ENGLISH 200B
SURVEY OF BRITISH LITERATURE II

RCH 306
Instructor: Paul Kreller
Office: HH 253A
Office Hours: Tues. &
Thurs. 12:30-1:30

Tues. & Thurs. 10:00-11:20
Telephone: (H) 669-2421
(O) 888-4567 ext. 35882
Email:
pkreller@golden.net

***************

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.

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 contexts of the works.
3. To make you aware of the different artistic forms of 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).

The lectures, as well as the critical and historical material in your textbook, should help
to achieve some of these objectives. In addition, the publisher of your textbook offers an
open-access website with extensive resources: www.ablongman.com/damroschbritlit3e.

TEXTS:

The following texts are required:
David Damrosch et al. The Longman Anthology of British Literature. Vol. 2. 3rd Ed.
George Bernard Shaw. Major Barbara (Dover).

The following text is recommended:
Jane E. Aaron and Murray McArthur. The Little, Brown Compact Handbook. 3rd
Canadian Ed.* (Addison-Wesley).
(*or any of the earlier editions)
TENTATIVE SCHEDULE OF READINGS:
(Page numbers in parentheses refer to The Longman Anthology.)

The Romantic Period (Longman Anthology, Vol 2A):

1. **Blake**: Selections from *Songs of Innocence and Experience*: “Infant Joy” (165), “Infant Sorrow” (180); “The Lamb” (159), “The Tyger” (177); “Nurse’s Song” (164), “Nurse’s Song” (174); “London” (179).
2. **Wordsworth**: Preface to *Lyrical Ballads* (408); “Simon Lee” (387); “We Are Seven” (391); “I Wandered Lonely” (526); Selections from *The Prelude*: Residence in London: Book 7, lines 593-713 (485-88); Mount Snowdon: Book 13, lines 1-92 (510-12).
3. **Coleridge**: “Kubla Khan” (614); Selection from *Biographia Literaria*: Imagination (632).
4. **Mary Shelley**: *Frankenstein* (Longman Cultural Edition), including Introduction (186-92)
5. **Keats**: “The Eve of St. Agnes” (936).

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

6. **Tennyson**: “Lotus Eaters” (1240); “Ulysses” (1244).
7. **Browning**: “Porphyria’s Lover” (1411); “My Last Duchess” (1415).
8. **Victorian Autobiography**: Selections from: Mill’s *Autobiography* (1186); Newman’s *Apologia* (1390); Darwin’s *Autobiography* (1368); Gosse’s *Father and Son* (1404); Ruskin’s *Praeterita* (1599).
9. **Arnold**: “Stanzas from the Grande Chartreuse” (1667).
10. **Christina Rossetti**: “After Death” (1726); “In an Artist’s Studio” (1728).
11. **Stevenson**: *The Strange Case of Dr. Jekyll and Mr. Hyde* (1939).

The Twentieth Century (Longman Anthology, Vol 2C):

12. **Shaw**: *Major Barbara* (Dover).
13. **Poets of World War I**: Rosenberg, “Dead Man’s Dump” (2350); Owen “Strange Meeting” (2346).
14. **Yeats**: “The Lake Isle of Innisfree” (2393); “Leda and the Swan” (2410); “The Second Coming” (2399).
16. **Joyce**: Chapter from *Ulysses*: “Nausicaa” (2473).
17. **Stevie Smith**: “Thoughts about the Person from Porlock” (online).
18. **Heaney**: “Punishment” (3057).
UW-ACE / ONLINE:

There will be a course website which you can access through UW-ACE. (See the last page of this syllabus for information on accessing.) This website will contain Class Announcements. There will be a “Coffee Club” where you may wish to ask a question, instigate a discussion, or continue a discussion from class. Most of the handouts in the course will be available by Downloading from this website. There will also be Links to relevant websites.

GRADING AND ASSIGNMENTS:

Two essays of five or six typewritten, double-spaced (1250-1500 words each) will each account for 30% of the final grade (i.e., 60% in total).

One 2.5-hour final examination will account for the remaining 40% of the final grade.

Class participation, including participation in the online “Coffee Club,” will affect the grade positively (up to 5%). There may be some deduction of marks (up to 5%) if your attendance in class is noticeably irregular.

One number grade (1%) may be subtracted for each day that an essay 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.”
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 the 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. Give your essay a descriptive title that includes the title of the work(s) that you will be considering. Also include your name and course number on the first page. A separate title page is not necessary. All page references to the works go in parentheses at the end of your sentence, but before the period. A Works Cited list is required, even if you have quoted from only the primary text. **Use MLA style for setting out quotations and for documenting page or line references from your sources. Also use the MLA style for your Works Cited list.** I will give you some basic points on the MLA style; for more detail, see *The Little, Brown Compact Handbook.*

6. I mark essays holistically, taking into consideration **content, organization, and style and correctness.**

***********

ASSIGNMENT 1:

**DUE:** Thursday, June 7, 2007.

**LENGTH:** Five or six typewritten, double-spaced pages (1250-1500 words).

**TOPICS:** One of the following:

1. Write a close study of **one or two** of the *Songs of Innocence* and the corresponding *Songs of Experience.* (You may, but need not, limit yourself to the selections 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. Compare Blake’s presentation of London in his poem “London” with that of Wordsworth in *The Prelude*, Book 7. (Organize your essay around a comparison of the works.) Why do you think Romantic poets had such a negative view of the city?

3. Examine closely the landscapes in one or two of the following: the Mount Snowdon episode in Wordsworth’s *Prelude*; “Kubla Khan”; the Mont Blanc episode in the first two chapters of Volume 2 of *Frankenstein*. (Consider images, such as water, light, and sound, and figurative language, such as personification.) Relate these landscapes to Romantic views of the mind and the imagination.

4. Discuss the importance of dreams in connection with one or two of the following works: “Kubla Khan,” *Frankenstein*, “The Eve of St. Agnes.” You may take any approach to this topic that you want, including reasons for the Romantic interest in dreams or the relationship that dreams have with horror and the supernatural.

***************

**ASSIGNMENT 2:**

**DUE:** Thursday, July 19, 2007.

**LENGTH:** Five or six typewritten, double-spaced pages (1250-1500 words)

**TOPICS:** One of the following:

1. Discuss the presentation of, and attitudes towards, women in the two poems by Robert Browning on the syllabus and in the two poems by Christina Rossetti on the syllabus. Organize your essay around a comparison of the works.

2. “Victorian autobiography centres on issues of conflict and resolution, faith and doubt.” Discuss this assessment by comparing two or three of the autobiographical selections from the syllabus. If you wish, you may refer to the autobiographical element in *Frankenstein* or to Arnold’s “Stanzas from the Grande Chartreuse.”

3. “All the most frightening ghosts exist not in the real world but in the imagination.” EITHER (a) Argue for this statement in *Frankenstein* and *Dr. Jekyll and Mr. Hyde*. OR (b) Argue against this statement in *Frankenstein* and *Dr. Jekyll and Mr. Hyde*.

4. EITHER (a) To what extent does Shaw attempt to make Christianity and Utilitarianism compatible in *Major Barbara*? Is his solution either acceptable or feasible? OR (b) To what extent does Shaw attempt to make Liberalism (Liberal Humanism) and Utilitarianism compatible in *Major Barbara*? Is his solution either acceptable or feasible?

*************
Information for Students Using UW-ACE

ANGEL is a web-based course management system that enables instructors to manage course materials (posting of lecture notes etc.), interact with their students (drop boxes for student submissions, on-line quizzes, discussion boards, course e-mail etc.), and provide feedback (grades, assignment comments etc.). The degree to which UW-ACE is utilized in a particular course is left to the discretion of the instructor and therefore, you may find a large variance in how UW-ACE is being used from one course to another.

1. Logging Into UW-ACE

Since UW-ACE is a web-based system, you will need a browser. Although you may have success with other Web browsers, we strongly recommend that you use the following for best access results:

2. Choosing a Browser

ANGEL is designed to support the widest variety of client-side operating systems and client-side browsers through its limited use of client-side technologies. While ANGEL products generally function well in many browsers, the following are formally supported and tested:

- With PCs running Windows OS: Internet Explorer, Firefox and Mozilla
- With Macs running OS X: Firefox and Mozilla

Testing is performed on the latest generally available versions for the above platforms and browsers with each General Release of ANGEL products, ensuring full support at that time. For additional information on browser support please visit http://support.angellearning.com.

Note: Internet Explorer for the Mac will not work with ANGEL.

3. Locating UW-ACE on the Web

Once you have started up your browser, type in the following URL:

http://uwace.uwaterloo.ca or go to the University of Waterloo’s homepage and select the UW-ACE hyperlink

Provide your Quest/UWdir userid and password. Once you have logged in, you should see a list of your UW-ACE courses under the Courses header bar. Clicking on the course name will take you to that course.

4. Checking Your Userid and Password

Your password can be checked by going to:
http://ego.uwaterloo.ca/~uwdir/UW-Passwd.html

If your password check fails, you can unlock your password and receive a new one by going to:
http://ego.uwaterloo.ca/~uwdir/UnLock.html

If you still can not get on after checking and resetting your password, please confirm with your instructor that you are on the class roster. Only students with courses using UW-ACE will have access to the site.

5. Getting Help

A UW-ACE student guide can be found by selecting Help on left hand panel of the UW-ACE home page, and selecting the hyperlink ANGEL 7.1 Student Guide -- Quickstart Overview Guide.

Additional queries can be sent to uwacehelp@ist.uwaterloo.ca.