

Fayetteville State University  
College of Arts and Sciences  
Department of English  
English312-02: English Literature II  
Fall 2011

## I. Locator Information

Instructor: Dr. Brenda Mann Hammack  
English 312-02: English Literature II  
Semester Credit Hours: 3

Office Location: Butler 131  
Office hours: 11:30-12:30 T &Th;  
5-6 T &Th; 2-6 W; and by appointment

E-mail: [bhammack@uncfsu.edu](mailto:bhammack@uncfsu.edu)  
[BrendaHammack@msn.com](mailto:BrendaHammack@msn.com)

Office telephone: 672-1452  
Home: 868-2635

**FSU Policy on Electronic Mail:** Fayetteville State University provides to each student, free of charge, an electronic mail account ([username@uncfsu.edu](mailto:username@uncfsu.edu)) that is easily accessible via the Internet. The university has established FSU email as the primary mode of correspondence between university officials and enrolled students. Inquiries and requests from students pertaining to academic records, grades, bills, financial aid, and other matters of a confidential nature must be submitted via FSU email. Inquiries or requests from personal email accounts are not assured a response. The university maintains open-use computer laboratories throughout the campus that can be used to access electronic mail. Rules and regulations governing the use of FSU email may be found at <http://www.uncfsu.edu/PDFs/EmailPolicyFinal.pdf>

## II. Course Description

A continuation of the survey of English literature, extending from the Romantic period to the present. Requirement for English majors.

**III. Disabled Student Services:** In accordance with Section 504 of the 1973 Rehabilitation Act and the Americans with Disabilities Act (ACA) of 1990, if you have a disability or think you have a disability to please contact the Center for Personal Development in the Spaulding Building, Room 155 (1<sup>st</sup> Floor); 910-672-1203.

## IV. Texts

Book

Greenblatt, Stephen and M.H. Abrams, eds. *The Norton Anthology of English Literature*. 8th edition.

Volumes D, E, and F. New York: W.W. Norton, 2006. 9780393928341

## Films

Amiel, John, dir. *Creation*. Lionsgate, 2009.

Campion, Jane, dir. *Bright Star*, Pathe Productions, 2010.

## V. Student Learning Outcomes

Upon completion of this course, students will be able to:

- 1) Identify major features that characterize Romantic, Victorian, Modern and Contemporary English Literature.
- 2) Evaluate cultural/historical influences on the construction of texts.
- 3) Develop research skills, including using and citing sources.
- 4) Develop close textual analysis employing relevant literary terms.

## VI. Course Requirements and Evaluation Criteria

The essays and oral presentation will receive letter grades: A=4.0; B=3.0; C=2.0; D=1.0; F=0. Freewrites and quizzes will receive softer grades (check plus; check; check minus), which will be averaged together at the end of the semester to become a cumulative letter grade (with improvement over the course of the semester being recognized).

The following components will contribute to a percentage of the overall grade.

Attendance/participation = 10%.

Freewrites/Quizzes = 10% cumulative

Two 3-4ppresponse essays = 15% each.

One 7-8 pp. final paper and brief, oral presentation= 20%

Midterm and Final Exams=15% each

### *Attendance/Participation*

If you are not present, you cannot participate. Since this class will be discussion- rather than lecture-oriented, you must come to class prepared to interact with classmates. Participation should be active rather than passive. Sitting in a chair in my classroom once a week is not enough to earn you an "A." You need to demonstrate your involvement with the assigned material through in-class free writes and class discussion. All students will be expected to interact constructively and maturely with peers.

Be sure to bring your book . You will sometimes be asked to respond to readings during class—and you'll be at an extreme disadvantage if you don't have a photographic memory!

If absences are unavoidable, you will be expected to submit make-up free writes to demonstrate your completion of assigned readings. Absence is not an excuse for not being informed. It's your responsibility to contact the instructor to make up in-class assignments. If you miss class on a film day, you will be expected to watch the film outside of class. After two absences, I will deduct a half a letter grade from the participation grade per absence. Tardiness will also impact the participation grade. Do not expect full credit for attendance if you don't plan on attending class during the entire period in which it is scheduled to meet.

### *Free writes/Quizzes:*

Students should also be prepared for pop quizzes and free writes on assigned readings and films. In-class writing exercises will be designed to serve as reading/discussion motivators and checks. While quizzes will usually involve simple content-based questions, free writes may involve personal reactions to both the texts and ideas expressed in the texts. I don't recommend speed reading.

Tips on preparing for free writes: I recommend taking notes on post-its (or index cards) that you attach to specific pages so that you can locate passages you wish to discuss without having to re-read extensively during the free write period. After reading an introduction to a particular unit, students should be mindful of how the introduced concepts and terms are used in the literary examples. As these free writes will frequently be designed to prepare students for exams, you should keep copies of the handouts so that you can consult them at a later date.

It is your responsibility to convince me that you've read and digested this material. If you're overly vague, I'll assume that you're trying to bluff--and you'll receive an "NC" for "No Credit." If you are absent during a film viewing, you should be able to rent the video, watch it on your own time, and turn in any assigned free writes.

### *Essays*

You will also compose two 3-4 page response essays on assigned texts (due September 14 and October 26). This essay should demonstrate your comprehension of period concerns as well as your ability to craft an original interpretation, supported by details from the text. MLA documentation will be required.

You will also compose a final research essay that utilizes relevant primary and secondary sources. This essay should also be driven by original insights—and may incorporate discussion of texts from the Romantic, Victorian, Modern, or Contemporary periods. The shorter essays should enable you to practice the skills that will be required in the longer project. On the final day of class, students will describe their efforts to classmates in brief presentations.

I will provide specific requirements in handouts for each essay.

### *Academic Integrity*

MLA documentation is required with all essays. If you are confused about the distinctions between paraphrasing and plagiarizing, you should ask me before submitting work as your own. Plagiarized papers (whether they are submitted as drafts or as final products) will result in automatic "F's."

### *Other Notes on Written Work:*

All essays should be typed and double-spaced. Please use a 10, 11, or 12 point font size.

Lateness will result in lowered grades. A "B" will become a "B-" if the essay is one day late, a "C+" if it is two days late--and so on. Short extensions *may* be granted if the student contacts the professor in advance of the due date; however, late papers will not be accepted on a consistent basis. I will not accept multiple late assignments at the same time—especially not at the end of the semester.

Ideally, all projects and free writes should be submitted to the instructor in person. If you choose to send work via E-mail, you should verify my receipt of your material (especially if you are leaving the area for

vacation). Likewise, if you leave papers in my English department mailbox or if you slip them under my door, you should also verify receipt before you leave campus.

### *Midterm and Final Exams*

Exams will be distributed in the class meeting immediately prior to the due date. These essays will require students to compose essays that demonstrate their ability to interpret the assigned texts in light of background provided in class readings and lectures. The introductions to each volume of the *Norton Anthology* will provide background information on key concepts, while lecture and discussion will focus on the close reading of texts. Students must be able to compose original mini-essays that employ relevant terminology. Outside sources (such as Wikipedia or other journal articles) should not be consulted. I should be able to see how participation in this class has informed your thinking on the assigned literary examples.

### **FSU Policy on Disruptive Behavior in the Classroom**

The *Code of the University of North Carolina* (of which FSU is a constituent institution) and the *FSU Code of Student Conduct* affirm that all students have the right to receive instruction without interference from other students who disrupt classes.

FSU Core Curriculum Learning Outcome under Ethics and Civic Engagement (6.03): All students will “prepare themselves for responsible citizenship by fulfilling roles and responsibilities associated with membership in various organizations.” Each classroom is a mini-community. Students learn and demonstrate responsible citizenship by abiding by the rules of classroom behavior and respecting the rights all members of the class.

The FSU Policy on Disruptive Behavior (see FSU website for complete policy) identifies the following behaviors as disruptive:

1. Failure to respect the rights of other students to express their viewpoints by behaviors such as repeatedly interrupting others while they speak, using profanity and/or disrespectful names or labels for others, ridiculing others for their viewpoints, and other similar behaviors;
2. Excessive talking to other students while the faculty member or other students are presenting information or expressing their viewpoints.
3. Use of cell phones and other electronic devices
4. Overt inattentiveness (sleeping, reading newspapers)
5. Eating in class (except as permitted by the faculty member)
6. Threats or statements that jeopardize the safety of the student and others
7. Failure to follow reasonable requests of faculty members
8. Entering class late or leaving class early on regular basis
9. Others as specified by the instructor.

The instructor may take the following actions in response to disruptive behavior. Students should recognize that refusing to comply with reasonable requests from the faculty member is another incidence of disruptive behavior.

1. Direct student to cease disruptive behavior.
2. Direct student to change seating locations.
3. Require student to have individual conference with faculty member. At his meeting the faculty member will explain the consequences of continued disruptive behavior.
4. Dismiss class for the remainder of the period. (Must be reported to department chair.)
5. Lower the student's final exam by a maximum of one-letter grade.
6. File a complaint with the Dean of Students for more severe disciplinary action.

Students who believe the faculty member has unfairly applied the policy to them may make an appeal with the faculty member's department chair.

## VII. Academic Support Resources.

Students will be expected to access blackboard for various supplemental guidelines on research and documentation. I will also be posting links to relevant images and websites.

Students are encouraged to use Smarthinking and Criterion tutoring services as well as to visit the Writing Center in the basement of the Helen T. Chick Building.

## VIII. Course Outline (Reading and Assignment Schedule)

Note: Be prepared to discuss the readings assigned for each date on the schedule below.

August

24: Discuss syllabus.

31: The Romantic Period, 1785-1830: 'Introduction' (1-22); Blake "Songs of Innocence" and "Songs of Experience" (81-97); Wordsworth "Resolution and Independence" (302-305)

September

7: Smith "On Being Cautioned against Walking on an Headland Overlooking the Sea, Because It Was Frequented by a Lunatic" (41-42); Robinson "The Poor Singing Dame" (71-72) "The Haunted Beach" (72-74), "To the Poet Coleridge" (74-76); Coleridge "Kubla Khan" (446-448) and "Christabel" (449-464); Byron "She Walks in Beauty" (612)

14: **Paper 1 due**; Keats "La Belle Dame sans Merci," (898), "Bright star, would I were stedfast as thou art" (898-899), "Ode to a Nightingale" (903-905) and "Ode on a Grecian Urn" (905-906); watch *Bright Star*

21: Keats "Lamia" (909-925) and "The Eve of St. Agnes" (888-898)

28: "The Victorian Age, 1830-1901" (979-999); Tennyson "The Lady of Shalott" (1114-1118); Browning "Porphyria's Lover" (1252-1253), "My Last Duchess" (1255-1256), and "Child Roland to the Dark Tower Came" (1266-1271). Midterm exams will be distributed.

October

5: **Midterm Exam**

12: Arnold "Dover Beach" (1368-1369); D. Rossetti "Jenny" (1449-1457); C. Rossetti "After Death" (1461), "In an Artist's Studio" (1463), "An Apple Gathering" (1464), and "Goblin Market" (1478)

19: Stevenson “The Strange Case of Dr. Jekyll and Mr. Hyde” (1643-1685)

26: **Paper 2 due**; Darwin “from The Origin of Species” (1539-1545) and “from The Descent of Man” (1546-1549); Huxley “from The Life and Letters of Thomas Henry Huxley” (1550-1553); watch *Creation*

November

2: “The Twentieth Century and After” (1827-1845); Hardy “Hap” (1868-1869), “Neutral Tones” (1869), “Ah, Are You Digging on My Grave?” (1879-1880), and “He Never Expected Much” (1884-1885); Eliot “The Love Song of J. Alfred Prufrock” (2289-2293) and “The Waste Land” (2295-2308)

9: Yeats “The Stolen Child,” “The Lake Isle of Innisfree,” “The Man Who Dreamed of Faeryland,” and “Leda and the Swan”; Heaney “Digging,” “The Graubelle Man,” “Punishment,” and “The Skunk”; Boland “Fond Memory,” “That the Science of Cartography Is Limited,” “The Dolls Museum in Dublin,” and “The Lost Land”

16: Bennett “Jamaica Language” (2469-2470), “Dry-Foot Bwoy” (2470-2472), “Colonization in Reverse” (2472-2473), and “Jamaica Oman” (2473-2474), Soyinka “Telephone Conversation” (2529-2530), Agard “Listen Mr Oxford don” (2542-2543), Walcott “A Far Cry from Africa” (2587-2588) and “The Season of Phantasmal Peace” (2590)

23: No class. Thanksgiving.

30: **Final Papers and Presentations due.** Final exams will be distributed.

December

7: **Final Exam**

## **IX. Teaching Strategies**

This class will be discussion-oriented with some. Students will be encouraged to take advantage of the Writing Center and computer assisted tutoring.

## **X. Bibliography**

Armstrong, Isobel. *Victorian Poetry: Poetry, Poets and Politics*. New York: Routledge, 1996.

Behrendt, Stephen C. *British Women Poets and the Romantic Writing Community*. Baltimore: The Johns Hopkins University Press, 2008.

Bennett, Bruce, Coral Ann Howells, et al. *The Arnold Anthology of Postcolonial Literatures in English*. New York: Bloomsbury, 2009.

Bery, Ashok. *Cultural Translation and Postcolonial Poetry: Reflexive Worlds*. Basingstoke, England: Palgrave Macmillan, 2008.

Bone, Drummond, ed. *The Cambridge Companion to Byron*. Cambridge: Cambridge University Press, 2005.

Bristow, Joseph, ed. *The Cambridge Companion to Victorian Poetry*. Cambridge: Cambridge University Press, 2000.

Collins, Thomas J. and Vivienne J. Rundle, eds. *The Broadview Anthology of Victorian Poetry and Poetic Theory*. Ontario: Broadview Press, 2000.

Cronin, Ciaran, Richard Cronin, et al. *A Companion to Victorian Poetry*. Hoboken, New Jersey: Wiley-Blackwell, 2007.

Curran, Stuart, ed. *The Cambridge Companion to British Romanticism*. Cambridge: Cambridge

- University Press, 1993.
- Darwin, Charles. *On the Origin of Species: The Illustrated Edition*. New York: Sterling, 2008.
- Feldman, Paula R., ed. *British Women Poets of the Romantic Era: An Anthology*. Baltimore: The Johns Hopkins University Press, 2000.
- Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. 5<sup>th</sup> edition. New York: The Modern Language Association of America, 1999.
- Gill, Stephen, ed. *The Cambridge Companion to Wordsworth*. Cambridge: Cambridge University Press, 2003.
- Howes, Marhorie and John Kelly, eds. *The Cambridge Companion to W.B. Yeats*. Cambridge: Cambridge University Press, 2006.
- Kramer, Dale, ed. *The Cambridge Companion to Thomas Hardy*. Cambridge University Press, 1999.
- Leighton, Angela. *Victorian Woman Poets: Writing Against the Heart*. Charlottesville: University of Virginia Press, 1992.
- and Margaret Reynolds, eds. *Victorian Women Poets: An Anthology*. Hoboken, New Jersey: Wiley-Blackwell, 1999.
- Markus, Julia. *Dared & Done: Marriage of Elizabeth Barrett & Robert Browning*. Athens, Ohio: Ohio University Press, 1998.
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- McLane, Mureen N. and James Chandler, eds. *The Cambridge Companion to British Romantic Poetry*. Cambridge: Cambridge University Press, 2008.
- Moody, A. David, ed. *The Cambridge Companion to T.S. Eliot*. Cambridge: Cambridge University Press, 1995.
- Motion, Andrew. *Keats*. London: Faber & Faber, 2001.
- Newlyn, Lucy, eds. *The Cambridge Companion to Coleridge*. Cambridge: Cambridge University Press, 2002.
- O'Donoghue, Bernard, ed. *The Cambridge Companion to Seamus Heaney*. Cambridge: Cambridge University Press, 2009.
- Osborne, Deidre. *Black British Literature (Writers and their Work)*. London: Northcote House Publishers, 2011.
- Patke, Rajeev S. *Postcolonial Poetry in English*. Oxford: Oxford University Press, 2006.
- Quammen, David. *The Reluctant Mr. Darwin: An Intimate Portrait of Charles Darwin and the Making of His Theory of Evolution*. London: Atlas, 2007.
- Tucker, Herbert F., ed. *A Companion to Victorian Literature and Culture*. Hoboken, New Jersey: Wiley-Blackwell, 1999.
- Wolfson, Susan J., ed. *The Cambridge Companion to Keats*. Cambridge: Cambridge University Press, 2001.
- Wu, Duncan, ed. *A Companion to Romanticism*. Hoboken, New Jersey: Wiley-Blackwell, 1999.
- . *Romantic Women Poets: An Anthology*. Hoboken, New Jersey: Wiley-Blackwell, 1997.