

EN 352 British Literature: 1780-1830
Spring 2007
MWF 4 11:30-12:20

Dr. Theresa A. Dougal, Zinzendorf 301
Office Hours: MW 2:15-3:15; Fri.10:15-11:15 & by appt.
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REQUIRED TEXTS: Anne K. Mellor & Richard E. Matlak, eds. *British Literature, 1780-1830*. Fort Worth: Harcourt Brace College Publishers, 1996.
Jane Austen, *Pride and Prejudice*. Oxford University Press, 1990.

COURSE OBJECTIVE: Our goal in this course is to acquire a comprehensive sense of the range of writing produced in Britain between 1780 and 1830. We will start by reading and discussing texts that reveal the major historical conditions and social and cultural movements to which writers responded. We will then focus on a broad range of British men and women writers, each of whose work reveals the development of both the public and the private voice.

COURSE METHOD: This course will consist primarily of discussion, some lecturing, student presentations, two essays, and two exams.

EVALUATION: Midterm (20%), final exam (20%), two essays (15%, 20%), class presentation (5%), journal (15%), class attendance & participation (5%).

ATTENDANCE: I expect you to attend class regularly and promptly, to have read the assignment carefully, and to be ready for discussion. I will read off your name at the beginning of each class, both to learn who you are and to keep track of your attendance. It is your responsibility to consult with me if you are late or absent.

CLASS PARTICIPATION AND JOURNAL: Discussion--the articulation and sharing of our ideas--will be an important component of this course. Ideally, our ideas will flow freely from our thorough and thoughtful consideration of the texts we are reading. But to ensure that everyone is ready to contribute to the discussion, you are required to maintain a journal. For each class session, after reading all the assigned works, make an entry in your journal, at least 150 words, in which you discuss one of the works from each section of the day's assignment, with regard to its context. In other words, try to relate the text to other contemporary documents we have read or to other works of literature. Your personal response to the text is also valuable, but your entry should consist primarily of this kind of contextualization, since one of our goals in this course is to recognize and understand the interrelationship between literature and other facets of society.

***Your participation grade will reflect your regular, voluntary engagement in class discussion.

At the right hand corner of the assignment sheet, record your name, the date the assignment is due, the author's name, the title of the work you write about, and a word count.

***Your journal entries will be due at the start of each class, and if you have fulfilled the above requirements you will receive full credit for the entry. *** Since the journal is designed to enhance class discussion, entries submitted apart from class (due to an absence, even if the entry is submitted in advance) or at the end of class (unless typed) will receive no more than half credit.

You should expect to work 6+ hours per week outside of class, in addition to preparation for essays and exams.

STUDENT PRESENTATIONS: In order to enhance class discussion, each student will be responsible for providing a brief commentary (5-8 minutes) on one of the assigned texts. This commentary should reflect our joint attempt to approach the readings in the light of their historical, social, and cultural context. Since we will all have read the introduction to the assigned author, please do not include any biographical information unless it is absolutely essential to your discussion about how the author's writing stands in relation to the period in which it is written.

The presentation should conclude with a question or questions that open the floor for group discussion.

****Please turn off and put away all cell phones during class.**

**** Final exams run from April 30-May 4; adjust your travel plans to accommodate that schedule.**

WRITING ASSIGNMENTS: The first essay will be on an assigned topic, to be announced. The second essay will be on an author of your own choice, and will require extra reading and secondary research. We will discuss this essay in more detail as the course progresses. Both essays should follow the guidelines outlined in the attached "Rubric."

Note: Due dates for essays are firm. If for some extraordinary reason you must be late, you need to talk to me. Late papers automatically receive a lower grade.

Note: It is within the instructor's purview to apply qualitative judgment in determining grades for any assignments and for the course final grade.

ACADEMIC HONESTY: Cheating and plagiarism will not be tolerated. Plagiarism is the misrepresentation of someone else's work as your own. This includes such instances as quoting directly from a published work without giving the author credit (i.e. proper citation), inserting the author's words as your own, using or "borrowing" another student's work, buying a paper from a professional service, etc. It is your responsibility to be familiar with what constitutes plagiarism and, in the event of uncertainty, to ask in a constructive manner about a writing in question before it is due in a final version. You are also required to keep all note cards and rough drafts on papers and assignments until given a final grade for that course. Evidence of plagiarism and cheating will be dealt with in accordance with the college policy on academic honesty found in the Student Handbook. Please read this policy in its entirety. In the event of a suspected infraction – in fairness to your peers and the standards of the college – it is my job to send the materials in question to the Dean's Office at which time you are given the chance to provide your perspective on the matter.

SCHEDULE OF ASSIGNMENTS:

Readings should be completed by the day on which they are listed. This schedule may be revised as the course progresses. I will announce changes in class.

Week 1 Mon. Jan. 15 Introduction

Wed. Jan. 17 "General Introduction," pp. 1-6
Introduction to British Literature, 1780-1830

Historical and Cultural Context

The French Revolution and Rights of Man

Section Introduction

Edmund Burke, from *Reflections on the Revolution in France*

Mary Wollstonecraft,

Introduction, pp. 366-369

from *A Vindication of the Rights of Men*

Thomas Paine, from *The Rights of Man*

Thomas Babington Macaulay, from *A Speech Delivered in the House of Commons on the 2nd of March, 1831*

Fri. Jan. 19 Rights of Woman

Section Introduction

Catherine Sawbridge Macaulay Graham, from *Letters on Education*

Mary Hays, from *Letters and Essays, Moral and Miscellaneous*

from *Appeal to the Men of Great Britain in Behalf of Women*

Richard Polwhele, from *The Unsex'd Females*

Priscilla Bell Wakefield, from *Reflections on the Present Condition of the Female Sex, with Suggestions for its Improvement*

Mary Lamb, from *British Ladies' Magazine*

On Needle-Work"

Week 2

Mon. Jan. 22 Slavery, the Slave Trade, and Abolition in Britain
 Section Introduction
 From *The Mansfield Judgment*
 Ottobah Cugoano, from *Thoughts and Sentiments on the Evil and Wicked Traffic of the Slavery and Commerce of the Human Species*
 William Cowper, "The Negro's Complaint"
 "Pity for Poor Africans"
 Thomas Bellamy, *The Benevolent Planters*
 Robert Southey, from *Poems Concerning the Slave Trade*
 "The Sailor, Who Had Served in the Slave Trade"
 William Wilberforce, from *A Letter on the Abolition of the Slave Trade*
 Thomas Clarkson, from *The History of the Rise, Progress and Accomplishment of the Abolition of the African Slave-Trade by the British Parliament*
 Amelia Alderson Opie, "The Black Man's Lament"

Wed. Jan. 24 Society and Political Economy
 Section Introduction
 William Godwin, from *Enquiry Concerning Political Justice and Its Influence on Morals and Happiness*
 Thomas Robert Malthus, from *An Essay on the Principal of Population*
 Jane Marcet, from *Conversations on Political Economy*
 William Cobbett, *Cobbett's Poor Man's Friend*

Fri. Jan. 26 Science and Nature
 Section Introduction
 Erasmus Darwin, from *The Botanic Garden, Part II: The Love of the Plants*
 David Hartley, from *Observations on Man, His Frame, His Duty, and His Expectations*
 Francis Burney, later d'Arblay, "A Mastectomy"
 Mary Wollstonecraft Godwin Shelley, from the Introduction to the third edition of *Frankenstein*
 Charles Lyell, from *Principles of Geology*

Week 3

Mon. Jan. 29 Aesthetic Theory and Literary Criticism
 Section Introduction
 NEOCLASSICISM
 Johann Joachim Winckelmann, from *The History of Ancient Art*
 Sir Joshua Reynolds, from *Discourses on Art*

 THE SUBLIME, THE BEAUTIFUL, AND THE PICTURESQUE
 Edmund Burke, from *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful*
 William Gilpin, from *three Essays: On Picturesque Beauty, On Picturesque Travel, and on Sketching Landscape*

Wed. Jan. 31 ROMANTICISM
 Samuel Taylor Coleridge, from *Lectures on Belles Lettres*
 from *The Statesman's Manual*
 William Hazlitt, from *Lectures on the English Poets*
 from *Table Talk, or Original Essays on Men and Manners*

Fri. Feb. 2

SENSIBILITY

Adam Smith, from *The Theory of Moral Sentiments*

Mary Wollstonecraft, from *Mary, A Fiction*

from *Maria, or the Wrongs of Woman*

LITERARY CRITICISM

Clara Reeve, from *The Progress of Romance*

Francis Jeffrey, from a review of *The Excursion*, by William Wordsworth

John Gibson Lockhart, "Cockney School of Poetry" in *Blackwood's Edinburgh Magazine*

Author Selections

Week 4

Mon. Feb. 5

Anna Letitia Aikin, later Barbauld

Introduction

From *Poems*

"An Inventory of the Furniture in Dr. Priestley's Study"

"On a Lady's Writing"

"To a lady, with Some Painted Flowers"

"A Summer Evening's Meditation"

From *The British Novelists*

From "On the Origin and Progress of Novel-Writing"

From *Works of Anna Letitia Barbauld*

"The Rights of Woman"

First Essay Due

Wed. Feb. 7

Olaudah Equiano

Introduction

From *The Interesting Narrative of the Life Of Olaudah Equiano, or Gustavus Vassa, the African*

Fri. Feb. 9

Hannah More

Introduction

Slavery, A Poem

Village Politics

From *Strictures on the Modern System of Female Education*

Week 5

Mon. Feb. 12

Charlotte Turner Smith

Introduction

From *Elegiac Sonnets and Other Poems*

The Emigrants

Wed. Feb. 14

Mary Darby Robinson

Introduction

From *Poems*

"Ode to Beauty"

From *Lyrical Tales*

"All Alone"

"The Poor, Singing Dame"

"Deborah's Parrot"

From *Memoirs of the Late Mrs. Robinson, Written by Herself, including "Continuation by a Friend"*

From *The Wild Wreath*

"The Wint'ry Day"

From *The Poetical Works of the Late Mrs. Mary Robinson*

"January, 1795"

Fri. Feb. 16 William Blake
 Introduction
From "Songs of Innocence" *From "Songs of Experience"*
 "Introduction" "Introduction"
 "The Ecchoing Green" "Earth's Answer"
 "The Lamb"
 "The Chimney Sweeper"
 "Infant Joy"
 "Holy Thursday"
 "Nurse's Song"
 "The Divine Image"
 "The Little Black Boy"
 "The Tyger"
 "The Chimney Sweeper"
 "Infant Sorrow"
 "Holy Thursday"
 "Nurse's Song"
 "The Sick Rose"
 "The Fly"
 "My Pretty Rose Tree"
 "The Garden of Love"
 "London"
 "The Human Abstract"
 "A Poison Tree"
 "To Tirzah"
 "The Clod & the Pebble"

Week 6 Mon. Feb. 19 William Blake, *Songs of Innocence and Experience*, cont.

Wed. Feb. 21 Robert Burns
 Introduction
 From *Poems, Chiefly in the Scottish Dialect*
 "To a Mouse, on turning Her up in her Nest, with the
 Plough, November, 1785."
 From *The Morning Chronicle* (8 May 1794)
 "Robert Bruce's March to Bannockburn--"
 From *Glasgow Magazine*
 "Song--For a' that and a' that--"
 From *The Scots Musical Museum*
 "Auld Lang Syne"
 "Such a Parcel of Rogues in a Nation--"
 "A Red Red Rose"
 From *Merry Muses of Caldonia; A Collection of Favorite Scots
 Songs*
 "The Fornicator. A New Song--"
 "Green Grow the Rashes. A Fragment"
 "[Why should na poor folk mowe]"

Wed. Feb. 23 **Midterm**

Week 7 Mon. Feb. 26 Joanna Baillie
 Introduction
 From *A Series of Plays: In Which It Is Attempted to Delineate the
 Stronger Passions of the Mind, Each Passion Being the Subject of a
 Tragedy and a Comedy* "Introductory Discourse," pp. 439-458

Wed. Feb. 28 Mary Wollstonecraft
 Introduction
 From *Thoughts on the Education of Daughters*
 From *Vindication of the Rights of Woman*
 "To M. Talleyrand," pp. 371-373
 "Introduction," pp. 373-375
 Chapter II, pp. 379-390
from Chapter IV, pp. 395-396
 From *Letters Written during a Short Residence in Sweden,
 Norway, and Denmark*

Fri. March 2 Helen Maria Williams
Introduction
From *Letters From France*, from Vols. I, II, III, IV, VIII

Spring Recess

Week 8 Mon. March 12 Maria Edgeworth
Introduction
From *Letters from Literary Ladies*
From *Belinda*
"Rights of Woman"
Read Introductions to sections on John Thelwall and Amelia Anderson Opie

Wed. March 14 William Wordsworth
Introduction
From *Preface to the Lyrical Ballads* pp. 573-581
"Simon Lee"
"We Are Seven"
"Lines Written in Early Spring"
"There Was a Boy"
"Strange Fits of Passion I Have Known"
"Song" [She dwelt among th' untrodden ways]
"A Slumber Did My Spirit Seal"
"Lucy Gray"

Fri. March 16 William Wordsworth
"I Wandered Lonely as a Cloud"
"Lines Written a Few Miles above Tintern Abbey, On
Revisiting the Banks of the Wye during a Tour, on July 13, 1798"

Week 9 Mon. March 19 Romantic Music

Wed. March 21 Dorothy Wordsworth
Introduction
From *The Journals of Dorothy Wordsworth*
From *The Alfoxden Journal*
From *The Grasmere Journals*

Fri. March 23 Walter Scott
Introduction
"The Two Drovers" (handout)

Week 10 Mon. March 26 Samuel Taylor Coleridge
Introduction
"Frost at Midnight," pp. 697-698
"This Lime-Tree Bower My Prison," pp. 709-710
"The Eolian Harp," pp. 760-761

Wed. March 28 Samuel Taylor Coleridge
"Kubla Khan: or A Vision in a Dream," pp. 729-730
"The Rime of the Ancient Mariner," pp. 734-743

Fri. March 30 Mary Prince
Introduction
From *The History of Mary Prince, a West Indian Slave*
Introduction to section on Lucy Aikin
Introduction to section on Jane Taylor
Second Essay Due

Week 14

Mon. April 23 John Keats

"Ode to a Nightingale"
"Ode on a Grecian Urn"
"Ode on Melancholy"
"To Autumn"

Wed. April 25

Mary Wollstonecraft Shelley

Introduction

From *The Journals of Mary Shelley* (6-20 March 1815)From *History of a Six Weeks' Tour* (1817)

From Letter to Marianne Hunt (29 June 1819)

From Letter to Maria Gisborne (15 August 1822)

Introduction to *Frankenstein* (handout)

Fri. April 27 Review; Evaluations