

English 312
Romantic to Modern British
Literature

Fall 2021

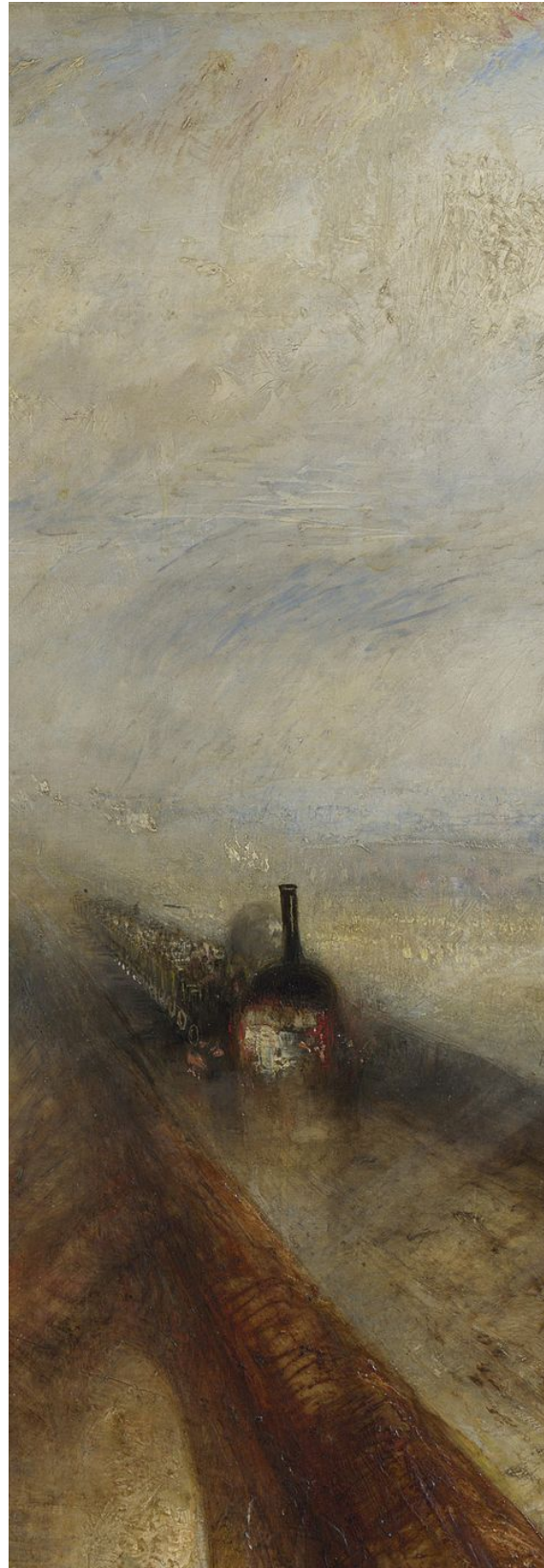
Professor Jason Rudy
T/Th 12:30-1:45pm
Tawes 0221

Office: 3207 Tawes
Office hours: T 2-3:00pm,
Th 11:30am-12:30pm, and by appointment

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This course will examine changing ideas of literature and self-expression through the Romantic, Victorian, and Modern periods. We will be especially interested in how literature of these periods reflects the exploration of the self and the relation of the self to the community through times of historical crisis and cultural change: the Napoleonic Wars, industrialization, World War I, and shifting conceptions of race, nationality, and gender. Our view will be wide, taking account of both the United Kingdom and its empire in Australia, India, Canada, South Africa, and the Caribbean.

Course requirements include three short essays, an in-class presentation, online groupwork assignments, weekly quizzes, and a final exam. Enthusiastic participation in class discussion is encouraged and expected!



J.M.W. Turner, *Rain, Steam, and Speed—The Great Western Railway* (1844)

Class Schedule

❖ = ELMS / Canvas site
H = Handout

⊛ = Course packet
A = Artwork (via Canvas)

Week 1 (8/31 and 9/2): Romanticism and Representation

Literature of the Romantic period, from roughly the turn of the nineteenth century to the 1830s, stands out for its exploration of interiority and for its deep political investments in a range of issues: abolition, the French Revolution, the nascent women's movement, and the British Empire, to name just a few. We will begin thinking through the era and its poetry by asking who gets to speak, and on whose behalf? Whose interiority – and whose politics – matters?

- I. Introduction and course overview
Thomas Pringle, "Afar in the Desert" (H)
- II. William Blake, "The Little Black Boy" (H)
Louise Glück, "Nobel Lecture" (2020) ❖
Viet Thanh Nguyen, "The Post-Trump Future of Literature" (2020) ❖
Matt Sandler, "On Louise Glück, Minstrelsy, and Abolition" (2021) ❖
View: Amanda Gorman, "The Hill We Climb" (2021) ❖
Virginia Jackson and Meredith Martin, "The Poetry of the Future" ❖

Week 2 (9/7 and 9/9): What and Where is Poetry?

Our discussion of Wordsworth's *Lyrical Ballads* (1798) will be complemented by poets whose work expands our sense of Britain's geographical imagination: Charles G. D. Roberts in Canada; Anna Letitia Barbauld and Mary Robinson in England; Eliza Hamilton Dunlop in Australia; and Emma Roberts in India.

- I. William Wordsworth, "Preface" to *Lyrical Ballads*,
"Lines Composed... above Tintern Abbey,"
"Ode: Intimations of Immortality" ⊛
Charles G. D. Roberts, "Tantramar Revisited" ⊛
Nikki Hessel, "Indigenous Lyrical Ballads" ❖
A: Caspar David Friedrich, "The Wanderer above the Sea of Fog" (1818)
- II. John Stuart Mill, "What Is Poetry?" ⊛
Anna Letitia Barbauld, "Eighteen Hundred and Eleven, A Poem" ⊛
Mary Robinson, "The Negro Girl" ⊛
Eliza Hamilton Dunlop, "The Aboriginal Mother" ⊛
Emma Roberts, "Stanzas: Written on the Banks of the Ganges" (H)
Listen: Richard Broome, podcast on the Myall Creek Massacre (2012) ❖
A: Gordon Syron, "Invasion" (2012)



J.M.W. Turner, *Tintern Abbey* (1794)

Week 3 (9/14 and 9/16): Poets and Legislators

Percy Shelley claimed in 1821 that poets are “the unacknowledged legislators of the world.” We will explore what he might have meant by this, both in his essay “A Defense of Poetry” and in his own poems. Works by John Keats and the Anglo-Indian poet Henry Derozio, writing from Kolkata, will deepen our discussion.

- I. Percy Bysshe Shelley, “A Defense of Poetry,” “Mont Blanc,” “England in 1819” ✨
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” ✨
Omar F. Miranda, “The Global Romantic Lyric” ❖
A: Henry Wallis, “The Death of Chatterton”
Group work #1
- II. 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)
Thomas Macaulay, “A Minute on Indian Education” ✨
Manu Chander, from *Brown Romantics*: “World Literature and World Legislation” ❖
Mary Ellis Gibson, from *Indian Angles: English Verse in Colonial India from Tagore to Jones*: “Derozio and the Construction of Bardic Nationalism” ❖
A: James Baillie Fraser, “A View of the Government House in Calcutta from Eastward”

Week 4 (9/21 and 9/23): Race and Sex in the Romantic Era



George Arnald, *The Destruction of L'Orient at the Battle of the Nile*, 1827

Mary Prince’s memoir, published in London in 1831, was an important steppingstone toward Britain’s abolition of slavery in 1833. Mary Wollstonecraft and Felicia Hemans helped shape the early women’s movement. We will examine how literature and politics intersected in the later Romantic period.

- I. Mary Prince, *The History of Mary Prince, A West Indian Slave, Related by Herself*
Anna Feuerstein, “*The History of Mary Prince* and the Racial Formation of Rape Culture” ❖
A: J. M. W. Turner, “The Slave Ship”
- II. Mary Wollstonecraft, from *A Vindication of the Rights of Woman* ✨
Felicia Hemans, “Casabianca,” “The Homes of England,” “Properzia Rossi” ✨
Colonial rewritings of “The Homes of England” ✨
Francis Jeffrey, from his review of *Records of Woman* and *The Forest Sanctuary* ❖
A: Henry Fuseli, “The Nightmare”
Group work #2

Essay #1 due September 26

Week 5 (9/28 and 9/30): Opening the Victorian Era

Queen Victoria ascended the throne in 1837, but the Reform Act of 1832 and its expansion of voting rights is often thought to have inaugurated the period that bears her name. This week we'll read two central literary figures from the period, Tennyson and Dickens, alongside one lesser-known writer: Fidelity Hill, author of the first Australian volume of poetry by a woman. Hill was among the first emigrants to arrive in Adelaide, South Australia, after the 1836 founding of the colony.

- I. Alfred Tennyson, "Mariana," "The Lady of Shalott," "Ulysses" ✨
Fidelity Hill, "Adelaide," "Recollections" ✨
Ronjaunee Chatterjee, Alicia Mireles Christoff, and Amy Wong, "Undisciplining Victorian Studies" (2020) ❖
A: John William Waterhouse, "The Lady of Shalott"
- II. Charles Dickens, from *Sketches by Boz*: "The Streets—Morning," "A Parliamentary Sketch," "The Tugs's at Ramsgate" ✨
Dickens, Preface to *Oliver Twist* ✨
A: William Powell Frith, "Derby Day"
Group work #3



William Light, *View of the Proposed Town of Adelaide*, ca. 1836

Week 6 (10/5 and 10/7): Subjectivities Near and Far

The dramatic monologue took shape in the mid-nineteenth century, a formal innovation that allowed poets to explore subjectivities distinct from their own – sometimes with disturbing results. George Eliot's novel *The Mill on the Floss* examines gender and class in the context of provincial English life.

- I. Robert Browning, "Porphyria's Lover," "My Last Duchess" ✨
Elizabeth Barrett Browning, "The Runaway Slave at Pilgrim's Point" ✨
Melissa Valiska Gregory, "Race and the Dramatic Monologue" (2020) ❖
Listen: Dolly Parton, "Down from Dover" ❖
A: John William Waterhouse, "A Tale from the Decameron"
Bring to class your dramatic monologue assignment
- II. George Eliot, *The Mill on the Floss* – books 1-2
Group work #4
A: Henry Peach Robinson, "Red Riding Hood"

Week 7 (10/12 and 10/14): Writing the Self

Mary Seacole's life story stands out for its bravery and brilliance. A nurse in the Crimean War, she navigated racial discrimination and sexism to assist the British in defeating the Russian forces. We will read selections from her autobiography, along with the second third of Eliot's novel.



Portrait of Mary Seacole ca. 1850

- I. Mary Seacole, from *The Wonderful Adventures Mrs. Seacole in Many Lands* ✨
Belinda Edmondson, “‘Most Intensely Jamaican’: The Rise of Brown Identity in Jamaica” (2018) ❖
Amy Fleming, “Sculptor Defends his Mary Seacole Statue: ‘If She was White, Would There Be This Resistance?’” (2016) ❖
- II. George Eliot, *The Mill on the Floss* – books 3-5
A: J. M. W. Turner, “Rain, Steam, and Speed”
Group work #5

Week 8 (10/19 and 10/21): Environments

John Ruskin and William Morris imagined how art and architecture shape human experience. Their writing inspired later generations to rethink consumer culture.

- I. John Ruskin, from *The Stones of Venice*: “The Nature of Gothic” ✨
William Morris, “On the Origins of Ornamental Art” ✨
Listen: In Our Time podcast on William Morris ❖
A: Ford Madox Brown, “Work”
- II. George Eliot, *The Mill on the Floss* – completed
A: Emma Sandys, “Portrait of a Girl”
Group work #6



Week 9 (10/26 and 10/28): Theories of Art

From the Pre-Raphaelites to British Aestheticism, a vibrant debate about the nature of art emerged in the nineteenth century.

- I. Dante Gabriel Rossetti, “The Blessed Damozel” ✨
Christina Rossetti, “Goblin Market” ✨
Heather Bozant Witcher and Amy Kahrman Huseby, “Gender Work: The Political Stakes of Pre-Raphaelitism” ❖
A: William Holman Hunt, “The Hireling Shepherd”
- II. Walter Pater, from *The Renaissance*: “Preface,” “La Gioconda,” and “Conclusion” ✨
Rachel Teukolsky, “Pater’s *Renaissance* (1873) and the British Aesthetic Movement” ❖
A: Frederic Leighton, “Flaming June”
Group work #7

Essay #2 due October 30

Week 10 (11/2 and 11/4): Aestheticism

Aestheticism took center stage in the 1890s, a decade also notable for the emergence of homosexuality as an object of science. Oscar Wilde's work shaped the decade, as did the scandal and court case that resulted in his imprisonment. The writing of Dutt and Hossain approach politics and aesthetics differently, from the perspective of colonial India.

- I. Oscar Wilde, "The Decay of Lying," "Symphony in Yellow," "Impression du Matin" ✨
W. B. Yeats, "Sailing to Byzantium" ✨
Richard Dellamora, "Homosexual Scandal and Compulsory Heterosexuality in the 1890s" ❖
A: Frederic Leighton, "Daedalus and Icarus"
Group work #8
- II. Toru Dutt, "Our Casuarina Tree" ✨
Rokeya Sakhawat Hossain, "Sultana's Dream" ✨
A: Felice Beato, photograph of Lucknow (1858)



Napoleon Sarony, portrait of Oscar Wilde, 1882

Week 11 (11/9 and 11/11): Imperialism and Empire

This week we read political and literary works from across the British Empire: J. J. Thomas in the Caribbean, Pixley Seme in South Africa, Rabindranath Tagore in India, and Henry Lawson and Barbara Baynton in Australia. Largely anticolonial in sentiment, these works show significant resistance to British power abroad while articulating an emerging sense that the Empire might be doomed to fail.

- I. J. J. Thomas, from *Froudacity* ✨
Pixley Ka Isaka Seme, from "The Regeneration of Africa" ✨
Rudyard Kipling, "The White Man's Burden" ✨
Rabindranath Tagore, "The Sunset of the Century" ✨
A: Raja Ravi Varma, "Victory of Meghanada"
Group work #9
- II. Henry Lawson, "The Drover's Wife" ✨
Barbara Baynton, "Squeaker's Mate" ✨
Duncan Bell, from *The Idea of Greater Britain*: "Introduction: Building Greater Britain" ❖
A: Ford Madox Brown, "The Last of England"



C. H. Hunt, *Sydney from the North Shore*, 1888

Week 12 (11/16 and 11/18): Turn to Modernism

Born to a Mohawk father and an English mother, Pauline Johnson performed her cultural hybridity with dramatic readings of her poems. She offers a compelling figure for a New Woman, staking claims to political power at the turn of the century. Siegfried Sassoon and Wilfred Owen fought in WWI, and their poems document the shock and brutality of that event.

- I. E. Pauline Johnson (Tekahionwake), from *Flint and Feather*:
“Author’s Forward,” “Ojistoh,” “As Red Men Die,”
“The Cattle Thief,” “A Cry from an Indian Wife,”
“Wave-Won” ✨
Carole Gerson “Rereading Pauline Johnson” ❖
A: Two photographs of E. Pauline Johnson
- II. Siegfried Sassoon, “They,” “Everyone Sang” ✨
Wilfred Owen, “Anthem for Doomed Youth,” “Dulce Et
Decorum Est,” “Strange Meeting” ✨
Meredith Martin, from *The Rise and Fall of Meter*: “The
Trauma of Meter” ❖
A: John Singer Sargent, “Gassed”
Group work #10



Photo of Tekahionwake, ca. 1895

Week 13 (11/23 and 11/25): Modernist Love Song

American-born expatriate T. S. Eliot was among the most important innovators of literary modernism. We will discuss his essay on the Metaphysical Poets and his most canonical poem.

- I. 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” ❖
A: George Braque, “Head of a Woman”
- II. Thanksgiving holiday



Lt. Ernest Brooks, Battle of the Somme, 1916

Week 14 (11/30 and 12/2): Modernist Manifestos

Alongside the first World War, artists and writers broke with convention, issuing manifestos both political and aesthetic in nature. We will survey some of those works, then turn to Virginia Woolf's *Mrs. Dalloway*, itself an experiment in form that helped shape twentieth-century literature in English.

- I. Ezra Pound, "In a Station of the Metro" ✨
Blast: "Long Live the Vortex!" and "Blast 6" ✨
H. D. "Oread," "Sea Rose" ✨
Mina Loy, "Feminist Manifesto" ✨
A: Helen Saunders, "Dance"
Group work #11
- II. Virginia Woolf, *Mrs. Dalloway*
A: Pablo Picasso, "Portrait of Daniel-Henry Kahnweiler"

Week 15 (12/7 and 12/9): Conclusions

After finishing *Mrs. Dalloway*, we will take a day to reflect on the semester and prepare for the final exam. We will review sample questions together as a class.

- I. Woolf, *Mrs. Dalloway*, concluded
A: Wassily Kandinsky, "Composition VIII"
Group work #12
- II. Course review for final exam

Essay #3 due December 12



Ottoline Morrell, photograph of Virginia Woolf, 1926

Course Details

Required Books

→ For all four items below, physical books are required for class discussion. Copies of the Eliot, Prince, and Woolf are available to borrow at McKeldin library if you wish to avoid purchasing your own. Alternate editions are acceptable so long as you have the full text. Please come speak with me if you are having trouble locating a physical copy of these books.

George Eliot, *The Mill on the Floss* (Oxford: 9780198707530)

Mary Prince, *The History of Mary Prince* (Dover: 9780486438634)

Virginia Woolf, *Mrs. Dalloway* (Houghton Mifflin: 9780156628709)

Course packet: available for purchase in September from the Marie Mount Copy Center

Secondary materials – mostly scholarly essays – are available in Canvas under “Files.” You do not need to print these works (you are not expected to have them in class). Instead, read them online and *take notes* so you can remember the salient points during class discussion.

Grading (out of 500 possible points)

Essays: 180 points (36%)

Quizzes: 65 points (13%)

Artwork Presentation: 25 points (5%)

Dramatic Monologue: 5 points (1%)

Professionalism: 75 points (15%)

Groupwork: 50 points (10%)

Final Exam: 100 points (20%)

A 469-500 points

A- 449-468 points

B+ 434-448 points

B 417-433 points

B- 397-416 points

C+ 384-396 points

C 369-383 points

C- 349-368 points

D+ 334-348 points

D 319-333 points

D- 299-318 points

F 0-298 points

Writing Assignments

You will write three essays, each between 1200 and 1400 words in length. The essays will be weighted equally at 60 points each. Specific assignments to be announced on Canvas. Each student will also compose a one-page dramatic monologue, to be graded pass/fail.

Submitting Your Work

Essays 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. Unless otherwise noted, all papers are due by 11:59pm on the due date.

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

Presentation

Each student 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 (credit will be lost for going over the time limit).

- Wikipedia cannot be the primary source for your knowledge and thoughts. I expect you to explore other sources (a minimum of 3 in all), even if the painting and/or artist is not well known. One source must be a peer-reviewed essay located via McKeldin library's online resources. If you need help with this research, please come ask for it!
- Important: on the day of your presentation, *you will submit on Canvas* (on the assignment page for the Artwork Presentation) *a bibliography of works consulted*. This bibliography must include at least one scholarly source from a peer-reviewed journal. Please remember to upload your bibliography by the end of the day on which you give your presentation.
- See Canvas assignment page for a detailed rubric and construct your presentation accordingly.

Group Work

You will 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 (two steps, both required). The group work exercises are opportunities for you to engage with one another in more complex ways than are generally available in the classroom. The links to all the group work assignments are available under "Pages" on Canvas.

Quizzes

There will be a syllabus quiz plus weekly online quizzes, to be completed via Canvas before the start of each Tuesday class. The quiz will include questions on the reading for that Tuesday *and also* questions on the previous week's readings and class discussion. Each quiz is designed to be easy for those students who are keeping up with the reading and attending all class discussions. Once you start a quiz, it cannot be retaken, no matter what the circumstances (the technology doesn't allow for it). The lowest quiz grade will be dropped at the end of the semester.

Learning Outcomes

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

- understand the key developments in British literature of the Romantic, Victorian, and Modern eras;
- think critically about the intersection of British literature with historical and cultural phenomena of the period from roughly 1800 to the second world war;
- interpret literary texts using the skills of close reading; and

- communicate these ideas both orally and in writing.

Final Exam

The final exam will be a combination of multiple-choice questions and essays. You will be asked to identify passages from texts on the syllabus, and to put different texts in conversation with each other. We will discuss the exam, and strategies for doing well on it, on our last day of class.

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: <https://www.ugst.umd.edu/courserelatedpolicies.html>

Really, please do click over and review the university's guidelines. Our course policies will rigorously follow those outlined on the linked page.

Communication

In addition to my standard office hours, I am available to meet on Zoom: simply send a message to set up a convenient time. Though I will receive email at jrrudy@umd.edu, your messages are more likely to be answered in a timely fashion if you instead use the Canvas messaging platform.

Each student will meet one-on-one with Professor Rudy following submission of the first essay, to discuss the class and to strategize for future writing assignments.

Professionalism

Expectations are high that you will conduct yourselves professionally in all aspects of this course, taking care of responsibilities independently and contributing meaningfully to the overall project of the class. This includes but is not limited to: turning in work on time; arriving to class punctually; participating in class discussion in a way that demonstrates engagement with the materials and respect for everyone in the classroom; bringing the required books to class discussion; taking notes; practicing active listening while others are speaking (paying attention and generally looking interested); limiting disruptions to class by using the restroom in advance, or at a minimum when necessary; keeping electronic communications with Professor Rudy professional in their composition and tone, not informal like a text to a friend; and keeping mobile phones silenced and all digital interfaces (phones, computers, smart watches) out of sight for the duration of class. For more details, please see the rubric on the Canvas assignment page under Professionalism.

If you cannot make a class discussion, or if you're having trouble of any sort with an assignment deadline, please notify Professor Rudy *in advance* so that alternate plans may be made. Please also contact Professor Rudy if any of the above items are a cause for concern: for example, if you have a registered disability that requires the use of technology in the classroom.

Diversity and Inclusion

UMD English considers the diversity of its students, faculty, and staff to be critical to its educational mission and expects every member of the community to contribute to an inclusive and respectful culture in the classroom, work environment, and at campus events. It is my intent that students from diverse backgrounds, perspectives, and learning needs be well served by this course and that the diversity students bring to class be viewed as a resource and strength. Dimensions of diversity include intersections of sex, race, age, national origin, ethnicity, gender identity or expression, sexual orientation, intellectual and physical ability, primary language, faith and non-faith perspectives, income, political affiliation, marital or family status, education, and any other legally protected class. I endeavor to present materials and activities that foster a positive learning environment based on open communication, mutual respect, and non-discrimination. Please let me know of ways to improve the effectiveness of the course for you personally or other students or student groups.

If you experience issues related to diversity and inclusion in your English courses or as part of the English department community—or if you have suggestions for improving diversity, inclusion, equity, and access in the department—please contact our Diversity, Inclusion, Equity, and Accessibility (IDEA) Committee at: englishidea@umd.edu.

Caveat Participes

This course contains materials on sensitive subjects, including issues having to do with race, ethnicity, sex, sexuality, and gender.