I. Course Description

This course represents a broad survey of canonical authors and literary works from the Romantic and Victorian periods and into the Twentieth Century. We will undertake close readings of selected literary texts with an eye not only to learning the content and themes of particular works but also to considering the conventions of particular literary forms and the relationship between form and content. We will also discuss the literature in relation to events, issues and trends characteristic of each period.

II. Resources

A: Required texts

Note: Several of the works we will be studying can also be found in *The Norton Anthology of Major Authors*. Those that are not in the “Major Authors” anthology are marked with an asterisk on the class schedule. Students not working with the anthology ordered for the course bear the responsibility of acquiring copies of these works.

B: Other resources
A good dictionary, a writing handbook, and a glossary of literary terms are essential tools in English studies. English majors in particular should acquire these reference works early in their programs. The Norton Anthology includes a list of literary terms and brief definitions in the back of the book. The bookstore also stocks several copies of *A Glossary of Literary Terms*, by M.H. Abrams.

*The Little, Brown Compact Handbook Handbook* is recommended by the Department of English Language and Literature as a good guide to accurate and
effective academic writing. I urge you to consult this or any other writing handbook as you prepare your written assignments. All essays must be written and documented according to MLA style, which is outlined in The Little, Brown Compact Handbook. For fuller instruction, refer to the MLA Handbook for Writers of Research Papers. A note on how to cite electronic documents can also be found at the MLA web site http://www.mla.org

Note: All royalties earned from the sale of the Little, Brown Compact Handbook go to the department's scholarship fund.

Norton also maintains a web site, which serves as a companion resource to the Norton Anthology of English Literature. The web site includes additional information about many topics in English literary studies, illustrations, and useful links to other relevant sites. I encourage you to use this on-line resource, which can be found at http://www.wwnorton.com/nael

III. Schedule of classes

The Romantic Period
Background readings: The Romantic Period (1-17, omit sections on essay, drama, and novel); Author notes: William Blake (35-39); Mary Wollstonecraft (163-66); William Wordsworth (219-21); Samuel Taylor Coleridge (416-18)

Jan 4 Introduction
11 *Mary Wollstonecraft from A Vindication of the Rights of Woman, Introduction and Chapter two (166-85)
13 William Wordsworth “Ode: Intimations of Immortality” (287-92)
18 Wordsworth “Composed upon Westminster Bridge, September 3, 1802” (296), “London, 1802” (297), *“The world is too much with us” (297-98)

The Victorian Period and the 1890's
Background readings: The Victorian Age (1043-1063); Author Notes: Alfred, Lord Tennyson (1198-1201); Robert Browning (1345-49); Oscar Wilde (1747-49); Rudyard Kipling (1863-64)

25 *Thomas Carlyle from Past and Present, “from Democracy” and “Captains of Industry” (1110-19)
27 Alfred, Lord Tennyson, “The Lotos-Eaters” (1208-13); “Ulysses” (1213-16)
Feb 1  Mid-term test
   3  Robert Browning, "My Last Duchess" (1352-33) "Andrea del Sarto" (1385-1390)

8  Emily Brontë  *Wuthering Heights
10  Brontë
15  Brontë
17  *Rudyard Kipling, "The Man Who Would Be King" (1865-88)

Winter break February 21-25

29  *Oscar Wilde, *The Importance of Being Earnest* (1761-1805)
Mar 2  Wilde
   Last day for essay interviews

_The Twentieth Century_

*Background readings:* The Twentieth Century (1897-1909); Voices from World War I (2048-49); Author notes: William Butler Yeats (2085-88); Virginia Woolf (2141-43); T.S. Eliot (2360-63); Katherine Mansfield (2408-09); Stevie Smith (2450-51); George Orwell (2456-57)

7  *Siegfried Sassoon "The Rear Guard" (2056), Wilfrid Owen "Anthem for Doomed Youth" (2066-67); "Dulce et Decorum Est" (2069-70)
9  William Butler Yeats, "Easter 1916" (2104-06), "The Second Coming," (2106-07)
14  Yeats "Sailing to Byzantium" (2109-10), "Leda and the Swan" (2110-11)
16  Virginia Woolf, "The Mark on the Wall" (2143-48)
   Essay due

21  T.S. Eliot, "The Love Song of J. Alfred Prufrock" (2364-67); *"The Hollow Men" (2383-86)
23  Katherine Mansfield, "The Daughters of the Late Colonel" (2409-23)
28  *Stevie Smith "Our Bog is Dood" (2451-52), "The New Age" (2453), "Thoughts About the Person from Porlock" (2453-54)
30  *George Orwell "Shooting an Elephant" (2457-62)

Apr 4  Exam preparation
IV. Assignments

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<thead>
<tr>
<th>Assignment</th>
<th>Date</th>
<th>Value</th>
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<tbody>
<tr>
<td>Mid-term test</td>
<td>February 1, 2000</td>
<td>20%</td>
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<tr>
<td>Essay interview</td>
<td>Before March 2, 2000</td>
<td>10%</td>
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<tr>
<td>Essay</td>
<td>March 16, 2000</td>
<td>30%</td>
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<tr>
<td>Final examination</td>
<td>TBA</td>
<td>40%</td>
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A. The mid-term test
The in-class mid-term test will cover only the Romantic period. You will be asked to analyze a poem that we have not discussed in class but written by an author we have studied. You should be able to analyze the poem in detail, as well as comment on its relationship to other works of the Romantic period. There will be a choice of poems.

B: The essay
Writing the essay involves a two-step process:

1. Based on one of the topics listed below, formulate a thesis and an essay plan in which you outline how you will structure the essay and, to whatever extent possible, how you will draw on textual evidence to substantiate your argument. Present this plan to me in a 10-minute oral essay interview. The interview must be scheduled no later than March 2, 2000.
2. Write the essay, which is due on March 16, 2000

Note: Even if you choose one of the more “creative” topics listed below, you are still expected to come up with an argument that substantiates your interpretation of the texts analyzed.

I will assess your essay plan according to the following criteria: the soundness of the thesis; the structure and coherence of the planned discussion; the appropriateness of the suggested textual evidence.

The essay will be graded according to the following criteria: the interest and persuasiveness of the argument; the integration, relevance and analysis of the evidence presented; the logic and coherence of the discussion; mechanics (organization, sentence structure, grammar, punctuation, etc.).

NB: Please see the attached page for a full explanation of the Faculty of Arts policy on plagiarism and other academic offenses. If you are uncertain how to use a secondary sources in your essays, and if you are still confused after consulting a writing handbook, please ask me for clarification and instruction. Incorrect or careless documentation is a form of plagiarism and could result in academic penalty.
Late policy
I will not be granting extensions. Emergencies, which require official documentation, will be fairly dealt with. Computer problems, though enormously frustrating, do not count as an emergency. A penalty of 3% per day, including weekends, will be levied against late essays. This is a stiff penalty, and it is a lousy way to lose marks. Please make every effort to get your essay in on time.

NB: I will not accept any essays at all after the last day of classes.

C: The final exam
The final exam will cover all of the material studied throughout the course; however, most of the emphasis will be on the last two units. The exam will be in three parts: identify and write short responses to selected passages; essay question; identify and define key terms and concepts.

V. Essay topics and instructions

Write an original, thoughtful, and well-organized 2000-word essay (approximately 8 double-spaced typed pages in 10-12 point font with 1-1 ½ inch margins) on one of the topics listed below. As a general rule, you should discuss only those texts that are on the course syllabus or which I have directed you to consult. If you vary from this practice, you must gain my prior permission. Give your essay a descriptive title that includes the title of the literary work or works analyzed. A separate title page is not necessary. A works cited list—in proper MLA citation format—is. Please remember to number your pages, and make sure that your name and the course number are on the first page. Please keep a copy of your essay for your own protection.

1. This is a two part essay: 1) Create a journal entry of no more than four pages written in the voice of any character, narrator, or speaker of a prose or poetic work. The journal entry should represent further reflection on a particular issue that has been presented in the original work. The journal entry must also be consistent with the character’s or narrator’s or speaker’s diction and style. You should quote selectively from the original work, but use your imagination to truly inhabit the character’s mind and, as it were, write beyond the original text. Keep in mind, however, that you must be able to substantiate everything you create in terms of the original text. 2) Then write a four-page analysis of your journal entry, commenting on why you made certain writing decisions, and stating what you were hoping to achieve.

2. Choose one or two stanzas from one of the longer poems and construct a formal analysis of it. The object is to engage in close textual analysis, identifying and considering the overall effect of the poet’s stylistic choices. There are many techniques you might discuss depending on the selection, but among these might be tropes, rhyme and meter, diction, line length, punctuation, syntax, tone, etc. Obviously you would not necessarily have to discuss all of these techniques. You should, however, consider the relation of the textual selection to the work as a whole and how formal and stylistic choices construct meaning.
3. Analyze in depth and detail the narrative perspective and rhetorical style of any of the writers whose prose works we have studied in the course. The purpose of this essay is to look very closely at how narrative works. Issues you might consider (which ones depends on the text you choose) include the following: point of view, tone of voice, reliability and degree of omniscience of the narrators, narrative structure, shifts in narrative perspective, handling of narrative time, audience addressed, etc. In other words, in this essay you will consider HOW a story is told or an argument made, not just the content of the work.

4. Choose one poem by one of the following women writers of the Romantic period: Anna Letitia Barbauld, Charlotte Smith, or Mary Robinson. Pair the poem you have chosen with one that we have studied by the male writers of the period—William Blake, William Wordsworth, or Samuel Taylor Coleridge. In your essay, compare and contrast each poet’s treatment of theme, form, and style.

5. Write an essay in which you argue both sides of a debate on the following topic: "Resolved: The second half of Wuthering Heights, which focuses on the younger Catherine, Linton, and Hareton, is unnecessary to the overall meaning and appeal of the novel and should be eliminated." Structure the essay as a debate, presenting arguments and evidence both for and against the resolution (you might also develop two different writing “voices”). In the final section of the essay (a page will do) determine which side of the debate has won and justify why.

6. Contemporary writers often create their own works with reference to earlier, often canonical works of literature. This is true of artist/poet/songwriter Joni Mitchell, who, in her song “Slouching Towards Bethlehem” refers, intertextually, to W.B. Yeats’s poem “The Second Coming.” Write an essay in which you analyze Mitchell’s use of Yeats’s poem. In your essay, you should include a discussion of literary intertextuality and its specific effects. Copies of the song lyrics, which are published in the liner notes of the Night Ride Home CD and the book Joni Mitchell: The Complete Poems and Lyrics, can also be obtained from me. For this essay topic you could choose to analyze another contemporary work that refers, intertextually, to one of the other canonical works on the course syllabus. In this case, you must clear your topic with me before the essay interview. Essays on works that I have not approved will not be accepted.
Department of English Contacts and Resources

Contacts:

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Resources:

English Reading Room – HH 232, open 8:30 to 4:30 Monday to Friday
  • Reference texts, student work term reports, and other resources available for in-room consultation.

English Society Office – PAS 1087, ext. 2339
  • Come out and get involved with your English student society.

English Mail Room – HH 229 open 8:30 to 4:30 Monday to Friday
  • Faculty mail boxes and course boxes are located here.

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."

Dean of Arts:
Robert R. Kerton
ML 236 ext.2217

Associate Dean of Arts, Undergraduate Affairs:
Mary Gerhardstein
ML 254 ext.3554

Layout and Design by Laurene Dong