ENGLISH 200B(02)
SURVEY OF BRITISH LITERATURE II

DWE 3522A                      Tues. & Thurs. 11:30-12:50
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                                 Wed. 9:00-10:15

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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 objectives 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 texts are required:
David Damrosch et al., The Longman Anthology of British Literature, vol. 2. 2nd ed.
George Bernard Shaw, Major Barbara (Dover).

The following text is recommended:
Jane E. Aaron and Murray McArthur, The Little, Brown Compact Handbook, 2nd
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.)
Some works will be provided on handouts.

**TENTATIVE SCHEDULE OF READINGS:**
(Page numbers refer to *The Longman Anthology.*)

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

1. **Blake:** Selections from *Songs of Innocence* and *Songs of Experience:* "Infant Joy" (124) and "Infant Sorrow" (133); "The Lamb" (120) and "The Tyger" (129); "The Little Black Boy" (121); "London" (132).
2. **Wordsworth:** Preface to *Lyrical Ballads* (356); "Simon Lee" (338); "We Are Seven" (341); "I wandered lonely" (453).
3. **Wordsworth:** Selections from *The Prelude*:
   "Residence in London" (Book VII, lines 593-713), pages 420-24;
   "Mount Snowdon" (Book XIII, lines 1-92), pages 443-45.
4. **Coleridge:** "The Rime of the Ancient Mariner" (528); "Kubla Khan" (545).
5. **Coleridge:** Selection from *Biographia Literaria:* "Imagination" (573-77).
6. **Mary Shelley:** *Frankenstein* (Longman Cultural Edition): Introduction (186-92);
7. **Keats:** "La Belle Dame sans Merci" (875).

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

8. **Mill:** from *Autobiography:* A Crisis in My Mental History (1098);
   from *Subject of Women* (1086; plus handout).
9. **Tennyson:** "The Lady of Shalott" (1141).
10. **Browning:** "Porphyria's Lover" (1308); "My Last Duchess" (1311).
11. **Hardy:** "The Withered Arm" (1429).
12. **Christina Rossetti:** "After Death" (1613); "In an Artist's Studio" (1615).
13. **Stevenson:** *The Strange Case of Dr. Jekyll and Mr. Hyde* (1821).
14. **Levertòn:** "Suggestion" (1952)
15. **Beardsley:** "The Ballad of a Barber" (handout).

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

16. **Shaw:** *Major Barbara* (Dover).
17. **Rosenberg:** "Dead Man's Dump" (2193); **Owen:** "Strange Meeting" (2189).
18. **Yeats:** "The Lake Isle of Innisfree" (2246); "Leda and the Swan" (2323);
    "The Second Coming" (2251).
20. **Mansfield:** "The Daughters of the Late Colonel" (2611)
21. **Stevie Smith:** "Thoughts about the Person from Porlock" (handout).
22. **Plath:** "Daddy" (2810).
23. **Ted Hughes:** "Daffodils" (handout).
24. **Churchill:** *Cloud Nine* (2841).
GRADING AND ASSIGNMENTS:

Two essays of approximately six double-spaced, typewritten pages, or the equivalent in handwriting (1500 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. 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 only from the primary text. Use the MLA style for setting out quotations and 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.

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

ASSIGNMENT 1:

LENGTH: Approximately six double-spaced, typewritten pages (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 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. **EITHER:** (a) Examine closely the landscapes in either the Mount Snowdon episode in Wordsworth's *Prelude* or in Coleridge's "Kubla Khan." (Consider especially images, such as water, light, and sound, as well as the poet's use of personification.) Relate these landscapes to the poet's views of the mind and the imagination.

**OR:** (b) Referring to three specific points of comparison, discuss the relationship between landscape and mind in Wordsworth's Mound Snowdon episode and in Coleridge's "Kubla Khan."

3. Discuss the importance of dreams in connection with two of the following works: "The Rime of the Ancient Mariner," "Kubla Khan," and *Frankenstein.* 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.

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**ASSIGNMENT 2:**

**DUE:** Tuesday, March 16, 2004.

**LENGTH:** Approximately six double-spaced, typewritten pages (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. If you wish, use Mill's "Subjection of Women" for background information.

2. Formulate a topic that involves the terms women, creation, and art. Write an essay in which you discuss at least two of the following poems: "The Lady of Shalott," "My Last Duchess," "In an Artist's Studio," "The Ballad of a Barber." If you wish, you may refer to some Romantic texts, such as the Mount Snowdon episode, "Kubla Khan," and *Frankenstein,* but the focus of your essay should be on the Victorian works.

3. Discuss changing views of masculinity and femininity, as well as the relation between the sexes, in "The Withered Arm" and in either "Suggestion" or *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 and Utilitarianism compatible in *Major Barbara*? Is his solution either acceptable or feasible?