

Winter 2004

Dr. Clint Hirst
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English 323-01, English Literature of 19th Century
Days and Time: MWF 11:00-11:50
Room: Briggs 125

COURSE DESCRIPTION

English 323 provides an introduction to the chief trends and figures in Romantic and Victorian English literature.

COURSE PREREQUISITES

Completion of English 131; grades in this course will be based on written work.
English 245 or its equivalent is strongly recommended.

COURSE OBJECTIVES

The students will become acquainted with the prose and poetry of English Romantic and Victorian writers and develop an understanding of the spirit and concerns of the age.

TEXTS

Abrams, M. H. ed. The Norton Anthology of English Literature: The Romantic Period. Vol 2A. 7th ed. New York. W.W.Norton & Company, 2000.
Abrams, M. H. The Norton Anthology of English Literature: The Victorian Age. Vol 2B. 7th ed. New York. W.W.Norton & Company, 2000.

COURSE REQUIREMENTS

Your grade in this course will be based on points:

Two critical papers..... 200 points each..... 400
Three exams 200 points each..... 600
Total..... 1,000

200- Point Scale

A+ 196.7	B + 176.6	C + 156.6	D + 136.6
A 189.9	B 169.9	C 149.9	D 132.9
A - 183.2	B - 163.2	C - 143.2	F 100.0

Course Point Scale

A+ 967 – 999	B + 867 – 899	C + 767 – 799	D + 667 – 699
A 933 – 966	B 833 – 866	C 733 – 766	D 633 – 666
A - 900 – 932	B - 800 – 832	C - 700 – 732	F 000 – 632

Missing Assignments

You must submit all assigned papers and take all scheduled exams in order to pass the course.

ATTENDANCE POLICY

You are responsible for the material presented in class sessions. You should find a reliable classmate to provide accurate intelligence about classes you miss. I can only provide limited assistance on material that another classmate’s notes do not make clear.

Attendance will be taken at the beginning of class; a late arrival will be counted as an absence.

Three absences are allowed. Twenty (20) points will be deducted from a student’s point total for every absence after the third.

ESSAY FORMAT

- Papers must follow MLA format.
- Each paper must have a title page. The title must incorporate the title of the literary works discussed in the paper. and must be centered on the page. The writer’s name, the course number and section, and the date submitted should be located in the bottom right-hand corner.
- Papers must be stapled in the top left corner—not encased in binders or covers or other frippery.
- Papers must be accompanied by their “paper trails”. All prewriting materials and drafts leading to the final draft must accompany the paper (if you work on a word processor you should save and print out the various generations of the paper). These documents must be

dated as completed and stapled into a chronologically-ordered packet. Each packet must have a title page indicating it is the paper trail for an otherwise identically titled paper. Thus, if a paper is entitled "Austen's unknown story 'Heavens to Betsy,'" its paper trail must be entitled "Austen's unknown story 'Heavens to Betsy' paper trail."

- Papers which do not follow MLA format or which lack a credible paper trail may not be accepted or may be penalized up to 10%.

LATE PAPERS

Papers will be penalized 20 points (one letter grade) for each day they are late.

PLAGIARISM AND CHEATING

The most serious academic offenses are plagiarism and cheating on exams or quizzes.

Plagiarism occurs when a student:

- 1) does not properly attribute words or ideas to their source;
- 2) quotes from another author's writing without citing that author's work;
- 3) cites, with quotation marks, portions of another author's work, but uses more of that work without quotation marks or without attribution;
- 4) submits a paper taken, in whole or in part, from a site on the web or a collection of "previously owned" papers;
- 5) steals or borrows a paper from another student and then submits that paper as his or her own;
- 6) submits, without written permission, the same paper for two different assignments.

Cheating occurs when a student gives or receives improper help on an exam or quiz.

Plagiarized papers will receive 0 points.

Exams which contain material obtained from another student or a "crib sheet" will receive 0 points

Exams of students who are caught exchanging information during exams will receive 0 points.

Cases of plagiarism or cheating will be reported to the proper authorities.

SELECTED NET SITES

Norton Anthology of English Literature Norton Topics Online: <http://www.wwnorton.com/college/titles/english/nael7/>

Internet Public Library Criticism Collection: <http://www.ipl.org/ref/litcrit/>

Literary research Tools on the Net: <http://andromeda.rutgers.edu/~jlynch/Lit/>

Voice of the Shuttle Homepage: <http://vos.ucsb.edu/>

The first of these is invaluable; you should go there and explore on your own even before the course assignments send you there. All of these have links to other sites. If you explore thoughtfully you will find worlds of information.

STUDENTS WITH DISABILITIES

Appropriate arrangements will be made for students with disabilities.

OFFICE HOURS

My office hours provide the opportunity for my students to get help. Tutors are available to help you in the Learning Center on the McNichols Campus but, obviously, your first call for help should be to me.

TAPE RECORDING

Tape recording is allowed if students obtain written permission from the instructor before taping.

SCHEDULE

Students are responsible for all assigned readings, even though I will not cover all of them in their entirety in class. You must read the assignments before you come to class. If you have not read the works, looked up the words you do not know or are not sure of, and tried to establish the meaning of the work yourself, you are not likely to understand the work or the discussion.

<p><u>Week 1: 1/5-1/9</u></p>	<p>Course Introduction E-mail me at Course Introduction E-mail me at hirst@comcast.net; put ENL 323-01 in the Subject line of this and all emails to me. The Romantic Period 1 William Blake 35 Songs of Innocence and of Experience 43 Songs of Innocence 43 Introduction 43 The Lamb 45 The Chimney Sweeper 46 Holy Thursday 47 Songs of Experience 49 Introduction 49 The Tyger 54 The Chimney Sweeper 52 Holy Thursday 51 London 56 The Marriage of Heaven and Hell. Editor's Introduction 72 Plates 3-11 73-77 Plate 14 78 Plates 16-20 79-81</p>
<p><u>Week2: 1/12-1/16</u></p>	<p>Anna Letita Barbaud 24 A Summer Evening's Meditation (see also p. 92) 24 Charlotte Smith 32 Written in the Churchyard at Middleton in Sussex 34 On Being Cautioned (see also p. 422) 34 Mary Robinson 91 London's Summer Morning (see also p. 24) 92 The Haunted Beach 96 William Wordsworth 219 Lyrical Ballads 222 Preface to <i>Lyrical Ballads</i> (1802) 238 ["The Subject and Language of Poetry"] 239 ["What is a Poet?"] 246 ["Emotion Recollected in Tranquillity"] 250</p>
<p><u>Week 3: 1/19-1/23</u></p>	<p>Martin Luther King, Jr. Holiday William Wordsworth 219 Lyrical Ballads 222 Preface to <i>Lyrical Ballads</i> (1802) 238 ["The Subject and Language of Poetry"] 239 ["What is a Poet?"] 246 ["Emotion Recollected in Tranquillity"] 250 Tintern Abbey 235 NAEL Norton Topics Online. Topics: http://www.wwnorton.com/nael/romantic/welcome.htm. Introduction <i>Tinturn Abbey</i>, Tourism, and Romantic Landscape We are Seven 224 Expostulation and reply 227 The Tables Turned 228 I Wandered Lonely as a Cloud 284 Ode: Intimations of Immortality 286</p>

<u>Week 4: 1/36-1/30</u>	Samuel Taylor Coleridge 416 Biographia Literaria 467 Chapter 17 483 The Eolian Harp 419 This Lime-Tree Bower My Prison 420 George Gordon, Lord Byron 551 Childe Harold's Pilgrimage 563 ["Sin's Long Labrynth"] 564 ["Once More Upon the Waters"] 565 ["Farewell"] 585 Don Juan 621 ["Juan and Donna Julia"] 623 ["Juan and Haidee"] 658 ["Juan and Haidee"] 672 ["Juan and Haidee"] 680 NAEL Norton Topics Online. Topics: http://www.wwnorton.com/nael/romantic/welcome.htm The French Revolution The French Revolution and the "Spirit of the Age" 117 English Controversy About the Revolution 117 Edmund Burke From <i>Reflections on the French Revolution</i> 121 Thomas Paine From <i>The Rights of Man</i> 133 Apocalypse by Imagination 161 Mary Wollstonecraft 163 From <i>A Vindication of the Rights of Men</i> 128 <i>A Vindication of the Rights of Woman</i> 166 Introduction 166
<u>Week 5: 2/2-2/6</u>	FIRST EXAM Percy Bysshe Shelley (1792–1822) 698 Hymn to Intellectual Beauty 723 Ode to the West Wind 730 From A Defence of Poetry 789 John Keats (1795–1821) 823 Ode to a Nightingale 849 Ode on Melancholy 853 The Eve of St. Agnes 834 La Belle Dame Sans Merci 845 Letitia Elizabeth Landon 1034 The Proud Ladye 1035
<u>Week 6: 2/9-2/13</u>	FIRST PAPER: The Victorian Age (1830–1901) 1043 Thomas Carlyle (1795–1881) 1066 <i>Sartor Resartus</i> 1077 The Everlasting No 1077 Centre of Indifference 1082 The Everlasting Yea 1089 Natural Supernaturalism 1096 <i>The French Revolution</i> 1103 September in Paris 1103 Place de la Révolution 1106 From Cause and Effect 1109 <i>Past and Present</i> 1110 Democracy 1110 Captains of Industry 1115

	John Henry Cardinal Newman (1801–1890) 1119 The Idea of a University 1121 From Discourse 5. Knowledge Its Own End 1121 From Discourse 7. Knowledge Viewed in Relation to Professional Skill 1123 John Stuart Mill (1806–1873) 1137 The Subjection of Women 1155 Elizabeth Barrett Browning (1806–1861) 1173 <i>The Cry of the Children</i> 1174 <i>Aurora Leigh</i> 1180 Book 1 1180 [The Feminine Education of Aurora Leigh] 1180 Book 2 1186 [Aurora's Aspirations] 1186 [Aurora's Rejection of Romney] 1189 Book 5 1192 [Poets and the Present Age] 1192
<u>Week 8: 2/23-2/27</u>	Alfred, Lord Tennyson (1809–1892) 1198 Mariana 1202 The Lady of Shalott 1204 The Lotos-Eaters 1208 Ulysses 1213 From <i>In Memoriam A. H. H.</i> 1230 54. O, yet we trust that somehow good 1250 55. The wish, that of the living whole 1250 56. "So careful of the type?" but no 1251 Edward Fitzgerald (1809–1883) 1304 <i>The Rubáiyát of Omar Khayyám</i> 1305-18
<u>Spring Break: 3/1-3/5</u>	
<u>Week 9: 3/8-3/12</u>	Robert Browning (1812–1889) 1345 My Last Duchess 1352 Childe Roland to the Dark Tower Came 1367 Andrea del Sarto 1385 SECOND EXAM
<u>Week 10: 3/15-3/1</u>	NAEL Norton Topics Online. Topics: http://www.wwnorton.com/nael/victorian/welcome.htm Industrialism- Progress or Decline? JOHN RUSKIN (1819–1900) 1425 <i>The Stones of Venice</i> 1432 [The Savageness of Gothic Architecture] 1432 <i>The Storm-Cloud of the Nineteenth Century</i> 1443 Lecture 1 1443 Matthew Arnold (1822–1888) 1471 Isolation. To Marguerite 1478 To Marguerite—Continued 1479 Stanzas from the Grande Chartreuse 1493
<u>Week 11: 3/22-3/26</u>	Matthew Arnold (1822–1888) 1471 Culture and Anarchy 1528 <i>From Chapter 1. Sweetness and Light</i> 1528 <i>From Chapter 2. Doing as One Likes</i> 1530 <i>From Chapter 5. Por Unum Est Necessarium</i> 1532 George Meredith (1828–1909) 1570 Modern Love 1570 1 ("By this he knew she wept with waking eyes") 1570 2 ("It ended, and the morrow brought the task") 1471 17 ("At dinner, she is hostess, I am host") 1571 49 ("He found her by the ocean's moaning verge") 1572 50 ("Thus piteously Love closed what he begat") 1572 Lucifer in Starlight 1572 SECOND PAPER

<u>Week 12: 3/29-4/2</u>	DANTE GABRIEL ROSSETTI (1828–1882) The Blessed Damozel My Sister’s Sleep The Woodspurge from The House of Life The Sonnet Nuptial Sleep 19. Silent Noon 77. Soul’s Beauty 78. Body’s Beauty 97. A Superscription 101. The One Hope CHRISTINA ROSSETTI (1830–1894) Song (“She sat and sang alway”) Song (“When I am dead, my dearest”) After Death Dead before Death In an Artist’s Studio Goblin Market	1573 1574 1578 1579 1580 1580 1581 1581 1581 1581 1582 1582 1583 1584 1584 1585 1585 1586 1589
<u>Week 13: 4/5-4/9 4/9</u>	WILLIAM MORRIS (1834–1896) The Defense of Guenevere The Haystack in the Flood ALGERNON CHARLES SWINBURNE (1837–1909) Choruses from Atalanta in Calydon When the Hounds of Spring Hymn to Proserpine Ave Atque Vale Good Friday	1605 1606 1614 1605 1623 1623 1625 1631
<u>Week 14: 4/12-4/16</u>	Walter Pater (1839–1894) The Renaissance Preface [“La Gioconda”] Conclusion GERARD MANLEY HOPKINS (1844–1889) God’s Grandeur The Windhover Pied Beauty Spring and Fall: to a young child [Carrion Comfort] No Worst, There Is None	1636 1638 1638 1641 1642 1648 1651 1652r 1653 1656 1656 1657
<u>Week 15</u>	Wednesday, 4/21: THIRD EXAM	11:00-12:50

How does the representation of nature change between the eighteenth century and the Romantic period? What is the function of nature in poetry of each period? In what ways is it seen as a poetic subject in its own right, as something to be described? In what ways is it seen as an inspiration for the discussion of other topics? Consider Oliver Goldsmith's "The Deserted Village" (see pages 2858–2867 in volume 1C) and William Cowper's selection from *The Task*, "A landscape described. Rural Sounds" (see pages 2875–2977 in volume 1C). Compare this to William Wordsworth's *Tintern Abbey* and Samuel Taylor Coleridge's *Frost at Midnight*.

Compare and contrast Sir Philip Sydney's *The Defense of Poesy* (see pages 933–954 in volume 1B) to Percy Bysshe Shelley's *A Defence of Poetry*? In what ways do these texts propose to defend poetry and its function? How do these reflect the differing conceptions of poetic expression of the sixteenth century and the Romantic period? How does Shelley's similarly titled text respond, if at all, to Sydney's arguments?

Mary Wollstonecraft's *A Vindication of the Rights of Women* (1792) predates John Stuart Mill's *The Subjection of Women* (1860) (see pages 1155–65 in volume 2B) by more than half a century, but both address stereotypes about women's social roles and rights. In what ways are they addressing the same topic but proposing different solutions? How does Mill's text appear as a response to Wollstonecraft, even though he makes no mention of her in his entire text?

How does poetry express a uniquely apocalyptic vision in the Romantic period compared to the twentieth century? Compare the selections from Blake's *The French Revolution and America: A Prophecy* to William Butler Yeats's "The Second Coming" (see pages 2106–2107 in volume 2C). What inspires apocalypse and what is its end result? How is redemption figured, if at all, in these poems? How is this representation of apocalypse and redemption appropriately situated historically with respect to relevant events in the lives of these poets?

Queen Elizabeth I and Queen Victoria share in common the fact of being female monarchs in the patriarchal societies of their respective eras, but their identities were essential in shaping the production and definition of literature and art from their periods, respectively called Elizabethan and Victorian. For all these points of comparison, their subjects chose to represent them quite differently and for different reasons. Consider these differences and similarities by comparing Aemilia Lander's *To the Queen's Most Excellent Majesty* (see pages 1282–83 in volume 1B), Ben Jonson's "Epitaph on S.P., a Child of Queen Elizabeth's Chapel" (see page 1399 in volume 1B), and Thomas Carlyle's portrait of "Queen Victoria at Eighteen." Also consider Victorian representations of Queen Elizabeth, for example in W. S. Gilbert's "When Britain Really Ruled the Waves," how these differ significantly from sixteenth-century representations, and how they also reflect a particularly Victorian way of talking about the monarchy.

Representation of the French Revolution during the Romantic era and the Victorian era reflected a changed attitude toward the potential outcome of insurrectionary movements. What are the attendant social and historical reasons? Consider the ways in which literature of the respective periods demonstrates this difference and the reasons for such a difference. Compare and contrast the selection from Thomas Carlyle's *The French Revolution* and the selection from Edmund Burke's *Reflections on the Revolution in France* (see pages 122–133 in volume 2A).

Consider how the function and form of the novel changed from the nineteenth century to the twentieth century. How does representation of society and the individual's place in society change between these periods? Consider the selection from George Eliot's *Mill on the Floss* and compare and contrast it to Joseph Conrad's *Heart of Darkness* (see pages 1957–2016 in volume 2C) or the selection from James Joyce's *Ulysses* (see pages 2269–2308 in volume 2C).

How do writers like John Stuart Mill and Leonard Huxley draw on the style of eighteenth-century essayists in their nonfiction writing? How does their respective styles differ or compare to their eighteenth-century predecessors, such as John Locke in the selection from *An Essay Concerning Human Understanding* (see pages 2145–2149 in volume 1C). How do they differently or similarly position themselves with respect to their readerships? Also consider forms and structure of argumentation.

What is the place of religion in society, literature, and education in the Middle Ages as compared to the Victorian era? How does the function and place of spirituality get expressed? To what extent are spiritual concerns wrapped up in the institution of the Church? Consider the selection from John Henry Cardinal Newman's *The Idea of the University* and the selection from Bede's *An Ecclesiastical History of the English People* (see pages 24–26 in volume 1A).