Dr. Theresa A. Dougal, Zinzendorf 301 Office Hours: MWF 11:15-12:15 & by appt. Phone: office 1389; home 610-954-8413 Email: tdougal@moravian.edu

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%), journal (10%), two analytical essays (20%, 20%), attendance and participation in class discussion, including presentation (10%). Grade Scale: 93-100=A; 90-92=A-; 87-89=B+; 83-86=B; 80-82=B-; 77-79=C+; 73-76=C; 70-72=C-; 67-69=D+; 63-66=D; 60-62=D-. It is within the instructor's purview to apply qualitative judgment in determining grades for any assignments and for the final course grade.

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 300 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 <u>primarily</u> 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.

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.

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

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.**

** The final exam is May 4th at 8:30 a.m.; 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."

<u>Note</u>: 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.

<u>Note:</u> 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 <u>before</u> 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 <u>suspected</u> 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.

ACCOMMODATIONS: Students who wish to request accommodations in this class for a disability should contact Mr. Joe Kempfer, Assistant Director of Learning Services for Disability Support, 1307 Main Street (extension 1510). Accommodations cannot be provided until authorization is received from the office of Learning Services.

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. 17	Introduction
	Wed. Jan. 19	"General Introduction," pp. 1-6 Introduction to British Literature, 1780-1

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. 21 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"

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Week 2	Mon. Jan. 24	 Slavery, the Slave Trade, and Abolition in Britain Section Introduction From <i>The Mansfield Judgment</i> Ottobah Cugoano, from <i>Thoughts and Sentiments on the Evil and</i> <i>Wicked Traffic of the Slavery and Commerce of the Human</i> <i>Species</i> William Cowper, "The Negro's Complaint" "Pity for Poor Africans" Thomas Bellamy, <i>The Benevolent Planters</i> Robert Southey, from <i>Poems Concerning the Slave Trade</i> "The Sailor, Who Had Served in the Slave Trade" William Wilberforce, from <i>A Letter on the Abolition of the Slave</i> <i>Trade</i> Thomas Clarkson, from <i>The History of the Rise, Progress and</i> <i>Accomplishment of the Abolition of the African Slave-Trade</i> <i>by the British Parliament</i> Amelia Alderson Opie, "The Black Man's Lament"
	Wed. Jan. 26	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. 28	 Science and Nature Section Introduction Erasmus Darwin, from <i>The Botanic Garden, Part II: The Love of the Plants</i> David Hartley, from <i>Observations on Man, His Frame, His Duty, and His Expectations</i> Francis Burney, later d'Arblay, "A Mastectomy" Mary Wollstonecraft Godwin Shelley, from the Introduction to the third edition of <i>Frankenstein</i> Charles Lyell, from <i>Principles of Geology</i>
Week 3	Mon. Jan. 31	 Aesthetic Theory and Literary Criticism Section Introduction NEOCLASSICISM Johann Joachim Winckelmann, from <i>The History of Ancient Art</i> Sir Joshua Reynolds, from <i>Discourses on Art</i> THE SUBLIME, THE BEAUTIFUL, AND THE PICTURESQUE Edmund Burke, from <i>A Philosophical Enquiry into the Origin of</i> <i>Our Ideas of the Sublime and Beautiful</i> William Gilpin, from <i>three Essays: On Picturesque Beauty, On</i>
	Wed. Feb. 2	Picturesque Travel, and on Sketching Landscape 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. 4	SENSIBILITY Adam Smith, from <i>The Theory of Moral Sentiments</i> Mary Wollstonecraft, from <i>Mary, A Fiction</i> from <i>Maria, or the Wrongs of Woman</i>
		LITERARY CRITICISM Clara Reeve, from <i>The Progress of Romance</i> Francis Jeffrey, from a review of <i>The Excursion</i> , by William Wordsworth John Gibson Lockhart, "Cockney School of Poetry" in <i>Blackwood's Edinburgh Magazine</i>
		Author Selections
Week 4	Mon. Feb. 7	Anna Letitia Aikin, later Barbauld Introduction From <i>Poems</i> "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 <i>The British Novelists</i> From "On the Origin and Progress of Novel-Writing" From " <i>Works of Anna Letitia Barbauld</i> "The Rights of Woman"
		First Essay Due
	Wed. Feb. 9	Olaudah Equiano Introduction From The Interesting Narrative of the Life Of Olaudah Equiano, or Gustavus Vassa, the African
	Fri. Feb. 11	Hannah More Introduction Slavery, A Poem Village Politics From Strictures on the Modern System of Female Education
Week 5	Mon. Feb. 14	Charlotte Turner Smith Introduction From Elegiac Sonnets and Other Poems The Emigrants
	Wed. Feb. 16	Mary Darby Robinson Introduction From <i>Poems</i> "Ode to Beauty" From <i>Lyrical Tales</i> "All Alone" "The Poor, Singing Dame" "Deborah's Parrot" From <i>Memoirs of the Late Mrs. Robinson, Written by Herself</i> , including "Continuation by a Friend" From <i>The Wild Wreath</i> "The Wint'ry Day" From <i>The Poetical Works of the Late Mrs. Mary Robinson</i> "January, 1795"

Fri. Feb. 18	William Blake	
	Introduction	
	From "Songs of Innocence"	From "Songs of Experience"
	"Introduction"	"Introduction"
	"The Ecchoing Green"	"Earth's Answer"
	"The Lamb"	"The Tyger"
	"The Chimney Sweeper"	"The Chimney Sweeper"
	"Infant Joy"	"Infant Sorrow"
	"Holy Thursday"	"Holy Thursday"
	"Nurse's Song"	"Nurse's Song"
	"The Divine Image"	"The Sick Rose"
	"The Little Black Boy"	"The Fly"
		"My Pretty Rose Tree"
		"The Garden of Love"
		"London"
		"The Human Abstract"
		"A Poison Tree"
		"To Tirzah"
		"The Clod & the Pebble"
Mon. Feb. 21	William Blake, Songs of Innocence and	ad Experience, cont.
Wed. Feb. 23	Robert Burns	
	Introduction	
	From Poems, Chiefly in the Sc	ottish Dialect
		g Her up in her Nest, with the
	Plough, November, 173	
	From The Morning Chronicle	
	"Robert Bruce's March	

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]"

	Fri. Feb. 25	Midterm
Week 7	Mon. Feb. 28 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. 439-448, 452- 454 (top, right column)
	Wed. March 2	Mary Wollstonecraft Introduction From <i>Thoughts on the Education of Daughters</i> From <i>Vindication of the Rights of Woman</i> "To M. Talleyrand," pp. 371-373 "Introduction," pp. 373-375 Chapter II, pp. 379-390 <i>from</i> Chapter IV, pp. 395-396

Week 6

From Letters Written during a Short Residence in Sweden, Norway, and Denmark

	Fri. March 4 Helen Maria Williams	
	Introduction From <i>Letters From France</i> , from Vols. I, II, III, IV, VIII	
Spring Reces		
Week 8	Mon. March 14 Maria Edgeworth Introduction	
	From <i>Letters from Literary Ladies</i> From <i>Belinda</i>	
	"Rights of Woman"	
	Read Introductions to sections on John Thelwall and Amelia Anderson Opie	
	Wed. March 16 William Wordsworth Introduction	
	From <i>Preface</i> to the <i>Lyrical Ballads</i> 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 18 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 21 Romantic Music	
	Wed. March 23 Dorothy Wordsworth	
	Introduction From <i>The Journals of Dorothy Wordsworth</i>	
	From <i>The Alfoxden Journal</i> From <i>The Grasmere Journals</i>	
	Fri. March 25 Walter Scott	
	Introduction	
	"The Two Drovers" (handout)	
Week 10	Mon. March 28 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 30 Samuel Taylor Coleridge "Kubla Khan: or A Vision in a Dream," pp. 729-730 "The Rime of the Ancient Mariner," pp. 734-743	
	Fri. April 1 Mary Prince	
	Introduction From <i>The History of Mary Prince, a West Indian Slave</i>	
	Introduction to section on Lucy Aikin	
	Introduction to section on Jane Taylor Second Essay Due	
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Week 11	Mon. April 4	Thomas De Quincey Introduction From <i>Confessions of an English Opium-Eater</i>
	Wed. April 6	George Gordon, Lord Byron Introduction From <i>Childe Harold's Pilgrimage, A Romaunt</i> From Preface From Canto I From Canto III, pp. 901-918
	Fri. April 8	Jane Austen Introduction Pride and Prejudice
Week 12	Mon. April 11	Felicia Dorothea Browne Hemans Introduction From <i>Records of Woman: with Other Poems</i> "The Bride of the Greek Isle" "Properzia Rossi" "The Indian City" "Indian Woman's Death-Song" "Joan of Arc, in Rheims" "Madeline: A Domestic Tale" "The Memorial Pillar" "The Memorial Pillar" "The Homes of England" "The Image in Lava"
	Wed. April 13	Percy Bysshe Shelley Introduction "Mont Blanc" "Song to the Men of England" "Ode to the West Wind"
	Fri. April 15	Percy Bysshe Shelley From A Defence of Poetry
Week 13	Mon. April 18	John Keats Introduction "On First Looking into Chapman's Homer" "On Seeing the Elgin Marbles" From Letter to Benjamin Bailey (22 November 1817) From Letter to George and Tom Keats (21, 27 December 1817) From Letter to J.H. Reynolds (3 February 1818) From Letter to John Taylor (27 February 1818) From Letter to J. H. Reynolds (3 May 1818) From <i>The Indicator</i> "La Belle Dame sans Merci" From <i>Lamia, Isabella, Eve of St. Agnes, and Other Poems</i> "The Eve of St. Agnes"

Wed. April 20 John Keats

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

Easter Recess

Wed. April 27 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 29 Review; Evaluations