ENGLISH 200B
SURVEY OF BRITISH LITERATURE II

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12:30-1:40

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COURSE DESCRIPTION:

English 200B is an introductory survey of British literature from the late eighteenth century to the present. It involves three main periods: Romanticism (1785-1832), Victorianism (1832-1901), and the twentieth century. Although it is a required course for English majors, English 200B is also suitable for non-majors or students majoring in other disciplines.

OBJECTIVES:

English 200B has six related objectives:
1) To give you practice and training in reading and interpreting individual pieces of literature with greater insight and in making comparisons among them.
2) To make you aware of the historical context of the works.
3) To make you aware of the different artistic forms of the literature.
4) To give you practice in critical analysis of individual works and comparative analysis of several works.
5) To help you write more effectively.
6) To give you some enjoyment reading (I hope!)

These objective will be achieved by your own reading and studying of the primary texts, by reading the secondary historical and critical material included in your textbook, and by writing essays and one examination.

TEXTS:

The following text is required:
David Damrosch et al., The Longman Anthology of British Literature, vol. 2.

The following text is recommended:
Jane E. Aaron and Murray McArthur, The Little, Brown Compact Handbook, First Canadian Edition (Addison-Wesley). (This text has very useful sections on punctuation, grammar, and sentence errors, as well as a summary of the MLA style for documenting sources. All royalties derived from the sale of this text will be donated to the Department of English scholarship fund.)
A few works on the course will be provided on handouts or will be available on reserve in the library.

**Tentative Schedule of Readings:**
(The numbers refer to the pages in *The Longman Anthology.*)

**The Romantic Period (Longman Anthology, vol. 2A):**

1. **Blake:** Selections from *Songs of Innocence* and *Songs of Experience*: "Infant Joy" (116) and "Infant Sorrow" (124); "Nurse's Song" (116) and "Nurse's Song" (handout); "Holy Thursday" (115) and "Holy Thursday" (120); "The Little Black Boy" (113); "London" (123).
2. **Wordsworth:** Preface to *Lyrical Ballads* (332-36); "Simon Lee" (314); "I wandered lonely" (433).
3. **Wordsworth:** Selections from *The Prelude*:
   - "The Discharged Soldier" (Book IV, lines 360-504), pages 381-84;
   - "Residence in London" (Book VII, lines 608-707), pages 396-98;
   - "Mount Snowdon" (Book XIII, lines 1-84), pages 423-35.
4. **Coleridge:** Selection from *Biographia Literaria*: "Imagination" (530);
5. **Coleridge:** "The Rime of the Ancient Mariner" (482); "Kubla Khan" (502).
6. **Mary Shelley:** Introduction to *Frankenstein* (927); *Frankenstein*, vol. 1, chs.3-4 (832-39).
7. **Keats:** "La Belle Dame sans Merci" (768).

**The Victorian Period (Longman Anthology, vol. 2B):**

8. **Mill:** from *Subjection of Women* (1136-39, plus handout).
9. **Tennyson:** "Mariana" (1187); "The Lady of Shalott" (1189); "The Passing of Arthur" (1270).
10. **Browning:** "Porphyria's Lover" (1348); "My Last Duchess" (1351).
11. **Hardy:** "The Withered Arm" (1477).
12. **Christina Rossetti:** "After Death" (1707); "Dead before Death" (1708); "In an Artist's Studio" (1709); "L.E.L." (handout); "Cousin Kate" (handout).
13. **Wilde:** "Impression du Matin" (1856); **Douglas:** "Impression de Nuit" (1963).
14. **Leverson:** "Suggestion" (1947).

**The Twentieth Century (Longman Anthology, vol 2C):**

15. **Shaw:** *Major Barbara* (2119).
16. **Yeats:** "The Lake Isle of Innisfree" (2308); "The Second Coming" (2312).
18. **Lawrence:** *The Fox* (2571).
19. **Stevie Smith:** "The Galloping Cat" (handout); "Our Bog is Dood" (handout);
    "Thoughts about the Person from Porlock" (handout).
20. **Rushdie:** "Chekov and Zulu" (2726).
GRADING AND ASSIGNMENTS:

Two essays of six to eight double-spaced, typewritten pages, or the equivalent in handwriting (1500-2000 words). These two essays, taken together, will account for 60% of the final grade (i.e., 30% each).

One three-hour final exam will account for the remaining 40% of the final grade.

Class participation will affect the grade positively (up to 5%). There may be some deduction of marks (up to 5%) if your attendance is noticeably irregular.

*(Note also: One number grade (1%) may be subtracted for each day that a paper is late, unless an extension has been granted in advance. No paper will be accepted after the other students' papers have been returned to them.)*

The Faculty of Arts requires that we notify you of the following:

"Note on avoidance of academic offenses: All students registered in the courses of the Faculty of Arts are expected to know what constitutes an academic offense, to avoid committing academic offenses, and to take responsibility for their academic actions. When the commission of an offense is established, disciplinary penalties will be imposed in accord with Policy #71 (Student Academic Discipline). For information on categories of offenses and types of penalties, students are directed to consult the summary of Policy #71 (Student Academic Discipline) which is supplied in the Undergraduate Calendar (p. 1: 11). If you need help in learning how to avoid offenses such as plagiarism, cheating, and double submission, or if you need clarification of aspects of the discipline policy, ask your course instructor for guidance. Other resources regarding the discipline policy are your academic advisor and the Undergraduate Associate Dean."
ENGLISH 200B: ESSAY TOPICS:

GENERAL NOTES:

1. You will need to find a suitable way of selecting and organizing the material of your essay and of focusing your ideas in a clear direction. Give special attention to your introductory paragraph, which should identify the main topic or set of issues which your paper will treat, identify the direction of your essay, and interest your reader.

2. Provide evidence for generalizations that you make. Try to strike a strong balance between general argument and specific illustration. Use quotations to support your ideas, but don't overquote.

3. Before you submit your paper, be sure to proofread it, carefully checking for errors in typing, spelling, punctuation and grammar. Consider your readers: Will they have any trouble following your ideas?

4. I prefer that you base your ideas on your own careful and thoughtful reading of the texts. Feel free to use ideas from class discussions, but please do not consult secondary sources unless you see me first.

5. Use the MLA style for documenting page or line references from your sources. Also use the MLA style for your list of Works Cited. I will give you some basic points on the MLA style; for more detail, consult The Little, Brown Compact Handbook.

ASSIGNMENT 1:

LENGTH: Six to eight double-spaced, typewritten pages (1500-2000 words).
TOPICS: One of the following:

1. Write a close study of any two Songs of Innocence and the corresponding Songs of Experience. (You may, but need not, limit your selection to poems on the syllabus.) What do you think Blake means by "innocence" and "experience," and why do you think he calls these the "two contrary states of the human soul"?

2. Examine the landscapes in the Mount Snowdon episode in Wordsworth's Prelude and in Coleridge's "Kubla Khan." (Consider especially images, such as water, light, and sound, as well as the poets' use of personification.) Relate these landscapes to the poets' views of the mind and the imagination.

3. What do "The Rime of the Ancient Mariner" and "La Belle Dame sans Merci" owe to the tradition of the Old Ballads? (Limit the number of ballad characteristics that you deal with.)
4. Why do you think Romantic writers were interested in horror and the supernatural? Discuss, referring to "The Rime of the Ancient Mariner" and the selection from *Frankenstein* on the syllabus.

ASSIGNMENT 2:

**DUE:** Thursday, July 19, 2001.

**LENGTH:** Six to eight double-spaced, typewritten pages (1500-2000 words).

**TOPICS:** One of the following:

1. Discuss the presentation of, and attitudes towards, women in **two** poems by Christina Rossetti **and in two** poems by either Tennyson or Browning. (Use poems from the syllabus.) If you wish, use Mill's "Subjection of Women" for background information.

2. Discuss the presentation and significance of landscapes (citiscapes) in **two or three** of the following works: "Mariana," "The Lady of Shalott," "The Passing of Arthur," "Impression du Matin," "Impression de Nuit."

3. Is "The Withered Arm" a supernatural story?

4. How do Mary Shelley and Thomas Hardy use point of view to create a sense of mystery and horror?

5. Compare the use of love triangle in "The Withered Arm" and "Suggestion." (If you wish, you may also refer to "Cousin Kate").

6. To what extent does Shaw attempt to make Christianity and Utilitarianism compatible in *Major Barbara*? Is his solution either acceptable or feasible?