

ENGL 2823-201 Survey of English Literature, Semester II  
Spring Semester 2019 Syllabus



Mon-Wed-Friday: 11:00-11:50 AM  
Classroom: Bea Wood 210 (in PY building)

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Office: Bea Wood 230 (2<sup>nd</sup> floor of Prothro-  
Yeager, end of hallway toward dormitories).

Office Hours

TR 11:15 AM to 12:15 PM and 2:00 to 5:00 PM

MW 12:00 to 1:45 PM and 3:30-5:00 PM

Also by appointment.

Picture: An Eolian Harp. Meant to be played by breezes,  
not by human fingers.

Required Books: You must have your own books; they must be these editions.

Galperin, William, editor. *Persuasion* by Jane Austen. Pearson Longman, 2008. A Longman Cultural Edition. ISBN 978-0-321-19822-8.

Henderson, Heather, and William Sharpe, editors. *The Victorian Age*. Vol. 2B of *The Longman Anthology of British Literature*. 4<sup>th</sup> ed., Longman, 2010. ISBN 978-0-205-65526-7.

Wolfson, Susan, editor. *Frankenstein* by Mary Wollstonecraft Shelley. 2<sup>nd</sup> ed., Pearson Longman, 2007. A Longman Cultural Edition. 978-0-321-39953-6.

Wolfson, Susan, and Peter Manning, editors. *The Romantics and their Contemporaries*. Vol. 2A of *The Longman Anthology of British Literature*. 4<sup>th</sup> or 5<sup>th</sup> ed., Longman, 2010. ISBN 978-0-205-22316-9.

## Objectives in ENGL 2823, the 2<sup>nd</sup> semester Survey of English Literature

Six 300-word one-paragraph responses: 10 percent each (60 percent of semester grade). Note: These one-paragraph responses are NOT about our two novels, *Persuasion* and *Frankenstein*. See model at end of our syllabus.

The 300-word response starts with an overall idea, which may be an answer to a question raised in class, an answer to the question in the daily schedule, or student's own inspiration. Please double-space all work you submit.

The 300-word response needs three quotes from the required text. Prior to each quote is the supporting point (an idea or insight), which is the meaning of the quote that follows. At least once, provide in-depth, highly detailed description of what you see happening prior to a supporting point. See model at the end of this syllabus (p. 7). Be sure to double space.

Two 600-word two-paragraph essays: 20 percent each (40 percent of semester grade), one about Jane Austen's *Persuasion*, the other about Mary Shelley's *Frankenstein* (also the Final Essay). The first paragraph is a 300-word one-paragraph response, but the second paragraph requires quoting from two pieces in the critical apparatus of the required book. Double-space!

You will receive prompts for the essays on *Persuasion* and *Frankenstein*. They will have examples of quoting for the second paragraph from the apparatus in your required editions of these novels.

Extra Credit: Students must submit a typed 300-word paragraph about each event as well as attend it. You may do extra credit 3 times. Double-space!

### Plagiarism

Any use of a non-documented source as if it were a student's original work is academic dishonesty. The grade will be a "0" (no points) for the assignment and the student can no longer attend the course. If early enough in the semester, the student can bring the instructor a withdrawal slip for a penalty-free W. Otherwise the semester grade must be an F.

### Language too close to source

Students sometimes borrow the phrasing of their documented sources (e.g., the critical apparatus in our required novels) as their own. Students certainly can use key words from their documented sources, but they must use their own phrasing—not the source's.

### Attendance

Five unexcused absences means 10 percent off the overall semester grade. Students who miss class should inform the instructor by email, even if they feel their excuse is lame. The professor will accept documentation in the form of cellphone pictures of clinic sign-in sheets, court dates, prescription labels, repair receipts, and work schedules; he will accept emails from family members, lawyers, and supervisors. Many times students are helping family members or friends in crisis, which is legitimate. Each case is different. If students are amassing a string of absences, the professor may ask for retrospective documentation to keep the unexcused number below five.

### Submission of work

Students must submit their work on due dates in person: not by surrogate, not under my door, not left on a desk, and not by email attachment. The late penalty is 10 points out of 100. NOTE: Students may also ask for input on a working draft by email attachment. However, the professor may not have enough time if the student sends it too close to the due date.

### Students with disabilities

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute for persons with disabilities and guarantees reasonable accommodation. If you believe you have a disability requiring an accommodation, please contact the Disability Support Services in Room 168 of the Clark Student Center, 397-4140.

### Classroom Policies

If late, make sure you are marked present before you leave.

Make sure you have permission before you leave class early.

Keep cell phones put away—not at your fingertips.

Follow in your book and take notes.

You cannot sleep through class. I will ask you to wake-up or leave.

Persistent disengagement may mean removal with a WF.

If you are at risk for removal, you will receive a warning by email.

### Campus Carry

Senate Bill 11 passed by the 84<sup>th</sup> Texas Legislature allows licensed handgun holders to carry concealed handguns on campus, effective August 1, 2016. Areas excluded from concealed carry are appropriately marked, in accordance with state law. For more information regarding campus carry, please refer to the University's webpage at <https://mwsu.edu/campus-carry/rules-policies>

## ENGL 2823 Tentative Daily Schedule Spring 2019

- Jan 14 Mon Overview of course. Required books, classroom policies, and 300-word one-paragraph responses. Preview of The Revolutionary William Blake.
- Jan 16 Wed Dr. Tom Galbraith will lead our presentations from the William Blake Archive with Dr. Fields as interlocutor. Poems from Songs of Innocence: Introduction, The Shepherd, The Lamb, 178-80, or 165-67 in 4<sup>th</sup> ed. In whose image is the lamb made? What are the implications for children? Adults?
- Jan 18 Fri From Songs of Innocence: Divine Image, The Echoing Green, The Little Boy Lost, The Little Boy Found, 178-79, 182-83, or 165-66, 169-70 in 4<sup>th</sup> ed. Are these poems happy? Sad? How so?
- Jan 21 MLK Holiday
- Jan 23 Wed From Songs of Innocence: The Little Black Boy, The Chimney Sweeper, Holy Thursday, 180-81, 184, or 167-69, 171 in 4<sup>th</sup> ed. How are these poems reassuring? How are they alarming?
- Jan 25 Fri From Songs of Experience: Introduction, Earth's Answer, 189-91, or 174-75 in 4<sup>th</sup> ed. Who is the Holy Word? Why is the Earth upset?
- Jan 28 Mon From Songs of Experience: Holy Thursday, The Chimney Sweeper, A Poison Tree, Human Abstract, The Garden of Love, 190-91, 194, 198-99, 201, 203, or 175-76, 179, 183-84, 186 in 4<sup>th</sup> ed. Are these protest songs? How so?
- Jan 30 Wed From Songs of Experience: The Little Girl Lost, The Little Girl Found, A Little Girl Lost, The Tyger, 191-93, 197-98, 201-202, or 176-79, 182-83, 186-87 in 4<sup>th</sup> ed. What happens to the little girl and her parents? Why do the stars throw down their spears when God made the tiger?
- Feb 1 Fri Marriage of Heaven and Hell, 204-209 (Plates 1-11), or 189-194 in 4<sup>th</sup> ed. Are Good and Evil valid terms? Do we misunderstand the Bible?
- Feb 4 Mon Marriage of Heaven and Hell, 209-212 (Plates 12-17), or 194-97 in 4<sup>th</sup> ed. Why are the senses "narrow chinks" instead of doors to the infinite?

- Feb 6 Wed Marriage of Heaven and Hell, 212-216 (Plates 17-24), or 197-201 in 4<sup>th</sup> ed. How do we read the Bible in its infernal sense?
- Feb 8 Fri Charlotte Smith, 85-91, or 81-87 in the 4<sup>th</sup> ed. Sonnets IV, XXVII; To Melancholy, To Tranquility, Written in the Churchyard, and The Dead Beggar. Why is death a soothing idea to Charlotte? Compare John Keats, Ode to a Nightingale, 1006-108, or 911-913 in 4<sup>th</sup> ed. See too Letter To George and Thomas Keats, on negative capability 1047, and Letter to George and Georgiana Keats, on soul-making 1056-57, or 952 and 961 in 4<sup>th</sup> ed. What is negative capability and soul-building? Do you see them in the poem? How Keats like Smith?
- Feb 11 Mon RESPONSES 1-2 Due. Samuel Taylor Coleridge, *The Eolian Harp*, 626-28 or 559-61 in 4<sup>th</sup>; On the Imagination and Fancy, 689 or 622 in 4<sup>th</sup> ed. Does Coleridge really believe “pensive Sara” is right? Does he really believe that he was wrong?
- Feb 13 Wed Coleridge, Kubla Khan, 670, or 567 in the 4<sup>th</sup> ed. Also, Christabel, 653-68, or p. 585-601 in 4<sup>th</sup> ed. What makes Kubla Khan romantic literature? Hint: “romantic” here does not mean romantic love. We are talking imagination, feeling, and a spiritually-dynamic universe.
- Feb 15 Fri Coleridge, Christabel, concluded. What makes Christabel so vulnerable?
- Feb 18 Mon William Wordsworth, Tintern Abbey, 429-33, or 390-94 in 4<sup>th</sup> ed. Emotion Recollected in Tranquility” 443, or 404 in 4<sup>th</sup> ed. How is the sublime of wisdom different than the sublime of youth?
- Feb 20 Wed Edmund Burke, from A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful, 37-43 (both editions). What makes the sublime different from the beautiful? Note: Burke switches from the sublime to only talking about the beautiful as of Perfection not the cause of Beauty.
- Feb 22 Fri See Perspectives: The Rights of Man and the Revolution Controversy. Edmund Burke, Reflections on the Revolution in France, 113-22, or 109-118 in 4<sup>th</sup> ed. Mary Wollstonecraft’s

response 123-30, or 118-26 in 4<sup>th</sup> ed. Tom Paine, *The Rights of Man* 132-38, or 128-35 in 4<sup>th</sup> ed. Is revolution the best way to secure human liberty?

- Feb 25 Mon Mary Wollstonecraft, Ch. 2, *A Vindication of the Rights of Woman*, 304-24, or 288-305 in 4<sup>th</sup> ed. William Godwin, *Of Justice, Of Revolutions, Of the Enjoyment of Liberty*, 144-49, or 140-45 in 4<sup>th</sup> ed. What is revolutionary in Wollstonecraft and Godwin? They become husband and wife—their daughter is Mary Shelley, the author of *Frankenstein*.
- Feb 27 Wed Perspectives, *The Abolition of Slavery and the Slave Trade*, 229-30 or 214-15 in 4<sup>th</sup> ed. Olaudah Equiano, *The Interesting Narrative* 230-39, or 215-24 in 4<sup>th</sup> ed. Thomas Clarkson, *The Abolition of the African Slave Trade, The Nature of the Evil, Recruitment of Seamen, Nightmares*, 274-78, or 257-62 in 4<sup>th</sup> ed. What is the evangelical argument for the abolition of the slave trade?
- Mar 1 Fri Hannah More (w. Eaglesfield Smith), *The Sorrows of Yamba*, 263-67, or 247-53 in 4<sup>th</sup> ed.; Robert Southey, *The Sailor who served in the Slave Trade*, 269-72, or 253-56 in 4<sup>th</sup> ed. What is the evangelical argument for the abolition of the slave trade?
- Mar 4 Mon RESPONSES 3-4 due. *Persuasion*, volume 1, chapters 1-3.
- Mar 6 Wed *Persuasion*, volume 1, chapters 4-6.
- Mar 8 Fri *Persuasion*, volume 1, chapters 7-9.
- Mar 11 Mon *Persuasion*, volume 1, chapters 10-12.
- Mar 13 Wed *Persuasion*, volume 2, chapters 1-3.
- Mar 15 Fri *Persuasion*, volume 2, chapters 4-6.
- Mar 18-23 Spring Break
- Mar 25 Mon Last day for penalty-free “W.”  
*Persuasion*, volume 2, chapters 7-9.

- Mar 27 Wed Persuasion, volume 2, chapters 10-12.
- Mar 29 Fri Persuasion, apparatus. See Henry Austen's Biographical Notice 215-21, Thomas Gisborne 253-60, Lord Byron, Donna Julia's Letter to Don Juan 270-72, Richard Whately on Jane Austen in the *Quarterly Review*, 304-317.
- April 1 Mon PERSUASION ESSAY DUE. SWITCH to VICTORIANS.  
Charles Dickens, A Christmas Carol 1373-1425. What are Victorian values?
- April 3 Wed A Christmas Carol, cont.
- April 5 Fri A Christmas Carol, concluded.
- April 8 Mon Christina Rossetti, Goblin Market 1650-63. Do you see Christology in this poem? See our preface for Christina, 1642-44.
- April 10 Wed Dante Gabriel Rossetti, Blessed Damozel 1612-15. Is romantic love eternal?
- April 12 Fri Lewis Carroll, Alice in Wonderland 1713-20, also, Father William, Jabberwocky, and The Walrus and the Carpenter. What role do Victorian values play in Carroll's universe?
- April 15 Mon Lord Tennyson, The Lady of Shalott 1181-85. What is the role of imagination in this poem?
- April 17 Wed Tennyson, In Memoriam, Poem 56 ("Nature Red in Tooth and Claw") 1219. Browning, Porphyria's Lover 1325-26. Matthew Arnold, Dover Beach, 1562, and Gerard Manley Hopkins, The Windhover and Pied Beauty, 1704. What is the beauty *and* the horror in these poems?
- April 19 Fri Holiday
- April 22 Mon RESPONSES 5 & 6 due.  
Mary Shelley, Frankenstein Volume 1, Letters, pp. 5-17; Chs 1-3, pp 17-36.

- April 24 Wed      Volume 1, chapters 4-7, pp. 37-64;  
volume 2, Chapters 1-2, pp. 64-75.
- April 26 Fri      Volume 2, chapters 3-9, pp. 75-115.
- April 29 Mon      Volume 3, chapters 1-5, pp. 115-153.
- May 1 Wed        Volume 3, chapters 6-7, pp. 153-179.
- May 3 Fri      Using the apparatus of Frankenstein for paragraph two of the Final Essay. See especially 1831 edition: introduction 186-91; Mutual Sympathy, “we are unfashioned creatures, but half made up,” 192-93; Adoption of Elizabeth 195-99; Victor, Occult Science, and galvanism 199-201; fate and destiny, 202; Victor’s anguish over Justine, “my prophetic soul,” 203-204; Victor’s Secret, 207; Burke’s Sublime and Beautiful 212-215; Percy Shelley’s Mont Blanc 258-63. Percy Shelley on Milton’s Satan, 321-22. See book’s introduction xvii-xxii.

May 6 Mon FINAL Frankenstein Essay due at 10:30 AM.

Response Model for 300-word paragraph:

Student Name

Dr. Fields

ENGL 2823 Survey of English Literature II

February 11, 2019

Journal Entry 1: Book 13 (Conclusion) of The Prelude, lines 60-84.

[Overall idea:] Our inner spiritual and emotional life are the same thing. Our experiences—what befalls our senses and how we feel about them—are never isolated. Our felt life is part of the one life of the universe. [Description:] William Wordsworth concludes The Prelude by recalling a moonlight hike with a friend upon



Mount Snowdon in Wales. Even though he and his friend roused a local shepherd to be their guide (along with his dog), Wordsworth says that he was first along the trail and the first to see the countryside from the moonlit mountain top. Below Wordsworth, vast clouds of mist sat upon the world, blanketing and hiding the world except for jutting hills. [Supporting Point 1:] But his gaze found an open place in the cloud-cover, which seemed to be made by a larger force or spirit which had created this “breach” (line 62) to pass back and forth between our world and the universe beyond. This passage-way implies that the scene stretching out below is really evidence of a local personality, or supernatural life, apart from that human perception which feels and experiences it: “That dark deep thorough-fare had Nature lodg’d / The Soul, the Imagination of the whole” (63-65). [Supporting Point 2:] This nighttime vista had its own sensations, feelings, thoughts, and creativity. He was mingling with, and responding to, the way this mountain was thinking about itself. Wordsworth also suggests that an even deeper force is brimming through the opening in the clouds: “The perfect image of a mighty Mind, / Of one that feeds upon infinity, / That is exalted by an underpresence” (69-71). [Supporting Point 3:] Something vast was informing this scene, a single unifying power or spirit that stretches in every direction and fills every nook and cranny of the cosmos: “The sense of God, or whatsoe’er is dim / Or vast in its own being [...]” (72-73).

William Blake, There Is No Natural Religion [b]

I. Man's perceptions are not bounded by organs of perception; he perceives more than sense (tho' ever so acute) can discover.

II. Reason, or the ratio of all we have already known, is not the same that it shall be when we know more.

[III lacking]

IV. The bounded is loathed by its possessor. The same dull round even of a universe would soon become a mill with complicated wheels.

V. If the many become the same as the few when possess'd, More! More! is the cry of a mistaken soul. Less than All cannot satisfy Man.

VI. If any could desire what he is incapable of possessing, despair must be his eternal lot.

VII. The desire of Man being Infinite, the possession is Infinite & himself Infinite. Application. He who sees the Infinite in all things sees God. He who sees the Ratio only sees himself only.

Conclusion. If it were not for the Poetic or Prophetic character the Philosophic & Experimental would soon be at the ratio of all things, & stand still unable to do

other than repeat the same dull round over again.

Therefore God becomes as we are, that we may be as he is.

Epigraph from Blake's Auguries of Innocence:

To see a World in a Grain of Sand  
And a Heaven in a Wild Flower,  
Hold Infinity in the palm of your hand  
And Eternity in an hour.