

“Reading maketh a full man; conference a ready man; and writing an exact man.” Francis Bacon  
 “A little learning is a dangerous thing; / Drink deep, or taste not the Pierian spring.”

Alexander Pope

“There are more things in heaven and earth . . . / Than are dreamt of in your philosophy.”  
 Shakespeare

**Texas A&M University-Texarkana**  
**Course Syllabus: English 2321.001**

**Fall 2017**

**Instructor:** Dr. Doris Davis  
**Office:** 221  
**Office Hours:** MW 1:30-3:00; TR 12:30-2:30  
**Phone:** Office: (903) 223-3031  
**EMAIL:** Doris.Davis@tamut.edu  
**Course Number:** English 2321.001  
**Course Title:** Survey of English Literature  
**Course Time:** MW: 3:00-4:15 Room: 247

**Course Description:** This course serves as an introductory survey of the major authors in English literature from the Old English period to the present. It includes a variety of genres and considers the works as intellectual, cultural, and aesthetic creations. It requires students to apply interpretive skills in writing about pieces of literature and to be aware of the traditional literary periods.

There are no prerequisites. The course serves as a requirement for English majors and also as one of the options to complete the core curriculum.

**Course Delivery Method:** Face-to-face

**Required Texts:**

*The Norton Anthology of English Literature: The Major Authors.* 9<sup>th</sup> ed.  
 ISBN 978-0-393-91963-9.

**Student Learner Outcomes:**

Students who successfully complete English 2321 will be able to:

- Demonstrate an awareness of the literary periods and variety of works in English literature
- Articulate an informed response to the style, theme, properties, and aesthetics of literary works
- Understand literary works as expressions of individual and human values in historical and social contexts
- Apply several critical approaches in discussing and writing about literature.

## Course Outline

- I. Anglo-Saxon Literature
- II. Middle English Literature in the Fourteenth and Fifteenth Centuries
- III. The Sixteenth Century and Early Seventeenth Century (1500-1660)
- IV. Restoration and the Eighteenth Century (1660-1785)
- V. The Romantic Period (1785-1832)
- VI. The Victorian Period (1830-1901)
- VII. The Twentieth Century and After (Modernism and Post Modernism)

## Course Requirements and Methods of Evaluation:

- (1) One Major Paper = 250 points or 25% of your grade (Also see section at the end of this syllabus.)**

You will write a critical essay examining one of the texts listed on the syllabus. The paper should be at least 1250 to 1500 words (about 4 & ½ to 5 FULL pages plus the Works Cited) and should adhere to MLA format.

The paper requires a thesis that indicates what you are arguing or the point you are making about the literature. This paper must be supported by at least four critical sources, including at least two books other than our text and at least two electronic sources. Your paper will reflect a critical approach such as feminist, psychological, Marxist, formalist or a combination of approaches. Whatever approach you take, you'll want to consider the theme(s) of the primary work (poem, story, novel, etc. you're writing about). Any critical articles used must be accessed through the library's electronic database. Submit this paper to turnitin.com. **The enrollment key is engl2321.001; the class ID is 16028444.**

As you complete the assigned readings each week, think in terms of what you might want to consider for this major paper.

You will want to ensure that all of the words in this paper and in the following responses are your own. Since you will be submitting the paper and responses to turnitin.com, please realize that this electronic methodology will note if you are using another writer's words. If you quote from another writer, place quotation marks around the quoted sentence or words. Neglecting to do so will result in plagiarism and will constitute grounds for failing the paper and the course.

- (2) Two Response Readings = 150 points or 15% of your grade**

You will prepare two one-and-one-half page typed responses (400-500 words) on one piece of literature assigned (see schedule). The response must be written in paragraphs. The first paragraph should provide a summary of the piece. The second (and any following paragraphs) will offer your response to the writing. While the writing style may be less formal than that expected on the two major papers, you should adhere to requirements of standard written English. Responses are due at the beginning of class on the days assigned. Each response is worth 75 points; 150 points total.

**Submit all responses to turnitin.com. The enrollment key is eng2321.001; the class ID is 16028444.**

In the first paragraph include the title of the work, the author's full name, the century it was written, or approximate date, and the type or genre of the literature. For example, if you write on "The Wanderer" for the first response, you will identify it as an Old English elegy. If you write on a longer work, such as *Beowulf*, narrow your focus to some scene in the work instead of simply providing a summary of it all. A good approach is to write more about less. Provide a sentence or two that contextualizes a work such as *Beowulf* and then narrow your focus.

**(3) Participation (required) = 150 points or 15% of your grade**

Most students are not able to do well in a survey class of English literature unless they come to class regularly. To encourage you to attend, I'm assigning 150 points that you gain by coming to class. Most class sessions will end with written comments. You will write a couple of sentences about anything you liked that we read that day or about something you didn't understand or any other comment that relates to your success in this class that you want to share with me.

**(4) Three In-class tests = 450 points or 45% of your grade**

Each test is worth 150 points; 450 points total.

I provide review sheets for all tests.

**Summary:**

Major Paper	250 points
Two Responses (75 points each)	150 points
Participation (in-class written comments on notebook paper)	150 points
Tests (Tests 1, 2, and 3= 150 points each)	450 points
<b>Total</b>	<b>1000 points</b>

**Grading Scale**

A = 900-1000 points

B = 800-899 points

C = 700-799 points

D = 600 -699 points

F = below 600 points

**Important Dates:**

Tests I, II, III: Sept. 27, Nov. 1, Dec. 13

Response Papers: Sept. 20, Oct. 18

Major Paper: Dec. 4

**Required Readings:**

You should complete your reading of the work by the day it is assigned.

- Week # 1: August 28  
**Bede** and “Caedmon’s Hymn,” p. 29-32.  
 “The Wanderer,” p. 107-110 and “The Wife’s Lament,” p. 110.
- August 30  
**Beowulf Poet:** *Beowulf*, pp. 36-106. (Try to read to page 71.)
- Week #2: September 4 Labor Day (**Holiday**)
- September 6  
*Beowulf*, cont. (Complete reading of the poem.)
- Week #3 September 11  
**The Pearl Poet:** *Sir Gawain and the Green Knight*, pp. 135-188.
- September 13  
 Because Middle English can present a challenge, I will provide a text that juxtaposes Middle English with a Modern English translation to help your reading of the Middle English.  
**Chaucer:** *The Canterbury Tales*, “The General Prologue,” pp. 193-213.
- Week # 4: September 18  
**Chaucer:** “The Miller’s Tale,” pp. 216-230; “The Wife of Bath’s Tale,” pp.249-258; and “The Pardoner’s Tale,” pp. 262-272.
- September 20  
**Response Paper I**  
**The Wakefield Master:** *The Wakefield Second Shepherds’ Play*, pp. 300-327.
- Week # 5: September 25  
 Selections from **Sir Thomas Malory:** *Morte Darthur*, pp. 328-347.
- September 27  
**Test I (over Medieval Period: Old and Middle English)**



Week # 10

October 30

**Samuel Johnson:** *A Dictionary of the English Language*, Preface and selected definitions, pp. 1334-1340

**James Boswell:** selections from *The Life of Samuel Johnson*, pp. 1358-1372.

**Frances Burney:** selections from the Journal and Letters, pp. 1373-1384.

**Thomas Gray:** "Elegy Written in a Country Churchyard," pp. 1396-1400.

Nov. 1

**TEST 2: Renaissance, Restoration and the Eighteenth Century**

Week # 11

Nov. 6

**Romantic Period**

**William Blake:** "The Lamb," p. 1458, "The Chimney Sweeper," (both versions, p. 1459 and 1465) "The Tyger," p. 1466, "London," p. 1469.

**Robert Burns:** "To a Mouse," p. 1493 and "To a Louse," p. 1494.

**William Wordsworth:** "Lines Composed a Few Miles above Tintern Abbey," pp. 1539-1543, "Ode: Intimations of Immortality," pp. 1586-87 and handout, and selected sonnets: "Composed upon Westminster Bridge, September 3, 1802," p. 1592, "It is a beautiful evening," p. 1592, "London, 1802," p. 1593, "The world is too much with us," p. 1593.

Nov. 8

**Samuel Coleridge:** "The Rime of the Ancient Mariner," pp. 1664-1680 and "Kubla Khan," p. 1680.

**Lord Byron:** from *Don Juan*, Canto I [Juan and Donna Julia], p. 1738-1769, "She Walks in Beauty," p. 1726, "When We Two Parted," p. 1727, "So we'll go no more a roving," p. 1730.

Week # 12:

Nov. 13

**Shelley:** "Ozymandias," p. 1794 and "Ode to the West Wind," p. 1796; **John Keats:** "The Eve of St. Agnes," pp. 1885-1896, "La Belle Dame sans Merci: A Ballad," p. 1896 and "Ode on a Grecian Urn," p. 1902.

Nov. 15

**Victorian Period (1830-1901)**

**Elizabeth Barrett Browning:** "How do I love thee?" p. 1999

**Robert Browning:** "Porphyria's Lover," p. 2121 and "My Last Duchess," p. 2124.

**Alfred, Lord Tennyson:** “The Lady of Shalott,” p. 2026 and  
“Ulysses,” p.2032

Week # 13:

Nov. 20

**Matthew Arnold** “Dover Beach,” p, 2172

**Christina Rossetti:** “Goblin Market,” pp. 2211-2223.

**Gerard Manley Hopkins:** “God’s Grandeur,” p. 2228

**Elizabeth Gaskell:** “The Old Nurse’s Story,” p. 2103-2117.

November 22

**Oscar Wilde,** *The Importance of Being Earnest*, pp. 2294-2337.

Week # 14

November 27

**Twentieth Century and After: Modernism & Post-Modernism**

**Thomas Hardy:** “Ah, Are You Digging on My Grave?” p. 2401

**William Butler Yeats:** “The Lake Isle of Innisfree,” p. 2470,

“When You Are Old,” p. 2471, “The Second Coming,” p. p. 2481,

“Leda and the Swan,” p. 2484; **James Joyce:** “The Dead,” pp.

2635-2664.

November 29

**D.H. Lawrence:** “The Horse Dealer’s Daughter,” pp. 2688-2699.

**T.S. Eliot:** “The Love Song of J. Alfred Prufrock,” pp.2709-2713.

**Katherine Mansfield:** “The Garden Party,” pp. 2745-2755.

Week # 15

December 4

**Major Paper due. Submit the paper to turnitin.com and bring a copy to class.**

December 4

**Nadine Gordimer:** “The Moment before the Gun Went Off,” pp.

2849-2853; **W. H. Auden:** “Musée des Beaux Arts,” p. 2823;

**Dylan Thomas:** “Do Not Go Gentle into That Good Night,”  
p.2841.

December 6

**Alice Munro:** “Walker Brothers Cowboy,” pp. 2866-2877.

**Salman Rushdie:** “The Prophet’s Hair,” pp. 2924-2933.

**FINAL EXAM**

December 13, 1:30-3:30

(final is not comprehensive)

**Turnitin.com**

Submit a hard copy of your paper to me and an electronic copy to Turnitin.com. The enrollment key is eng2321.001; the class ID is 16028444.

**Late Policy**

I will accept work anytime on the same day it is due without counting it late. Submit it to turnitin.com and send me a copy in an attachment if it is not ready by class time. I will also accept work late, but you will lose a letter grade. Best policy: submit your assignments when due. Do not miss class to work on your paper. Remember you have until midnight to submit your work.

**Other Information**

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

**Academic Honesty Statement:** Academic honesty is expected of students enrolled in this course. Cheating on examinations, unauthorized collaboration, falsification of research data, plagiarism, and 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 actions. For additional information, see the university catalog.

**A&M-Texarkana Email Address:** Upon application to 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.

**Drop Policy:** To drop this course after the census date, a student must complete a Drop/withdrawal Request form, located on the University Registrar’s webpage or obtained in the Registrar’s Office. The student must submit the signed and completed form to the instructor of each course indicated on the form to be dropped for his/her signature. The signature is not an “approval” to drop, but rather confirmation that the student has discussed the drop/withdrawal with the faculty member. The form must be submitted to the Registrar’s Office for processing; submit in person, or via email (Registrar@tamut.edu), mail (7101 University Ave., Texarkana, TX 75503) or fax (903-223-3140). Drop/withdrawal forms missing any of the required information will not be accepted by the Registrar’s Office for processing. It is the student’s responsibility to ensure that the form is completed properly before submission. If a student stops participating in the class (attending and submitting assignments) but does not complete and submit the drop/withdrawal form, a final grade based on work completed as outlined in the syllabus will be assigned.

**Drop Deadline: November 17, 2016**



## General Information for Papers

The papers assigned for this class 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 for the major paper, (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 Success Center/Writing 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 only if the source of the quoted material is unclear. For instance, Bell Hooks writes, “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.

Poems are generally quoted by line numbers; plays, by act, scene, and line, if the play is numbered according. If not, then page number will suffice.

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.)

The major 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 major paper should offer more than a plot summary.

## Finding a thesis for your Major Paper

Your paper will reflect a critical approach to the literature—such as feminist, psychological, Marxist, formalist or a combination of approaches. 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. Relate your thesis to one or more of the work’s themes.

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 a 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.**

Greenblatt, Stephen. “A Note on Names.” *The Norton Anthology of English Literature: The Major Authors*, edited by Stephen Greenblatt., 9<sup>th</sup> ed., W.W. Norton, 2013. pp. 40-41.

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

Marlowe, Christopher. “The Passionate Shepherd to His Love.” *The Norton Anthology of English Literature: The Major Authors*, edited by Stephen Greenblatt, 9<sup>th</sup> ed. W.W. Norton, 2013, pp. 499-500.

Marlowe, Christopher. *The Tragical History of Doctor Faustus*. *The Norton Anthology of English Literature: The Major Authors*, edited by Stephen Greenblatt, 9<sup>th</sup> ed. New W.W. Norton, 2013, pp. 500-35.

Use quotation marks for titles of short poems, short stories, short plays, and essays. Use italics for titles of long plays, novels, and other books.

