Instructor Information

Instructor: Mike Lesiuk
Office: PAS 1284 (tip: use the map I post on LEARN)
Email: mlesiuk@uwaterloo.ca
Office Hours: Tuesdays 11:30 am – 12:30 pm
or by appointment: https://calendly.com/mikelesiuk/extra/

Course Description

The goal of ENGL200B is to introduce you to the three major literary periods of literature in Britain dating from the latter decades of the eighteenth-century to the mid-twentieth century; these include the Romantic period, the Victorian period, and the Modern period. Each of these movements involved a variety of forms and genres that were in a dynamic, ongoing conversation with each other, with their past, and with the times in which they were written. As we shall see, however, the questions and issues they faced back then are not totally divorced from the questions and issues we face today; indeed, one of the reasons to study texts from the past is they help us make sense of the present.

In addition to the close reading and literary analysis you do in this course, by the end of the term you should be able to describe and intelligently discuss some of the primary concerns of each of these three periods, as well as several of their most distinctive literary forms, such as the lyric, the dramatic monologue, the realist novel, and others.

Required Novels

Mary Shelley, *Frankenstein, 1818 edition.*
If you use a physical copy, please use the one in the bookstore. If you want to get a digital copy, make sure you get the 1818 edition, not the 1831 edition.

Joseph Conrad, *The Secret Agent: A Simple Tale*
As above, if you use a physical copy, use the one in the bookstore. Digital copies are fine, as long as you can quickly “ctrl-f” or “cmd-f” your way to the passage we’re looking at in class. You need to be able to follow along.

Other Texts

There is no textbook. I will post everything else on LEARN, either as a PDF to download or as a link to visit. If I post a specific text, please use that one.
Classroom Etiquette

**Civility:** No student should ever be teased, or made to feel small, embarrassed, self-conscious, or unsafe. Good close reading often requires asking silly or naive questions, and if people don't feel comfortable doing that, the class won't work very well.

**Technology:** Print out the readings so you can scribble all over them. I recommend doing it once at the beginning of term. The style of reading we'll be doing is a skill that takes practice, and this requires a kind of focus and concentration that's not conducive to reading them on a screen; you need to write all over them and mark them up.

Please Bring With You...

**Hard Copies of Readings:** Marginalia is cool and good and has cognitive benefits. We're going to scribble all over poems, essays, and more.

**Paper, Pens and/or Pencils:** Bring pens and pencils with you. Bring a cheap notebook with you. Loose-leaf paper is fine, if that's your thing.

Major Assignments & Grade Breakdown

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Date</th>
<th>Grade</th>
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<tbody>
<tr>
<td>In-Class Romantics Midterm</td>
<td>Thursday, May 31</td>
<td>15%</td>
</tr>
<tr>
<td>In-Class Victorians Midterm</td>
<td>Thursday, June 28</td>
<td>20%</td>
</tr>
<tr>
<td>Short Homework Assignments</td>
<td>x3 throughout the term</td>
<td>15%</td>
</tr>
<tr>
<td>Literary Analysis Essay</td>
<td>Friday, July 20th, 11:59 p.m.</td>
<td>25%</td>
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<tr>
<td>Final Exam</td>
<td>TBD (Exam Period)</td>
<td>25%</td>
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<td><strong>100%</strong></td>
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Midterms and Exam

Our course is divided into three units: **Romantics, Victorians, Moderns.** At the end of the Romantics unit, we'll have an in-class midterm on the Romantics. At the end of the Victorians unit, we'll have an in-class midterm on the Victorians. We won't have an in-class midterm for the Moderns, because you'll be busy working on your essays around that time, and because we can cover them during the exam.

Every test in this course is cumulative. That means that in the Victorians test, most of the questions will be about the Victorians, but you'll still have to demonstrate some knowledge of the Romantics and the various literary terms and genres we looked at earlier, during the first unit. This is important for two reasons. First, mnemonically, having to brush up on things several times throughout the term will help you for the final exam, and it will also make it more likely that you'll remember these concepts for the rest of your life. Second, you will understand the Victorian readings better when you can articulate why and how this Victorian text stands in relationship to this Romantic one. As above, these texts exist in a conversation.

Both the exams and the in-class tests will ask you about the readings we've looked at. They will be comprised of short answer questions worth 1-7 points. These will include identifications, examples of this or that rhetorical figure, questions about genre, metre, and so on. For each midterm/exam, there will be one longer essay question,
and you will have some choice about the essay question. I will either give you the essay questions in advance, or at least give you very strong hints about what the essay questions will be. They will likely be comparative in nature.

There are several tests/exams in this course, perhaps more than in other English courses you will take. The flip side of this is that I am very, very open about what will be on the tests. I will distribute sample questions and terms you should use as practice. There are no trick questions. If you do the readings, you come to class, and you make an effort to keep relatively decent notes, sure, you might still need to study, but you'll be able in a great place to do that.

The midterms and exam cannot be rescheduled without a doctor's note.

**Short Homework Assignments (x3)**

You only need to do three of these in total, but the schedule has several options for each unit.

The only caveat to this is that you must do one of the assignments during our first unit (Romanticism), but you cannot do all three of your assignments during the first unit.

I will grade these based on how well they answer the questions (3 points) and the quality of the writing (2 points). You can find a rubric on LEARN. You must use complete sentences in order to get full marks. For a given set of questions, you can answer all of them in one long “mini essay,” or you can copy and paste the questions and answer each one directly. Either method works, as long as you use complete, well-articulated sentences.

If you hand one in late, the late penalty is automatically 40%. That sounds steep, so a better option might be to just forget about this one and get a head start on the next one.

**Literary Analysis Essay**

The Literary Analysis Essay should be between 1,900 and 2,500 words. Use MLA formatting; include a word count at the bottom; and use .doc or .docx. If you use Linux or an app that doesn't produce .doc or .docx files without an export, and you're worried what'll happen to the formatting, you can also include a PDF in addition to the .doc or .docx.

Your essay should close read one text from our syllabus. Yes, one. You can mention other texts, briefly, but this is not a compare and contrast essay. This essay is just a close reading of one. Single. Text. Indeed, you can even dig down and just talk about a few lines or a couple sentences. I want you to argue something interesting about the meaning, power, or structure of your text. Your thesis statement should therefore make a claim that is, in some way, about one or several of those three things.

No, you do not need to do secondary research for this assignment. You do no need to link your analysis to the themes of its literary period or movement. You can if you want, but you are not required to do so. So, for example, you don't need to talk about what William Wordsworth's “Tintern Abbey” has to do with Romanticism; you don't need to tell me what Robert Browning's “My Last Duchess” has to do with the Victorian period. The midterms will ask you questions about that.

For your literary analysis essay, you can say whatever you want—provided you can argue it. It's not about the “right” answer. It's about the answer that comes from the most in-depth, most nitty gritty reading of your text.

I will talk about this more as the deadline approaches, and several of the short homework assignments will help you prepare for this. However, beyond that, I do recommend checking out Katherine Acheson's book, *Writing Essays About Literature*, which is usually available at the campus bookstore and on Amazon.

The late penalty for the essay will be 5% per day for the first six days. I'll cap the late penalty at 30%, but if it has been longer than a week you must speak with me, because the term will be almost over. I will grant short extensions if you have a good reason and you talk to me in advance (and you do it professionally and courteously).
Schedule of Readings

Please have the readings done by class time.

Unit 1. Romantic Period

“And what if all of animated nature / Be but organic Harps diversely framed?” — Samuel Taylor Coleridge

The Romantic Period came shortly after the French Revolution (and this tells you a lot about the period’s overarching concerns). The Romantics liked nature, sure, but they also questioned our relation to it. They broke down or complicated the line separating subject and object—you and I over here versus the external world over there. The Romantics asked what the difference was between what’s natural and what’s unnatural, since the line between the two is not always as easy to delineate as we might like to believe.

<table>
<thead>
<tr>
<th>Week 1</th>
<th>Thursday, May 3</th>
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<tbody>
<tr>
<td>Tuesday, May 1</td>
<td>William Blake, <em>Marriage of Heaven and Hell</em> excerpts</td>
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<tr>
<td>Class Intro</td>
<td>William Blake, from <em>Songs of Innocence and of Experience</em> read “The Lamb,” “The Tyger,” “Infant Joy,” “Infant Sorrow”</td>
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<td><strong>Note:</strong> Spend most of your time on the <em>Songs of Innocence and of Experience</em> excerpts.</td>
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<td><strong>★★ Homework option for this day</strong></td>
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<tr>
<th>Week 2</th>
<th>Thursday, May 10</th>
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<tr>
<td>Tuesday, May 8</td>
<td>Charlotte Smith, <em>Elegaic Sonnets</em> - #1, #2, #3, #7 and #44.</td>
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<tr>
<td><strong>★★ Homework option for today</strong></td>
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<tr>
<th>Week 3</th>
<th>Thursday, May 17</th>
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<tbody>
<tr>
<td>Tuesday, May 15</td>
<td>William Wordsworth, “Tintern Abbey”</td>
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<tr>
<td>William Wordsworth, “Simon Lee,” “Animal Tranquility and Decay”</td>
<td><strong>★★ Homework option for today</strong></td>
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<tr>
<th>Week 4</th>
<th>Thursday, May 24</th>
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<tbody>
<tr>
<td>Tuesday, May 22</td>
<td>Mary Shelley, <em>Frankenstein</em></td>
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<tr>
<td>John Keats, “Ode to a Nightingale,” “Ode on a Grecian Urn”</td>
<td>(Have the entire novel read by this class. It’s short. Also: plan ahead!)</td>
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★★ Homework option for today
Unit 2. Victorian Period

“Men are grown mechanical in head and in heart, as well as in hand.” – Thomas Carlyle

The Victorians are so named because they lived under the reign of Queen Victoria. In England, a series of reform acts and social changes were instated to try to prevent a revolution similar to the ones experienced in the United States in 1776 and in France in 1789. The Victorians also lived in a time of huge industrial, economic and scientific upheaval. London grew into what might be called the first truly modern city; it was the centre of a huge web of trade and colonial expansion. To paraphrase Raymond Williams (and to slightly oversimplify things), the literature moved from the country to the city.
### Week 9

**Tuesday, June 26**

Christina Rossetti, “Goblin Market”

**Thursday, June 28**

**Victorian Midterm**
(No readings.)

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### Unit 3. Modern Period

*About suffering they were never wrong,*  
*The old Masters: how well they understood*  
*Its human position: how it takes place*  
*While someone else is eating or opening a window or just walking dully along*  

— W.H. Auden

The Modern period, whose roots begin in the very late nineteenth-century, saw the world as something that was coming apart at the seams, revealing something like a terrifying, nihilistic void underneath. On the one hand, writers like T.S. Eliot and W.H. Auden had tremendous respect for the old order and the tradition; on the other, the old order just wasn't working any more, and, to paraphrase William Butler Yeats, *the centre was not holding.*

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### Week 10

**Tuesday, July 3**

Thomas Hardy, “The Man He Killed”

Rudyard Kipling, “Gunga Din”

Wilfred Owens, “Dulce et Decorum Est”

★★ *Homework option for today*

**Thursday, July 5**


★★ *Homework option for today*

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### Week 11

**Tuesday, July 10**

Virginia Woolf, “A Room of One’s Own”

★★ *Homework option for today*

**Thursday, July 12**

W. H. Auden, “Musée des Beaux Arts” “September 1, 1939”

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### Week 12

**Tuesday, July 17**

Joseph Conrad, *The Secret Agent*  
(Have the entire novel read by this class. Plan ahead!)

**Thursday, July 19**

Joseph Conrad, *The Secret Agent*

Literary Analysis Essay due FRIDAY at 11:59 p.m.

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### Week 13

**Tuesday, July 23**

Exam Prep & Review  
(No readings.)
**Academic Integrity**

**Academic Integrity:** In order to maintain a culture of academic integrity, members of the University of Waterloo are expected to promote honesty, trust, fairness, respect and responsibility. See the UWWaterloo Academic Integrity webpage and the Arts Academic Integrity webpage for more information.

**Discipline:** A student is expected to know what constitutes academic integrity, to avoid committing academic offences, and to take responsibility for his/her actions. A student who is unsure whether an action constitutes an offence, or who needs help in learning how to avoid offences (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. When misconduct has been found to have occurred, disciplinary penalties will be imposed under Policy 71 – Student Discipline. For information on categories of offenses and types of penalties, students should refer to Policy 71 - Student Discipline. For typical penalties check Guidelines for the Assessment of Penalties.

**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. When in doubt, please be certain to contact the department's administrative assistant who will provide further assistance.

**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.

**Territorial Acknowledgement**

We acknowledge that we are living and working on the traditional territory of the Attawandaron (also known as Neutral), Anishinaabe and Haudenosaunee peoples. The University of Waterloo is situated on the Haldimand Tract, the land promised to the Six Nations that includes six miles on each side of the Grand River.

**Accommodations**

Every student with a permanent or temporary disability has the right to UW's AccessAbility Services, located on the first floor of the Needles Hall extension (1401). **This is true for every class you take at this university.** The AccessAbility office collaborates with all departments to arrange accommodations, but you must register for these services to take advantage of them. Please visit https://uwaterloo.ca/accessability-services for more information on how to do this.

**Mental Health**

Human beings need support systems. I, and the rest of the faculty and staff in Arts, encourage you to seek out mental health support if you need it. The university has a variety of on-campus services and support systems you can use, and there are also off-campus options. The faculty of arts has a page with links, phone numbers and a bunch more information, here: https://uwaterloo.ca/arts/get-mental-health-support-when-you-need-it.