SURVEY OF BRITISH LITERATURE I

This course is designed to introduce you to a range of authors from the Anglo-Saxon period to the end of the eighteenth century, as well as to further develop your skills as literary scholars by situating those authors in the context of literary history and critical practice. Readings will thus include literary texts and literary terms, and lectures will provide you with material on literary history and criticism.

Required Text:

Recommended Text:

Requirements:
☐ First essay (1,000 words; due Oct. 17) (15%)
☐ Quiz (the first 45 minutes of class on Oct. 26) (15%)
☐ Second essay (1,800-2,000 words; due Nov. 16) (35%)
☐ Final Examination (in examination period, as scheduled by the university in accordance with university policies) (35%)

N.B.: This syllabus is intended to clarify the requirements for course readings and assignments, outline the regulations we all must follow, and offer some strategies for succeeding in the course. YOU ARE THEREFORE RESPONSIBLE FOR KNOWING THE CONTENTS OF THIS SYLLABUS.

Notes Towards a Level Playing Field:
These rules will be strictly followed in order to ensure that we can all make equally informed decisions. 1) Saturday and Sunday as well as weekdays are counted in all "per day" calculations. 2) Extensions will not be granted, or discussed, on or after the due date and must be arranged with me in advance. 3) Extensions for a period of one week or less for one written assignment will be granted automatically; a simple request will suffice, and no explanations, justifications, or documentation will be required to arrange that extension. 4) Longer or additional extensions will require documentation (for instance, a note from a doctor) that establishes a need for the extension. 5) Penalties of 4% per day of lateness will be deducted from essay grades unless you provide documentation for a cause that justifies an assignment's lateness and explains why an appropriate extension was not secured in advance. 6) Compelling documentation would be required before I could consider accepting an assignment after other assignments have been returned. (NB: If a paper is going to be more than a week late or will not be submitted by your extension due date, you should contact me; if you do not, then I cannot warn you if that submission date falls after the date on which I will return the other papers.) 7) There will be no rewrites or alternative assignments. 8) Papers not handed directly to me must be dated by one of the staff in the department and placed in my mailbox. Do not place papers under my office door: papers may be damaged, lost, or dated days after they were submitted. 9) A make-up quiz, at a mutually acceptable time, will only be offered in the case of compelling documentation (e.g., a medical note
making it clear you could not write the quiz on the scheduled date). **Remember, you already have all of the guidelines and requirements for both essays, and can begin work early if you have a busy term ahead.**

All students should carefully read the section on plagiarism (§1.7) in the MLA Handbook as well as Policy #71 on academic offenses (see the Undergraduate Calendar or the web: http://www.adm.uwaterloo.ca/info/uw/policy_71.html). You must ensure that all primary and secondary sources, whether quoted, paraphrased, or otherwise influential, are properly documented according to the MLA system with page or line references as well as complete bibliographical information—and textbooks are not an exception.

**Note:** I reserve the right to interview a student on her/his essay's contents before assigning the grade, and to photocopy any assignment to place in my files for immediate or later investigation; if such an investigation leads to evidence of an academic offense, university policy requires me to forward the assignment and all evidence to the Associate Dean. Penalties for such offenses include a failing grade on the assignment (leading to a reduced grade on the course, and thus possibly a failing grade on your transcript), disciplinary probation, suspension, and even expulsion or the revoking of degrees (Policy #71).

I recognize the distinction between sloppy documentation and the theft of material with an intention to defraud, but such sloppiness is still very serious and it will be treated as such. Documentation not only operates as a gesture of respect for the work of others and an indication that you understand where your ideas begin and end, but also situates course work in the context of the notion of intellectual property upon which many of the university's evaluative assumptions and practices are based and is therefore essential to the fair treatment of the class as a whole.

If you have any questions or concerns about the above—or anything else (from readings, essays and lectures to the illegibility of my handwriting)—please drop by my office to discuss the matter with me, during my office hours or by appointment, or contact me via e-mail or voice mail.

**Assignment Guidelines:**

**First Essay:** Comparatively discuss the relationship between form and content in two of the following nine poems: Dunbar, "Lament for the Makars," "Done Is a Battell," "In Secret Place This Hyndre Nycht"; Henryson, "Robene and Makyne"; Gascoigne, "Seven Sonnets to Alexander Neville"; Whitney, "I.W. To Her Inconstant Lover," "The Admonition by the Author," "The Manner of Her Will"; Herbert, "Even Now That Care." You can address any aspect of literary form, including, for instance, genre, meter, images, and figurative language (metaphor, simile, allegory, synecdoche, metonymy, etc.).

**Quiz:** The quiz will cover all material up to and including that listed for the day of the quiz. The quiz will have two sections: in the first, you will be asked to answer, in 1-2 sentences, questions on the assigned terms and their applications; in the second, you will be asked to write short but focussed analyses of specific passages from the readings (the passages will be identified by author and title). There will be some choice in the first section and more choice in the second.

**Second Essay:** Focussing on one of the topics listed below, comparatively discuss two literary works from the course readings and a third from the course anthology that is not on the list of required course readings. Your comparison should develop a thesis about the differences and similarities by analyzing the three works in the context of a set of issues related to the essay topic. Parenthetical terms are provided to suggest some ways of focussing the topic; they are, however,
only suggestions, and you should feel free to focus the topics in other ways. If you are unsure about how to narrow your topic so that you can develop a detailed argument about the three works, please consult with me—remember, that's what office hours, appointments, and e-mail are for.

**Essay topics:**
1. the representation of texts (the process of writing, the process of reading, the nature of language, the effects of texts on readers or society)
2. the representation of authority (religious, political, moral, parental)
3. the representation of land (estates, colonized spaces, the nation, land as metaphor for the body)
4. the representation of history (literary history, literature as a form of history-writing, commemorations of historical events or persons)

**Final Examination (3 hours):** The exam will cover all required readings and terms, with an emphasis on material not covered by the Quiz. It will have three sections: Part I will ask you to provide short answers regarding the assigned terms and their applications; Part II will ask you to analyze brief passages (you will be given a choice, and the passages will be identified by author and title); Part III will ask you to write an essay on one of a selection of topics (there will be at least three topics from which to choose). The examination paper will include a list of authors and titles from the course readings.

**General Assignment Guidelines:** Both essays should be well-written, well-argued and fully as well as properly documented in accordance with the MLA style; you should strive to select, develop, substantiate, organize and communicate your ideas and insights persuasively in ways that are appropriate to formal academic writing. It is expected that you will consult the appropriate reference work if you are not sure, for example, about the meaning of a word, the MLA format for an item in the Works Cited, or the proper placement of a comma. (The recommended grammar handbook for this course, and many other recently published handbooks, will provide you with most, if not all, of the information you will need about MLA style.)

In all course work (including the quiz and the exam), avoid unnecessary descriptions of literary texts such as plot summaries, extended paraphrases, listings of characters, and so forth; refer to the text only insofar as is necessary to substantiate or illustrate your point. You can assume, of course, that I am familiar with this material—it is your argument that is new to me, and so it is your argument, and the evidence for it, that you should try to convey as clearly and fully as the space allows.

You should make and keep a copy of the essays that you submit, especially if you do not give it directly to me. A staple in the upper lefthand corner is the preferred binding (do not use plastic covers or duotangs) and essays must have page numbers in the upper-righthand corner. Each page should have 2.5cm (1") margins on all sides and be double-spaced; one page in such a format, with a 12pt font, is usually about 250 words; computer wordcounts are typically about 15% high because they count page numbers and so forth, so keep that in mind.
READING SCHEDULE

The texts and terms listed below (with the exception of suggested further readings) are all required; you should read and consider these materials by the assigned dates in order to be prepared for class discussion. For definitions of the terms, see the back of your course anthology. Please note: this is not a class schedule; we may spend more time on some items and less on others, depending on the direction that class discussions take.

Further suggested readings were selected to add context or depth to the primary readings. A twelve-week survey of over a thousand years of literature is, to say the least, cursory; the further suggested readings will help to compensate for this unavoidable pitfall (at least until you can take upper-year courses in these areas, and so get a fuller sense of the literature of these periods).

Sept. 12: Introduction
Sept. 14: Class cancelled.

~ANGLO-SAXON AND MEDIEVAL LITERATURE~

Terms: Old English literature; allegory
Suggested further reading: Asser; Alfred; Ohthere's Journeys

Sept. 26: Marie de France, from Lais; discussion of essay writing (bring syllabus to class)
Sept. 28: Chaucer, "The Wife of Bath's Prologue" from Canterbury Tales
Term: genre
Suggested further reading: Malory, "The Miracle of Galahad"

Oct. 3-5: Chaucer, "The Wife of Bath's Prologue" (cont.) and "The Wife of Bath's Tale" from Canterbury Tales; Langland, "Prologue" to Piers Plowman
Terms: meter; Middle English
Suggested further reading: Chaucer, "The General Prologue" and "The Miller's Tale" from Canterbury Tales

~RENAISSANCE LITERATURE~

Oct. 10-12: Howard, all selections; Spenser, all selections from Amoretti; Shakespeare, sonnets 1, 18, 130, 138, and 152
Terms: sonnet; sonnet sequence; Elizabethan Period
Suggested further reading: Sidney, Astrophil and Stella; selections from Wroth

Term: metaphysical poetry
Suggested further reading: Marvell, "Upon Appleton House"; selections from Lovelace

Oct. 24: Donne, Holy Sonnets 10-12; Marvell, "Bermudas" and "To His Coy Mistress"
Term: Jacobean period
Oct. 26: Quiz (first 45 minutes); Phillips, "Upon the Double Murder of King Charles," "To Mrs. Awbrey at Parting" and "To my Excellent Lucasia"

Oct. 31-Nov.2: Milton, "Lycidas," 1.1-130 of Paradise Lost; Carleton, "The Case of Madam Mary Carleton"
Term: elegy
Suggested further reading: Milton, selection from Areopagitica

~ RESTORATION AND EIGHTEENTH-CENTURY LITERATURE ~

Nov. 7-9: Behn, Oroonoko; Montagu, "The Turkish Embassy Letters"
Terms: orientalism; Neoclassical period
Suggested further reading: Cavendish, "The Description of a New Blazing World"

Nov. 14-16: Swift, "A Modest Proposal" and "Verses on the Death of Dr. Swift"; Pope, "Windsor Forest"
Term: pastoral
Suggested further reading: Pope, from "An Essay on Man"

Nov. 21-23: Gay, The Beggar's Opera; Gray, "Sonnet on the Death of Mr. Richard West" and "Ode on a Distant Prospect of Eton College"
Term: elegiac stanza
Suggested further reading: Hogarth, "A Rake's Progress"; Collins, "Ode Occasioned on the Death of Mr. Thomson" and "Ode to Evening"


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I. MLA STYLE AND THE INSERTION OF QUOTATIONS

BASIC PRINCIPLES
When citing a book, include the name of the author, the title of the book, and the publication information (date, place, and publisher). When citing a journal article, provide the author of the article, the title of the article, the title of the journal, and then the volume number and year for the journal, and the inclusive page numbers for the whole article. When citing a work in a collection (whether an essay in a collection of essays or an item in the course anthology), include the name of the author of the particular work, the title of the work, then the title of the collection, the editor of the collection, publication information, and finally the inclusive page numbers for that particular work. Arrange all items alphabetically by author's surname (so, for instance, Behn's Oronooko would appear under "Behn, Aphra," not "Damrosch, David"); if a work's author is unknown, list it alphabetically by title.

WORKS CITED
A book by one author:

Essay in a periodical (that is, a journal, magazine, review, annual, or any other publication which appears under the same title at regular intervals [e.g., quarterly, annually]):

Essay in a collection of essays by various authors:

Cross-referencing (use if there are more than two items from an anthology or a collection of essays):
Wolfson, Susan J. "A Lesson in Romanticism: Gendering the Soul." Gleckner and Pfau 349-75.

A chapter in a book by a single author: cite the book, not the individual chapter.

**PARENTHE TICAL CITATIONS**
If there is one item by Joel Faflak in the Works Cited:
Joel Faflak suggests, "Book 3 of Keats's 'Hyperion' begins by discarding the apparatus of epic" (304).
Thus, "Book 3 of Keats's 'Hyperion' begins by discarding the apparatus of epic" (Faflak 304).

If there are two or more items by Joel Faflak in the Works Cited:
Joel Faflak suggests, "Book 3 of Keats's 'Hyperion' begins by discarding the apparatus of epic" ("Romantic Psychoanalysis" 304).
Thus, "Book 3 of Keats's 'Hyperion' begins by discarding the apparatus of epic" (Faflak, "Romantic Psychoanalysis" 304).

Quoting verse: If there are no breaks by canto or part, just use line numbers: (25-28) indicates lines 25-28. If the verse is broken up into cantos or parts, so that the first line of each canto or part is numbered as line 1, use canto or part number and line numbers: (3.25-28) indicates lines 25-28 of the third canto or part. If the verse is broken up into dramatic divisions, use act, scene, and line numbers: (3.2.25-28) indicates third act, second scene, lines 25-28. Do not use roman numerals (even if they are used in the text itself), commas, or other departures from the system outlined above unless specifically required by the *MLA Handbook.*

**INSERTING QUOTATIONS INTO YOUR ESSAY**
Quotations should be incorporated into a sentence of your own that establishes the relevance of the quotation. There are specific rules for punctuating the insertion of quotations: if a quotation is the object of a verb, then it is preceded by a comma; if it completes a phrase, then no punctuation at all appears before the quotation (except, of course, for quotation marks); if a quotation is tacked onto a complete grammatical unit (for instance, a description followed by the quotation it describes, or the
description of a general case followed by a specific example), then it should be preceded by a full colon. See the examples below:

Smith says, "Aristotle is an important literary theorist" (123).
Smith says that "Aristotle is an important literary theorist" (123).
Smith gives precedence to Aristotle: "Aristotle is an important literary theorist" (123).

Use square brackets to indicate any alterations you make to the quotation (these are often needed if a pronoun reference isn't clear from the quoted material, or to make a quotation fit your sentence grammatically). For instance, if the original reads, "Jane turned to Susan and said, 'I think the roses are looking a little wan in the hot air,'" then it could be incorporated as follows: "Jane repeatedly figures her state of mind through her characterization of the roses in her mother's garden. After the family crisis of Chapter IV, she tells Susan that 'she thinks the roses are looking a little wan in the hot air.'"

**FURTHER NOTES:** Never use boldface; underlining signifies italics, so pick one and use throughout; double-space and use the same font size throughout (11-12 pt only); only offset quotations of 4 lines or more and indent them 1" on the left margin; put page numbers in the upper right-hand corner of each page; if your typewriter or printer can't produce a special character (accents, square brackets), or there is some other omission in the printed version, use a pen or pencil to correct it by hand.

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II. GRAMMATICAL ERRORS THAT SHOULD NOT APPEAR IN UNIVERSITY WRITING

**Comma Splice:** This term refers to two complete sentences that have been stitched together by a comma, as in the following: "Jane ran across the street, she was trying to get home quickly." To fix a comma splice, just add a conjunction or change the comma to a semi-colon or period. For instance, "Jane ran across the street; she was trying to get home quickly" or "Jane ran across the street because she was trying to get home quickly."

**Sentence Fragment:** A sentence fragment is a set of words marked as a sentence that does not contain a subject or verb; they are usually phrases or subordinate clauses that are mistakenly presented as complete sentences (sometimes because of a mistaken sense of how to create emphasis). The following are sentence fragments:

- Particularly in Tennyson's poem, "The Lady of Shalott."
- While Shelley writes in ballad meter.
- Browning and Conrad, as well.

**Subject-Verb Agreement Errors:** If the subject of the sentence and the main verb of the sentence have a different number, there is an error of agreement. For instance, the sentence, "He appear unhealthy," contains such an error. Usually, these errors appear when the subject and verb are separated by subordinate clauses or phrases, as in the sentence, "John, one of the travellers who were about to leave for a trip to Florida, appear unhealthy." To fix these, read the sentence without the intervening clauses and phrases, linking the subject and verb directly; usually, you'll be able to tell right away that there's an error. If in doubt, consult conjugations of verbs listed in a dictionary.

**Errors in Forming the Possessive:** To indicate possession, add apostrophe-s to the pronoun
"one" and singular nouns that don't end in "s": the bicycle's pump, one's car, the gas station's employees, Tennyson's poem. Add an apostrophe or apostrophe-s to singular nouns that end in "s": Keats's odes or Keats' odes. Add only an apostrophe to plural nouns: the Pre-Raphaelites' poetry, Canadians' government, Victorians' attitudes. For pronouns other than "one," never use an apostrophe: mine, his, hers, theirs, its. Note: "it's" means "it is." Since contractions should not be used in formal academic writing, the characters "it's" should never appear in an English essay unless part of a quotation.

**Commases placed improperly between the subject and the verb:** As a general rule of thumb, unless there is a list of items, there should not be an odd number of commas between the main subject and the verb. Thus, it is wrong to write, "Kurtz, is an agent of the Company" or "Kurtz, a character in Conrad's text is an agent of the Company." Typically, phrases that can be lifted out of a sentence without disrupting its grammaticality should be bracketed by commas, one at each end. If a comma isn't separating items in a list or bracketing a removeable phrase, it shouldn't be there; if there's a removeable phrase, then commas should be there to clarify the structure of the sentence for the reader. It is correct to write, "Kurtz, a character in Conrad's text, is an agent of the Company" because we can remove the phrase, "a character in Conrad's text," and still have a grammatical sentence: "Kurtz is an agent of the Company."

For fuller information on correct writing and further examples as well as MLA style, consult a grammar handbook, such as the one recommended for this course. For further information on MLA style, see the *MLA Handbook* (LB2369.G53 1999, available in the Quick Reference section of the library behind the Information Desk). Also, do not hesitate to ask me if you have any questions.