



EAST TEXAS A&M UNIVERSITY

ENG 472.01E: Advanced Survey of English Literature II (CRN 20998)

COURSE SYLLABUS: Spring 2025
TR 9:30 AM – 10:45 AM
201 David Talbot Hall

INSTRUCTOR INFORMATION

Instructor: Dr. Deborah M. Scaggs, PhD
Office Location: 227 David A. Talbot Hall
Office Hours: TR 12:30-1:30 PM or by appointment
University Email Address: Deborah.Scaggs@tamuc.edu
Preferred Form of Communication: email
Communication Response Time: 48-72 hours

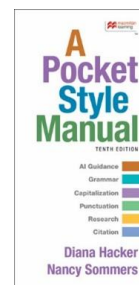
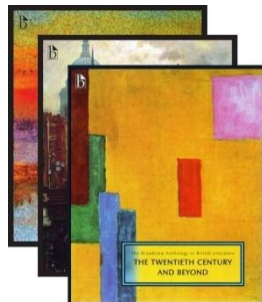


COURSE INFORMATION

Materials – Textbooks, Readings, Supplementary Readings

Textbook(s) Required

- Black, Joseph, et. al., editors. *The Broadview Anthology of British Literature*. 3rd ed., Broadview P, 2021. 3 Vols. (Package includes Volumes 4, 5, and 6) ISBN: 978-1-0393-0019-4
 - This is the print version, but you may choose a digital interface.
 - ISBN for 3-volume package
- Hacker, Diana and Nancy Sommers. *A Pocket Style Manual*. 10th ed., ebook, [Bedford/St. Martin's](#), 2025. ISBN: 9781319563172



The syllabus/schedule are subject to change.

NOTE: If you have had class with me before, then you will already have *A Pocket Style Manual* (PSM), but that one is now outdated. If you choose to use the 9th edition, then you will be responsible for what is covered in class and found in the 10th edition.

Software Required

1. Microsoft Word or its equivalent. Students using MACs **must** save documents as .rtf or .pdf files.
 - Students using [GoogleDocs](#) or [Open Office](#) are responsible for ensuring that their submissions are fully compatible with dropboxes in D2L and *TurnItIn*. **Do NOT use links.** (The hyperlinks direct you to instructions for converting to .doc files.)
 - Get [FREE Office 365](#) through ETAMU.
2. Adobe Reader for PDF files.

Other Texts and/or Materials

1. 3x5 notecards.
2. Dictionary (hardcopy or mobile app) is recommended.
3. All students must have a working ETAMU e-mail address.
4. Access to a computer and the internet for writing, saving, and submitting assignments electronically.



Important Dates:

January 13: First day of classes

January 29: Last day to drop with 100% refund

March 28: Last day to drop with no refund

March 10-14: Spring Break

May 2: Last Class Day

Final Grades Due: Monday, May 12 by 5:00 PM

Final Exam Date: Thursday, May 8 from 8:00 AM – 10:00 AM
in **Business Administration 339**

Course Description

ENG 472 - Advanced Survey of English Literature II (3 SCH)

A survey of British literature published during the past two centuries, starting with the Romantics and the Victorians. The 20th century may include poets of the Great War, the Modernists, and late-century and contemporary authors. Prerequisites: [ENG 1302](#).

Student Learning Outcomes (SLOs): Upon successful completion of this course, students will be able to:

1. identify major and minor works in the various periods by title and author;
2. explain literary elements in, and historical contexts of, texts;
3. perform close readings of the various texts;
4. interpret literary texts, using textual support and secondary sources;



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5. synthesize appropriate primary and secondary sources into writing with attention to citation mechanics, format, and ethics;
6. integrate GenAI into their writing process to improve structure, clarity, and argumentation while preserving their unique academic voice, purpose, style, and content; and
7. explain the ethical and responsible uses of GenAI in an academic setting.

Course Primers

For our study of British literature from about 1800 to the present, we can use these questions to guide our exploration. These are not exhaustive, yet they give us some footing to stand on.

- ❖ What historical events, cultural movements, social issues, and political efforts effect the foci/themes of literature?
- ❖ How do those themes change, evolve, and adapt to the period of time in which we find them and why?
- ❖ How does literature represent the expectations and the critiques of identity in its many facets (e.g., race, gender, geography) through the different eras of British literature?
- ❖ How does the world of empire/imperialism change what writers focus on in their writings?
- ❖ Who were the Romantics, the Victorians, the Modernists, and the Postmodernists? How do they share ideas as well as differ from each other?
- ❖ Why do we study British literature from 1800 to the present?

A few common themes we will explore will be:

- ✚ The mysterious/magical/weird
- ✚ Science and technology vs Religion and spirituality
- ✚ Domesticity and imperialism
- ✚ The human experience or the nature of humanity
- ✚ Literary genres and the ways narratives are formulated

COURSE REQUIREMENTS

Minimal Technical Skills Needed

Students are expected to be able to use a computer for accessing content, completing and submitting assignments (e.g., using Word and PowerPoint), and engaging in online sources. East Texas A&M University uses [D2L Brightspace](#) (D2L) as its Course Management System (CMS).

Instructional Methods

This course relies on class lecture and discussion, PowerPoints, out-of-class research, and in-depth, close reading of texts. There will also be handouts made available to enhance instruction.

Student Responsibilities or Tips for Success in the Course

The work for this course is carefully sequenced and grows out of ongoing classwork as well as class participation/discussion. Staying on top of the assignments, doing them seriously, and being prepared for class is crucial for student success in this course. Students should come prepared with all relevant texts and on time every day. On occasion, there may be in-class activities or assigned homework meant to help students engage with the learning in the class. Students should expect to spend **about 5-6 hours outside of class per week** for thinking, reading, writing, and studying for this course.

GRADING

Final grades in this course will be based on the following scale:

A = 90%-100%
 B = 80%-89%
 C = 70%-79%
 D = 60%-69%
 F = 59% or below

Assignments and Evaluation

The most important consideration for all essays is content (argument, structure, secondary sources, primary source explication); however, grammar and usage are also important because (1) a person's literacy is often judged according to the number of distracting sentence errors that appear in writing, and (2) if writers have too many grammatical, mechanical, or usage errors, they will fail to communicate effectively. Therefore, students will need to achieve control of Standard Academic American English (SAAE).

Evaluation breakdown of assignments is as follows:

1. 25 % – On-demand (pts. TBA)
2. 15 % – Literary Analysis #1 (120 pts. possible)
3. 15 % – Literary Analysis #2 (120 pts. possible)
4. 15 % – Literary Analysis #3 (120 pts. possible)
5. 15 % – Mid-term Exam (100 pts. possible)
6. 15 % – Final Exam (100 pts. possible)

100 % ≈ 560 pts. total possible (weighted by category)

The syllabus/schedule are subject to change.

NOTE: Uncorrected errors will affect final paper grades. Students who do not learn to control grammar, spelling, and usage will find it difficult to earn a passing grade. Writing means communicating, and if the writing is hard to read or understand, then the writer is failing to communicate.

NOTE: Students who do not learn to control MLA document design and documentation will find it difficult to earn a passing grade. Part of academic writing is being able to control information and source material. Writers **must** learn to use source material ethically, including the use of GenAI.



- With direct quotes, any missing open or close quotes = Plagiarism.
- With paraphrases or summaries, any missing citations = Plagiarism.
- Missing in-text citations = Plagiarism.
- Using sources, quoting them, but not including them in a bibliography = Plagiarism.
- Using GenAI without permission from the instructor = Academic Dishonesty.
- Using GenAI without citing it as a source = Plagiarism.
- Intentionally misrepresenting a source's ideas by saying it says something it does not say = Academic Dishonesty.
- Including sources in a bibliography without using them in the essay is either plagiarism (you used a source but did not cite it) or academic dishonesty (you are attempting to obfuscate the fact that you have not used the required sources).

Unintentional plagiarism is still plagiarism.

● **Grading Timetable:** The instructor will make every effort possible to return grades and comments on essays *within two (2) weeks*, but the instructor also reserves the right to require more time if needed and will notify students if this is the case.

REQUIRED COURSEWORK

In order to meet the course objectives, students will have the following opportunities:

● **On-demand (25% of the course grade):** Students are expected to read the assigned readings as outlined on the course schedule; therefore, there will be unannounced reading quizzes throughout the semester, each worth five (5) points. The total for the semester is dependent upon the number of quizzes, which will NOT be announced in advanced. Students can NOT make up for missed quizzes as these are on-demand; however, students with excused absences who provide acceptable documentation (see p. 10-11) may have a reading quiz exempted. Other assignments may be included in the “on-demand” category that will ask students to engage with the reading material in ways meant to stimulate thinking. Some **discussion forums** will also be part of this category that ask students to work on how Generative Artificial Intelligence (GenAI) can be used in responsible and ethical ways, and these will be evaluated more heavily in this category. (SLOs addressed: 2, 3, 4, 7)

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● **Literary Analyses:** Students are required to compose **three (3) medium length, literary analyses (≈ 1500 words or about five [5], full pages)** based upon the assigned reading materials. Literary Analysis #1 will focus on a text (or a set of texts) in the Romantic period; Literary Analysis #2 will focus on the Victorian period; Literary Analysis #3 will focus on the Modern/Postmodern period. Drafting and peer reviewing will be incorporated into development of each of these essays. In this course, we will utilize GenAI to facilitate the construction of these essays in very specific ways. Detailed parameters will be provided in class. (SLOs addressed: 2, 3, 4, 5, 6)

Project Score Breakdown: Since this course emphasizes and encourages the *writing process*, 20% of a writing project's score is derived from preliminary drafts and peer reviewing, and 80% is derived from the final product. This adds up to the 100% total score and applies to each of the essays. Points are earned based on **completion of minimum requirements, on-time submission, quality, and rubric**. For example, below is the breakdown of an essay that has one (1) preliminary draft, one (1) peer review, and the final product, with evaluation criteria described within parentheses:

10 pts. – Draft #1* (points earned from correct format, appropriate citations, minimum word count completion, minimum sources requirement, assignment adherence, and on-time submission)

10 pts. – Peer Review on Draft #1** (points earned from percentage of completion, quality, and rubric)

100 pts. – Final Draft ***(points earned from correct format, minimum word count completion, minimum sources requirement, on-time submission, assignment adherence, and rubric)

120 pts. possible per project

***NOTE:** All drafts must be completed in order for students to have a final draft graded. Failure to submit a draft on time will result in a student jeopardizing success in this course.

****NOTE:** Drafts will be peer-reviewed with limited feedback from the instructor. Failure to submit a draft on time will result in a student being unable to participate in peer-review, thus, earning 0 out of a possible 10 possible points, not receiving feedback for improvement, and jeopardizing success in this course.

*****NOTE:** Final drafts will be graded solely by the instructor. Feedback on final drafts should be used to improve writing for the subsequent literary analyses.

● **Exams:** There will be a mid-term exam, covering all assigned readings up to mid-term; there will be a comprehensive final exam. The exams will be administered in a computer lab, as listed below. (SLOs addressed: 1, 2, 3, 4)

Mid-term Exam: Tuesday, February 25 (regular class time)
 in Business Administration 339
 and

Final Exam: Thursday, May 8 from 8:00 AM to 10:00 AM
in Business Administration 339

Mid-term and Final Exam Etiquette

1. Arrive to class on time.
2. No children or visitors are allowed.
3. Students should not converse with each other once the exam period starts.
4. Turn-off and store all electronic equipment, including but not limited to MP3 players, smart watches, and mobile phones.
5. Backpacks, purses, and other bags **must** be stored at the front of the classroom.
6. No hats, berets, or other head coverings are allowed (except for religious purposes).
7. While food and drink will be permitted during the exam period, the instructor reserves the right to examine containers prior to, during, or after the exam period.

Note on Written Coursework

- **No “recycled” essays**, essays written in other classes, in other sections of this course, or at other institutions or venues are permitted *unless and until* the instructor(s) provide(s) written consent, using official university email or letterhead.
- **TurnItIn**: This is web-based anti-plagiarism software that all students must incorporate into their submission process for all essays.
 - ❖ Working drafts (all drafts that are composed prior to final essay submission) and final products submitted for final evaluation must include all necessary, appropriate, and accurate citations for source material.
 - ❖ It is the responsibility of the student to make sure that all drafts are submitted to the correct *TurnItIn* drop box on time. Work that is **not submitted to TurnItIn will not be accepted** for grading. The instructor will evaluate the report generated by the software to determine if there are any academic integrity infractions.
 - ❖ Students should save all digital receipts generated by *TurnItIn* to verify that assignments were submitted on time.
- **Generative Artificial Intelligence (GenAI)**: The development and wide availability of GenAI (e.g., ChatGPT) has created a great deal of discussion in academic settings about what its availability means for learning. In fact, this new tool raises questions about how writers think of themselves *as writers* and what it means to use technology to write. As GenAI becomes more powerful and ubiquitous, we all need to learn to use it in ethical and critical ways.



Tools like GenAI are exciting and have great potential, yet they are not without problems because research is showing that the algorithms it depends upon can not fully detect bias, accuracy of information, or verification of source material in the data it uses. Therefore, users can not be sure that all of the information it provides is true, accurate, or usable.

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Information that GenAI provides is often not cited, making it difficult for users to verify claims and ideas it presents. Additionally, to fully rely on GenAI means that users assume its output is factual, accurate, reliable, and harmless. Simply put, this is not universally the case. Ultimately, students are fully responsible for any work they submit and the veracity and usability of its information.

In this course, there will be specific assignments that will require the use of GenAI with citation (i.e., which GenAI tool was used and the date used). **Generally speaking, however, the work students turn in for this course should be composed by the individual student alone unless the instructor gives explicit permission.** If students use a GenAI tool to generate ideas or to develop an essay, then they would need to (1) first get permission from the instructor after a discussion about how it will be used and (2) cite any ideas that *it* generates, giving *it* credit for the work. This includes which GenAI tool was used, what model or version, and when it was used. The audience needs to be able to distinguish between what are writers' original ideas and thinking and what is not, just like any time source material is used. Plus, if students are merely relying on a program to think for them, then they are not learning nor thinking for themselves.

TurnItIn also detects possible GenAI compositions or contributions, and I will review the GenAI report for any possible academic infringements.

- **Format:** All compositions will be electronically submitted. If students are using a Macintosh computer, they should save work as a “rich text format” (.rtf) document, Word (.doc or .docx) for Mac file, or as a “portable document format” or PDF (.pdf) file to ensure computer software compatibility. Students will use the most common discipline-specific document design and citation format for English, which is MLA 9th edition. Older editions will not be accepted and points will be deducted for inaccurate MLA citation and mechanics.

Students must ensure that their essays are fully compatible with the submission dropboxes in D2L (including TurnItIn) and in Discussion Forums (DFs). Students will need to use Office 365 (free with your enrollment at ETAMU!) for its Word program rather than [Open Office](#), and for those who use [GoogleDocs](#). (The hyperlinks direct you to instructions for converting to .doc files.) When students save [GoogleDocs](#) or [Open Office](#) files as PDF or Word files, the formatting does not transfer to meet MLA document design. Therefore, students are responsible for ensuring that their submissions meet MLA guidelines.

- **Late Work:** Regardless of the assignment, deadlines are deadlines. Since the writing in this course will be submitted online, there really is no excuse for late or missing work. Late work will lose points. A student may **request** an extension by communicating with the instructor, in person or via e-mail, **at least 48 hours in advance of a deadline**, but the granting of an extension is dependent upon the circumstances and is at the sole discretion of the instructor. **If** a student has an extreme circumstance—or a sudden, serious situation—that prevents a student from meeting deadlines, **then** they should **communicate with the instructor as soon as possible** so that a solution to the problem can be found.

NOTE: Some assignments—like drafts and peer reviews—are highly dependent upon timely submission in order to receive feedback for revision. Other assignments—like brainstorming or reading activities—are solely for the individual learner to maintain progress in learning. If work is turned in late without prior approval, students should

expect to lose points, earn a zero (0), or be lowered a letter grade for each day's delay, and a student has up to three (3) days (including weekends) to present the late work, after which no credit is possible.

- **Recommendation:** While it is not required, students are strongly encouraged to use the Writing Center to receive extra attention and help on writing assignments. The Writing Center is a wonderful resource at ETAMU and is located in 103 David A. Talbot Hall. The Writing Center also has virtual writing sessions. For further information, please visit the [Writing Center's Website](#).

TECHNOLOGY REQUIREMENTS

Learning Management System (LMS)

All course sections offered by East Texas A&M University have a corresponding course shell in the MyLeo Online Learning Management System (LMS). Visit D2L Brightspace webpages for the [LMS requirements](#) and for [LMS Browser Support](#). Users will need to prepare for the use of Zoom by verifying [Zoom System Requirements](#).

ACCESS AND NAVIGATION

You will need your campus-wide ID (CWID) and password to log into the course. If you do not know your CWID or have forgotten your password, contact the Center for IT Excellence (CITE) at 903.468.6000 or helpdesk@tamuc.edu.



Note: Personal computer and internet connection problems do not excuse the requirement to complete all course work in a timely and satisfactory manner. Each student needs to have a backup method to deal with these inevitable problems. These methods might include the availability of a backup PC at home or work, the temporary use of a computer at a friend's home, the local library, office service companies, Starbucks, an ETAMU campus open computer lab, etc.

COMMUNICATION AND SUPPORT

If you have any questions or are having difficulties with the course material, please contact your instructor. The textbooks, assignment sheets, rubrics, and other assignments within D2L can be addressed by the instructor.

Technical Support

If you are having technical difficulty with any part of D2L Brightspace, please contact Brightspace Technical Support at 1-877-325-7778 or visit [D2L Brightspace's support page](#).

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Interaction with Instructor Statement

There will be many opportunities to interact with the instructor. First, the instructor is open to questions, observations, or needs for clarification during class. Second, the instructor will provide feedback on final versions of submitted work. Third, the instructor has office hours where students are welcome to attend to discuss class materials, writing concerns, or future endeavors or to receive academic advising.

COURSE AND UNIVERSITY PROCEDURES/POLICIES

Course Specific Procedures/Policies

Attendance and Tardiness

Students are expected to attend classes on-time and in their entirety and to complete all assignments. If there are extreme circumstances—or a sudden, serious situation—that prevents a student from arriving to class on time or remaining in the class for its duration, then it is the student's responsibility to communicate absences with their professor.



Tardiness: If a student is more than 10 minutes late to class or if a student leaves class early (10 minutes or more), this will count toward attendance. Three (3) “tardies” or leaving early equals one (1) absence.

Absence: If students have excessive, unexcused absences from class, they will fail this course. “Excessive, unexcused absences” are determined as follows: four (4) or more in a MW or TR course, six (6) or more in a MWF course, and two (2) or more in a MTWR summer course or in a once-a-week graduate course.

All absences are considered unexcused **until and unless** the student persuades the instructor that the absence merits being excused. Instructors require documentation within seven (7) calendar days for the absence to be excused and missing assignments to warrant acceptance. Acceptable reasons for an absence, which will not affect a student's grade, include, but are not limited to:

1. Participation in university sponsored activity at the request of university authorities;
2. Death or major illness in a student's immediate family;
3. Routine, short-term support of infant and parent health care matters;
4. Illness of a dependent family member;
5. Participation in legal proceedings or administrative procedures that require a student's presence;
6. Religious holy days;
7. Illness that is too severe or contagious for the student to attend class;
8. Required participation in military duties;

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9. Mandatory admission interviews for professional or graduate school which cannot be rescheduled; and
10. Doctor visits that can not be rescheduled or that require travel.

Students are responsible for providing satisfactory evidence (e.g., physician's note, military orders, medical release, etc.) to the faculty member within seven (7) calendar days of their absence and return to class. They must substantiate the reason for absence.

If an off-campus licensed physician provides evidence of a student's illness, the written excuse, orders or documentation must contain:

- the date and time of the doctor's appointment,
- the prognosis of illness,
- the doctor's opinion and recommendations for the individual student, and
- the opinion on whether or not the student is able to attend class.

If an absence is not an excused absence, the faculty member will decide whether makeup work will be allowed. In some courses, attendance and in-class participation are ongoing requirements and an integral part of the work of the course.

Syllabus Change Policy

The syllabus is a guide. Circumstances and events, such as student progress, may make it necessary for the instructor to modify the syllabus during the semester. Any changes made to the syllabus will be announced in advance.

University Specific Procedures

Student Conduct

All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment. The Code of Student Conduct is described in detail in the [Student Guidebook](#). Some key elements that are part of "common decency and acceptable behavior" include:

1. using the "silent" mode on cell phones for the duration of class;
2. removing headphones or earphones for the duration of class;
3. not accessing the web or apps on cell phones, tablets, or laptops unless it is directly related to the current course (i.e., ebooks, notetaking);
4. arriving to class on time;
5. not speaking while others are speaking; and
6. not bringing children to class.

If there is an emergency or an issue that demands attention, then students should step out of the classroom to address it. Students should also consult the [Rules of Netiquette](#) (and the "Golden Rules for Netiquette," a PDF file in D2L) for more information regarding how to interact in an online forum.

ETAMU Attendance

For more information about the attendance policy please visit the [Attendance](#) webpage and [Procedure 13.99.99.R0.01](#).

Academic Integrity

Students at East Texas A&M University are expected to maintain high standards of integrity and honesty in all of their scholastic work. For more details and the definition of academic dishonesty, see the following procedures:

[Undergraduate Academic Dishonesty Policy 13.99.99.R0.03](#)
[Undergraduate Student Academic Dishonesty Form](#)

[Graduate Student Academic Dishonesty Policy 13.99.99.R0.10](#)
[Graduate Student Academic Dishonesty Form](#)

Students with Disabilities-- ADA Statement

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, please contact:

Office of Student Disability Resources and Services

East Texas A&M University
Velma K. Waters Library Rm 162
Phone (903) 886-5150 or (903) 886-5835
Fax (903) 468-8148
Email: studentdisabilityservices@tamuc.edu

Nondiscrimination Notice

East Texas A&M University will comply in the classroom, and in online courses, with all federal and state laws prohibiting discrimination and related retaliation on the basis of race, color, religion, sex, national origin, disability, age, genetic information or veteran status. Further, an environment free from discrimination on the basis of sexual orientation, gender identity, or gender expression will be maintained.

Campus Concealed Carry Statement

Texas Senate Bill - 11 (Government Code 411.2031, et al.) authorizes the carrying of a concealed handgun in East Texas A&M University buildings only by persons who have been issued

and are in possession of a Texas License to Carry a Handgun. Qualified law enforcement officers or those who are otherwise authorized to carry a concealed handgun in the State of Texas are also permitted to do so. Pursuant to Penal Code (PC) 46.035 and East Texas A&M University Rule 34.06.02.R1, license holders may not carry a concealed handgun in restricted locations. For a list of locations, please refer to the [Carrying Concealed Handguns on Campus](#) document and/or consult your event organizer. Pursuant to PC 46.035, the open carrying of handguns is prohibited on all East Texas A&M University campuses. Report violations to the University Police Department at 903-886-5868 or 9-1-1.

Library

The Velma Waters Library supports the research, learning and teaching interests of students, faculty, and staff. Connect with a librarian, explore research and course guides, and attend workshops.

- **Chat with a Librarian!** Get immediate assistance with their [chat service](#) on the main Library page: <https://www.tamuc.edu/library/>
- **Email** ask@tamuc.libanswers.com. They will respond to emails within 24 hours, often much sooner.
- **Text** questions to 903.225.2862.
- **Call** the Waters Library at 903.886.5718 to discuss research needs.
- **Meet with Them!** Don't stay up all night searching Google. Schedule a one-on-one consultation held in-person or via Zoom with a librarian.
- **Visit Them!** They'd love to meet in-person!
 - Waters Library Research Office: Second Floor, Room 213
 - Waters Library University Archives: 4th Floor, Room 406A
 - ETAMU at Mesquite Metroplex Center: Second Floor, Study Room



ETAMU Supports Students' Mental Health

Counseling Center: The Counseling Center at ETAMU, located in the Halladay Building, Room 203, offers counseling services, educational programming, and connection to community resources for students. Students have 24/7 access to the Counseling Center's crisis assessment services by calling 903-886-5145. Visit the [Counseling Center website](#) for events and confidential services.





The Lion Food Pantry: Now located in Performing Arts Center (PAC) in room 122, the [Lion Food Pantry](#) supports students who struggle with food security. Without good food, it is difficult to sleep or to keep up with your academics or engage in social activities. This service also provides personal care items and other necessities. If you need help, then reach out to them: LionPantry@tamuc.edu! They are open Wednesdays, 11:00-4:00 PM.



Land Acknowledgement: East Texas A&M University acknowledges that the land we are meeting on today is within the historic homelands of the Wichita, Caddo, Kiikaapoi, and Tawakoni nations. We acknowledge the painful history of genocide and forced removal from this territory. We honor and respect the many diverse indigenous peoples who are connected to this land on which we gather.

Course Content Disclaimer: Students may find that readings, class discussions, or assignments address issues that are unfamiliar, controversial, or uncomfortable. They do not necessarily reflect the viewpoints of the faculty, department, college, or institution. The course activities are meant to engage critical thinking and intellectual inquiry and honor the concept of free speech. Civil disagreement is fine. Bullying, name-calling, yelling, or other acts of aggression will not be tolerated. The policy of “Student Conduct” applies to the examination of course content as well as to participant interaction in, and out of, the classroom.

Final Note: As students enter the university, they are also entering a research community where faculty and students are studying not only the world outside of the university, but also the teaching and learning that occurs inside of the university. On occasion, other faculty members may observe classes in order to provide feedback to the faculty member about the course activities, the goal, of which, is to improve individual teaching and the design of this course so that they work as effectively as possible in preparing all students for academic and professional success. Therefore, any writing that a student passes in this semester may be read by other faculty members here at ETAMU but without names so that the student, as the writer, remains anonymous. **NOTE: Students should keep in mind that any subject matter they disclose about past, present, or future abuse, assault, harassment, or mortal threats may be reported to the appropriate authorities.** For more information, please see the [University’s Privacy Policy](#) and [Student Rights and Responsibilities](#).

Note: The following is our tentative schedule of activities and due dates for this course. Any changes that are made will be given well in advance in class. *The assigned readings for each class period should be done before coming to class.*

T = Tuesday **R** = Thursday **F** = Friday **Sa** =Saturday

BABL: Broadview Anthology of British Literature

PSM: Pocket Style Manual

Week 1: Introduction to the Course			
Course and Technology Orientation			
Date	Day	FIRST DAY OF CLASS BUSINESS	
1/14	T	Introducing Yourself; Discuss Course and Syllabus; How to Read, Take Notes, and Study for This Course	
Date	Day	Reading Assignments DUE	Writing/Thinking Assignments DUE
1/16	R	Access: START HERE module in D2L	
		Watch: Video on “How to Set Browsers to Open PDFs in Adobe Reader”	Set-up: Browser (e.g., Firefox; Chrome) to open PDFs in Adobe Reader
		PDF in D2L: “Literary and Rhetorical Terminology”	Access: “First Things First!” and Complete the tasks.
		Read: Assignment Directions for Literary Analysis 1 with GenAI Enhanced Collaboration	

Week 2: The Romantics: The Spirit of an Age			
The (Un)Common			
The Age of Romanticism (Volume 4)			
Date	Day	Reading Assignments DUE	Writing/Thinking Assignments DUE
1/21	T	BABL: p. I-IXII; p. LXXXII-LXXXIV; Anna Letitia Barbauld (p.26+): “Summer Evening’s Meditation” (p. 27+); “Autumn: A Fragment” (p. 31+), “To the Poor” (p. 32), “Washing Day” (p. 32+), “Life” (p. 40+), “The Rights of Women” (p. 41+), “The Catepillar” (p. 43+); Charlotte Smith (p. 45+):	What does Barbauld’s poetry focus on? What is(are) the tone(s) of her poetry? What does Smith’s poetry focus on? What is(are) the tone(s) of her poetry? What information from the historical/social context helps to read these poets’ works?

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		<p>“Written at the Close of Spring” (p. 46), “To Spring” (p. 47), “To Sleep” (p. 47), “To Night” (p. 47+), “On Being Cautioned...” (p. 48), “The Winter Night” (p. 48+)</p> <p>PSM: p. 171, entries # 27, 28, 29, 30; p. 150-1, entry #15</p>	<p>Create Works Cited entries for two poems by each poet from today’s readings in MLA format using Word.</p> <p><i>DUE by 9:30 AM to D2L dropbox</i></p>
1/23	R	<p>BABL: p. IXIII-LXXX: Up to “The Business of Literature”; Robert Burns (p. 196+): “Green Grow the Rashes” (p. 197), “To a Mouse...” (p. 198), “To a Louse...” (p. 198+), “The Fornicator” (p. 199+), “Address to the De’il” (p. 208+), “Tam O’Shanter, A Tale” (p. 212+); William Wordsworth (p. 355+): “Lines Composed a Few Miles Above Tintern Abbey” (p. 375+), “Ode to Duty” (p. 402+), “The World Is Too Much with Us” (p. 406), “The Solitary Reaper” (p. 407), “Steamboats, Viaducts, and Railways” (p. 415)</p> <p>PSM: p. 172, “Citation at a Glance”; p. 169, entries #23 and 24; p. 128, “Punctuating Quotations at-a-glance”)</p>	<p>Compare Burns to Wordsworth. What do you see that is noteworthy regarding what the Romantics were up to with their poetry? What information from the historical/social context helps to read these poets’ works?</p> <p>Create a Work Cited entry for the Introduction reading today in MLA format using Word.</p> <p><i>DUE by 9:30 AM to D2L dropbox</i></p>

Week 3: The Romantics: The Spirit of an Age			
The (Un)Common (cont.)			
Date	Day	Reading Assignments DUE	Writing/Thinking Assignments DUE
1/28	T	<p>BABL: William Blake (p. 86+): from <i>Songs of Innocence</i>: “Introduction” (p. 89), “The Lamb” (p. 90), “The Little Black Boy” (p. 90+), “The Chimney Sweeper” (p. 91+), “The Little Boy Lost” and “The Little Boy Found” (p. 92);</p>	<p>What differences to you see between the poems found in <i>Songs of Innocence</i> and <i>Songs of Experience</i>? What similarities?</p>

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		<p>from <i>Songs of Experience</i>: “Introduction” (p. 96+), “The Little Girl Lost” and “The Little Girl Found” (p. 99+), “The Chimney Sweeper” (p. 100), “The Fly” (p. 101), “The Tyger” (p. 101+), “A Little Boy Lost” (p. 104+), “A Little Girl Lost” (p. 105)</p>	
		<p>Access: The Visual Art of William Blake Scroll: To bottom of page and locate <i>Songs of Innocence</i> and <i>Songs of Experience</i> Explore: The images alongside the poems</p>	How do the illustrations affect your reading/interpretation of the poems (without considering the museum’s analysis)?
		<p>PSM: p. 173-174, entries # 33 and 34 and p.161, entry #9.</p>	<p>Create a Work Cited entry for two poems and their corresponding visual from today’s reading/viewing in MLA format using Word. <i>DUE by 9:30 AM to D2L dropbox</i></p>
Mystery, Magic, Myth			
1/30	R	<p>BABL: Samuel Taylor Coleridge (p. 556+): <i>The Rime of the Ancient Mariner</i> (p. 564+), “Kubla Khan” (p. 589+); Lord George Gordon Byron (p. 770-773): “Darkness” (p. 822+), “Prometheus” (p. 812+); Percy Bysshe Shelley (919+): “Mont Blanc: Lines Written...” (p. 932+), “Mutability” (p. 931+), “Hymn to Intellectual Beauty” (p. 934+), “Ozymandias” (p. 935); John Keats (p. 1082+): “Ode to Psyche” (p. 1102+), “Ode to a Nightingale” (p. 1103+), “Ode on a Grecian Urn” (p. 1104)</p>	There are six (6) most well-known romantic poets: Wordsworth, Blake, Coleridge, Lord Byron, Percy Shelley, and Keats. Based upon your interpretation of their poetry, what do you think might be the overall romantic ideal?
		<p>PSM: p. 163, entry # 12c and p. 164, entry #13c; p. 127-129, section 31b</p>	<p>Locate one article (relevant to something we are studying so far in the course) using Waters Library online databases; download the article in a PDF format. Create a Work Cited entry for it in MLA format using Word, and submit the article along with the Work Cited entry to D2L dropbox.</p>


Week 4: The Romantics: The Spirit of an Age (cont.)

The Gothic

Date	Day	Reading Assignments DUE	Writing/Thinking Assignments DUE
2/4	T	Watch: Instructor Video	
		BABL: "Contexts: Gothic Literature, 1764-1830" (p. 246+); John William Polidori (p. 1162+): "The Vampyre: A Tale" (p. 1163+); Mary Shelley (p. 1175+): "The Mortal Immortal" (p. 1207+)	Based on two short stories for today, what qualities make up the "gothic"? What information from the historical/social context helps to read these works?
		PSM: p. 137-139, entries # 32a, b, c up to "Plays"	
The Sublime			
2/6	R	BABL: "The Natural and the Sublime" (p. 506+); Dionysius Longinus: from <i>On the Sublime</i> (p. 507-508); from Edmund Burke's <i>A Philosophical Enquiry into the Origin...</i> (p. 514-517, up to "Of Words"); Joseph Addison: from "The Pleasures of the Imagination," <i>The Spectator</i> , No. 411 (p. 508-509).	Longinus, Burke, and Addison all contribute to an understanding of what the "sublime" is in the Romantic era. Identify at least two passages in each text that point to that understanding. (Highlight, underline, post-it note these passages.) Be prepared to share in class.
		PSM: p. 72-75, entries # 20a, 20b, 20c, 20d.	

Week 5: The Romantics and Victorians

Philosophy and the Spirit

Date	Day	Reading Assignments DUE	Writing Assignments DUE
2/11	T	Watch: Videos on Citing in MLA Format BABL: : Mary Wollstonecraft (p. 137+): from <i>A Vindication of the Rights of Woman</i> (p. 139-155), from <i>A Vindication of the Rights of Man</i> (p. 74+); Thomas Paine (p. 5+): from <i>Common Sense</i> (p. 6-11), from <i>Rights of Man</i> (p. 76+)	 Submit: Literary Analysis #1: Draft to Assignment Dropbox AND Discussion Forum <i>Due by 11:59 PM</i>

		PSM: p. 184, sections 34a (“MLA Format”) and 34b (“Sample Research Paper”); p. 123-124 (“Integrating and Citing Sources: At-A-Glance”)	What questions do you have about MLA?
The Early Victorians (1832-1848)			
The Victorian Era (Volume 5)			
2/13	R	BABL: “The Victorian Era” (p. li-lvii); John Stuart Mill (p. 104+): “What Is Poetry?” (p. 105+); Elizabeth Barrett Browning (p. 147+): “Sonnet 43” (p. 159+); Lord Alfred Tennyson (p. 193+): “The Lady of Shalott” (p. 201+); Robert Browning (1248+): “My Last Duchess” (1255+); Emily Brontë , “I’m happiest when most away” (1311+)	Submit: Peer-Review of Literary Analysis #1 <i>Due by 11:59 PM</i>
		PSM: p. 117-119, section 30b; p. 174/176, entry #37; p. 153, entry #23	What questions do you have about citing GenAI?
2/14	F		Submit: Post to Discussion Forum: GenAI Reflection on LA1 <i>DUE by 11:59 PM</i>
2/15	Sa		Submit: Literary Analysis #1: Final Product <i>DUE by 11:59 pm</i>
			Submit: Replies to DF: GenAI Reflection on LA1 <i>DUE by 11:59 PM</i>

Week 6: The Victorian Era (cont.)			
Mid-/High-Victorian (1849-1870)			
Date	Day	Reading Assignments DUE	Writing/Thinking Assignments DUE
2/18	T	BABL: “The Victorian Era” (p. lx-lxxiii); Matthew Arnold (p. 642+): “The Forsaken Merman” (p. 645+), “Dover Beach” (p. 657), from <i>Culture and Anarchy</i> , “Chapter 1: Sweetness and Light” (p. 675+)	Based on the readings so far in the Victorian era, what do you notice about themes, genres, and styles that is similar to and different from the Romantic era? What information from the historical/social context helps to read these works?

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		PSM: p. 86-87, entry #23c	
2/20	R	BABL: “The Victorian Era” (p. lxxvi-lxxxvi); Mary Elizabeth Braddon (p. 869+): “The Mystery at Fernwood” (p. 871)	
		PSM: p. 63, entry #17h; p. 73-75, section 20d	

Week 7: The Victorian Era (cont.)

Mid- to Late-Victorian (1870-1901): The Weird

Date	Day	Reading Assignments DUE	Writing Assignments DUE
2/25	T	MID-TERM EXAM Business Administration 339	
2/27	R	Midterm Evaluation Review BABL: “The Victorian Era” (p. lxxxix-xci); Robert Louis Stevenson (p. 992+) and (p. 995+, introduction to <i>Dr. Jekyll and Mr. Hyde</i>): <i>Dr. Jekyll and Mr. Hyde</i> (p. 997-1018—up to “Dr. Landon’s Narrative”)	This is a novella. What sub-genre(s) does it seem to be?

Week 8: The Victorian Era (cont.)

Mid- to Late-Victorian (1870-1901)


Date	Day	Reading Assignments DUE	Writing/Thinking Assignments DUE
3/4	T	BABL: “The Victorian Era” (p. xcii-xcvi); Robert Louis Stevenson: <i>Dr. Jekyll and Mr. Hyde</i> (p. 1018+)	To what extent does Stevenson understand human psychology? To what extent does reading this novella in its own time period compare to reading it from today’s time period?
		PSM: p. 153-154, section “Literary works and sacred texts,” entries #24, 25, 26	

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3/6	R	BABL: Rudyard Kipling (1793+): “The White Man’s Burden” (p. 1821+); Sarojini Naidu (p. 1300+): “Indian Weavers” (p. 1301), “Indian Dancers” (p. 1302); Rokeya Sakhawat Hossain (p. 1304+): “Sultana’s Dream” (p. 1306+)	What do these writers/poets offer to our understanding of British literature in the mid- to late-Victorian period? What information from the historical/social context helps to read these works?
		PSM: p. 149, entry #9, 10	

Week 9
March 10-14
SPRING BREAK NO CLASSES

Week 10: The Victorian Era (cont.)			
Late Victorian: The Weirder			
Date	Day	Reading Assignments DUE	Writing/Thinking Assignments DUE
3/18	T	BABL: Christina Rossetti (p. 761+): <i>Goblin Market</i> (p. 763+); Lewis Carroll (p. 782+): “Jabberwocky” (p. 784+), from <i>Through the Looking-Glass and What Alice Found There</i> (p. 785-786);	Christina Rossetti and Carroll both provide unusual texts. What do their works tell us about the late Victorian era?
		PSM: p. 174/176, entry #37; p. 125-126 (“How to Paraphrase Effectively”)	
3/20	R	BABL: Oscar Wilde (p. 1031+): <i>The Importance of Being Earnest</i> (Act 1-2, p.1038-1055, up to line 365)	This is a three act play. Pay attention to the layout of the play and identify what the roles are of Act 1 and Act 2.
		PSM: p. 139-140, section on “Plays”	

Week 11: The Victorian Era (cont.)			
The Late Victorians			
Date	Day	Reading Assignments DUE	Writing Assignments DUE
3/25	T		 Submit: Literary Analysis #2: Draft to Assignment Dropbox AND Discussion Forum <i>Due by 11:59 PM</i>
		BABL: Oscar Wilde: <i>The Importance of Being Earnest</i> (Act 2-3, p. 1055+)	Add to your understanding of this play's layout by identifying the role of Act 3. What <i>is</i> the importance of being earnest?
		PSM: p. 66-67, entry #18a	What questions do you have about MLA?
The Twentieth Century and Beyond (Volume 6)			
3/27	R	BABL: "The Early Twentieth Century" (p. xxxix-xlviii); Voices from World War I: Rupert Brooke (p. 105+): "Clouds," "The Dead," and "The Soldier" (p. 106); Siegfried Sassoon (p. 101+): "They" (p. 102), "Glory of Women" (p. 102), from <i>Memoirs of an Infantry Officer</i> (p. 103+); Isaac Rosenberg (p. 107): "Break of Day in the Trenches" (p. 108), "Dead Man's Dump" (p. 108+), "Louse Hunting" (p. 109+)	Submit: Peer-Review of Literary Analysis #2 <i>Due by 11:59 PM</i>
		PSM: p. 146-147, entries #1, 2, 3	What questions do you have about MLA?
3/28	F		Submit: Post to Discussion Forum: GenAI Reflection on LA2 <i>DUE by 11:59 PM</i>
3/29	Sa		Submit: Literary Analysis #2: Final Product <i>DUE by 11:59 pm</i>
			Submit: Replies to DF: GenAI Reflection on LA2 <i>DUE by 11:59 PM</i>


Week 12: The Twentieth Century and Beyond			
Post-Colonial/Postcolonial			
Date	Day	Reading Assignments DUE	Writing/Thinking Assignments DUE
4/1	T	BABL: “The Early Twentieth Century” (p. li-lvi); William Butler Yeats (p. 144+): “In Memory of Major Robert Gregory” (p. 149+), “Nineteen Hundred and Nineteen” (p. 151+), “The Second Coming” (p. 155); “Sailing to Byzantium” (p. 160+); T.S. Eliot (p. 442+): “The Waste Land” (p. 450+), “Tradition and the Individual Talent” (p. 465+)	How do Yeats and Eliot add to your understanding of British literature in this new era? Why is this important? What information from the historical/social context helps to read these works?
		PSM: p. 72-74, entries 20a, b, c, d (up to “Introducing quoted material)	
4/3	R	BABL: James Joyce (p. 314+): “Araby” (p. 317+), “Eveline” (p. 320+);	Joyce is a very famous Irish writer. How do you read his works in relation to the historical/social context of this new era?
		PSM: p. 63-64, entries #17g, h, i	

Week 13: The Twentieth Century and Beyond (cont.)			
The Voices of Feminism			
Date	Day	Reading Assignments DUE	Writing Assignments DUE
4/8	T	BABL: “The Early Twentieth Century” (p. lxi-lxvii); Dorothy Richardson (p. 177+): “About Punctuation” (p. 178+); Jean Rhys (p. 499+): “Let Them Call It Jazz” (p. 500+); Doris Lessing (p. 637+): “To Room Nineteen” (p. 638+)	What do you see emerging from these female writers in terms of style, content, and tone? How do they differ from previous writers in this era?
		PSM: p. 13, entries #6a, b	
4/10	R	BABL: Virginia Woolf (p. 213+): From <i>A Room of One’s Own</i> , Chs. 1-3 (p. 255+)	This is a very famous text that is often used to interpret the role of gender in literature and in the larger social context. What ideas resonate with your own view of what is going on now in 2025? Have we made progress regarding gender equality?

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		PSM: p. 14, entry #6c	
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Week 14: The Twentieth Century and Beyond (cont.)			
"Other-"/Counter-voices			
Date	Day	Reading Assignments DUE	Writing Assignments DUE
4/15	T	BABL: "The Late Twentieth Century and Beyond" (p. 617-622, up to "From the 1960s to Century's End"); D. H. Lawrence (p. 375+): "Odour of Chrysanthemums" (p. 391+); Katherine Mansfield (p. 424+): "The Garden Party" (p. 432+)	How do these voices add to your understanding of British literature? Why is this important? What information from the historical/social context helps to read these works?
		PSM: p. 14-15, entry #7a	
4/17	R	BABL: Chinua Achebe (p. 805+): "The Sacrificed Egg" (p. 806+); Derek Walcott (p. 814+): "A Far Cry from Africa" (p. 815+); Alice Munro (p. 834+): "The View from Castle Rock" (p. 835+)	
		PSM: p. 15-16, entries #7b, c	

Week 15: The Twentieth Century and Beyond (cont.)			
Language and Identity Politics			
Date	Day	Reading Assignments DUE	Writing Assignments DUE
4/22	T	BABL: "The Late Twentieth Century and Beyond" (p. 622-629, up to "The New Millennium"); George Orwell (p. 532+): "Politics and the English Language" (p. 539+); Ngũgĩ wa Thiong'o (p. 852): from <i>Decolonising the Mind</i> , Chs. 3, 4, 5 (p. 853+); Salman Rushdie (p. 981+): "Is Nothing Sacred?" (p. 982+)	 Submit: Literary Analysis #3: Draft to Assignment Dropbox AND Discussion Forum <i>Due by 11:59 PM</i>
		PSM: p. 12-13, entries 5a, b	
4/24	R	BABL: "The Late Twentieth Century and Beyond" (p. 629+); Seamus Heaney (p. 819+): "Digging" (p. 820),	Submit: Peer-Review of Literary Analysis #3 <i>Due by 11:59 PM</i>

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		<p>“The Wife’s Tale” (p. 821), “The Grauballe Man” (p. 821+), “Punishment” (p. 822+); Judith Wright (p. 661+): “Woman to Man” (p. 662), “Woman to Child” (p. 663), “At Cooloola” (p. 663), from <i>A Human Pattern: Selected Poems</i>, “Foreword” (p. 665)</p> <p>PSM: p. 67, section 18a, section “Misuses of the semicolons”</p>	
4/25	F		Submit: Post to Discussion Forum: GenAI Reflection on LA3 <i>DUE by 11:59 PM</i>
4/26	Sa		Submit: Literary Analysis #3: Final Product <i>DUE by 11:59 pm</i>
			Submit: Replies to DF: GenAI Reflection on LA3 <i>DUE by 11:59 PM</i>

Week 16: The Twentieth Century and Beyond (cont.)

Trends for the future

Date	Day	Reading Assignments DUE	Writing Assignments DUE
4/29	T	BABL: Kazuo Ishiguro (p. 1004+): “A Village after Dark” (p. 1005+); Ian McEwan (p. 990): “Last Day of Summer” (p. 991+); Zadie Smith (p. 1065): “Hanwell in Hell” (p. 1066+)	How do voices from these writers add to your understanding of British literature? Why is this important?
5/1	R	BABL: Carol Ann Duffy (p. 1027+): “Stealing” (p. 1028), “Adultery” (p. 1028+), “Mrs. Lazarus” (p. 1030); Bernardine Evaristo (p. 1057+): from <i>Lara</i> , “One: 1949, Taiwo” (p. 1058+)	What do you anticipate will be the future of British literature?

REMINDER: Final Exam Date: Thursday, May 8 from 8:00 AM to 10:00 AM
In **Business Administration 339**

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