

EN 352 British Literature: 1780-1830  
Spring 2011  
MWF 3a 10:20-11:10

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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%), 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 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.

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 4<sup>th</sup> at 8:30 a.m.; adjust your travel plans to accommodate that schedule.**



**Week 2**

Mon. Jan. 24 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. 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 *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. 31 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. Feb. 2 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 *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. 7

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. 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 *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. 18 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. 21 William Blake, *Songs of Innocence and Experience*, cont.

Wed. Feb. 23 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]"

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

## Spring Recess

**Week 8** Mon. March 14 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 16 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 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 *The Journals of Dorothy Wordsworth*  
From *The Alfoxden Journal*  
From *The Grasmere Journals*

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



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