examples of the literature and by applying a critical approach to literature works in assigned papers
- (5) develop an aesthetic appreciation for literature by reading highly regarded examples as measured by class discussions and written assignments.
- (6) understand works of literature as expressions of individual and

human values in historical and social contexts by evaluating the importance of literary contextual issues in exams and papers.

Requirements:

- A. Three tests. A test may be made up only if you have received permission for rescheduling prior to the test.
- B. Written papers as follows
 - (1) Explication of a poem (2-3 pages: about 500 words); no secondary sources required
 - (2) Explication of prose: essay or short story (3-4 pages: about 700 words); no secondary sources required
 - (3) Analytical paper of 2000 words (plus or minus 100 words) plus works cited; must include secondary sources

You must submit all written work to turnitin.com to receive a grade. The enrollment password is TBA.
- C. Class attendance. The format of this class depends on your participation in discussions of the literature we read. Absences may result in a lower final grade.

Final Grade:

The final grade is an average of the requirements as follows:

Three test	= 50%	of grade
Explication of poetry	= 10%	of grade
Explication of prose	= 10 %	of grade
Analytical paper	= 20%	of grade
Class participation	=10%	of grade

Bring your book to class. Do not leave class except for an emergency. Be on time. No phone calls. Be professional.

Academic Honesty Statement

Academic honesty is expected of students enrolled in this course. Cheating on examinations, unauthorized collaboration, falsification of research data, plagiarism, and copying or undocumented use of materials from any source constitute academic dishonesty, and may be grounds for a grade of "F" in the course and/or disciplinary action. The student is responsible for reading and understanding the University Policy on Academic Integrity.

Do not copy material from the internet or any other source without documentation. This act constitutes plagiarism. **Please be advised that I will report any academic dishonesty to the Dean. For more comments on avoiding plagiarism, see page 7 of this syllabus.**

Disability Accommodations Students with disabilities may request reasonable accommodations through the A&M Texarkana Disability Services Office by contacting Mr. Carl Greig: 903-223-3062.

E-Mail Statement: After applying to and being accepted into a program by Texas A&M University-Texarkana, an individual will receive an A&M-Texarkana e-mail account. Instructors and university officials will deliver official university correspondence to this account. Each individual is responsible for information sent and received via his or her university e-mail account, and each individual must check his or her official A&M-Texarkana e-mail account completely and frequently. Faculty members and students must use their university e-mail accounts when communicating about coursework.

Reading Schedule

Prepare for class by reading the following works by the day they are listed.

- January 19: Introduction to class
Romantic Period: 1785-1830
 Three women poets: **Anna Letitia Barbauld** (1743-1825): “The Mouse’s Petition,” p. 27; **Charlotte Smith** (1749-1806): “To Night,” “Written in the Church-Yard of Middleton in Sussex,” and “The Sea View,” pp. 40-42; **Mary Robinson** (1757?-1800): “To the Poet Coleridge,” p. 74.
- January 24 **William Blake** (1757-1827): *Songs of Innocence and of Experience*, pp. 81-97.
- January 26 **William Blake**: “Visions of the Daughters of Albion,” p. 102
Robert Burns (1759-1796): “To a Mouse,” “To a Louse,” “Auld Lang Syne,” pp. 135-37 & “A Red, Red Rose,” p. 145.
- January 31 **Mary Wollstonecraft** (1759-1797): *A Vindication of the Rights of Woman*, pp. 170-95; **Joanna Baillie** (1762-1851): “A Mother to Her Waking Infant.”
- February 2 **William Wordsworth** (1770-1850): “We Are Seven,” “Expostulation and Reply,” “The Tables Turned,” pp. 250-51; “Lines Composed a Few Miles above Tintern Abbey,” p. 258, “Strange fits of passion have I known,” “She dwelt among the untrodden ways,” “Three years she grew,” “A slumber did my spirit seal,” “I travelled among unknown men,” pp. 274-77; “I wandered lonely as a cloud,” “My heart leaps up,” “The Solitary Reaper,” pp. 305, 306 & 314; “Ode: Intimations of Immortality,” p. 306.
- February 7 **William Wordsworth**: Sonnets: “Composed upon Westminster Bridge, September 3, 1802,” “It is a beautiful evening,” “London, 1802,” and “The world is too much with us,” pp. 316-319.

- Literary criticism: Preface to *Lyrical Ballads*, pp. 262-273.
Dorothy Wordsworth (1771-1855): from *The Alfoxden Journal* and *The Grasmere Journals*, pp. 390-92.
- February 9 **Samuel Taylor Coleridge** (1772-1834): “The Eolian Harp,” “The Rime of the Ancient Mariner,” “Kubla Khan,” “Christabel,” pp. 426-464.
- February 14 **Samuel Taylor Coleridge**: *Biographia Literaria*, pp. 474-88;
Charles Lamb (1775-1834): “Old China,” p. 510;
William Hazlitt (1778-1830): “On Gusto,” p. 538;
Thomas De Quincey (1785-1859): “On the Knocking at the Gate in *Macbeth*,” p. 569.
- February 16 **George Gordon, Lord Byron** (1788-1824): “She walks in beauty,” “When we two parted,” “So, we’ll go no more a roving,” pp. 612, 613, 616; *Don Juan, Canto I* [Juan and Donna Julia], pp. 670-97.
- February 21 **Percy Bysshe Shelley** (1792-1822): “Mutability,” p. 744, “Hymn to Intellectual Beauty,” “Ozymandias,” “Stanzas Written in Dejection—December 1818, near Naples,” “A Song: ‘Men of England,’” “Ode to the West Wind,” pp. 766-772; “To a Sky-Lark,” p. 817; and from *A Defence of Poetry*, p. 837-50.
- February 23 **John Keats** (1795-1821): “On First Looking into Chapman’s Homer,” p. 880, “When I have fears that I may cease to be,” p. 888, “The Eve of St. Agnes,” pp. 888-98, “Bright star, would I were steadfast as thou art,” “La Belle Dame sans Merci: A Ballad,” pp. 898-99; “Ode to a Nightingale,” “Ode on a Grecian Urn,” and “Ode on Melancholy,” pp. 903-06, “To Autumn,” p. 925, “This living hand, now warm and capable,” p. 939; “Letter to Fanny Brawne” (July 25, 1819), p. 952.
- February 28 **TEST I on the Romantic Period**
- March 1 **Thomas Carlyle** (1795-1881): *Sartor Resartus*, pp. 1006-1024
- March 5 **EXPLICATION OF A POEM DUE**
John Henry Cardinal Newman (1801-1890): “The Idea of a University,” pp. 1035-1042; **John Stuart Mill** (1806-1873): *The Subjection of Women*, from “Chapter 1,” p. 1061-70.
- March 8 **Alfred, Lord Tennyson** (1809-1892): “The Lady of Shalott,” p. 1114, “The Lotos-Eaters,” p. 1119, “Ulysses,” p. 1123, “The Charge of the Light Brigade,” p. 1188, *Idylls of the King*: “The Passing of Arthur,” p. 1201, “Crossing the Bar,” p. 1211.
- March 12-16 Spring Break**
- March 20 **Elizabeth Barrett Browning** (1806-1861): “Sonnet from the Portuguese,” pp. 1084-85; **Robert Browning** (1812-1889): “Porphyria’s Lover,” “Soliloquy of the Spanish Cloister,” and “My Last Duchess,” pp. 1252-55;

- March 22 “The Bishop Orders His Tomb at Saint Praxed’s Church,” p. 1259; “Caliban upon Setebos,” p. 1296 and “Rabbi Ben Ezra,” p. 1305. **Emily Bronte** (1818-1848): “The Night-Wind,” p. 1312; **John Ruskin** (1819-1900): “[A Definition of Greatness in Art]” p. 1320; **Edward Fitzgerald** (1809-1883): Rubaiyat of Omar Khayyam,” p. 1213; **Elizabeth Gaskell** (1810-1865): “The Old Nurse’s Story,” p. 1222; **Charles Dickens** (1812-1870): “A Visit to Newgate,” p. 1239.
- March 27 **George Eliot** (1819-1880): “Margaret Fuller and Mary Wollstonecraft,” p. 1337; **Matthew Arnold** (1822-1888): “The Scholar Gypsy,” p. 1361, “Dover Beach,” p. 1368, “Stanzas from the Grande Chartreuse,” p. 1369, “Literature and Science,” p. 1415, *Culture and Anarchy*: from Chapter 1. “Sweetness and Light,” p. 1398.
- March 29 **Thomas Henry Huxley** (1825-1895): “Science and Culture,” p. 1429; **George Meredith** (1829-1909): *Modern Love* (1, 2, 17, 49, 50), p. 1440-41; **Dante Gabriel Rossetti** (1828-1882): “The Blessed Damozel,” p. 1443; **Christina Rossetti** (1830-1894): “Goblin Market,” p. 1466; **William Morris** (1834-1896): “The Defence of Guenevere,” p. 1483.
- April 3 **EXPLICATION OF PROSE DUE: ESSAY OR SHORT STORY**
Walter Pater (1839-1894): “Preface,” p. 1507-10; **Gerard Manley Hopkins** (1844-1889): “God’s Grandeur,” p. 1516, “The Windhover,” p. 1518, “Pied Beauty,” p. 1518, “Spring and Fall: to a young Child,” p. 1521; **William Ernest Henley** (1849-1903): “Invictus,” p. 1642; **Oscar Wilde** (1854-1900): “Preface to *The Picture of Dorian Gray*,” p. 1697-8, **Mary Elizabeth Coleridge** (1861-1907): “The Witch,” p. 1792; **Rudyard Kipling** (1865-1936): “The Man Who Would Be King,” pp. 1794-1818, “If,” p. 1822.
- April 5 **Bernard Shaw** (1856-1950): *Mrs. Warren’s Profession*, pp. 1746-90.
- April 10** **TEST II on the Victorian Period**
April 12 **Thomas Hardy** (1840-1928): “Hap,” p. 1868, “The Darkling Thrush,” p. 1871, “Ah, Are You Digging on My Grave?” p. 1879; **A. E. Housman** (1859-1936): “Loveliest of Trees,” “When I Was One-and-Twenty,” “To an Athlete Dying Young,” “Terence, This Is Stupid Stuff,” pp. 1948-50; **Rupert Brooke** (1887-1915): “The Soldier,” p. 1955; **Edward Thomas** (1878-1917): “The Owl,” p. 1957.
- April 17 **Joseph Conrad** (1857-1924): *Heart of Darkness*, p. 1890-1947.
April 19 **Siegfried Sassoon** (1886-1967): “They,” p. 1960, “The Rear-Guard,” p. 1961, “Glory of Women,” p. 1962; **Wilfred Owen** (1893-1918): “Anthem for Doomed Youth,” p. 1971, “Dulce Et Decorum Est,” p. 1974, From “Owen’s Letters to His Mother,” p. 1979, “Preface,” p. 1980; **May Wedderburn Cannan** (1893-1973): “From Grey Ghosts and Voices,” p. 1983; **Robert Graves** (1895-1985): “Goodbye to All That,” p. 1985.

April 24	William Butler Yeats (1865-1939): “The Lake Isle of Innisfree,” p. 2025, “When You Are Old,” p. 2026; “Adam’s Curse,” p. 2028, “Easter, 1916,” “The Wild Swans at Coole,” p. 2033, “The Second Coming,” p. 2036, “Leda and the Swan,” p. 2039, “Sailing to Byzantium,” p. 2046, “Among School Children,” p. 2041, “Byzantium,” p. 2044.
April 26	E.M. Forster (1879-1970): “The Other Boat,” p. 2059; Virginia Woolf (1882-1941): “Chapter Three” from <i>A Room of One’s Own</i> , p. 2113; James Joyce (1882-1941) “The Dead,” p. 2172; D.H. Lawrence (1885-1930): “The Horse Dealer’s Daughter,” p. 2258.
May 1	ANALYTICAL PAPER DUE T.S. Eliot (1888-1965): “The Love Song of J. Alfred Prufrock,” p. 2289, “The Hollow Men,” p. 2309, “Journey of the Magi,” p. 2312, Selection from “Tradition and the Individual Talent,” p. 2319; Katherine Mansfield (1888-1923): “The Garden Party,” p. 2346; Doris Lessing (b. 1919): “To Room Nineteen,” p. 2544.
May 3	Stevie Smith (1902-1971): “Not Waving but Drowning,” p. 2374; W. H. Auden (1907-1973): “As I Walked Out One Evening,” p. 2427, “Musée des Beaux Arts,” p. 2428; Dylan Thomas (1914-1953): “The Force That Through the Green Fuse Drives the Flower,” p. 2445, “Do Not Go Gentle into That Good Night,” p. 2450; Nadine Gordimer (b. 1923), “The Moment before the Gun Went Off,” p. 2575-78; Alice Munro (b. 1931): “Walker Brothers Cowboy,” pp. 2715-24.
May 8	Chinua Achebe (b.1930): from “An Image of Africa: Racism in Conrad’s <i>Heart of Darkness</i> ,” pp. 2709-14; Ted Hughes (1930-1998): “Wind,” p. 2594, “Theology,” p. 2598, “Daffodils,” p. 2599; Seamus Heaney (b. 1939): “Digging,” p. 2824, “The Forge,” p. 2825, “The Grauballe Man,” p. 2825, “Punishment,” p. 2826; Carol Ann Duffy (b. 1955): “Warming Her Pearls,” p. 2874, “Medusa,” p. 2875, “Mrs. Lazarus,” p. 2876; Salman Rushdie (b. 1947): “The Prophet’s Hair,” pp. 2854-63.
Final Exam Schedule	TEST III on Twentieth Century and beyond

Analytical Paper

This final paper allows you to focus on any literary work listed on the syllabus. But for this paper, you **must** include secondary sources from the library: at least two books or two academic

articles. (Check out the sources listed in the back of your three texts. Although we will not have all of those texts in our library, you can obtain what you need through Inter-library loan if you begin early enough. You may also use the introductory sections to authors in our textbook as secondary sources and for critical ideas. Also, remember the possibility of applying the critical theory you read in this class—by Woolf or Shelley, for example or theory in other classes—to the primary text you select. This paper should be five pages in length plus the works cited page.

General Information on Papers

The papers assigned for this class (two explications and analytical paper) offer you the chance to write about selections **on the syllabus** that interest you. Papers demand that you think critically and organize your ideas clearly and effectively.

While you will use secondary sources (including those in our text and beyond), above all papers should reflect your own ideas and responses to the literature. I strongly urge you to think for yourself and base your papers on your own analysis. (Consider using the library early in the semester for academic sources and inspiration. It has a lot of books! Going there may be an enlightening experience.) The ASK Center is also available to help you.

Use MLA (Modern Language Association) style for documentation. To quote from the work itself—the primary or secondary source—place the page or line number in parentheses after the quote. Use page numbers for prose, line numbers for poetry. For example: In “Life in the Iron-Mills,” Rebecca Harding Davis creates an atmosphere of gloom. As the story opens, the sky before morning is “muddy, flat, immovable” (2411). Place the author’s last name in the parentheses if the source of the quoted material is unclear. For instance, Bell Hooks write, “To speak then when one was not spoken to was a courageous act” (73). Or one theorist notes the following: “To speak then when one was not spoken to was a courageous act” (Hooks 73).

Remember that quotations are most effective when brief and few. You should have a reason to quote. You should not quote long passages or material that would be just as effective in your own words.

All secondary material—including **words and ideas**—must be documented. Documentation means putting quotation marks around words you are quoting and indicating whose words these are. (University policy mandates a failing grade for any plagiarized work—whether it be in the form of phrases, sentences, paragraphs or ideas.)

Each paper should have a controlling idea—a **thesis**. A thesis statement should appear in the first or second paragraph. It need not be formally stated as in—”The purpose of this paper is to . . .”—but it should indicate what you intend to accomplish. Your paper should offer more than a plot summary.

Finding a thesis

The first two papers assigned in this course are explications, not plot summaries. You analyze the meaning of the primary text. Paper III (analytical paper) allows more flexibility in forming a

thesis. The following comments reflect some general considerations about selecting a topic and thesis. First, select a piece of literature that interests you. (If you didn't like it the first time you read it, why spend time rereading it and reading about it?)

Your paper will reflect a critical approach to the literature—such as feminist, psychological, Marxist, or formalist. Whatever approach you take, you'll want to consider the theme(s) of the primary work (the poem, story, novel, etc. you're writing about). Your purpose in the paper is to contribute to the reader's fuller understanding of the literature—possibly to offer an interpretation of the ambiguities and subtleties of literature and language—but at any rate to point out something about the piece that interests you.

Try to avoid the obvious in developing a thesis. Consider the following: “Frost often writes about nature in his poetry.” This is not a good thesis because anyone reading the poems easily realizes this fact. It is not a claim that anyone would deny. It doesn't offer the reader any insight. But it's a beginning. The next step is to focus more narrowly. You may find it helpful to ask yourself some questions about the work. For example, “What philosophical ideas do Frost's nature poems reveal?” Or, “How does Frost modulate his tone in the nature poems?” Or, “What use does Frost make of dialogue in the nature poems?” Asking questions such as these will allow you to use what is self-evident to develop a more interesting thesis. The point is that good essays often don't start with intricate ideas, but develop through the writer's sensitive use of the obvious.

Works Cited

All papers should include the Works Cited Page. For example, to quote from the editor's introduction to a story, poem, or play, use the following format in the Works Cited.

Ferguson, Mary Anne. *Images of Women in Literature*. 5th ed. Boston: Houghton Mifflin, 1991. 18-20.

To quote from a story, poem, or play, use the following format in the Works Cited.

Benson, Sally. “Little Woman.” *Images of Women in Literature*. Ed. Mary Anne Ferguson. 5th ed. Boston: Houghton Mifflin, 1991. 23-28.