Description
The 20th Century was one of the most transformative periods in human history. Cubist and surrealist paintings, cinema, and jazz were all experimental forms that were introduced and developed during this time, as painters, film makers, and musicians attempted to accurately describe both the internal and external worlds that they perceived. Throughout the century, many writers were also attempting to find new forms that could demonstrate those perceptions, such as the internal monologue in poetry and the stream of consciousness in fiction. We will read a wide range of authors, using a wide range of forms. We will read and discuss poets such as Gerard Hopkins, W.B. Yeats, T.S Eliot, Ezra Pound, W.H. Auden, Dylan Thomas, Philip Larkin, and Seamus Heaney. We will read fiction by Joseph Conrad, James Joyce, Virginia Woolf, Muriel Spark, and Roddy Doyle. We will also read secondary material that will help to inform us about this dynamic, troubled, transformational century.

Program Learning Outcomes
Students will
- closely and accurately read complex texts
- comprehend and apply critical theories with relevant interpretation to texts
- demonstrate knowledge of British literary history
- effectively conduct literary research
- write clear, grammatically correct prose

Texts
Norton Anthology of English Literature Tenth EditionVolume F
Woolf To The Lighthouse 9780156907392
Spark The Prime of Miss Jean Brodie 9780060931735
Doyle A Star Called Henry 9780140296136

Course Requirements
There will be assigned readings almost every day and classroom work will be a combination of lecture, questions and class discussion.

Critical Essay
You will select a topic connected with our readings that you will discuss with me before beginning. You will then write an 8-10 page critical analysis about that topic. 8 pages does not count a cover sheet or works cited sheet or one line of text on page 8, but 8 full pages of textual analysis using accurate MLA format.
Critical Essays should follow this basic procedure:
I. Introduction to issue, assertion of significance, your position (thesis)
II. Survey of representative criticism on the issue
   A. identify the various critics’ positions/agendas
   B. “critique” the critics: Agree? Disagree? Why?
III. Analyze and illustrate your analysis with specific textual references
IV. Restatement and summary of key issues and arguments

Participation
Mere attendance is not participation. I will take attendance each day, but there is no attendance grade. Participation involves careful pre-class preparation and willingness to engage in thoughtful discussions with your professor and classmates. The best possible format for such a class is one that mixes lectures and class discussion. In order for this format to be successful we must all read each assignment, take active notes about the various readings and our responses to them, and be willing to both assert our opinions and conscientiously listen to the opinions of others. Do not be afraid to ask questions and to offer opinions about the readings. A substantial part of your final grade is based upon class participation, so I encourage you to attend regularly, be on time, and respond thoughtfully. Participation grades will be lowered by late arrival to class, by phones or other electronics going off in class, by texting, sleeping, or any other disruption or discourtesy to the class.

Quizzes
I will schedule quizzes for each day of our novels discussions (usually five short answer questions), but I may also require one at any other time. Missed quizzes may not be rescheduled.

Final Exam
The final exam will be an in class essay. We will discuss details of, and preparation for the essay well in advance of the scheduled date.

Grades
Participation ................................................................. 10%
Quizzes ................................................................ ........ 20%
Final Exam .......................................................... 20%
Critical Essay .............................................................. 50%

WH Grades
Only assigned if course work cannot be completed due to Unavoidable Circumstances that must be documented for and approved by Dr. Given (with possible review and advice from the Department Chair).
Disabilities:
To obtain related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, Room 325, 468-3004/ 468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations. For additional information, go to http://www.sfasu.edu/disabilityservices/.

Definition of academic dishonesty:
Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism include (1) submitting an assignment as if it were one’s own work when, in fact, it is at least partly the work of another; (2) submitting a work that has been purchased or otherwise obtained from the Internet or another source; and (3) incorporating the words or ideas of another into one’s paper without giving the author due credit.

Presenting someone else’s work as your own is a serious offense and will not be tolerated in the academic community of which you are a member. By this time in your academic career, you should be well acquainted with what constitutes plagiarism. If not, you should review the university policy on plagiarism at: http://www.sfasu.edu/policies/academic_integrity.asp

I reserve the right to fail any student who plagiarizes. If you have ANY doubts about whether the idea that you are considering or the language that you are using is “yours” or someone else’s, SEE ME before you turn in your work and we will discuss how best to present it. Unfortunately, there have been several incidents at all undergraduate and graduate levels in which students thought that they could take shortcuts in their work without being caught and/or penalized. They were wrong. Remember—any of the Internet shortcuts available to students are also available to my colleagues and me. Our entire department is very serious about this issue and plagiarism in my class will result in a failing grade.

I HAVE READ AND DISCUSSED THE ABOVE GUIDELINES. I UNDERSTAND AND WILL WORK WITHIN THESE GUIDELINES AS LONG AS I AM ENROLLED IN THIS SECTION OF ENGLISH 319.
(Sign and Print your name here)
Tentative Class Plan English 319-Fall 2018

Week 1: Aug 28-30
T- Review Syllabus
R- Hopkins Sonnets (Handout)

Week 2: Sept 4-6
T- Conrad Heart of Darkness
R- Conrad Heart of Darkness

Week 3: Sept 11-13
T- Yeats “No Second Troy” “Easter 1916”
R- Yeats “The Second Coming” “A Dialogue of Self and Soul”

Week 4: Sept 18-20
T- Joyce “Araby”
R- Imagist Cluster/Blast

Week 5: Sept 25-27
T- Woolf To The Lighthouse 3-78
R- Woolf To The Lighthouse 79-124

Week 6: Oct 2-4
T- Woolf To The Lighthouse 125-209
R- Sassoon “New Mennin Gate” Owen “Dulce et Decorum Est”

Week 7: Oct 9-11
T- Eliot “Prufrock”
R- Eliot “Little Gidding”

Week 8: Oct 16-18
T- Optional Conferences: Critical Essay Topics
R- Optional Conferences: Critical Essay Topics

Week 9: Oct 23-25
T- Spark The Prime of Miss Jean Brodie 1-104
R- Spark The Prime of Miss Jean Brodie 105-137
-Week 10: Oct 30-Nov 1
  T- Auden “Musee des Beaux Arts”
  R- Thomas “Poem in October”

-Week 11: Nov 6-8
  T- Larkin “High Windows” “Sad Steps”
  R- Boland “The Dolls Museum in Dublin” “The Lost Land”

-Week 12: Nov 13-15
  T- Heaney “Digging” “Punishment”
  R- Heaney “Casualty “

-Week 13: Nov 20-22
  T- Thanksgiving
  R- Thanksgiving

-Week 14: Nov 27-29
  T- Doyle A Star Called Henry 3-166
  R- Doyle A Star Called Henry 169-206

-Week 15: Dec 4-6
  T- Doyle A Star Called Henry 207-323
  R- Doyle A Star Called Henry 327-382

  Critical Essay Due

-Week 16: Final Exam (Date TBD)