

ENGLISH 739V
VICTORIAN COSMOPOLITANISMS

SPRING, 2010
PROFESSOR JASON R. RUDY
M 3:30-6:00PM
TAWES 3134
OFFICE HOURS: M 2-3:00; W 11:30-12:30; AND BY ARRANGEMENT
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This course examines the various and conflicted notions of cosmopolitanism in Victorian Britain. Known both for its resistance to cultural difference *and* its wide-ranging explorations around the globe (through imperialism, scientific exploration, and other forms of travel), the Victorians are at once fiercely inward-looking and eager to understand the world-at-large. We will explore this contradiction, and the ethical questions it raises, through literature of the period; we will also consider the extent to which contemporary cosmopolitan theory offers a suitable framework for understanding nineteenth-century British culture.

TEXTS

Kwame Anthony Appiah, *Cosmopolitanism* (Norton: 039332933X)
Elizabeth Barrett Browning, *Selected Poems* (Broadview: 1551114828)
Joshua Cohen, ed. *For Love of Country?* (Beacon: 080704329X)
George Eliot, *Daniel Deronda* (Penguin: 0140434275)
William Gilbert, *The Mikado* (Dover: 0486272680)
Rudyard Kipling, *Gunga Din and Other Poems* (Dover: 0486264718)
Bruce Robbins and Pheng Cheah, eds., *Cosmopolitics* (Minnesota: 0816630682) [optional]
Course Packet, available at the Armory

GRADING

Participation	30%
Presentation	10%
Written work	60%

WRITTEN WORK

Detailed assignments for both written projects will be distributed shortly after the start of the term. The first short, 4- to 5-page essay (10% of course grade) will be due in class February 15th. This essay will be an engagement with the critical/theoretical models examined during the first three weeks of class. The second essay, a research paper of 20 pages (50%) will be due in stages: a 1-paragraph paper proposal is due March 1st; students will meet with me after this to discuss their work. A 3- to 4-page draft is due April 12th: on that day students will present their work to one another in class. The final papers will be due May 17th.

Papers are due at the beginning of class on the day the assignment is due; late papers will be down-graded according to the following policy:

- Any essay not *in my possession* within the first 5 minutes of class on the due-date will be down-graded one full letter grade (“A” becomes a “B”).
- The essay will lose one more full letter grade for *each* 24-hour period following the due-date.
- In the case illness or dire emergency, I will accept digital copies of your essays in lieu of hard-copies. But the deadline for these submissions is the same as for everyone else, and your email must have an appropriate time and date stamp. *Please paste your essay into the body of your email in addition to attaching it to the email as a Word document.* And finally, do not consider your essay submitted until I have confirmed receipt of your essay. If I do not respond to your email, that means I have not yet received it.
- If you are unable to turn in your paper because of illness or dire emergency, written proof *is required*, and your essay must be turned in as soon as humanly possible. For example, if you have a doctor’s note excusing you from class on September 24th, your essay must be submitted by 11:00am on the 25th, unless you have my permission for an extension.
- Extensions will be granted in extreme situations, but they must be requested *in advance* of the deadline. That is, you cannot fail to turn in your paper and then retroactively ask for an extension.

PRESENTATION

You will sign up for a presentation date, on which you will bring to class an artifact you’ve found that relates in some way to cosmopolitanism in the nineteenth century. Artifacts could include, but are not limited to: review essays in Victorian periodicals, paintings or photographs, ship logs, journal or diary entries. You will have ten minutes to explain the significance of your artifact; please bring copies to distribute to the whole class. The best presentations will put an artifact in conversation with the theoretical and literary texts on our syllabus.

ETIQUETTE AND EXPECTATIONS

- Readings for each class must be brought with you. It is difficult to participate in conversation if you don’t have the text in front of you.
- Laptop computers, iPhones, and other digital devices are not permitted in class unless you provide me with written documentation showing that they are necessary (for medical reasons, for example).
- Email (please review this with care):
 - Include “English 739” as the subject line for all emails sent to me.
 - Do not respond to any ELMS emails I send you: those responses get sent directly to my junk mail folder.
 - Consider all emails directed to me – or any professor – as a *professional correspondence*. Compose them accordingly:
 - ▶▶ They should not look like text messages or informal emails to friends.
 - ▶▶ Write in full sentences.
 - ▶▶ Proofread, checking both spelling and punctuation.
 - ▶▶ Remember that tone can be a real problem with emails. They almost always come across as more brusque than the writer intended. Adjust your writing to allow for this.

- Always sign emails with your first and last name.
- If for any reason I give you permission to submit work via email, know that I also expect you to hand in a hard copy when you're next on campus. The email version will serve as proof that you've finished the assignment by the deadline. I will read and grade the hardcopy version.
- Make sure that your email doesn't ask a question about information easily found elsewhere. In particular, there's no need for me—or any teacher—to repeat information that's already on the syllabus, and, as a rule, I won't answer those emails.

ATTENDANCE & PARTICIPATION

- Enthusiastic participation is expected at all times. Come to class with thoughts and questions about the reading. Asking a good question about a text is often as helpful, and sometimes *more* helpful, than making a brilliant point.
- Attendance is expected at all classes except in extraordinary circumstances.
- If possible, let me know in advance when you will be missing class for a permissible reason: e.g. a religious holiday. It is *your* responsibility to find out about materials handed out and discussed during classes you have missed. Ask a classmate for a copy of his or her notes. All assignments will be posted on ELMS.

PLAGIARISM

I will adhere strictly to University policy with respect to plagiarism. Students who plagiarize will fail this class and will risk suspension from the university. Follow MLA guidelines for proper citation when quoting passages and when paraphrasing ideas. Do not hesitate to speak with me if you have any questions regarding this matter. I quote below from the University policy on academic honesty:

"The University of Maryland, College Park has a nationally recognized Code of Academic Integrity, administered by the Student Honor Council. This Code sets standards for academic integrity at Maryland for all undergraduate and graduate students. As a student you are responsible for upholding these standards for this course. It is very important for you to be aware of the consequences of cheating, fabrication, facilitation, and plagiarism. For more information on the Code of Academic Integrity or the Student Honor Council, please visit <http://www.studenthonorcouncil.umd.edu/whatis.html>."

OFFICE HOURS

Come talk to me! Bring questions about your papers, thoughts on the reading, suggestions for the class – or just come to chat. If you cannot make my office hours, I will meet you at a mutually-convenient time. It is in your best interests to make the most of this one-on-one time.

CLASS SCHEDULE

(C) = *Cosmopolitics*
(H) = handout
(P) = course packet
(B) = Blackboard/ELMS
(W) = course website

Week One (1/25): Introductory

OED: “cosmopolitan” (H)

Week Two (2/1): Cosmopolitan Theory I

Kwame Anthony Appiah, *Cosmopolitanism*
Rebecca Walkowitz, from “Critical Cosmopolitanism and Modernist Narrative” (B)
Bruce Robbins, “Introduction” to *Cosmopolitics* (C/B)
Tanya Agathocleous and Jason R. Rudy, “Introduction” to *Victorian Cosmopolitanisms* (B)

Charles Dickens, “A Rapid Diorama” – from *Pictures from Italy* (H)
Robert Browning, “Two in the Campagna” (H)
Lionel Lambourne, “Virtual Reality: The Panorama” (H)
William Powell Frith, *Derby Day* and *The Railway Station* (W)

Week Three (2/8): Cosmopolitan Theory II

Richard Rorty, “The Unpatriotic Academy” (B)
Joshua Cohen, ed. *For Love of Country?*
Jonathan Rée, “Cosmopolitanism and the Experience of Nationality” (C/B)
Scott L. Malcomson, “The Varieties of Cosmopolitan Experience” (C/B)

Charles Dickens, from *Bleak House*: “Telescopic Philanthropy” (H)

Week Four (2/15): Liberalism and the Victorian Individual

Essay #1 due in class

John Stuart Mill, from *On Liberty* (P)
Henry Mayhew, from *London Labour and the London Poor* (P)
Charles Dickens, “The Streets—Morning” and “The Streets—Night,” from *Sketches by Boz* (P)
Matthew Arnold, from *Culture and Anarchy* (P)
Arnold, “The Gypsy Scholar” (P)

Lauren Goodlad, “Beyond the Panopticon” (B)
Daniel Malachuk, from *Perfection, the State, and Victorian Liberalism* (B)

Week Five (2/22): Internationalisms I

Elizabeth Barrett Browning, *Casa Guidi Windows*

Lauren Goodlad, introduction to “Victorian Internationalisms” (B)
Simon Avery, “Elizabeth Barrett Browning and Italy” (B)

Week Six (3/1): Exhibiting Culture

1-paragraph term paper proposal due

Anon., “The British Museum”; *Penny Magazine* 1, 1832 (B)
Anna Jameson, “The National Gallery” (1842) (B)
Anon., “The British Museum”; *Penny Magazine* 5, 1836 (B)
Gustav Friedrich Waagen, from *Treasures of Art in Great Britain* (1838) (B)
Anon., “The South Kensington Museum”; *Leisure Hour* 8, 1859 (B)
W. Stanley Jevons, *The Use and Abuse of Museums* (1882) (B)
Guide to the Crystal Palace and Park (P)
Quarterly Review – review of the Crystal Palace (1855) (P)
W. H. Smith, “Voltaire in the Crystal Palace” (1851) (B)

John Keats, “On Seeing the Elgin Marbles for the First Time” (P)
Felicia Hemans, “The Image in Lava” (P)
Alfred Tennyson, “The Palace of Art” (P)
Michael Field, from *Sight and Song* (B)

Jonah Siegel, “Introduction” to *The Emergence of the Modern Museum* (B)
Paul Young, from *Globalization and the Great Exhibition* (B)

Week Seven (3/8): Individual Meetings

- Class will attend Charles LaPorte’s lecture in Tawes at 4:00pm
- Students will make individual appointments to discuss their research papers

SPRING BREAK

Week Eight (3/22): Against Race?

George Eliot, *The Spanish Gypsy*

Deborah Nord, from *Gypsies and the British Imagination* (B)
Paul Gilroy, from *Against Race* (B)
David Kurnick, “Unspeakable Eliot” (B)

Week Nine (3/29): Internationalisms II

Arthur Hugh Clough, *Amours de Voyage* (P)
Rudyard Kipling, “A Legend of the Foreign Office,” “Mandalay,” “The White Man’s Burden”
James Anthony Froude, from *England and Her Colonies* (B)

Week Ten (4/5): Turning Inward

George Eliot, *Daniel Deronda* – Books I to V

Week Eleven (4/12): Research Proposals

3- to 4-page draft of term papers due
In-class presentations on research papers

Week Twelve (4/19): Looking Outward

Daniel Deronda – Books IV-VIII (completed)

James Buzard, “Uneven Developments: ‘Culture,’ circa 2000 and 1900” (B)
Amanda Anderson, “The Cultivation of Partiality: George Eliot and the Jewish Question” (B)

Week Thirteen (4/26): Transatlantic Cosmopolitans

Fanny Trollope, from *Domestic Manners of the Americans* (P)
Charles Dickens, from *American Notes* (P)
Elizabeth Barrett Browning, “The Runaway Slave at Pilgrim’s Point”
Fanny Kemble, from *Journal of a Residence on a Georgian Plantation, 1838-1839* (P)

Amanda Claybaugh, “Charles Dickens: A Reformer Abroad and at Home” (B)
Paul Giles, “British-American Literature: Paradoxical Constitutions, Civil Wars” (B)

Week Fourteen (5/3): Orientalisms

Toru Dutt, from *Ancient Ballads and Legends of Hindustan* (P)
Gilbert and Sullivan, *The Mikado*

Topsy-Turvy, dir. Mike Leigh (1999)

Edward Said, from *Orientalism* (B)
Jeff Nunokawa, “Oscar Wilde in Japan” (B)
Carolyn Williams, “Intimacy and Theatricality: Mike Leigh’s *Topsy-Turvy*” (B)

Week Fifteen (5/14): Cosmopolitanisms Conference

We will meet Friday this week instead of Monday, for a joint mini-conference with English 729.