ENGL200B: SURVEY OF BRITISH LITERATURE II

This course is designed to introduce you to a range of authors from the last 200 years, as well as 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 assignments will require both knowledge of that material and further research in the area of literary scholarship.

Required Texts:
Booklet. Available at UW Bookstore in January.

Recommended Text:

Requirements:
Annotated Bibliography (due February 3rd) (15%)
Quiz (the first 30 minutes of class on February 15th) (15%)
Research essay (1,800-2,000 words; due March 7th) (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 2% 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).

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/infocal/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:**

**ANNOTATED BIBLIOGRAPHY:** Using the MLA Bibliography, UnCover, and other bibliographical tools available on the library's website, find four works of literary criticism (essays or books) relevant to your chosen essay topic and the literary works you've decided to discuss. Provide a short but specific statement for each source (75-100 words) explaining why you think that particular item will be relevant, and attach a Works Cited in proper MLA format. Bibliography grades will be based on the following criteria: a) the relevance of the sources; b) the clarity, specificity, and relevance of the statements; c) the proper use of MLA style. You may decide, in the end, to change essay topics or the works you will discuss. If so, you are advised to do another bibliography—for yourself, not me—on your new topic. This assignment is designed to help get you started on the research for your essay, and it is an important step in the process.

Note: I will be reviewing all of the Annotated Bibliographies in order to place on reserve all works that might be in high demand for your essays; it will help me to facilitate your access to useful materials if you also let me know, *as soon as possible*, if you're having trouble getting particular volumes. Also, talk to your classmates: the person sitting next to you might have the book you've been trying to get.

**QUIZ:** The quiz will cover all material up to and including that listed for February 10th. The quiz will
have two sections: in the first, you will be asked to answer, in 1-2 sentences, questions on the assigned terms; in the second, you will be asked to write short but focussed analyses of specific passages from the readings (the passages, of course, will be provided on the quiz). There will be some choice in the first section and more choice in the second.

RESEARCH ESSAY: Essays must be based on research; that is, your argument should build on and usefully incorporate at least 2-3 good, relevant critical sources. Essays must also be properly and fully documented according to the MLA Handbook.

Essay topics: For each topic, you must comparatively discuss three literary works from the 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.
1. Discuss the representation of the tension between the senses and the imagination (real/ideal, material/intellectual, impression/expression, etc.).
2. Discuss the representation of familial relationships (husband/wife, parent/child, brother/sister, etc.).
3. Discuss the representation of power (patriarchal, political, imperial, parental, etc.)
4. Discuss the representational significance of the body (control/temptation, seduceable/seductive, male/female, sick/healthy, living/dead).

FINAL EXAMINATION: The exam will cover all material on the course (all 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; 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, covering both poetry and prose, on one of a selection of topics (there will be at least three topics from which to choose).

READING SCHEDULE
Read all items before the first class of the week for which they are assigned. 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.

Jan. 4th: introduction
Jan. 6th: Burke, from Reflections on the Revolution in France; Barbauld, "To the Poor"; William Wordsworth, "London, 1802"

terms: sublime, sensibility

Jan. 18th: Byron, "Prometheus"; Hemans, "Casabianca"; P.B. Shelley, "The Mask of Anarchy"
Jan. 20th: Class Cancelled (use the time to work on your annotated bibliographies...)
term: Romanticism
Jan. 25th & 27th: Mary Shelley, "Transformation" (booklet); Keats, "Ode to a Nightingale" and "Ode to Psyche"
    term: apostrophe

Feb. 1st & 3rd: Tennyson, "The Lady of Shalott"; Robert Browning, "My Last Duchess"
    term: dramatic monologue

Feb. 8th & 10th: Dickens, "A Christmas Carol"; Dante Gabriel Rossetti, "Jenny" (booklet)
    term: Aestheticism

Feb. 15th & 17th: Christina Rossetti, "Goblin Market"; Doyle, "A Scandal in Bohemia"; Prince,
    from History of Mary Prince; Equiano, from Interesting Narrative

Feb. 21st-25th: **READING WEEK**

Feb. 29th & March 2nd: Stanley, from Through the Dark Continent; Conrad, Heart of Darkness;
    Field, all selections
    terms: realism (both "in literature" and "in philosophy"); historicism

March 7th & 9th: Yeats, "Meditations in Time of Civil War" and "Byzantium"; Joyce, "The Dead";
    Thomas, "The Conversation of Prayer" (booklet)
    terms: modernism; impressionism

March 14th & 16th: Eliot, "Love Song of J. Alfred Proufrock"; Thomas, "Do Not Go Gentle into that
    Good Night" and "Adventures in the Skin Trade" (booklet)
    terms: Edwardian period; defamiliarization

March 21st & 23rd: Spender, all selections; Bowen, "Mysterious Kôr"; Rushdie, "Chekhov and
    Zulu"
    term: postmodernism

March 28th: Larkin, "Church Going"; Walcott, all selections.
March 30th: Review.

April 4th: If, for some reason, a class is unexpectedly cancelled or class discussion runs long on a few
    texts and so we start to fall behind, we can move all of the readings ahead by one class and use
    April 4th for review instead of March 30th; if we keep to schedule, classtime on April 4th will
    be added to my week's office hours.

April 7th-20th: Exam period.