

Spring 1-15-2019

## ENG 2960-001: Transatlantic Literary History II

Randall Beebe  
*Eastern Illinois University*

Follow this and additional works at: [https://thekeep.eiu.edu/english\\_syllabi\\_spring2019](https://thekeep.eiu.edu/english_syllabi_spring2019)



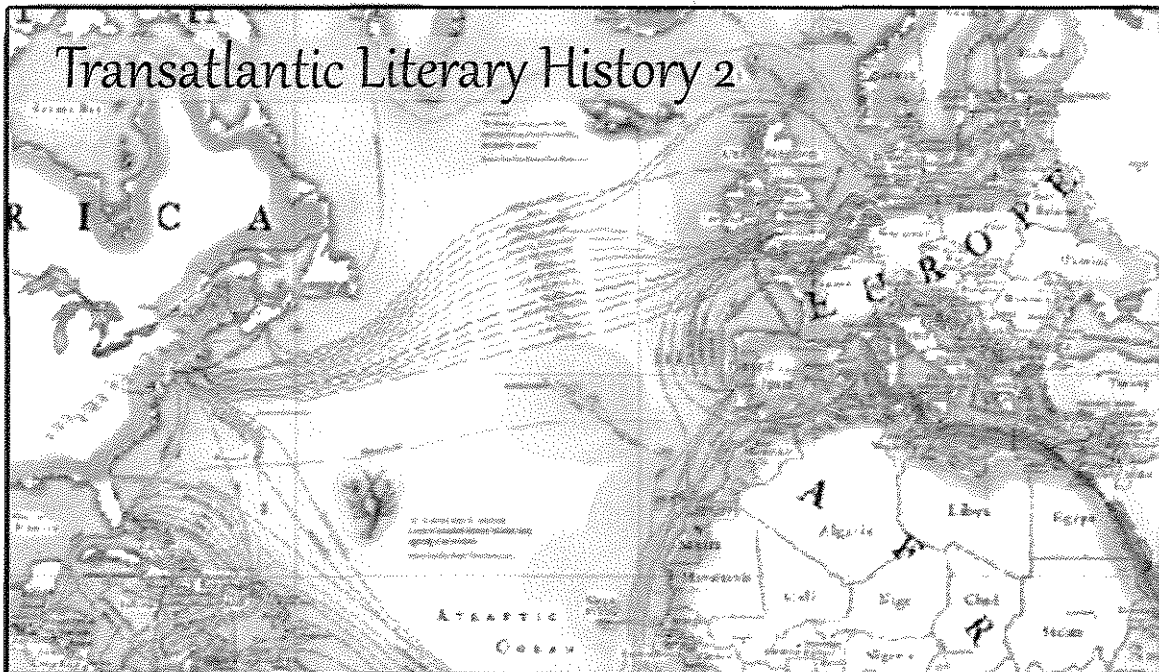
Part of the [English Language and Literature Commons](#)

---

### Recommended Citation

Beebe, Randall, "ENG 2960-001: Transatlantic Literary History II" (2019). *Spring 2019*. 48.  
[https://thekeep.eiu.edu/english\\_syllabi\\_spring2019/48](https://thekeep.eiu.edu/english_syllabi_spring2019/48)

This Article is brought to you for free and open access by the 2019 at The Keep. It has been accepted for inclusion in Spring 2019 by an authorized administrator of The Keep. For more information, please contact [tabruns@eiu.edu](mailto:tabruns@eiu.edu).



## TEXTS

- :: *Jane Eyre*, Emily Bronte (1847)
- :: *Dracula*, Bram Stoker (1897)
- :: *Quicksand & Passing*, Nella Larsen (1928)
- :: *V for Vendetta*, A Moore, D Lloyd (1982-89)
- :: *The Buried Giant*, Kazuo Ishiguro (2015)
- :: *Selections & excerpts from British & American literature*

## REQUIREMENTS

2 Papers (@ 25%)	50%
Response Papers, Quizzes	25%
Midterm exam	10%
Final exam	15%

Prof. R. Beebe  
 rlbeebe@eiu.edu  
 Coleman Hall 3841

Office Hours:  
 M,W 9 - 11  
 T, 10-12 & by appt.

## course description

An introduction to the key cultural movements and genres in Transatlantic literary history, aimed at familiarizing students with the history of literacy, and print and non-print technology in textual production from the eighteenth century to the present.

To achieve these goals, we will pursue two paths of study:

- (1) We will look at selected moments in literary history that highlight problems in transatlantic literary study—such problems include nationalism, globalism, reception, and literary influence.
- (2) We will also study the elegy—as both a verse form and as a cultural lens (an elegiac mode) for understanding how writers situate their works in a particular moment, bracketed by the past and uncertain future.

Bliss was it in that dawn to be alive,  
 But to be young was very Heaven! . . .  
 Not in Utopia,—subterranean fields,—  
 Or some secreted island, Heaven knows where!  
 But in the very world, which is the world  
 Of all of us,—the place where, in the end,  
 We find our happiness, or not at all!

William Wordsworth, *The Prelude*

**course format**

While this course has clear aims to help your intellectual understanding of literary history and cultural studies, I see this course as primarily as a reading course—meaning course activities (inside and outside of class) will be devoted to help your understanding of the material as to assess your progress.

To do well in this course, you will need . . .

- to be prepared for—and contribute actively in—class discussions;
- to complete all outside reading and related activities (such as online quizzes, brief response papers and associated research);
- to complete your major writing projects on time and in accord with assignment guidelines;
- to work well with others—in completing the presentation assignment and in responding to others' ideas in class discussions;
- to be on time and attend each class session.

**daily activities**

Given the large enrollment in this class, most of the class sessions will be lectures and focused discussion. However, at least one day each week, class time will be devoted entirely to an in-class activity, designed to foster informal discussion, assess your understanding of the concepts presented, and allow you time to practice close reading skills.

Also, I will be using OneNote during lectures, and ask you to answer a one-question quiz (usually each day) based on either the lecture or the assigned reading. Therefore you will need to have access to OneNote in class. More on this later.

**attendance policy**

You need to attend every class session. I generally allow two absences—no questions asked. On the third absence—and for every absence thereafter—I will deduct 5% from your final grade. Six or more absences equate to an automatic "F" for the course. For any day that you are not in class, it is your responsibility to find out what was covered, new assignments given, changes in the syllabus, or any homework due for the next meeting.

**submitting papers**

You will use D2L to submit all written assignments. Unless you have made previous arrangements with me, I won't accept papers emailed to me. Please observe the due dates (and time of day) so you can submit your work before the dropbox closes (though I usually allow a 30-minute grace period).

Minor writing assignments (including response papers) are meant to be completed at a particular time in order to track your reading progress and facilitate class discussion. Therefore, unless you have an excused absence or have made previous arrangements with me, you may not turn these assignments in late.

Major writing assignments may be turned in late; however, without prior approval for late submission, you will lose a letter grade for each calendar day they are late.

**classroom etiquette**

You're welcome to bring your notebook computer/tablet to class. However, I ask that you observe common rules of etiquette and decorum when you use it. In brief, you may use it to take notes or complete an in-class writing activity. You may not use it for anything not directly related to class work. Also, please turn off (or mute) cell phones. Out of respect for the class and the integrity of class activities, absolutely no text messaging during class is allowed.

### conferences

The reading for this course will be challenging at times. Therefore, it is important for you to come to my office and talk to me if you feel you need some extra help or if we didn't get a chance to discuss your particular concerns during class time. Also, feel free to talk with me about your writing projects. I will be happy to look over your work or help you brainstorm.

Also, all discussions about absences, possible absences, missed work, or anything else of this nature should be conducted in a conference. **Please don't email me about these matters.**

### electronic writing portfolio

This course is a writing-centered course and, as such, your papers satisfy the requirements for the Electronic Writing Portfolio. If you plan on using work from this course for your EWP, I ask that you complete this before the last two weeks of the semester.

### students with disabilities

If you have a documented disability and wish to receive academic accommodations, please contact the Coordinator of the Office of Disability Services (581-6583) as soon as possible.

### plagiarism

Since the university is a place of ideas, discussion, and reflection, it views plagiarism—the taking of others' ideas as one's own—very harshly. The penalty for plagiarizing is swift and severe. You will receive an immediate F for the course and notice will be given to the Office of Student Standards.

If you have any questions about plagiarism—however small—please talk to me before you turn in your work.

### course objectives

In this course, students will:

1. Analyze a variety of transatlantic texts that represent important moments of intersection between literature and relevant cultural, social, and/or historical events from the rise of the novel to contemporary literary forms and practices.
2. Demonstrate an understanding of the primary characteristics of transatlantic literary periods and relationships between them.
3. Demonstrate an understanding of the impact of key moments in the history of print, literacy, and information technology.
4. Devise an intellectual framework applicable to their course of study and/or intended career path.
5. Demonstrate an ability to analyze, write and speak about texts, genre, and literary technique in their inter-textual context (i.e. in relation to prior and/or subsequent texts).
6. Advance their research skills and their understanding of literary history and the discipline of English studies through the use of appropriate digital archives and databases.