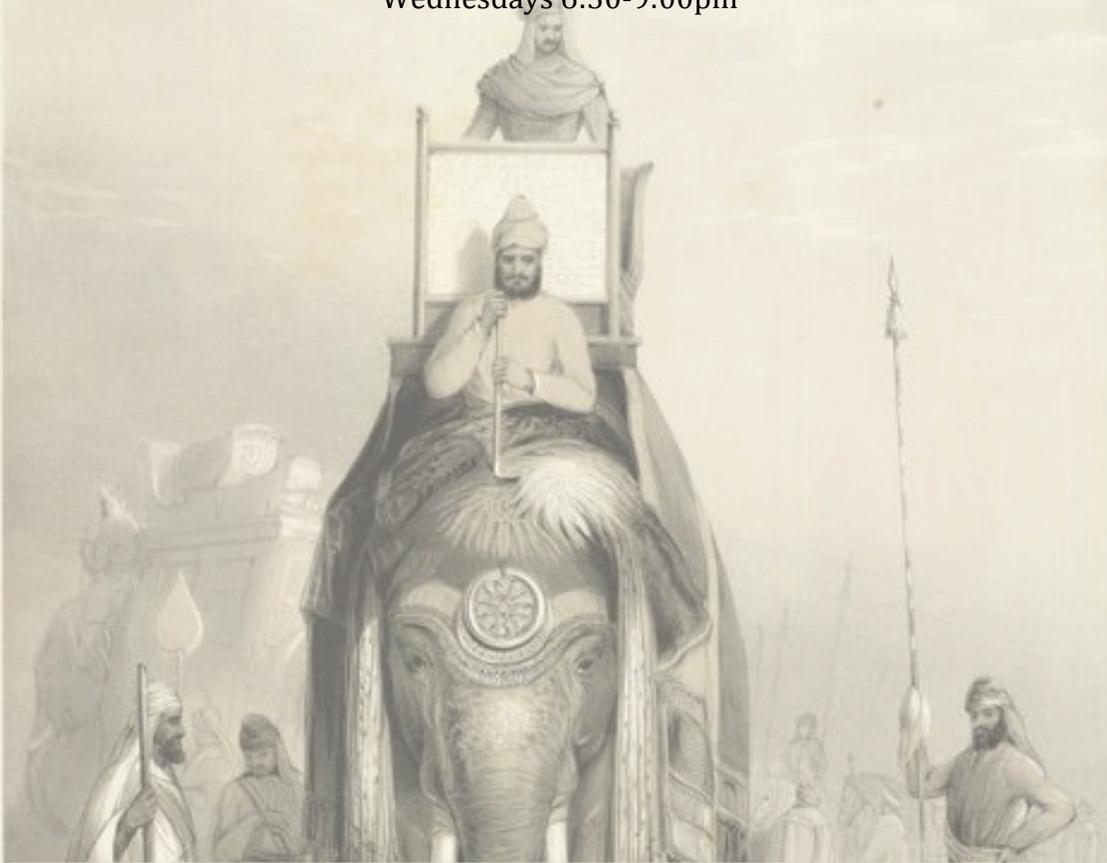


English 739C
Victorian Worlds: Networks, Ecologies, Empires

Professor Jason Rudy

Tawes 3134
Wednesdays 6:30-9:00pm



This Victorian literature seminar will examine intersections of the British nineteenth-century with the world at large. We will consider how literature of the period reflects an increasingly interconnected world; how texts circulated, both within the United Kingdom and through Britain's imperial and colonial spaces; and how an ecological awareness might shape our reading of the period. In addition to canonical novels like Charles Dickens' *Bleak House* and George Eliot's *Middlemarch*, we will read works from nineteenth-century India and Australia, among other colonial spaces. Our goals will be a more robust understanding of Victorian literature in the world *and* deeper awareness of the critical conversations now shaping both colonial and ecological studies.

Course Syllabus

- ✪ texts available online via Canvas
- ✚ course packet
- A artwork of the day

Week 1 (Jan. 24): Introductory

Thomas Pringle, "Afar in the Desert" (handout)

Week 2 (Jan. 31): Ecological Realism

Charles Dickens, *Bleak House* I-X, Chapters 1-32 (1853)

Jesse Oak Taylor, "Realism after Nature: Reading the Greenhouse Effect in *Bleak House*" ✪

George Levine, from *The Realistic Imagination* ✪

A: Oscar Gustave Rejlander, *The Two Ways of Life* (1857)

Week 3 (Feb. 7): Inhabiting Colonial Landscapes

Charles Harpur, from *The Bush Ranger and Other Poems* (1853) ✚

Caroline Leakey, from *Lyra Australis* (1854) ✚

Jason Rudy, "Native Poetry," from *Imagined Homelands* ✪

Pablo Mukherjee, "Victorian World Literatures" ✪

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 4 (Feb. 14): Colonial Bildungsroman

Catherine Helen Spence, *Clara Morison* (1854)

Antoinette Burton and Isabel Hofmeyr, "Introduction" to *Ten Books that Shaped the British Empire* ✪

A: John Glover, "Natives on the Ouse River, Van Dieman's Land" (1838)

February 16: Essay 1 due by midnight

Week 5 (Feb. 21): Feeling Nature

Charles Algernon Swinburne, *Poems and Ballads* (1866)

Emily Brontë, “The Prisoner (A Fragment),” “High Waving Heather,” “I’m happiest when most away,” “And like myself lone wholely lone” (sic) (handout)

Nathan Hensley, “Form and Excess, Morant Bay and Swinburne,” from *Forms of Empire* ✪

Meredith Martin, “Introduction” to *The Rise and Fall of Meter* ✪

A: Francis Danby, “The Deluge” (1839)

February 23: Nathan Hensley visit to UMD English department (Tawes 2115) at 4:00pm; attendance is expected

Week 6 (Feb. 28): Cosmopolitan London

Charles Dickens, *Bleak House* XI-XX (chapters 33-67)

Tanya Agathocleous, from *Urban Realism and the Cosmopolitan Imagination* ✪

Allen MacDuffie, from *Victorian Literature, Energy, and the Ecological Imagination* ✪

A: William Powell Frith, “Derby Day” (1858)

Week 7 (March 7): Indian Sensation

Bankimchandra Chattopadhyay, *Rajmojan’s Wife* (1864)

Aamir Mufti, from *Forget English!* ✪

Saree Makdisi, from *Making England Western* ✪

A: Sir Joseph Noel Paton, “In Memoriam” (1858)

March 9: Conference proposals due by midnight

Week 8 (March 14): British Sensation

Wilkie Collins, *The Moonstone* (1868)

Zahid Chaudary, from *Afterimage of Empire* ✪

D. A Miller, from *The Novel and the Police* ✪

A: Felice Beato, “Interior of the Sikanderbagh after the Slaughter of 2,000 Rebels” (1858)

Appointments scheduled for this week to discuss term papers

Spring Break

Week 9 (March 28): Sympathetic Realism

George Eliot, *Middlemarch*, Books 1-4 (1871)

Catherine Gallagher, "George Eliot: Immanent Victorian" ✪

Rae Greiner, from *Sympathetic Realism in Nineteenth-Century British Fiction* ✪

A: Henry Peach Robinson, *Red Riding Hood* (1858)

Week 10 (April 4): Poetic Internationalism

Toru Dutt, from *Ancient Ballads and Legends of Hindustan* (1885) ✪

Elizabeth Barrett Browning, from *Poems Before Congress* (1860) ✪

Tricia Lootens, from *The Political Poetess* ✪

Alison Chapman, from *Networking the Nation* ✪

A: James Atkinson, "A Sati, or Widow-Burning" (1831)

Week 11 (April 11): Colonial Realism

Marcus Clarke, *For the Term of His Natural Life* (1874)

Andrew McCann, from *Marcus Clarke's Bohemia: Literature and Modernity in Colonial Melbourne* ✪

A: Frederick McCubbin, "The Pioneer" (1904)

Week 12 (April 18): Workshop

In-class work-shopping drafts of term papers: bring 4 copies of at least four pages of written material, plus a bibliography, to class this day

Week 13 (April 25): Empire's Epic

Alfred Tennyson, *Idylls of the King*

Herbert Tucker, from *Epic: Britain's Heroic Muse* ✪

A: Edward Burne-Jones, "The Beguiling of Merlin" (1874)

Week 14 (May 2): Nature Embodied

Walter Pater, from *The Renaissance* (1873) +

Gerard Manley Hopkins, selected poems +

Christina Rossetti, selected poems +

John Ruskin, “The Storm Cloud of the Nineteenth Century” (1884) +

Emma Mason, from *Christina Rossetti: Green Grace* ♣

A: J. M. W. Turner, “Rain, Steam, and Speed – The Great Western Railway” (1844)

Week 15 (May 9): Hearing the Grass Grow

George Eliot, *Middlemarch*, completed

May 16: Term papers due by midnight

COURSE REQUIREMENTS

TEXTS

Available at the University Book Center and elsewhere; please get these editions if possible:

Wilkie Collins, *The Moonstone* (Oxford 9780199536726)
Charles Dickens, *Bleak House* (Penguin 9780141439723)
George Eliot, *Middlemarch* (Penguin 9780141439549)
Algernon Swinburne, *Poems and Ballads* (Penguin 9780140422504)
Alfred Tennyson, *Idylls of the King* (Penguin 9780140422535)

Books not ordered but required (in digital or print form):

Bankimchandra Chattopadhyay, *Rajmojan's Wife* (Penguin 9780143067436)
Marcus Clarke, *His Natural Life* (Oxford 9780192824189)

*This edition is out of print, but it's worth purchasing if you can find a used copy; the original novel is entitled *For the Term of His Natural Life* – you may find other editions under that title

Catherine Helen Spence, *Clara Morison* (Wakefield 9780949268365)

*This is a facsimile edition of the original publication; you may instead read this online if you choose

Course packet – to be available at the Marie Mount “Copy Services”

GRADING

Participation & group work	35%	Artwork Presentation	10%
Term paper (due 5/16)	40%	Conference Proposal (due 3/9)	5%
Essay 1 (due 2/16)	10%		

Final letter grades for the course will be assigned according to the following table, rounding applied:

A	468-500 points	B-	398-417 points	D+	333-347 points
A-	448-467 points	C+	383-397 points	D	318-332 points
B+	434-447 points	C	368-382 points	D-	298-317 points
B	418-433 points	C-	348-367 points	F	0-297 points

WRITING ASSIGNMENTS

1. The first essay (between 900 and 1200 words) will be a close reading exercise due February 16
2. The term paper (around 5000 words) will be due May 16. A project proposal (in the form of a conference proposal) is due March 9; a revised thesis statement, roughly 4 pages of writing, and a bibliography, is due April 18 (on this day you will present your ideas to each other and workshop your arguments). 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 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 Canvas. 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. Extensions must be requested in advance of the deadline.

PRESENTATION

You will each sign up for a five-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 five-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 turn in a bibliography of your sources via ELMS (on the assignment page for the artwork presentations). This bibliography must include at least one scholarly (peer-reviewed) source found through McKeldin's online resources. 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 four 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. Students who participate in the group work assignments will be expected to lead parts of the next class discussion. You will sign up for four prompts at the beginning of the term; specific details of this assignment may be found on Canvas. These group work assignments will count as part of your participation grade.

COURSE RELATED POLICIES

I will adhere to University of Maryland policies with regard to excused absences, registered disabilities, incidents of plagiarism and academic dishonesty, and student conduct. [Please refer to this website](#) for more detailed information: *really, please do click over and review the university's guidelines*. Our course policies will rigorously follow those outlined on the linked page.

ETIQUETTE AND EXPECTATIONS

- Readings for each class must be brought with you.
- Laptop computers, iPhones, and other digital devices are to be used minimally in class, and not for note-taking. You may refer to your screens for course pdfs, but not for browsing the internet or transcribing class conversation.
- Kindle readers and other devices that can only be used as digital readers are preferred.

- Cellphones must be turned off for class and stored out of sight. Text messaging is absolutely prohibited.
- You are expected to be *active listeners* in this class. Show your engagement with the course material by *contributing regularly to the conversation, looking interested, taking notes, and 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 our ELMS/Canvas messaging system – in place of email – to contact me.

LEARNING OUTCOMES

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

- understand the most significant historical, political, and literary developments of nineteenth-century Britain and its colonies;
- think critically about the intersection of British literature with the expansion of the British empire, and emerging scientific and social ideas concerning the environment;
- communicate these ideas both orally and in writing.

PARTICIPATION

Your participation grade (35% 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	1
Demonstrated high quality of engagement with group work, including timely participation	5	4	3	2	1
Came to class prepared (with books, notebook, pen, etc.)	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: listened while others spoke, responded constructively, did not try to dominate the conversation, avoided cellphones and other technology in the classroom	5	4	3	2	1
Actively showed interest and paid attention during class activities	5	4	3	2	1

Total / 35

CAVEAT PARTICIPES

This course readings and discussion will deal regularly with graphic material regarding race, colonialism, gender, sexuality, and various forms of violence.