I. Course Description

Welcome to English 200B! The aim of this course is to give you both an overview of British literary history from the Romantic period to the 20th century and a detailed knowledge of selected literary works and authors. We will also work on developing your reading and interpretation skills. In all of your work for this course, you will be required to articulate, using the technical language of literary criticism, how literary texts function. At this level of study, we expect that any student can identify themes and talk with ease about character, plot, images, etc. Now your job is to look even more closely at how literary texts work on a technical level, how meanings are produced through specific language choices, as well as how literary texts intersect with relevant historical, political, aesthetic, and ideological contexts.

II. Texts and resources

A: Required works


Note: If you choose not to purchase the anthology package, that’s fine, but you will be responsible for acquiring and bringing to class copies of the works studied on that day.

B: Supplementary works

a) Norton has developed a web site that supplements _The Norton Anthology of English Literature_: [http://www.wwnorton.com/nael/](http://www.wwnorton.com/nael/). The web site includes additional information about topics covered in the course, including excerpts from other texts not in the anthology, relevant and useful illustrations, and links to other web sites. Please consult this web site often.

b) 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. Dictionaries are essential, and you will want to have a copy that you can bring to class. I recommend the _Oxford English Dictionary_.

Thesauri are both tempting and dangerous. As a general rule, if you are not sure what a word means, don’t use it! *The Little, Brown Compact Handbook* is recommended by the Department of English as a good guide to academic writing. Please note that all royalties earned from the sale of the Handbook go to the department’s scholarship fund. I have also ordered a few copies of *The Clear Path: A Guide to Writing English Essays*, by Constance Rooke. This is an excellent guide to writing the kinds of essays we write in English studies. It includes practical advice on everything from formulating a thesis to organizing paragraphs to getting the punctuation right. Copies are available in the bookstore. The bookstore also stocks copies of *A Glossary of Literary Terms* by M.H. Abrams.

c) On my web site (http://www.arts.uwaterloo.ca/~jwarley/) you will find a downloadable document on how to write good essays. Look in the “teaching” section of the web site.

d) The standard style and citation guide in English studies is MLA (Modern Language Association). You must learn and use this style correctly in your writing. Brief explanations with sample citations are available in most writing handbooks. If you are an English major, I recommend that you buy the *MLA Handbook for Writers of Research Papers*.

III. Schedule of classes

**The Romantic Period**

*Background readings:*
The Romantic Period (omit sections on essay, drama, and novel)
Author notes: Charlotte Smith; William Blake; Mary Wollstonecraft; William Wordsworth; Samuel Taylor Coleridge; Percy Bysshe Shelley; John Keats

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<tr>
<th>May</th>
<th>3</th>
<th>Introduction</th>
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<td>5</td>
<td>Charlotte Smith, selections from her book <em>Elegiac Sonnets</em>, “Written at the Close of Spring,” “To Night,” “On Being Cautioned Against Walking on a Headland Overlooking the Sea, Because it was Frequent by a Lunatic”</td>
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<td>Mary Wollstonecraft, excerpt from her treatise <em>A Vindication of the Rights of Woman</em>, Introduction and Chapter two</td>
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<td>17</td>
<td>William Wordsworth, “Composed upon Westminster Bridge, September 3, 1802,” “The world is too much with us,” “Lines: Composed a Few Miles above Tintern Abbey…”</td>
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<td>19</td>
<td>Samuel Taylor Coleridge, “Kubla Kahn,” “Frost at Midnight”</td>
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24 Percy Bysshe Shelley, “Hymn to Intellectual Beauty,” “Ode to the West Wind”
26 John Keats, “When I have fears that I may cease to be,” “Ode on a Grecian Urn”

May 31 In-class test
June 2 Class cancelled

The Victorian Period and the 1890’s

Background readings:
The Victorian Age
Author Notes: Thomas Carlyle; Elizabeth Barrett Browning; Alfred, Lord Tennyson; Robert Browning; Dante Gabriel Rossetti; Christina Rossetti; Oscar Wilde

June 7 Thomas Carlyle, excerpts from his book *Past and Present*, “Democracy” and “Captains of Industry”
9 Elizabeth Barrett Browning, selections from her book-length poem *Aurora Leigh*
14 Robert Browning, “Andrea del Sarto”
16 Alfred, Lord Tennyson, “The Lotos-Eaters,” “Ulysses”
21 Dante Gabriel Rossetti, “My Sister’s Sleep,” and selected sonnets from his *The House of Life,* “The Sonnet,” “Soul’s Beauty,” “Body’s Beauty”
28 Oscar Wilde *The Importance of Being Earnest*
30 Wilde

The Twentieth Century

Background readings:
The Twentieth Century & Voices From World War I
Author notes: William Butler Yeats; Virginia Woolf; James Joyce; T.S. Eliot; Katherine Mansfield; Stevie Smith

July 5 Siegfried Sassoon, “The Rear-Guard,” “Glory of Women”
7 Wilfrid Owen, “Dulce Et Decorum Est”
12 William Butler Yeats, “The Second Coming,” “Sailing to Byzantium”
ESAYS DUE
14 Virginia Woolf, “The Mark on the Wall”
14 James Joyce, “Araby”
19 Katherine Mansfield, “The Daughters of the Late Colonel”
26 Stevie Smith, “Our Bog is Dood,” “The New Age,” “Thoughts About the Person from Porlock”
28 Exam preparation

IV. Assignments

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<td>In-class test</td>
<td>May 31</td>
<td>20%</td>
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<tr>
<td>Essay</td>
<td>July 7</td>
<td>30%</td>
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<tr>
<td>Final examination</td>
<td>exam period</td>
<td>50%</td>
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A. In-class test
The test will cover only the Romantic period and will take place in class on May 31\textsuperscript{st}. The test will require you to answer questions about a short poem that you have not studied previously. The poem will be written by one of the authors we are studying in the course. The questions will require you to analyze and interpret aspects of the poem, as well as to comment on its relationship to other works of the Romantic period. You will be permitted to use a dictionary.

B. Essay
Choose one of the assigned essay topics and write an analytical essay of no less than 8 pages. Even if you choose one of the more creative essay topics given you must formulate a thesis and focus on the critical analysis of literary works. For more detailed instructions, see section VI below.

Evaluation: The essay will be marked out of 100% with a marking scheme as follows: 30% for formulation and articulation of thesis; 40% for structure, argumentation, and interpretation of textual evidence; 30% for presentation, writing accuracy and MLA documentation.

C. Final Exam
The final exam is worth half of your course grade. It will cover all of the material studied throughout the course and you will be required to write short answers, ranging from one word to a few paragraphs.

V. Course Policies

1. Attendance and classroom work
   Attendance is mandatory. You are expected to read the assigned course material in advance of the day it is to be discussed in class. And you are expected to participate
intellectually in all aspects of the course. Please be aware that I routinely ask randomly chosen students to read aloud in class from the literary works we’re studying.

2. **Plagiarism and cheating**
All students registered in the courses of the Faculty of Arts are expected to know what constitutes an academic offence, to avoid committing academic offences, and to take responsibility for their academic actions. When the commission of an offence is established, disciplinary penalties will be imposed in accord with Policy #71 (Student Academic Discipline). For information on categories of offences and types of penalties, students are directed to consult the summary of Policy #71 which is supplied in the Undergraduate Calendar (http://www.adm.uwaterloo.ca/infocus/UW/policy_71.html). If you need help in learning how to avoid offences 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.

All suspected cases of plagiarism will be investigated and reported. Proven cases will result in academic penalty, proportional to the extent of the infraction, and could include an official written reprimand from the Associate Dean that will be placed in your file. Please consult the following web site for a comprehensive explanation of plagiarism and how to avoid it http://watarts.uwaterloo.ca/~sager/plagiarism.html

**NOTE:** If I have any suspicion at all that the essay you hand in is not wholly your own work I will submit it to Turnitin.com for verification.

3. **Late essays and missed tests and exams**
You are expected to write tests and exams on the scheduled days. Please be aware that I do not grant extensions for essays. The only exceptions to these policies would be for medical or other emergencies, which require adequate official documentation. If you decide to hand in your essay late the penalty is 3% per day, including weekends.

**Note:** I do not accept any essays at all after the last day of classes.

**VI. Essay topics and instructions**

**Instructions:**
Write an original, thoughtful, and well-organized essay on one of the assigned topics. The essay is to be a minimum of 8 double-spaced pages, written in 10-12 point font with no more than 1 inch margins. Please remember to number your pages, and make sure that your name and the course number are on the first page. Hand in both a hard copy and an electronic copy (on disk or CD, as a Word or RTF file). Please put both copies in an envelope or folder so that they remain together. The essay is due in class on July 7th.

The essay topics require you to study in depth only those works on the course syllabus, but feel free to read ahead of the class schedule and work on texts in this essay that we haven’t yet studied in class. In all cases, it will not be sufficient to simply recycle lecture
or anthology material (e.g. the introductions in the anthology or documents on the Internet).

Give your essay a descriptive title that includes the name of the author(s) and/or the literary work(s) analyzed. DO NOT include a separate title page. All page references (or line numbers if you are quoting a poem; or act, scene and line numbers if you are quoting a play and they are given in the text) go in parentheses at the end of your sentence but before the period. Your essay must conform in every way to MLA style. You must include a works cited list, even if you have only quoted from the primary text.

**Essay Topics:**

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 text. The journal entry must also be consistent with the character’s or narrator’s or speaker’s diction and style, so you have to pay close attention not only to content but also to language. Quote selectively from the original work, but also use your own 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 to six-page analysis of your journal entry, commenting on why you made certain writing decisions, and stating what you were hoping to achieve. This is where you formulate a thesis that says something about your analysis of the author’s work.

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 textual 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 meanings.

3. Inhabit the personas of two of the authors we have studied (from any period) and construct a dialogue in letters between them. When you choose your authors, also choose an appropriate topic for them to discuss. The dialogue should be framed around some point of debate between them. Write a minimum of three letters each. As in topic number one, this essay requires you to pay attention to language as well as to content: try to emulate the styles of the poets you choose. And remember to formulate a thesis about an issue that emerges from your analysis of each author’s work.

4. Analyze aspects of narrative of any two prose works (fictional or non-fictional) from any period. The purpose of this essay is to look very closely at how prose narrative works, what difference particular stylistic choices make in creating a narrative voice, how narrative perspectives, structures and strategies shape the content and meaning. Organize
your essay as a “compare and contrast” essay, pointing out both similarities and differences between the works, and constructing a thesis related to narrative style and its effects.

5. Choosing any poet on the course syllabus as your model, write a poem (or a few, if they are short) that mimics his or her style and themes. Your own poetry should not be more than three pages. Then write a five to six-page analysis of your creation. Construct a thesis that focuses on the poet’s work (not just your own), and situate your own creation(s) in relation to the work of your model poet.

6. Same as topic five but choose a prose writer as your model and write no more than three pages of a short story, treatise, or work of social commentary.