

English 312–02: English Literature 2

3 credit hours

Draft Syllabus for Fall 2009

Thursday, 6 p.m.

School of Business and Economics 210

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Office hours: Mon., Wed., Fri., 9–11 a.m..

Thurs., 4–6 p.m.

Other hours by appointment

Description: A continuation of the survey of English literature, extending from the Romantic period to the present.
Requirement for English majors.
Prerequisites: ENGL 223, or ENGL 240.

Course Aims and Objectives:

During this course, the student should gain:

1. An appreciation of major British literary works and traditions.
2. A sense of the relationship between literary texts and the culture in which they were produced.
3. A deepened understanding of literary forms, genres, and devices.
4. An ability to perform close reading and clear, specific explication of literary texts.
5. An understanding of relationships among individual literary texts and literary traditions.
6. An understanding of the uses (and limits) of the concept of literary “canons.”
7. An ability to write critical papers analyzing materials under study, making appropriate use of primary and secondary sources and appropriate documentation formats.

Text:

Abrams, M. H., et al., eds. *The Norton Anthology of English Literature*. 7th ed. Vol. 2. New York: Norton, 2000.

Instructional Methods:

Independent reading; lectures; discussion; viewing of films, videotapes, and staged performances (subject to availability of the latter); critical essays; pop quizzes as (and if) needed; examinations (including “objective” responses [e.g., identification, “fill-in-the-blank,” etc.] and essay responses).

Course Competencies

In addition to the specific objectives above, work in this course will also develop students' competencies in the following areas:

- A variety of instructional uses of the available communication technologies, e.g., word processing, database use, e-mail, and various audio-visual materials.
- Strategies for coaching all stages of the composing process.
- Principles of cooperative learning and strategies for implementing those principles.*

Finally, assignments and class work in this course are designed to develop students' abilities to:

- Demonstrate respect for the work and contributions of all learners.
- Use the English language arts to help students become familiar with their own and others' cultures.
- Recognize the impact of cultural, economic, political and social environments upon language.
- Demonstrate the influence of language and visual images on thinking and composing.
- Use the processes of composing to create various forms of oral, visual, and written literacy.
- Demonstrate how written discourse can influence thought and action.
- Recognize the influence of media on culture and on people's actions and communication.
- Construct meaning from media and non-print texts.
- Display an understanding of the role of technology in communication.**

* From the North Carolina Department of Public Instruction (DPI) Competencies for English Studies (2.9, 2.11, and 2.14).

Course Organization and Teaching Strategies

This course is organized around five essays:

- Brief essay on the Gothic
- Midterm Examination
- Review/Critical Essay
- Final Examination

Evaluation Methods and Grading Systems:

The assignments account for the following percentages of your final grade:

Class participation and drafts	10%
Oral Report/Essay	20%
Midterm Examination	20%
Review/Critical Essay	25%
Final Examination	25%

Numerical equivalents for letter grades (to be used in computing final grade):

A = 92–100 B = 84–91 C = 73–83 D = 64–72 F = 0–63

Academic Honesty

Because this is a literary course rooted in the written word, it therefore follows, as does the night the day, that absolutely every word, phrase, sentence and paragraph that you submit for credit must be your own work. Because you have all passed ENGL110, ENGL120, and/or the equivalent, you obviously understand the difference between your own words and the work of others. This course's instructor has adopted a "zero tolerance" policy on plagiarism. This means that any student who turns in other writers' work pretending that it is his or her own will earn an "F" for the entire course. This is as true of drafts as it is of final assignments turned in for a grade. There will be no warning; there will be no "second chance": you will receive an "F" for the entire course.

In other words, if (theoretically) a student submits in the course's second week a draft for peer review that includes, without proper attribution, another author's writing, that student will be failed for the entire semester's work. Moreover, that student will also be reported to the University's judicial process for academic dishonesty: penalties include expulsion.

Attendance

Because students who are absent miss instruction and cannot participate in classroom activities, they cannot know the class expectations and cannot learn as well as a student who attends. Therefore, **the University policy on class attendance is in effect in this class.**

The FSU **policy on tardiness** is also in effect: "Students are required to arrive at each class on time and remain in class until dismissed by the instructor" (70). Tardiness may, at the instructor's discretion, be counted as an absence—especially when the late arrival disrupts the class's work.

Moreover, the instructor reserves the right to count as "absent" any student whose conduct disrupts the class's work. Such conduct might include, but is not limited to any conduct or conversation that distracts from lecture or discussion.

In other words, a student who attends but disrupts a class through inappropriate and/or disrespectful behavior will, at the instructor's discretion, receive no credit for attendance.

** From program standards developed by the National Council of Teachers of English (NCTE) and endorsed by the National Council for Accreditation of Teacher Education (NCATE; standards 2.1, 2.2, 3.1.3, 3.2.1, 3.2.3, 3.4.3, 3.6.1, 3.6.2, and 3.6.3).

Schedule of Readings and Assignments

[All assigned readings are from the *Norton Anthology* unless otherwise noted. Complete all readings *before* the class date on which they are listed.]

Week 1:

Thursday, 20 Aug.:

Burns—"To a Mouse" (105–06), "A Red, Red Rose" (115), "Auld Lang Syne" (108)

Blake—"The Lamb" (45), "The Chimney Sweeper" (46–47), "The Chimney Sweeper" (52), "The Tyger" (54), "London" (56–57)

Wordsworth—"Lines . . . Tintern Abbey" (235–38), Preface to *Lyrical Ballads* (238–51); "I wandered lonely as a cloud" (284–85); "The world is too much with us" (297–98).

Week 2:

Thursday, 27 Aug.:

"The Romantic Period: 1785–1830" (1–23)

Keats—Introduction (823–26). "La Belle Dame Sans Merci" (845–47), "When I Have Fears . . ." (833–34), "Ode on a Grecian Urn" (851–53), Keats—"The Eve of St. Agnes" (834–44).

Shelley—Introduction (698–701). "Adonais" (772–86).

Byron—Excerpts from *Childe Harold's Pilgrimage* (563–87)

Coleridge, "The Rime of the Ancient Mariner" (422–38), "Kubla Khan" (439–41)

Week 3:

Thursday, 3 Sep.:

Mary Shelley—*Frankenstein* (903–1034)

Week 4:

Thursday, 10 Sep.:

Mary Shelley—*Frankenstein*, continued.

Week 5:

Thursday, 17 Sep.:

"The Victorian Age: 1830–1901" (1043–65)

E. B. Browning—From *Sonnets from the Portuguese* (1179–80); R. Browning—"Porphyria's Lover" (1349–50); "My Last Duchess" (1352–53)

Week 6:

Thursday, 17 Sep.:

Readings on Evolution (1679–96)

Tennyson—From *In Memoriam A. H. H.* (1230–80)

Hopkins—"God's Grandeur" (1651), "Pied Beauty" (1653), "The Windhover" (1652–53), "Spring and Fall" (1655–56)

Week 7:

Thursday, 24 Sep.:

D. G. Rossetti—"The Blessed Damozel" (1574–80); C Rossetti—"Goblin Market" (1589–1601)

Midterm Review

Week 8:

Thursday, 8 Oct.: **Midterm Exam**

15–18 Mar.: **Break**

Week 9:

Thursday, 22 Oct.:

“The Twentieth Century” (1897–1914)

Wilde—*Dorian Gray* preface (1760–61); Dowson—“Cynara” (1894–95)

Brooke—“The Soldier” (2050); Owen—“Dulce et Decorum Est” (2069–70); “Strange Meeting” (2070–71).

Week 10:

Thursday, 29 Oct.:

Yeats—“The Lake Isle of Innisfree” (2092–93), “Easter 1916” (2104–06), “The Second Coming” (2106–07), “Leda and the Swan” (2110–11)

Week 11:

Thursday, 5 Nov.:

Yeats, continued.

Woolf—“The Mark on the Wall” (2143–48), “A Room of One’s Own” (2153–218)

Week 12:

Thursday, 12 Nov.:

Joyce—“The Dead” (2240–68)

Week 13:

Thursday, 19 Nov.:

Eliot—“The Love Song of J. Alfred Prufrock” (2364–67), “The Waste Land” (2368–83)

Auden—“Musée de Beaux Arts” (2505), “In Memory of W. B. Yeats” (2506–08)

Thanksgiving

Week 15:

Thursday, 3 Dec.

Achebe—*Things Fall Apart*, Parts 1–2 (2616–89)

Final Review

Week 16:

Thursday, 4 May: **Final Exam**