

EN 352 British Literature: 1780-1830
Spring 2013
TR 3b 10:20-11:30
ZINZ 103

Dr. Theresa A. Dougal, Zinzendorf 301
Office Hours: TR 11:45-12:45 W 10:30-11:30 & 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 OBJECTIVES/OUTCOMES: After completing this course, students will have a comprehensive sense of the range of writing produced in Britain between 1780 and 1830, acquired first by reading and discussing texts that reveal the major historical conditions and social and cultural movements to which writers responded, and then by focusing 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. Full attendance without such engagement will earn no more than a grade of C for participation.

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 Mon. April 29, 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."

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.

ACCOMMODATIONS: "Students who wish to request accommodations in this class for a disability should contact Elaine Mara, assistant director of learning services for academic and disability support at 1307 Main Street, or by calling 610-861-1510. Accommodations cannot be provided until authorization is received from the Academic Support Center."

In preparation for creating an English Major Portfolio in your senior capstone seminar, please save both digital and hard copies of your work for this class, including drafts with peer and instructor comments.

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 Tues. Jan. 15 Introduction

Thurs. 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*

Week 2

Tues. Jan. 22 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"

Thurs. Jan. 24

Slavery, the Slave Trade, and Abolition in Britain

Section Introduction

From *The Mansfield Judgment*

Ottobah Cugoana, 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"

Week 3

Tues. Jan. 29 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*

Thurs. Jan. 31 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 4

Tues. Feb. 5 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*

SENSIBILITY

Adam Smith, from *The Theory of Moral Sentiments*

Mary Wollstonecraft, from *Mary, A Fiction*
from *Maria, or the Wrongs of Woman*

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*

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

Thurs. 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

Week 5

Tues. Feb. 12 Olaudah Equiano

Introduction

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

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

Thurs. Feb 14 Hannah More

Introduction

Slavery, A Poem

Village Politics

From *Strictures on the Modern System of Female Education*

Week 6

Tues. Feb. 19 Charlotte Turner Smith

Introduction

From *Elegiac Sonnets and Other Poems*

Mary Darby Robinson

Introduction

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

From *Lyrical Tales*

"All Alone"

"The Poor, Singing Dame"

From *The Wild Wreath*

"The Wint'ry Day"

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

"January, 1795"

Thurs. Feb. 21 William Blake

Introduction

From "Songs of Innocence"

"Introduction"

"The Ecchoing Green"

"The Lamb"

"The Chimney Sweeper"

"Infant Joy"

"Holy Thursday"

"Nurse's Song"

"The Divine Image"

"The Little Black Boy"

From "Songs of Experience"

"Introduction"

"Earth's Answer"

"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 7**Tues. Feb. 26** 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]"

Thurs. Feb. 28**Midterm****Spring Recess****Week 8****Tues. March 12** 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***Thurs. March 14** 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)

Helen Maria Williams

Introduction

From *Letters From France*, from Vols. I, II, III, IV, VIII**Week 9****Tues. March 19** 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"

Thurs. March 21 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 10 **Tues. March 26** Dorothy Wordsworth
Introduction
From *The Journals of Dorothy Wordsworth*
From *The Alfoxden Journal*
From *The Grasmere Journals*

Second Essay Due

Thurs. March 28 Maria Edgeworth
Introduction
From *Letters from Literary Ladies*
From *Belinda*
"Rights of Woman"

Walter Scott
Introduction
"The Two Drovers" (handout)

Easter Recess

Week 11 **Tues. April 2** 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
"Kubla Khan: or A Vision in a Dream," pp. 729-730
"The Rime of the Ancient Mariner," pp. 734-743

Thurs. April 4 Thomas De Quincey
Introduction
From *Confessions of an English Opium-Eater*

George Gordon, Lord Byron
Introduction
From *Childe Harold's Pilgrimage, A Romaunt*
From Preface
From Canto I
From Canto III, stanzas 1-16. 59, 113-118

Week 12 **Tues. April 9** Jane Austen
Introduction
Pride and Prejudice

Thurs. April 11 Felicia Dorothea Browne Hemans

Introduction

From *Records of Woman: with Other Poems*

"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 Homes of England"

"The Image in Lava"

Percy Bysshe Shelley

Introduction

"Mont Blanc"

"Song to the Men of England"

"Ode to the West Wind"

Week 13 **Tues. April 16** Percy Bysshe Shelley

From *A Defence of Poetry*

Thurs. 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 *The Indicator*

"La Belle Dame sans Merci"

From *Lamia, Isabella, Eve of St. Agnes, and Other Poems*

"The Eve of St. Agnes"

Week 14 **Tues. April 23** John Keats

"Ode to a Nightingale"

"Ode on a Grecian Urn"

"Ode on Melancholy"

"To Autumn"

Thurs. 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)

Review; Evaluations