

College of Liberal Arts and Sciences
ENG354-01
College Writing and Research
Spring 2015

Instructor Information

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Course Identification

- **Instructor** Crain, J
- **Credit Hours** 3
- **Location:** Murphy Hall 220: MWF 9:00AM-9:50AM
- **Course Begins** 1/12/2015
- **Course Ends** 5/5/2015

Required Textbooks and Supplies



[View larger cover](#)

**Longman Anthology of British Literature,
Volume 2A, The: The Romantics and Their
Contemporaries, 5/E**

David Damrosch, Harvard University
Kevin J. H. Dettmar, Pomona College
Susan J. Wolfson, Princeton University
Peter J. Manning, State University of New York, Stony Brook

ISBN-10: 0205223168 • ISBN-13: 9780205223169
©2012 • Longman • Paper, 1264 pp
Published 10/18/2011 • Instock

Requires extensive web research/resources

ENG35401 Lit In English: 1800-1860

Description: Offered: Sp (odd-numbered years). From poetic romantic landscapes to realistic urban narratives through matchmaking comedies of manners and tales of Gothic horror, the course covers a literature responding to bloody revolutions, rapid industrialization, and unsettling scientific discoveries. Emphasis is on British and American writers, but selections from other literatures in English will be included. Prerequisites: ENG108 or ENG112 and ENG220, or departmental approval for non-majors. LAS International/Intercultural.

Course Objectives

- Gain understanding of the literary periods: Romanticism and Victorianism
- Read important selections in British, American, and World Literature emerging within these periods.
- Develop critical insight into periods and major writers reflected in four critical papers and demonstrated in class discussions

Moodle Course Environment

While ENG354 is a traditional course, you will be using Moodle for supplementary content and to post assignments. Once you log in, you will find announcements, the syllabus, assignments, and required activities within this environment. You will submit all required work in Moodle. During the first week of classes, you should familiarize yourself with the Moodle environment, including reviewing the following tutorials:

Moodle Basics

- Overview - [Video](#)
- Navigating in a Moodle Course - [Video](#) | [Web](#)

Content

- Downloading and Saving a Syllabus or File - [Video](#)
- Upload files using Private Files - [Video](#)

Assignments/Activities

- Submitting an Assignment (Single File) - [Video](#)
- Submitting an Assignment (Advance Uploading of Files) - [Video](#) | [Web](#)
- Submitting an Online Text Assignment - [Web](#)
- How to Check for Successful Assignment Submission - [Video](#)

Forums

- Overview of Forums - [Video](#)
- Responding to Forums - [Video](#) | [Web](#)
- Participating in Forums - [Web](#)
- Deleting a Forum Post - [Web](#)

Gradebook

- Viewing Grades within a Course - [Video](#) | [Web](#)

Other Tools

- Using the Focus Box - [Video](#) | [Web](#)

The University also has several computer labs available for your use. The following link provides you with the location and hours of these labs:

<http://www.missouriwestern.edu/imc/acs/labsmmap.asp>

Course Policies

Email: You must use your Missouri Western email account when contacting me. The email must have ENG35401 as the Subject and be addressed to crain@missouriwestern.edu. The first paragraph in the communication must include a brief statement of the issue being addressed such as Course Clarification. All communication will be saved as official records.

Disability: If you have been diagnosed with a disability or if you suspect that you may have a disability that has never been diagnosed and would like to find out what services may be available, please visit the Office of Disability Services (ODS) in Eder Hall, room 203N or visit the ODS website at <http://www.missouriwestern.edu/ds/> as soon as possible. This syllabus, as well as all other printed or electronic materials, can be made available in alternative/accessible formats if requested with sufficient prior notice. Missouri Western is an equal opportunity/affirmative action institution.

Academic Honesty: Violations of academic honesty include any instance of plagiarism, cheating, seeking credit for another's work, falsifying documents, or academic records, or any other fraudulent classroom activity. Plagiarism is the unaccredited use (both intentional and unintentional) of somebody else's words or ideas. Violations of academic honesty will result in a failing grade on the assignment, failure in the course, or expulsion from school. Please consult your Student Handbook. See full policy <http://www.missouriwestern.edu/acadaff/documents/AcademicHonestyPolicy.pdf>.

Attendance Policy: In order to earn an average grade (C) in this course, you must miss no more than 4 class days, submit all work on time, and participate in class group work.

Late Work: You are expected to submit all work on or before the stated due date. While you will be excused when participating in campus-sponsored events, you will not be allowed to miss submitting assignments on the appropriate due date.

Maintaining Good Teaching and Learning Conditions

Missouri Western requires all students to help maintain good conditions for teaching and learning. All students will treat their classmates and teachers with civility and respect, both inside and outside the classroom. You should review your MWSU student handbook, specifically sections of Community Expectations and Code of Conduct and Procedures for further information.

Syllabus Changes

Minor changes to the syllabus may be made by the instructor at any point in the semester; such changes will be announced with ample time to adjust to the changes.

Student Handbook <http://www.missouriwestern.edu/handbook/index.pdf>

Academic Advisement	8
Academic Honesty Policy and Due Process	9
Definition of Plagiarism	9
Student Due Process Procedure	10
Violation Report	10
Grades/Grading Policy	
Grading System	10
Grade Point Average	11
Grading Appeal Process	11
Student Appeal Process	11
Transfer Student Credit Appeal	13
Refunds	13
Classroom Behavior	13

Course Requirements

Class Participation and Discussion		20 Points, 10 at midterm and 10 at finals
Papers	Historical Paper Romanticism	20 Points
	Historical Paper Victorianism	20 Points
	British Romantic Writer/American	20 Points
	British Victorian Writer/American	20 Points

Grading Scheme

<i>Letter Grade</i>	<i>Percentage</i>	<i>Grade points/credit</i>	<i>Rating</i>
A	90 points & above	4.00	Excellent
B	80– 89 points	3.00	Good
C	70–79 points	2.00	Average
D	60 – 69 points	1.00	Below Average
F	59 points and below	0.00	Failure
I	An incomplete grade may be given when accident, illness, death in the immediate family, or other documented circumstances beyond your control prevent you from completing some course requirements. An incomplete grade will be considered only when you have satisfied the majority of course requirements. An incomplete grade must be removed within six weeks after the first day of the next term (fall, spring, summer) of the semester in which it was received; otherwise, the grade will be recorded as "F."		

University Spring Schedule

Spring 2015		
Campus re-opens	January 2	Friday
Spring Registration/Orientation Program	January 6	Tuesday
Walk-In Registration	January 8	Thursday
Wintersession Ends	January 9	Friday
Classes Begin	January 12	Monday
Martin Luther King Day Holiday	January 19	Monday
President's Day Holiday	February 16	Monday
Spring Break (no classes)	March 8-15	
Mid-Term Grades Due	March 18	Wednesday
Last Day to Withdraw	March 27	Friday
Registration Begins for Summer/Fall	March 30	Monday
Last Day of Classes	April 27	Monday
Study Day	April 28	Tuesday
Final Exams	April 29-May 5	
Final Grades Due	May 7	Thursday
Commencement	May 9	Saturday

- Number of class days - M=13, T=14, W=14, Th=14, F=14, Sa=14
- 6 Final Exam days

Course Schedule

Week 1 Monday January 12-18

British Literature Romantic and Contemporaries

Introduction, pp. 1-33

Week 2 January 19-25

Martin Luther King Holiday January 19

Perspectives: The Sublime, the Beautiful, and the Picturesque, pp. 34-62

Week 3 January 26-February 1

Perspectives: The Rights of Man and the Revolution Controversy, pp. 108-166

Week 4 February 2-6

Perspectives: The Abolition of Slavery and the Slave Trade, pp. 229-288

Graded Assignment 1: Historical Paper Romanticism (20 Points) due March 6, at least 7-10 double-spaced, Times New Roman pages. Paper may explore movement in British, American, or World Literature. The paper should be developed as an instructional paper to introduce the movement to college students (MLA). Use introduction as one resource.

*It is one of the curiosities of literary history that the strongholds of the Romantic Movement were England and Germany, not the countries of the romance languages themselves. Thus it is from the historians of English and German literature that we inherit the convenient set of terminal dates for the Romantic period, beginning in 1798, the year of the first edition of *Lyrical Ballads* by Wordsworth and Coleridge and of the composition of *Hymns to the Night* by Novalis, and ending in 1832, the year which marked the deaths of both Sir Walter Scott and Goethe. However, as an international movement affecting all the arts, Romanticism begins at least in the 1770's and continues into the second half of the nineteenth century, later for American literature than for European, and later in some of the arts, like music and painting, than in literature. This extended chronological spectrum (1770-1870) also permits recognition as Romantic the poetry of Robert Burns and William Blake in England, the early writings of Goethe and Schiller in Germany, and the great period of influence for Rousseau's writings throughout Europe.*

The early Romantic period thus coincides with what is often called the "age of revolutions"--including, of course, the American (1776) and the French (1789) revolutions--an age of upheavals in political, economic, and social traditions, the age which witnessed the initial transformations of the Industrial Revolution. A revolutionary energy was also at the core of Romanticism, which quite consciously set out to transform not only the theory and practice of poetry (and all art), but the very way we perceive the world. Some of its major precepts have survived into the twentieth century and still affect our contemporary period.

<http://academic.brooklyn.cuny.edu/english/melani/cs6/rom.html>

Week 5 February 9-13

Perspectives: The Wollstonecraft Controversy and the Rights of Women, pp.341-372

Week 6 February 16-22

Presidents Day Holiday February 16

Perspectives: The Wollstonecraft Controversy and the Rights of Women, pp.341-372

Week 7 February 23-March 1

Perspectives: Popular Prose and the Problems of Authorship, pp. 1086-1159

Week 8 March 2-8

Selected readings in British, American, and World Literature

See supplementary readings page

Graded Assignment 2: Historical Paper Victorianism (20 Points) due March 8- at least 7-10 double-spaced, Times New Roman pages. Paper may explore movement in British, American, or World Literature. The paper should be developed as an instructional paper to introduce the movement to college students (MLA). Use introduction as one resource.

Graded Assignment 3: Class Participation/Discussion Grade-10 Points

March 9-15 Spring Break

Week 9 March 18-22

Selected readings in British, American, and World Literature

Week 10 March 23-27

Selected readings in British, American, and World Literature

Week 11 March 30-April 5

Selected readings in British, American, and World Literature

Week 12 April 6-12

Selected readings in British, American, and World Literature

Graded Assignment 4: Major British/American/World Writer Paper (20 Points) due April 12- at least 7-10 double-spaced, Times New Roman pages. Paper may explore major writer in British, American, or World Literature. The paper should be developed as an instructional paper to introduce the author to college students within the context of one major work or two or three shorter pieces (MLA).

Week 14 April 20-26

Complete Course Evaluations

Selected readings in British, American, and World Literature

Last Day of Class April 27

Graded Assignment 5: Major British/American/World Writer Paper (20 Points) due April 27- at least 7-10 double-spaced, Times New Roman pages. Paper may explore major writer in British, American, or World Literature. The paper should be developed as an instructional paper to introduce the author to college students within the context of one major work or two or three shorter pieces (MLA).

Graded Assignment 6: Class Participation/Discussion Grade

Finals April 29- May 05

Grades due May 7

Supplementary Reading Pages

<http://timeline.pearsoncmg.com/timeline.php?bookid=210>

http://wps.ablongman.com/long_longman_mlk_1/129/33103/8474385.cw/index.html

American

<http://timeline.pearsoncmg.com/timeline.php?bookid=216>

The Romantics and Their Contemporaries

- **William Blake**
All Religions Are One There Is No Natural Religion [a]
There Is No Natural Religion [b]
- **Charles Lamb**
from The Praise of Chimney Sweepers
- **Mary Wollstonecraft**
from The Wrongs of Woman, or Maria
- **Priscilla Bell Wakefield**
from Reflections on the Present Condition of the Female Sex
- **Mary Ann Radcliffe**
from The Female Advocate
- **Samuel Taylor Coleridge**
from Jacobinism
from Once a Jacobin Always a Jacobin
- **George Gordon, Lord Byron**
Don Juan
from Canto 2 [Shipwreck Juan and Haidée]

from Canto 3 [Juan and Haidée The Poet for Hire]
from Canto 7 [Critique of Military "Glory"]
from Canto 11 [Juan in England]

- **Percy Bysshe Shelley**
Response to The Mask of Anarchy
Leigh Hunt: Introduction to The Mask of Anarchy
- **Percy Bysshe Shelley**
Response to Ode to a Skylark
Thomas Hardy: Shelley's Skylark
- **Percy Bysshe Shelley**
The Cenci
- **Percy Bysshe Shelley**
Julian and Maddalo
- **Percy Bysshe Shelley**
The Sensitive Plant
- **Percy Bysshe Shelley**
Letter to Maria Gisborne
- **Percy Bysshe Shelley**
Response: Mary Shelley: Introductions to the Works of Percy Bysshe Shelley (1824, 1839)
- **Sir Walter Scott**
Introduction to Tales of My Landlord
- **Thomas De Quincey**
from Confessions of an English Opium-Eater

The Victorian Age

- **Thomas Carlyle**
Sartor Resartus
- **Elizabeth Barrett Browning**
A Year's Spinning
- **Elizabeth Barrett Browning**
from Aurora Leigh
[Discovery of Poetry]
- **Elizabeth Barrett Browning**
from A Curse for a Nation
A Musical Instrument
The Best Thing in the World
- **Alfred, Lord Tennyson**
The Eagle: A Fragment
- **Alfred, Lord Tennyson**
Sweet and Low
- **Alfred, Lord Tennyson**
Come Down, O Maid
- **Alfred, Lord Tennyson**
from Idylls of the King
Pelleas and Ettarre

- **Alfred, Lord Tennyson**
Flower in the Crannied Wall
- **Edward Fitzgerald**
The Rubáiyát of Omar Khayyám of Naishápúr
- **Robert Browning**
Two in the Campagna
- **Companion Reading for Charles Dickens**
Dickens at Work: Recollections by His Children and Friends
- **Robert Louis Stevenson**
Thrawn Jane
- **Edith Nesbit**
Fortunatus Rex & Co.
- **George Eliot**
Brother Jacob
Margaret Fuller and Mary Wollstonecraft
- **John Ruskin**
Praeterita
Preface
from The Springs of Wandel
from Herne-Hill Almond Blossoms
from Schaffhausen and Milan
from The Grande Chartreuse
from Joanna's Care
- **Harriet Martineau**
from What Women Are Educated For
- **Charles Kingsley**
from Letter and Memories
- **Algernon Charles Swinburne**
A Forsaken Garden
- **Algernon Charles Swinburne**
The Higher Pantheism in a Nutshell
- **Walter Pater**
from The Child in the House
- **Walter Pater**
from Appreciations
- **Lewis Carroll**
Child of the pure unclouded brow
- **Lewis Carroll**
The White Knight's Song
- **Perspectives: Imagining Childhood**
Charles Darwin: from A Biographical Sketch of an Infant
Moral Verses: Table Rules for Little Folks
Moral Verses: Eliza Cook: The Mouse and the Cake
Moral Verses: Heinrich Hoffmann: The Story of Augustus who would Not have any Soup
Moral Verses: Thomas Miller: The Watercress Seller
Moral Verses: William Miller: Willie Winkie
Edward Lear: [Selected Limericks]
Edward Lear: The Owl and the Pussy-Cat
Edward Lear: The Jumblies

Edward Lear: How pleasant to know Mr. Lear!
Christina Rossetti: from Sing-Song: A Nursery Rhyme Book
Robert Louis Stevenson: from A Child's Garden of Verses
Hilaire Belloc: from The Bad Child's Book of Beasts
Hilaire Belloc: from Cautionary Tales for Children
Daisy Ashford: from The Young Visitors; or, Mr Salteena's Plan

American

- **NATIVE AMERICAN VOICES II**
from A Son of the Forest
from Crashing Thunder
from Story of the Indian
from Pawnee Hero Stories
Legend of the Snake Order. . .
When the Coyote Married the Maiden
The Creation of the Horse
Poems
Orations
- **WASHINGTON IRVING (1783–1859)**
from A History of New York, by Diedrich Knickerbocker from Tales of a Traveller
- **ANTI-FEDERALIST ESSAY (1787)**
- **JAMES FENIMORE COOPER (1789–1851)**
The Spy Preface to the Pilot The Pilot
- **SOJOURNER TRUTH (1797?–1883)**
Speech to Women's Rights Convention, Akron, Ohio
from Narrative of Sojourner Truth
- **RALPH WALDO EMERSON (1803–1882)**
Give all to Love
In Paths Untrodden
The Snowstorm
- **JOHN GREENLEAF WHITTIER (1807–1892)**
The Hunters of Men
Massachusetts to Virginia
Ichabod
Skipper Ireson's Ride
Telling the Bees
- **OLIVER WENDELL HOLMES (1809–1894)**
Old Ironsides
The Chambered Nautilus
The Deacon's Masterpiece
- **EDGAR ALLAN POE (1809–1849)**
Israfel
Ulalume—A Ballad
- **MARGARET FULLER (1810-1850)**
from Summer on the Lakes
- **HENRY DAVID THOREAU (1817–1862)**
A Plea for Captain John Brown
- **HERMAN MELVILLE (1819-1891)**
The Paradise of Bachelors and the Tartarus of Maids
Moby Dick Chapters 1-7 and 10
from Hawthorne and His Mosses

- **WALT WHITMAN (1819–1892)**
The Sleepers
As I Ebb'd with the Ocean of Life
For You O Democracy
Scented herbage of my breast
Chanting the Square Deific
A March in the Ranks Hard-press'd, and the Road unknown
Give Me the Silent Splendid Sun
from Good-bye my Fancy
- **JOHN ROLLIN RIDGE (1827–1867)**
from The Life and Adventures of Joaquín Murieta
- **MARK TWAIN (SAMUEL CLEMENS) (1835-1910)**
The Dandy Frightening the Squatter
from Goldsmith's Friend Abroad Again
from Old Times on the Mississippi
[A Boy Wants to Be a Pilot]
A "Cub" Pilot's Experience; or, Learning the River
The Continued Perplexities of "Cub" Piloting Whittier Birthday Dinner Speech
How to Tell a Story
- **BRET HARTE (1836-1902)**
Tennessee's Partner
- **HENRY JAMES (1843–1916)**
The Turn of the Screw

World Literature

- Charles Baudelaire: 1821-1867
 One of the more comprehensive introductions to Baudelaire in English on the Internet
- Anton P. Chekhov: 1860-1904
- Fyodor Dostoevsky (1821-1881)
- Gustave Flaubert (1821-1880)
- Johann Wolfgang Goethe (1749-1832)
- Alexander Pushkin (1799-1837)
- [Jacobs and Wilhelm Grimm \(1785-1863\)](#)