

ENGLISH 625
NINETEENTH-CENTURY TRANSATLANTIC POETRY AND POETICS

FALL, 2012
PROFESSOR JASON R. RUDY
T 6:30-9:00PM
TAWES HALL, ROOM 3136
OFFICE HOURS: T 2:00-4:00PM & BY ARRANGEMENT
OFFICE: TAWES 3207; EMAIL: JRRUDY@UMD.EDU
COURSE WEBSITE: <http://www.englweb.umd.edu/englfac/JRudy/625Fall2012.htm>

This course will read widely in nineteenth-century British and American poetry, with an eye toward the transatlantic exchanges that undergird much of the era's poetic theory. Among other topics, we will address the politics of sentimental poetics; the connections (real and imagined) between poetry and nationalism; the material conditions (printing presses, transatlantic voyages, new technologies for communicating) that enabled transatlantic literary exchanges; and evolving theories (often understood in national contexts) of poetic form. This will be both a "survey" of the most important poetry and poetic theory written in the nineteenth century *and* a focused enquiry into what might be called transatlantic poetic theory.

COURSE REQUIREMENTS

TEXTS (available at the University Book Center)

Broadview Anthology of Victorian Poetry and Poetics, concise ed. (155111366X)
Elizabeth Barrett Browning, *Aurora Leigh* (Norton; 0393962989)
Walt Whitman, *Poetry and Prose* (Library of America; 1883011353)

Course Packet (available only at the Armory copy center)

GRADING

Final essay	35%
Participation	30%
Close reading essay	15%
Presentation	10%
Conference abstract	5%
Comparing Notes	5%

WRITING ASSIGNMENTS

1. The first essay (15% of class grade), due September 21st, will be a 3-page (800 to 900 words) close reading exercise on a poem from the syllabus.

2. You will each write an abstract for a conference paper (5% of class grade) – either an abstract you intend to submit or a practice abstract for a non-existent conference. Due October 5th.

3. You will sign up for a 5-minute presentation on a key poetic term. Your presentation will offer to the class a history of the term (check first the *Princeton Encyclopedia of Poetry and Poetic Terms*, available through Research Port) and an overview of the theoretical and/or literary uses critics have found for that term. Please bring with you copies of a brief (no more than two pages) annotated bibliography of your sources.

4. The final essay (35% of class grade; 8-10 pages, or between 2200 and 2800 words) will be due on December 7th. A project proposal will be due November 2nd and on November 13th you will present your works-in-progress to the rest of the class. You will schedule a meeting with me to discuss your proposal for some time before the in-class presentation. In our meeting, we will discuss your project; we also might take time to look at your first essay, and to strategize for doing well on your final paper. I will pass around sign-up sheets for these meetings early in the semester.

The details of all these assignments will be elaborated in a separate handout.

Submitting Your Work

Papers are to be submitted via ELMS / Blackboard by the end of the day the assignment is due. Late papers will be downgraded by a full letter grade for each 24-hour period following the deadline (“A” becomes a “B”).

Extensions will be granted in extreme situations, but they must be requested *in advance* of the deadline.

All written work for this class will be graded by the following criteria:

- Strength of argument (have you articulated a clear and forceful position?)
- Clarity of writing (grammar, syntax, eloquence, directness)
- Persuasive use of materials to support argument (quotes from text, etc.)
- Relevance of topic to this course
- Focused attention to argument (avoidance of tangential space-filling)
- Appropriate use of citations for both quotes and materials consulted

The final paper will in addition require engagement with secondary sources, as explained in the assignment.

COMPARING NOTES

As part of our class on November 6th, on British and American *elegy*, we will collaborate online with a graduate seminar at Rutgers University taught by professor Meredith McGill (English 573: “Nineteenth-Century Poetic Genres – A Transatlantic Approach”). Details TBA, but the assignment will involve commenting via a class Wiki on the poems we’re reading and discussing, and sharing thoughts and experiences with our colleagues up at Rutgers.

EXCUSED ABSENCES

Students will on *rare* occasion miss class for good reasons. Ideally you will notify me of your absence in advance. To be excused from class, please print and sign a short note explaining your absence; bring that note with you to class on the day you return to campus.

PLAGIARISM

I will adhere strictly to University policy with respect to plagiarism. Students who plagiarize will fail this class. Follow MLA guidelines for citation when quoting passages and when paraphrasing ideas. Do not hesitate to speak with me if you have any questions regarding this matter. Please keep in mind:

- Any source consulted must be included in a “works consulted” list at the end of your written work. This includes Wikipedia or any other online site, even if you have not quoted it directly.
- Paraphrased ideas must be cited, even if you have not quoted directly from the source.
- Most of what can be found easily online will not qualify as a reputable source for an academic essay. If you have questions about the validity of a source, please ask me directly.

The following is 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>.

PARTICIPATION

Your participation grade (30% of total course grade) will be determined according to the following table, wherein A = almost always; U = usually; S = sometimes; I = infrequently; and N = never:

	A	U	S	I	N
Voluntarily participated in class discussion and activities	5	4	3	2	1
Participated when called upon	5	4	3	2	1
Came to class prepared (with books, notebook, pen)	5	4	3	2	1
Demonstrated having done reading for class discussions	5	4	3	2	1
Arrived on time for class	5	4	3	2	1
Was present for all class activities	5	4	3	2	1
Respected fellow students, instructor, and others involved with our class	5	4	3	2	1
Actively showed interest and paid attention during class activities	5	4	3	2	1

Total / 40

CLASS SCHEDULE

BV = *Broadview Anthology*
CP = course packet
B = Blackboard / ELMS
H = handout

Week 1 (9/4): Class overview and Introductions

William Wordsworth, Preface to *Lyrical Ballads* and “Tintern Abbey” (B)
William Cullen Bryant, “Essay on American Poetry”; “The Prairies” (B)

Week 2 (9/11): Nineteenth-Century Poets and Transatlantic Thought

Sir Henry Taylor, “Preface” to *Philip van Artevelde* (H)
John Stuart Mill, “What Is Poetry?” (BV)
“American Poets” (1844), from *Littell's Living Age* (H)
Ralph Waldo Emerson, “The Poet” (CP)
Thomas Carlyle, “The Hero as Poet. Dante; Shakespeare” (CP)
E. C. Stedman, from *Victorian Poets* (CP)

Meredith McGill, introduction to *The Traffic in Poems* (B)
Amanda Claybaugh, introduction to *The Novel of Purpose* (B)
Michael Cohen, “E. C. Stedman and the Invention of Victorian Poetry” (B)

Week 3 (9/18): Transatlantic Sensibilities

Felicia Hemans, “Indian Woman’s Death Song” (CP), “The Image in Lava” (BV)
Alfred Tennyson, “Mariana,” “The Lady of Shalott” (BV)
Arthur Henry Hallam, “On Some of the Characteristics of Modern Poetry” (BV)
Lydia Sigourney, “The Suttee,” “Cherokee Mother,” “Indian’s Welcome to the Pilgrim Fathers” (CP)
Sarah Louisa Forten, “The Slave Girl’s Farewell,” “The Grave of the Slave” (CP)
Elizabeth Barrett Browning, “The Runaway Slave at Pilgrim’s Point” (BV) “The Greek Slave” (CP)
Frances Harper, “The Syrophenician Women,” “The Slave Mother,” “Eliza Harris” (CP)

M. H. Abrams, “Expressive Theories” and “Objective Theories”; from *The Mirror and the Lamp* (B)
Lauren Berlant, “Introduction: Intimacy, Publicity, and Femininity”; from *The Female Complaint* (B)
Isobel Armstrong, “Textual Harassment”; from *The Radical Aesthetic* (B)

First essay due Friday, September 21st

Week 5 (9/25): Colonial and Imperial Poetry

Thomas Pringle, "Afar in the Desert" (CP)
Toru Dutt, "Our Casuarina Tree" (CP)
David Lester Richardson, "View of Calcutta," "Sonnet—The Suttee," "Consolations of Exile" (H)
Henry Louis Vivian Derozio, "To the Pupils of the Hindu College," "Freedom to the Slave," "The Harp of India," "To India—My Native Land" (H)
Fidelia Hill, "Adelaide," "Recollections" (H)
J. E. Muddock, "What and Where is Poetry?" (CP)
Robert Browning, "How They Brought the Good News from Ghent to Aix" (CP)
Adam Lindsay Gordon, "From the Wreck," "How We Beat the Favourite" (CP)

Marcus Clarke, "Introduction" to Adam Lindsay Gordon's *Poems* (CP)
Oscar Wilde, "Adam Lindsay Gordon" (CP)

Mary Ellis Gibson, "Introduction" to *Indian Angles: English Verse in Colonial India* (B)
Jahan Ramazani, "A Transnational Poetics" (B)
Simon Gikandi, "Colonial Culture and the Question of Identity"; from *Maps of Englishness* (B)

Week 6 (10/2): British Spasmody

Alexander Smith, from *A Life-Drama* (CP)
Sydney Dobell, from *Balder*; "The Nature of Poetry" (CP)
W. E. Aytoun, from *Firmilian* (CP)
Matthew Arnold, "Preface" to the 1853 *Poems*, "The Buried Life" (BV)
Arthur Hugh Clough, "Recent English Poetry" (BV)
Alfred Tennyson, *Maud* (BV)

Kirstie Blair, "Shocks and Spasms: Rhythm and the Pulse of Verse"; from *Victorian Poetry and the Culture of the Heart* (B)

Conference abstract due Friday, October 5th

Week 7 (10/9): American Spasmody

Walt Whitman, *Song of Myself*, "I Sing the Body Electric," "Spontaneous Me," "Scented Herbage of My Breast," "Whoever You Are Holding Me Now in Hand"
Algernon Swinburne, "Whitmania" (CP)

Week 8 (10/16): Rhythmic Experiments

Gerard Manley Hopkins, "Author's Preface," "The Windhover," "Felix Randal," "Harry Ploughman" (BV)
Hopkins, diary entries, journal entries, and letters (H)
Coventry Patmore, from *Essay on English Metrical Law* (H)
Sidney Lanier, from *The Science of English Verse*; "Psalm of the West" (CP)

Meredith Martin, "Gerard Manley Hopkins and the Stigma of Meter" (B)
Jason R. Rudy, "Manifest Prosody" (B)

Week 9 (10/23): Modern Epic (I)

Elizabeth Barrett Browning, *Aurora Leigh* (Books 1-5)

Reviews by H. F. Chorley, George Eliot, W. E. Aytoun, Coventry Patmore, and John Nichol

Week 10 (10/30): Modern Epic (II)

Elizabeth Barrett Browning, *Aurora Leigh* (Books 6-9)

E. C. Stedman, "Elizabeth Barrett Browning" (CP)

Emily Dickinson, poems 312 and 593, Johnson edition (H)

Final paper proposal due Friday, November 2nd

Week 11 (11/6): American and Victorian Elegy

Felicia Hemans, "The Grave of a Poetess" (BV)

Charlotte Brontë, "On the Death of Emily Jane Brontë," "On the Death of Anne Brontë" (BV)

Alfred Tennyson, *In Memoriam* – especially sections I-XXIII, XCIII-CXXII, and Epilogue (BV)

Walt Whitman, "When Lilacs Last in the Dooryard Bloom'd"

Herman Melville, "The Martyr" (CP)

Matthew Arnold, "Thyrsis" (BV)

Max Cavitch, "Retrievements out of the Night: Whitman and the Future of Elegy"; from *American Elegy* (B)

Richard Dellamora, "Tennyson, the Apostles, and *In Memoriam*"; from *Masculine Desire* (B)

Week 12 (11/13): Presentations

Students will present on their research for final papers

Week 13 (11/20): Thanksgiving

Class cancelled for student meetings

Week 14 (11/27): American Epic

Lydia Sigourney, from *Traits of the Aborigines of America* (CP)

Lucy Larcom, from *An Idyl of Work* (CP)

Henry Wadsworth Longfellow, from *Hiawatha* (CP)

Mary Loeffelholz, "Mapping the Cultural Field: Aurora Leigh in America" (B)

Kate Flint, "Is the Native an American? National Identity and the British Reception of Hiawatha" (B)

Week 15 (12/4): Transatlantic Sensations

Christina Rossetti, "Goblin Market" (BV)
Algernon Swinburne, "The Garden of Proserpine," "Anactoria" (BV)
Dante Gabriel Rossetti, "The Blessed Damozel," "Nuptial Sleep" (BV)
Robert Buchanan, from "The Fleshly School of Poetry" (BV)
Herman Melville, *Timoleon* (CP)
Oscar Wilde, "Symphony in Yellow" (BV)

Yopie Prins, "Swinburne's Sapphic Sublime"; from *Victorian Sappho* (B)

Final papers due Friday, December 7th

Week 16 (12/11): Dramatic Voicings

Alfred Tennyson, "Ulysses," "Saint Simeon Stylites," "Tithonus" (BV)
Robert Browning, "Porphyria's Lover," "Fra Lippo Lippi," "Andrea del Sarto" (BV)
Amy Levy, "Xantippe" (BV)
Augusta Webster, "Circe" (BV)
Emily Dickinson, poems (H)

Herbert Tucker, "Dramatic Monologue and the Overhearing of Lyric" (B)
Virginia Jackson, from *Dickinson's Misery* (B)