

ENGLISH 312
ROMANTIC TO MODERN BRITISH LITERATURE

FALL 2014
PROFESSOR JASON R. RUDY
TTH 2:00PM-3:15PM
TAWES 0205
OFFICE HOURS: TTH 1:00-2:00PM & BY ARRANGEMENT
MY OFFICE: TAWES 3207

This course will examine changing ideas of literature through the Romantic, Victorian, and Modern periods. We will be especially interested in how historical crises and cultural changes (the French Revolution; industrialization; shifts in perception of race, sex, and gender; World War I) affected the development of British literature in the years between 1800 and 1930.

COURSE REQUIREMENTS

TEXTS (available at the University Book Center)

Broadview Anthology of British Literature, concise edition (Volume B): ISBN 1551118696

- This is the first edition of the anthology. Page numbers on this syllabus and in the course materials all refer to the first edition, not the more recent second edition.

Elizabeth Gaskell, *North and South* (Oxford: ISBN 978-0199537006)

Virginia Woolf, *Mrs. Dalloway* (Mariner Books: ISBN 978-0156628709)

GRADING (out of 500 possible points)

Essays: 180 points (36%)

Quizzes: 65 points (13%)

12 quizzes: 5 points each + 1 syllabus quiz worth 5

Artwork Presentation: 30 points (6%)

Participation: 100 points (20%)

(Includes participation in groupwork assignments)

Final Exam: 125 points (25%)

A	469-500 points	B-	397-416 points	D+	334-348 points
A-	449-468 points	C+	384-396 points	D	319-333 points
B+	434-448 points	C	369-383 points	D-	299-318 points
B	417-433 points	C-	349-368 points	F	0-298 points

WRITING ASSIGNMENTS

You will write three essays, each between 1000 and 1200 words in length. The essays will be weighted equally at 60 points each. Specific assignments to be announced on ELMS.

Papers are to be submitted via ELMS. On the assignment page, look for the place to upload your Word doc or docx file. Late papers will be downgraded by 10% for each 24-hour period following the deadline (“A” becomes a “B”).

For students unable to turn in papers because of illness or dire emergency, a written note is required, and essays must be turned in as soon as possible.

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.

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

PRESENTATION

You will each sign up for a three-minute presentation on a work of art. The aim of the presentation will be to introduce the work of art to the class: who created it, how we might understand the composition, and how we might begin to understand its meanings. You may use notes for your presentation, but you should not read from a script. Practice your presentation to make sure you stay within the three-minute window.

- Wikipedia should not be the primary source for your knowledge and thoughts. I expect you to explore other sources, even if the painting and/or artist is not well known. If you need help with this research, please come ask for it!
- On the day of your presentation, *you will submit on ELMS a bibliography of works consulted.* This bibliography must include at least one scholarly source found through Research Port.

GROUP WORK

You will each participate in two group work projects, to be completed online via Google Docs by specific deadlines. The group work assignments will involve answering prompts and then engaging with your classmates’ responses. You will sign up for two prompts at the beginning of the term (via our course ELMS site); these group work assignments will count as part of your participation grade.

EXCUSED ABSENCES

Students will on *rare* occasion miss class for good reasons. It is your responsibility to inform me of any intended excused absences, including religious observations, in advance of those absences. Prior notification (at least two weeks in advance, and preferably at the start of the term) is especially important with respect to the final exam.

University policy (from Undergraduate Catalogue): “It is the policy of the university to excuse the absences of students that result from the following causes: illness of the student, or illness of a dependent as defined by Board of Regents policy on family and medical leave; religious observance (where the

nature of the observance prevents the student from being present during the class period); participation in university activities at the request of university authorities; and compelling circumstance beyond the student's control. *Students claiming excused absence must apply in writing and furnish documentary support for their assertion that absence resulted from one of these causes.*"

- If you miss class for one of the above reasons, please provide a written account of your absence *on the day you return*. A one-paragraph signed letter will generally be sufficient.
- Quizzes missed for an excused absence cannot be made up, but they will not count against your final quiz grade.
- It is your responsibility to obtain lecture and discussion notes from a classmate for any class period missed.
- I will not accept emails in lieu of a written explanation of an excused absence.

QUIZZES

There will be weekly quizzes on the course materials via ELMS, to be completed online by 2:00pm each Tuesday (before class starts). The quizzes will cover the readings for that Tuesday, and may also ask questions about readings and/or class discussion from the previous week. These quizzes will be easy for those who have done the reading and attended class, and difficult for those who have not. Missed quizzes cannot be made up, but you should notify me if you will be unable to take a quiz for an acceptable reason. The lowest quiz grade will be dropped from your overall average.

FINAL EXAM

The final exam will have two parts. The first part (20%) will require you to write a handful of short-answer responses to questions specific to the course material (like the quizzes, these questions will be easy for those of you who have done the reading for the semester and attended class discussions). The second part (80%) will consist of several passages from texts we've read. You will choose *four* of those passages and compose short essays that analyze their significance. The passages will be representative moments from the texts we've read, not obscure or tricky: those of you who have read the texts will have no trouble identifying them and composing interesting essays in response.

During our final day of class (December 11th), we will discuss the format of the exam in detail and develop strategies for studying and doing well; we will also review the material from the semester.

SPECIAL NEEDS

If you have a registered disability that will require accommodation, please talk to me immediately. If you have a disability and have not yet registered it with Disability Support Services in the Shoemaker Building (4-7682 or 5-7683 TTY/TDD), you should do so immediately.

LEARNING OBJECTIVES

1. Demonstrate understanding of major historical and cultural developments in Britain from roughly 1800 to 1930.
2. Demonstrate an understanding of and ability to analyze the unique literary features of that historical period, as found in poetry, fiction, and non-fiction prose.

3. Demonstrate an ability to write effective short responses and essays based on close readings of poetry, fiction, and non-fiction prose.

ETIQUETTE AND EXPECTATIONS

- Readings for each class must be brought with you. It is difficult to follow along with a lecture and/or 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).
- Kindle readers and other devices that *can only be used as digital readers* are acceptable.
- Cellphones must be turned off for class. Use of cellphones during class will result in downgrading for your participation grade.
- You are expected to be *active listeners* in this class. Show your engagement with the course material by *looking interested, taking notes, and, when appropriate, asking questions*. Even if you are not completely interested in the material, it is never acceptable to show your disinterest.
- If you are ill, please stay home. If you cannot keep your eyes open due to exhaustion, please stay home.
- Please use the restroom before class to minimize disruptions to our discussion.
- Please be in your seats and ready for class at 2:00pm. Class ends at 3:15pm and I will make sure we are finished by that time. Please refrain from packing your bags, shuffling papers, putting on jackets, &c., prior to 3:15pm.
- Please use our ELMS/Canvas messaging to contact me (rather than email). Consider all communication 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.
- 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.

PARTICIPATION

Your participation grade (20% 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
Participated actively in class discussion	5	4	3	2	0
Timely participation in group work	5	4	3	2	0
Demonstrated high quality of engagement with group work	5	4	3	2	0
Came to class prepared (with books, notebook, pen, etc.)	5	4	3	2	0
Arrived on time for class	5	4	3	2	0

Was present for all class activities	5	4	3	2	0
Respected fellow students, instructor, and others involved with our class	5	4	3	2	0
Actively showed interest and paid attention during class activities	5	4	3	2	0

Total / 40

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 plagiary-ism. For more information on the Code of Academic Integrity or the Student Honor Council, please visit <http://www.studenthonorcouncil.umd.edu/whatis.html>.

Course Schedule

A: Artwork (image available on “pages” on ELMS)
E: on ELMS under “Files”
LVL: “Listen, View, and Links” page under “Pages” on ELMS

Week 1 (9/2 and 9/4): Introduction to Romanticism

- I. Introduction and course overview
- II. “Introduction to the Age of Romanticism” (1-29)
William Wordsworth, “Preface” to *Lyrical Ballads*, “Lines Composed... above Tintern Abbey”
Samuel Taylor Coleridge, *Biographia Literaria*, chapter 14 (“Occasion of the Lyrical Ballads”)
View: online video on the French Revolution (LVL)
Listen: “Tintern Abbey” (LVL)
A: Caspar David Friedrich, “Wanderer Above the Sea of Fog”

Week 2 (9/9 and 9/11): What is Poetry?

- I. Wordsworth, “Ode: Intimations of Immortality,” “Elegiac Stanzas”
A: Thomas Girtin, “Kirkstall Abbey, Yorkshire – Evening”
Group work #1
- II. John Stuart Mill, “What Is Poetry?”
Jeremy Bentham, from *The Rationale of Reward* (H)
Henry Taylor, “Preface” to *Philip van Artevelde* (H)
Anna Letitia Barbauld, “Eighteen Hundred and Eleven, A Poem”
Mary Robinson, “The African,” “The Negro Girl”
A: Thomas Jones, “The Bard”

Week 3 (9/16 and 9/18): Poetry and Politics

- I. Percy Bysshe Shelley, “A Defense of Poetry,” “Mont Blanc,” “Ode to the West Wind,” “Ozymandias,” “England in 1819”
Listen: “Ozymandias” (LVL)
A: John Martin, “Pandaemonium”
Group work #2
- II. John Keats, “On First Looking into Chapman’s Homer,” “On Sitting Down to Read *King Lear* Once Again,” “Ode to a Nightingale,” “Ode on a Grecian Urn”; *Letters*: To Benjamin Bailey (November 22, 1817), To George and Thomas Keats (December 21, 27 [?], 1817), To Richard Woodhouse (October 27, 1818)
In context: “Politics, Poetry, and the ‘Cockney School Debate’” (467-73)
Listen: “Ode to a Nightingale” (LVL)
A: Henry Wallis, “The Death of Chatterton”
Group work #3

Tricia Lootens lecture Friday, September 19th – 4:00pm in Tawes 2115

Week 4 (9/23 and 9/25): Race and Sex in the Romantic Era

- I. Mary Prince, *The History of Mary Prince, A West Indian Slave, Related by Herself*
A: J. M. W. Turner, "The Slave Ship"
- II. Mary Wollstonecraft, "Introduction" to *A Vindication of the Rights of Woman*
Hannah More, from *Strictures of the Modern System of Female Education*
Harriet Taylor, from *The Enfranchisement of Women*
Felicia Hemans, "Casabianca," "The Homes of England," "Properzia Rossi"
Francis Jeffrey, from his review of *Records of Woman* and *The Forest Sanctuary* (LVL)
Optional reading: Jason Rudy, "Hemans' Passion" (E)
A: Henry Fuseli, "The Nightmare"
Group work #4

Essay #1 due September 26

Week 5 (9/30 and 10/2): Introduction to the Victorian Era

- I. "Introduction to the Victorian Period" (497-527)
Alfred Tennyson, "Mariana," "The Lady of Shalott," "Ulysses"
Carolyn Beran Vellenga, "On the Reform Act of 1832" (LVL)
A: John Everett Millais, "Mariana"
A: John William Waterhouse, "The Lady of Shalott"
Group work #5
- II. Elizabeth Gaskell, *North and South* – chapters I - XXVI
Contexts: Work and Poverty – read "The Steam Loom Weaver," Andrew Ure, Thomas Hood, and Frederick Engels
A: Ford Madox Brown, "Work"

Week 6 (10/7 and 10/9): Dramatic Monologues

- I. Robert Browning, "Porphyria's Lover," "My Last Duchess"
E. Warwick Slinn, "On Robert Browning's *Men and Women*" (LVL)
A: John William Waterhouse, "A Tale from the Decameron"
Bring to class your dramatic monologue assignment
- II. Elizabeth Gaskell, *North and South*, concluded
A: Dante Gabriel Rossetti, "Found"
Group work #6

Week 7 (10/14 and 10/16): Political Writing at Midcentury

- I. Elizabeth Barrett Browning, "The Runaway Slave at Pilgrim's Point," "The Cry of the Children"
John Stuart Mill, from *The Subjection of Women*
View: BBC video on Victorian Child Labor (LVL)
A: Jean-Léon Gérôme, "The Slave Market"

- II. Matthew Arnold, from “The Function of Criticism at the Present Time”
John Ruskin, from *The Stones of Venice*: “The Nature of Gothic”
A: J. M. W. Turner, “Rain, Steam, and Speed”
Group work #7

Week 8 (10/21 and 10/23): Realism

- I. George Eliot, from *Adam Bede*, chapter 17: “In Which the Story Pauses a Little”
Anthony Trollope, “The Turkish Bath” (E)
Wilkie Collins, “The Diary of Anne Rodway” (E)
Thomas Hardy, “The Son’s Veto”
A: William Powell Frith, “Derby Day”
Group work #8
- II. Class cancelled for individual appointments

Week 9 (10/28 and 10/30): Pre-Raphaelites

- I. Dante Gabriel Rossetti, “The Blessed Damozel”
Christina Rossetti, “Goblin Market”
Algernon Swinburne, “Hymn to Proserpine”
Elizabeth Helsinger, “Lyric Poetry and the Event of Poems, 1870” (LVL)
A: John Everett Millais, “Christ in the House of his Parents”
A: John Everett Millais, “Ophelia”
A: William Holman Hunt, “The Hireling Shepherd”
A: William Holman Hunt, “The Scapegoat”
- II. Walter Pater, from *The Renaissance*: “La Gioconda” and “Conclusion” (E)
G. M. Hopkins, “The Windhover,” “Felix Randal,” “Pied Beauty,” “Spring and Fall”
Rachel Teukolsky, “Pater’s *Renaissance* (1873) and the British Aesthetic Movement” (LVL)
A: Frederic Leighton, “Flaming June”
Group work #9

Essay #2 due October 31

Week 10 (11/4 and 11/6): Aestheticism

- I. Oscar Wilde, from “The Critic as Artist”; *The Importance of Being Ernest*
Andrew Elfenbein, “On the Trials of Oscar Wilde: Myths and Realities” (LVL)
A: Frederic Leighton, “Daedalus and Icarus”
Group work #10
- II. W. B. Yeats, “Leda and the Swan,” “The Second Coming,” “Sailing to Byzantium”
A: James Abbott McNeill Whistler, “Nocturne in Black and Gold: The Falling Rocket”

Jonah Siegel lecture Friday, November 7th – 4:00pm in Tawes 2115

Week 11 (11/11 and 11/13): Imperialism and Empire

- I. Kipling, “The Man Who Would Be King,” “The White Man’s Burden”
A: Thomas Jones Barker, “The Secret of England’s Greatness”
Group work #11
- II. Henry Lawson, “The Drover’s Wife” (E)
Barbara Baynton, “Squeaker’s Mate” (E)
A: Ford Madox Brown, “The Last of England”

Week 12 (11/18 and 11/20): Introduction to Modernism

- I. “Introduction to the Early Twentieth Century” (1003-22)
Siegfried Sassoon, “They,” “Everyone Sang”
Wilfred Owen, “Anthem for Doomed Youth,” “Dulce Et Decorum Est,” “Strange Meeting”
A: John Singer Sargent, “Gassed”
Group work #12
- II. T. S. Eliot, “The Metaphysical Poets,” “The Love Song of J. Alfred Prufrock”
Listen: T. S. Eliot reads “The Love Song of J. Alfred Prufrock” (LVL)
A: George Braque, “Head of a Woman”

Week 13 (11/25 and 11/27): Thanksgiving

- I. Class cancelled for individual meetings
- II. Thanksgiving holiday

Week 14 (12/2 and 12/4): Vorticism

- I. Ezra Pound, “In a Station of the Metro”; from *Blast* (E)
H. D. “Oread,” “Sea Rose”
Mina Loy, “Feminist Manifesto” (E)
A: Helen Saunders, “Dance”
Group work #13
- II. Virginia Woolf, *Mrs. Dalloway*
A: Pablo Picasso, “Portrait of Daniel-Henry Kahnweiler”

Week 15 (12/9 and 12/11): Conclusions

- I. Woolf, *Mrs. Dalloway*, concluded
A: Wassily Kandinsky, “Composition VIII”
Group work #14

- II. Course review for final exam

Essay #3 due December 12