



**ENGLISH 428B
HONORS SEMINAR**

**READING VICTORIAN LITERATURE
IN THE COLONIES**

PROFESSOR JASON R RUDY

SPRING 2016
T/TH 12:30-1:45PM
TAWES ROOM 0221

OFFICE HOURS: T 2-3:00PM,
TH 11-12:00PM, AND
BY ARRANGEMENT

OFFICE: TAWES 3207
EMAIL: JRRUDY@UMD.EDU

The British Empire stretched from Australia and New Zealand to India, South Africa, and Canada, among many other places, but Victorian Literature classes at most universities remain fixated almost exclusively on texts written and published within the British Isles. This course has three main objectives: first, to read from a range of Victorian colonial novels, poems, and essays, thinking comparatively about how different colonial spaces contributed to the emergence of different colonial literary traditions. Second, to examine the reception and circulation of those texts within both colonial spaces and the British Isles themselves. And third, to ask how our understanding of the British cannon shifts when these various colonial literary traditions are taken into account: what happens to “Victorian Literature” when we read it from the perspective of Victorian colonial publications?

Because we are limited to just one semester, we will focus on Australia, India, and South Africa, giving five weeks to each colonial space. Texts will include the poetry of Bengali author Toru Dutt; Marcus Clarke’s *For the Term of his Natural Life*, a novel about the transportation of convicts to Australia; Olive Schreiner’s *Story of an African Farm*, a South African feminist novel; Emily Eden’s *Up the Country: Letters from India*; and Rudyard Kipling’s great Indian novel, *Kim*.

As this is an Honors course, the classes will be discussion based. Students will be expected to participate enthusiastically in those discussions, and to come to class prepared to share ideas, insights, and questions on the readings.

COURSE REQUIREMENTS

Required Books

Timberlake Wertenbaker, *Our Country's Good* (Dramatic Publishing: 978-0871293428)
Kim Scott, *That Deadman Dance* (Bloomsbury: 978-1608197798)
Rudyard Kipling, *Kim* (Oxford: 978-0199536467)
Rabindranath Tagore, *The Home and the World* (Penguin: 978-0140449860)
Olive Schreiner, *Story of an African Farm* (Broadview: 978-1551112862)
H. Rider Haggard, *King Solomon's Mines* (Broadview: 978-1551114392)
Course Packet (available at the Reckord Armory copy center)

GRADING (out of 500 possible points)

First essay: 50 points (10%)
Term paper: 150 points + 10 points for bibliography and proposal (30%)
Artword Presentation: 25 points (5%)
Participation and group work: 200 points (40%)
Final Exam: 75 points (15%)

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

1. The first essay, due Friday, February 19, will be an 800- to 900-word close reading exercise.
2. The term paper (between 2200 and 2800 words) will be due May 12. A project proposal is due March 8 (you will present your topic to your classmates on this day) and a revised thesis statement and annotated bibliography is due April 19 (you will workshop one another's papers on this day). The details of these assignments will be elaborated separately.

Each of you will schedule a one-on-one meeting with me *after* you have submitted the project proposal for your term paper. 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 term paper. You will sign up for this meeting early in the semester.

Submitting Your Work

Unless otherwise noted, 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 25% for each 24-hour period following the deadline. Papers are due by 11:59pm on the due date.

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

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

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* (on the assignment page for the Artwork Presentation) *a bibliography of works consulted*. This bibliography must include at least one scholarly source found through Research Port. Please remember to upload your bibliography by the end of the day on which you give your presentation.

GROUP WORK

You will each participate in two short 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; 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.
- It is your responsibility to obtain 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.

FINAL EXAM

The final exam, due via ELMS on Tuesday, May 17th at 3:30pm, will be a take-home essay that asks you to synthesize material from across the semester. You will receive the essay prompts on Saturday, May 14th. We will discuss the exam toward the end of the term, and the final day of class discussion will include strategizing for how to do well on it.

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 OUTCOMES

By the end of this class, students will be able to:

- understand the most significant historical, political, and literary developments of colonial Australia, India, and South Africa;
- think critically about the intersection of British colonialism, emigration, and literary production; and
- communicate these ideas both orally and in writing.

ETIQUETTE AND EXPECTATIONS

- Readings for each class must be brought with 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 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 (substitute “Hey!” for a more professional greeting, and avoid abbreviations like “ttyl”).
 - ▶▶ 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.

PARTICIPATION

Your participation grade (40% 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 University Code of Academic Integrity may be found here:

<http://www.president.umd.edu/policies/docs/III-100A.pdf>

CLASS SCHEDULE

- © = Course Packet
(L) = Link via ELMS
(E) = ELMS
(H) = Handout
A = Artwork of the day



AUSTRALIA

Week One (1/26, 1/28): Transported

- I. Introductory: Edward Kamau Brathwaite, from *The Emigrants* (H)
- II. Timberlake Wertenbaker, *Our Country's Good*, Act I
Henry Kendall, "Sutherland's Grave" (H)
Thomas Keneally, *Australians: Origins to Eureka*, chapter 4 (E)
Grace Karskens, *The Colony*, chapter 3: "The Camp, The Canvas" (E)
A: Samuel Calvert and John Gilfillan, "Captain Cook taking possession of the Australian continent on behalf of the British Crown AD 1770" (1865)
A: Gordon Bennett, "Possession Island" (1991)

Week Two (2/2, 2/4): Settling In

- I. Timberlake Wertenbaker, *Our Country's Good*, Act II
Frank the Poet: "A Convict's Tour to Hell" ©
Robert Hughes, *The Fatal Shore*, chapter 6: "Who Were the Convicts?" (E)
A: Gordon Syron, "Invasion" (2012)
- II. Kim Scott, *That Deadman Dance*, parts I and II
A: John Glover, "Natives on the Ouse River, Van Dieman's Land" (1838)

Week Three (2/9, 2/11): Indigeneities

- I. Edward Gibbon Wakefield, "Extension of Britain"; from *A Letter from Sydney* ©
Charles Harpur, "A Mid-Summer Noon in the Australian Forest" ©
Henry Kendall, "The Wail in the Native Oak" ©
Fidelia Hill, "Adelaide" ©
Andrew Hassam, *Through Australian Eyes*, chapter 1: "Neither English nor Foreign" (E)
A: Frederick McCubbin, "The Pioneer" (1904)
- II. Kim Scott, *That Deadman Dance*, completed
Bennelong, letter to Mr. Philips, Lord Sydney's Steward (E)
Mudrooroo, from *Master of the Ghost Dreaming* (E)
A: Otto Pareroultja, "The Hills Behind Hermannsburg" (ca. 1954)

Week Four (2/16, 2/18): British Inheritances

- I. David Malouf, from “Made in England: Australia’s British Inheritance” (E)
James Belich, *Replenishing the Earth*, Ch. 5: “The Settler Transition” (E)
John Tranter, “A Jackeroo in Kensington” (H)
Bill Manhire, “Milky Way Bar” (H)
A: David Davies, “From a Distant Land” (1889)
- II. Marcus Clarke, *For the Term of His Natural Life*, books I & II (chapters 1-39)*
A: Knut Bull, “The Wreck of ‘George the Third’” (1850)

* You may read this via a Kindle or Google Books, or order an older print version: whatever you find most convenient. I will be reading from a 1980 reprint by Angus & Robertson.

Essay 1 due Friday, February 19th

Week Five (2/23, 2/25): Australian Federation

- I. Helen Irving, “Making the Federal Commonwealth, 1890-1901” (E)
Robert Stout, “A Colonial View of Imperial Federation” (E)
Marcus Clarke, “Preface” to Adam Lindsay Gordon’s *Sea Spray and Smoke Drift* ©
Banjo Paterson, “Clancy of the Overflow” ©
Louisa Lawson, selections from *The Dawn* (L)
Mary Gilmore, “Eve-Song,” “The Measure,” “Old Botany Bay,” “Australia” ©
A: Arthur Streeton, “The Purple Noon’s Transparent Might” (1896)
- II. Marcus Clarke, *For the Term of His Natural Life*, completed
A: Frederick William Woodhouse, “The First Settlers Discover Buckley” (1861)

INDIA

Week Six (3/1, 3/3): Indian Gentlemen

- I. Lawrence James, “European Gentlemen: India’s New Ruling Class” (E)
Mary Ellis Gibson, “Introduction” to *Indian Angles* (E)
Thomas Babington Macaulay, “Minute on Indian Education” ©
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)
A: Benjamin West, “Shah ’Alam, Mughal Emperor (1759-1806), Conveying the Grant of the Diwani to Lord Clive, August 1765” (1818)
- II. Toru Dutt, “Our Casuarina Tree,” “Sonnet: Baugmaree,” “The Royal Ascentic and the Hind,” “Savitri” ©
Tricia Lootens, “Bengal, Britain, France: The Locations and Translations of Toru Dutt” (E)
Sukanya Banerjee, “Imperial Citizenship: Nation, Empire, Narrative” (E)
A: James Atkinson, “A Sati, or Widow-Burning” (1831)

Week Seven (3/8, 3/10): Indian Feminists

- I. *In-class presentations on your research paper topics*
- II. Sarojini Naidu, "Humayun to Zobeida," "Indian Dancers," "Awake!" "The Royal Tombs of Golconda," "The Menace of Love," "At Twilight" ©
Lawrence James, "We are British Subjects: Loyalty and Dissent, 1860-1905" (E)
A: Sir Joseph Noel Paton, "In Memoriam" (1858)
A: Felice Beato, "Interior of the Sikanderbagh after the Slaughter of 2,000 Rebels" (photograph, March or April 1858)

SPRING BREAK

Week Eight (3/22, 3/24): Before and After the Rebellion

- I. Emily Eden, from *Up the Country* ©
Antoinette Burton, "The Politics of Recovery: Historicizing Imperial Feminism, 1865-1915" (E)
A: Frederick Goodall, "Jessie's Dream: The Campbells are Coming, Lucknow, September, 1857" (1858)
- II. Rudyard Kipling, *Kim* – Chapters I-VIII
A: Axel Haig, "The Great Indian Peninsula Railway Terminus and Administrative Offices, Bombay" (1878)

Week Nine (3/29, 3/31): Masochism and the Empire

- I. Kipling, *Kim* (concluded)
John Kucich, from *Imperial Masochism* (E)
A: Lala Deen Dayal, "Lord and Lady Curzon with First Day's Beg in Camp near Nekonda, Warangal District, Hyderabad" (photograph, April 1902)
- II. *Classes cancelled for individual appointments*

Thesis statement and annotated bibliography due Friday, April 1st

Week Ten (4/5, 4/7): Indian Cosmopolitanism

- I. Rabindranath Tagore, *The Home and the World*, Ch. 1-7
A: Maqbool Fida Husain, "Language of Stone" (2008-11)
- II. Tagore, *The Home and the World* (completed)
Martha Nussbaum "Patriotism and Cosmopolitanism" (E)
A: Maqbool Fida Husain, "Three Dynasties" (2008-11)

SOUTH AFRICA

Week Eleven (4/12, 4/14): The Cape Colony

- I. *The South African Journal*, ed. Thomas Pringle and John Fairbairn (E)
J. M. Coetzee, "Introduction" to *White Writing: On the Culture of Letters in South Africa* (E)
A: John Thomas Baines, "The landing of the British Settlers of 1820 in Algoa Bay, the site of the present town of Port Elizabeth" (1874)
- II. Olive Schreiner, *Story of an African Farm: Part I, Chapters I-VIII*
A: Charles Davidson Bell, "Trekboers crossing the Karoo" (1898)

Week Twelve (4/19, 4/21): The New Woman in South Africa

- I. *In-class workshopping of term papers*
- II. Schreiner, *Story of an African Farm: Part I, Chapter IX to Part II, Chapter V*
Julie Evans et. al., *Equal Subjects, Unequal Rights*, Ch. 4 (E)
A: Jannie van Heerden, "Olive's Loss" (2013)

Week Thirteen (4/26, 4/28): Existential Crises

- I. Schreiner, *Story of an African Farm*, completed
Anne McClintock, "Olive Schreiner: The Limits of Colonial Feminism" (E)
A: Russell Honeyman, "My Inner Self (Story of an African Farm)" (2015)
- II. Rudyard Kipling, "The Parting of the Columns," "The Absent-Minded Beggar" ©
Banjo Paterson, "With French to Kimberley" ©
Thomas Hardy, "Drummer Hodge" ©
Andrew Porter, "The South African War (1899-1902): Context and Motive Reconsidered" (E)
A: Richard Caton Woodville, "The Battle of Majuba Hill" (1881)

Week Fourteen (5/3, 5/5): Behaving Like Boys

- I. H. Rider Haggard, *King Solomon's Mines: Chapter I-IX*
A: Thomas Baines, "Meeting with Hostile Natives" (1855)
- II. Haggard, *King Solomon's Mines* (completed)
Robert Baden-Powell, from *Scouting for Boys* ©
Elleke Boehmer, "The Text in the World, the World through the Text: Robert Baden-Powell's *Scouting for Boys*" (E)
A: Alphonse de Neuville, "Défense de Rorke's Drift" (1882)

Week Fifteen (5/10): Conclusions

- I. *Course review and preparation for final exam and term paper submission*

Term Paper: due May 12 by 11:59pm

Final Exam: due May 17 by 3:30pm