

St Jerome's University
Dept of English
ENGL 200B: Survey of British Literature 2
Mondays 6:30–9:20pm Winter 2019

Contact Info:

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Course description (from the calendar):

An historical survey of major figures, types, and trends in British literature from the late 18th century to the present.

Course overview and objectives:

There is no single organizing principle for the authors, ideas, and styles available for study under the rubric of British Literature from the late eighteenth century through to the present. Chronology and periodization are helpful, though they need to be approached with caution. This course distinguishes three periods: the Romantics and their contemporaries; the Victorian age; and the Twentieth Century and beyond (!). The genres to be studied include poetry, short fiction, novels (in passing), drama, and the essay. The authors and texts considered here in various ways represent intellectual and cultural concerns of their time, and in their turn they also inform those interests. Sometimes, one can see wonderful lines of continuity between works and even periods; at other times, one is astonished at the differences and sheer variety of focus and conceptualization. The course text supplies notes on contexts that are particularly relevant (such as empire and reform). Some of these we will actively engage; others the student may wish to pursue independently. One strategy employed in this course is to consider, from time to time, two or more authors together. Wordsworth and Coleridge, for instance, actively worked together to produce *Lyrical Ballads*; in quite a different strain, Owen's war poem "Dulce et Decorum Est" makes sober reading when paired with either Tennyson's "The Lady of Shalott" or Browning's "Love Among the Ruins" in terms of the visions of country they evoke. All in all, the course works cheerfully to provide students with substantial points of reference, to engage what one poet called the "minute particulars" of various texts and contexts, and to encourage further study of British literature.

Required text:

Damrosch, David and Kevin J.H. Dettmar, ed. *The Longman Anthology of British Literature*. 4th ed. Vols 2A-C. New York: Longman, 2010.

Course requirements:

Various dates	Close reading	(15%)
13 Feb	Essay 1	(25%)
3 April	Essay 2	(25%)
Exam Period	Final Exam	(25%)
Participation		(10%)*

**Your* regular participation in class discussion is both part of educational formation and crucial for the class to be a positive experience for everyone.

Late policy and return of work:

Papers are due by email at 11:59 p.m. Please use the format 19 JoeS1 or 19 JoeS2 for the file title. Late papers will be docked 2%/day; late papers will also not necessarily receive comments. Essays will be returned electronically. Close readings are due in hardcopy at the start of class on the day they are taken up.

Course Outline

Wk 1

Introduction

Wks 1-4

The Romantics and Their Contemporaries

Blake, from *Songs of Innocence*

“Introduction,” 178

“The Lamb,” 179

“The Chimney Sweeper,” 181

Blake, from *Songs of Experience*

“THE Chimney Sweeper,” 194

“The Tyger,” 197

“LONDON,” 199

Burns, “To a Mouse,” 398

“To a Louse,” 399

“Comin’ Thro’ the Rye” (1)

Wordsworth, “Lines written a few miles above Tintern Abbey,” 429

Coleridge, “The Rime of the Ancient Mariner,” 634

Companion Readings, 650-51

Wordsworth, “Strange fits of passion have I known,” 446

“She dwelt among th’untrodden ways,” 447

“A slumber did my spirit seal,” 448

“Michael,” 457

“Prefatory Sonnet,” 474

“The world is too much with us,” 475

“London, 1802,” 476

Coleridge, “Kubla Khan” (both prose description and poetic fragment), 669

From *Biographia Literaria*, 686-89

Kant, from *The Critique of Judgement*, 44-46

Austen, from *Pride and Prejudice*, 54

Shelley, “Ozymandias,” 877

“Ode to the West Wind,” 889

Keats, “Ode to a Nightingale,” 1006

“Ode on a Grecian Urn,” 1008

Hemans, “Corinne at the Capitol,” 955

Clare, “Written in November,” 962-63

13 Feb

Essay 1 due on Wednesday (by email)

Wks 5-8

The Victorian Period

“The Age of Reform,” “The Age of Empire,” “The Age of Reading,” 1059-68

Tennyson, “Ulysses,” 1189

“Break, Break, Break,” 1193

“The Epic,” 1194

Tennyson, “The Lady of Shalott,” 1181

R. Browning, “Love Among the Ruins,” 1338

Owen, “Dulce et Decorum Est,” 2160 (from 2C)

Barret Browning, “To George Sand” (both poems), 1144

from *Sonnets from the Portuguese* 1, 22, 43

George Eliot, “Margaret Fuller and Mary Wollstonecraft,” 1535-40

Reading Wk

Doyle, "A Scandal in Bohemia," 1467
Arnold, "Dover Beach," 1562
Rossetti, "Goblin Market," 1650
Pater, "Conclusion," 1698
Hopkins, "God's Grandeur," 1702
 "The Windhover," 1704
 "Pied Beauty," 1704
Wilde, *The Importance of Being Earnest*

Wks 9-12

The Twentieth Century and Beyond

Conrad, "Heart of Darkness," 1954
Yeats, "The Second Coming," 2183
 "Leda and the Swan," 2194
Joyce, "Araby," 2218
 "The Dead"
Eliot, "The Love Song of J. Alfred Prufrock," 2287
 "Burnt Norton," 2321
Woolf, from Chapter 3 from *A Room of One's Own*, 2454
Hughes, "Dust As We Are," 2645
Heaney, "Punishment," 2740

3 April

Essay 2 on Wednesday (due by email)

The Poetry/Drama Recitation and very close reading:

Commit to memory a sonnet or poem of similar length. Recite it in class on the day we take up the work. If you want to stage a portion of a scene with others, figure out a way to divide the memorization work equally. This exercise will help you get "inside" the work. This assignment will provide an excellent opportunity for you to contribute to class discussion of the work in question, but you will not be responsible for presenting a seminar. Submit a hardcopy one-page (max. 300 wd) *very close reading* of *specific* poetic effects achieved through sound or visual presentation that encourage a claim about, at best, a line or two of the poem or excerpt in question. You may not write an essay on the work you choose for this exercise, but you may do the close reading on a work from any of the three periods.

- Sign up by the end of second class.
- Sign up for any poem *after* "The Rime of the Ancient Mariner" and *before* "Dust As We Are."
- In your submission, include footnote or work cited.
- Proper handling of quotations is expected and will be covered in class.

The Essays:

The essays should be between 1000-1200 words in length. Please bear in mind that the essays are *short*. You will inevitably have more insights and evidence from your brainstorming and essay planning than you can possibly include. Selection of the most significant points and the best evidence to support your thesis will help you to write a better essay.

Possible topics will be suggested in class as the term progresses. In general, the advice from *The Norton Introduction to Literature* applies: "When an assignment allows you to create your own topic, you are much more likely to build a lively and engaging essay from a particular insight or question that captures your attention and makes you want to say something, solve a problem, or stake out a position. The best papers originate in an individual response to a text and focus on a genuine question about it."

In general, write an expository essay on the development of a theme or central claim in one literary work with reference to one of point of view, character, setting, or symbol, or one or two stylistic features/rhetorical devices. By “theme,” do not be content with a general topic such as “death.” The theme should already indicate the author’s attitude towards death (e.g. reconciliation with finitude, the responsibility of making a contribution to the community before one dies, the meaninglessness of life). Such considerations may lead to a further definition of “death” (spiritual death, exile from the community, loss of memory...).

SUGGESTION: focus on authorial intention as a key component of your thesis. Attempt to make the author (by name, please!) the agent of the effects you describe. Build your confidence that the author knew what she or he was doing and translate that assurance into an analytical exposition of what he or she has achieved and how.

The Final Exam:

The final exam is comprehensive. It will test your ability to identify the works and authors studied throughout the course. It may also test your acquisition and understanding of literary terms that you have encountered through the study of these works. It may also include a brief exercise in literary analysis. Finally, it may ask a large question inviting reflection in terms of different perspectives offered by the literary works studied in the course.

UW Policy Regarding Illness and Missed Tests:

The University of Waterloo Examination Regulations (www.registrar.uwaterloo.ca/exams/ExamRegs.pdf) state that:

- A medical certificate presented in support of an official petition for relief from normal academic requirements must provide all of the information requested on the “University of Waterloo Verification of Illness” form or it will not be accepted. This form can be obtained from Health Services or at www.healthservices.uwaterloo.ca/Health_Services/verification.html.
- If a student has a test/examination deferred due to acceptable medical evidence, he/she normally will write the test/examination at a mutually convenient time, to be determined by the course instructor.
- The University acknowledges that, due to the pluralistic nature of the University community, some students may on religious grounds require alternative times to write tests and examinations.
- Elective arrangements (such as travel plans) are not considered acceptable grounds for granting an alternative examination time.

Official statements on other relevant University of Waterloo policies:

Academic Integrity: In order to maintain a culture of academic integrity, members of the University of Waterloo community are expected to promote honesty, trust, fairness, respect and responsibility. [Check www.uwaterloo.ca/academicintegrity/ for more information.]

Grievance: A student who believes that a decision affecting some aspect of his/her university life has been unfair or unreasonable may have grounds for initiating a grievance. Read Policy 70, Student Petitions and Grievances, Section 4, <http://www.adm.uwaterloo.ca/infosec/Policies/policy70.htm>. When in doubt please be certain to contact the department’s administrative assistant who will provide further assistance.

Discipline: A student is expected to know what constitutes academic integrity to avoid committing academic offenses and to take responsibility for his/her actions. A student who is unsure whether an action constitutes an offense, or who needs help in learning how to avoid offenses (e.g., plagiarism, cheating) or about “rules” for group work/collaboration should seek guidance from the course professor, academic advisor, or the undergraduate associate dean. For information on categories of offenses and types of penalties, students should refer to Policy 71, Student Discipline, <http://www.adm.uwaterloo.ca/infosec/Policies/policy71.htm>. For typical penalties check Guidelines for the Assessment of Penalties, <http://www.adm.uwaterloo.ca/infosec/guidelines/penaltyguidelines.htm>.

Appeals: A decision made or penalty imposed under Policy 70, Student Petitions and Grievances (other than a petition) or Policy 71, Student Discipline may be appealed if there is a ground. A student who believes he/she has a ground for an appeal should refer to Policy 72, Student Appeals, <http://www.adm.uwaterloo.ca/infosec/Policies/policy72.htm>.

Note for students with disabilities: The Office for Persons with Disabilities (OPD), located in Needles Hall, Room 1132, collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require academic accommodations to lessen the impact of your disability, please register with the OPD at the beginning of each academic term.

