This course will examine changing ideas of literature through the Romantic, Victorian, and Modern periods. We will be especially interested in how historical crises and cultural changes (the French Revolution; industrialization; shifts in perception of race, sex, and gender; World War I) effected the development of British literature in the years between 1800 and 1930.

Professor’s email: all communication should be through the Canvas messaging system
Office hours (via ELMS): by appointment. I am very flexible and will be happy to talk with you: just send me a message on Canvas to set up a time in advance.

*This three-week course covers material that would usually take a full semester: we will be moving quickly and, to do well, you must keep up with the course work. Please read this syllabus in full and then closely follow the daily schedule for readings, lectures, quizzes, and assignments.*

**Course Requirements**

- You must have a reliable internet connection to take this course.
- You must purchase the *Broadview Anthology*
- You must complete all course work according to the schedule on the syllabus.

**TEXT:** except for a handful of online readings, everything we’re reading for this course is printed in the *Broadview Anthology:*

- This is the first edition of the anthology. Page numbers on this syllabus and in the course materials all refer to the first edition, but the newer second edition works well, too.

**GRADING** (out of 500 possible points)

Papers: 180 points (36%)
- 3 essays (1000-1200 words each; roughly 4 pages): 60 points each
Quizzes: 100 points (20%)
- 12 quizzes: 8 points each + 1 syllabus quiz worth 4
Participation in discussions via ELMS/Google Docs: 120 points (24%)
- 6 discussions: 20 points each
Final Exam: 100 points (20%)

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HOW TO DO WELL IN THIS CLASS

• *Read all instructions carefully.* Failure to follow instructions is one of the easiest ways to slip in an online course. Note assignment deadlines, specific instructions for each assignment, and where/how you should be submitting your work. Review the instructions once more before uploading the finished product.

• *Take notes while reading and engaging in other class activities, including the online lectures.* Just like in a real-time class, you should have a class notebook and you should use it for keeping track of your thoughts and the course material. Taking notes will also help you stay focused and engaged with the different components of your coursework.

• *Turn off other devices while working.* If you’re checking your email, Facebook, or browsing the web while supposedly viewing an online lecture, chances are you won’t absorb much. Close your other windows and focus on the task before you. When you’re reading from the textbook, step away from the computer and silence your phone. These small steps will help enormously with your focus, and allow you to do better work in less time.

LEARNING OBJECTIVES

1. Demonstrate understanding of major historical and cultural developments in Britain from roughly 1800 to 1930.
2. Demonstrate an understanding of and ability to analyze the unique literary features of that historical period, as found in poetry, fiction, and non-fiction prose.
3. Demonstrate an ability to write effective short responses and essays based on close readings of poetry, fiction, and non-fiction prose.

WRITING ASSIGNMENTS

• This course requires three essays of roughly 1000-1200 words, each a response to a literary work from the course syllabus. Specific assignments to be posted on the ELMS site.

• All written work will be turned in online via ELMS, and must take the form of word doc or docx files.

• Late papers: ten percent will be deducted for each 24-hour period after the deadline.

• Extensions will be granted in extreme situations, but they must be requested in advance of the deadline. That is, you cannot fail to turn in your paper and then retroactively ask for an extension.

All written work for this class will be graded by the following criteria:

- Strength of argument (have you articulated a clear and forceful position?)
- Clarity of writing (grammar, syntax, eloquence, directness)
- Persuasive use of materials to support argument (quotes from text, etc.)
- Relevance of topic to this course
- Focused attention to argument (avoidance of tangential space-filling)
- Appropriate use of citations for both quotes and materials consulted
QUIZZES AND EXAM

The quizzes will be based on the reading, the online lectures, and other course materials. They are designed to be easy for those of you who have done the reading thoughtfully and have viewed the lectures attentively. Except for the Syllabus Quiz, all quizzes are timed and may be taken only once.

The final exam will be oral (via Skype) and will test your comprehension of the major issues we’ve examined throughout the course. Details on the exam are posted on the ELMS site.

Deadlines: quizzes will be available on ELMS only on the dates listed on the syllabus; you will not be able to make up quizzes after the specified date has passed. Except in extraordinary circumstances, you will be required to take the final exam on the day listed on the syllabus.

GROUP WORK

We will use Google Docs to simulate classroom discussion. After being separated into groups of four or five, you will receive a link to an online document with questions related to the course material. You will each compose a response to one question, and then respond briefly to the three or four other classmates in your particular group. Pay attention to the grading rubric, available on the “Assignments” page of ELMS.

ACADEMIC INTEGRITY AND HONOR PLEDGE

Plagiarism, whether it is submitting someone else’s work as your own, submitting your own work completed for another class without my permission, or otherwise violating the University’s code of Academic Integrity, will not be tolerated. You are expected to understand the University’s policies regarding academic integrity. These can be found at the Student Honor Council website at www.studenthonorcouncil.umd.edu. Please visit this website, click on the “students” link, and read the information carefully.

Please keep in mind the following when composing work for this class:

- Any source consulted must be included in a “works consulted” list at the end of your written work. This includes Wikipedia or any other online site, even if you have not quoted it directly.
- Paraphrased ideas must be cited, even if you have not quoted directly from the source.
- Most of what can be found easily online will not qualify as a reputable source for an academic essay. If you have questions about the validity of a source, please ask me directly.

You will be asked to write and sign The Honor Pledge, a statement of integrity, at the end of each formal paper you turn in to this class. The Honor Pledge is as follows: “I pledge on my honor that I have not given or received any unauthorized (or unacknowledged) assistance on this assignment. Moreover, I have not taken or ‘borrowed’ the ideas or words of another without properly citing that source.” Submitting your paper electronically will constitute your signature on that pledge.

SPECIAL NEEDS

If you have a registered disability that will require accommodation, please talk to me immediately. If you have a disability and have not yet registered it with Disability Support Services in the Shoemaker Building (4-7682 or 5-7683 TTY/TDD), you should do so immediately.
**Email**

Because this is an online course, most of our communication will take place electronically. Please read the following carefully:

- Do not respond directly to any ELMS notifications you may receive via email; they will not be delivered.
- Please use the ELMS messaging system rather than email: it allows me to keep all class emails in one place, and to make sure I respond to all communications in a timely manner.
- Consider all communication directed to me – or any professor – as a *professional correspondence*. Messages should not look like text messages or informal emails to friends.
- Make sure that you aren’t asking a question about information easily found elsewhere. In particular, there’s no need for me—or any teacher—to repeat information that’s already on the syllabus.

**Class Schedule**

Please note the following applies for the whole syllabus:

- All readings, except when noted, may be found in the Broadview Anthology
- Links to online essays, audio files, images, and lectures all accessed via ELMS under the “Modules” section
- All references to time are understood to be EST (Eastern Standard Time)

*There is a 4-point quiz on the syllabus that must be taken by the end of the day on Tuesday, January 3rd. The quiz will become available for taking on ELMS on January 1st; you may re-take the quiz as many times as you like – whatever it takes to get a perfect score.*
WEEK ONE (JANUARY 3-7)

T:

Read:
- “Introduction to the Age of Romanticism” (1-29)
- Wordsworth, “Preface” to *Lyrical Ballads* (121-28); “Strange Fits of Passion I have Known” (129); “Lines Composed a Few Miles above Tintern Abbey” (119-21); “Ode: Intimations of Immortality” (147-50); “Elegiac Stanzas” (146)

Listen:
- Chopin, “Revolutionary Etude”
- Wordsworth, “Tintern Abbey”

View:
- The French Revolution: Crash Course in World History #29
- Lecture #1: Introduction to Romanticism (Wordsworth I, II, & III)

Syllabus Quiz: must be completed by midnight

Quiz: Complete quiz #1 by midnight

W:

Read:
- Percy Bysshe Shelley, “A Defense of Poetry” (402-10); “Mont Blanc” (381-83); “Ode to the West Wind” (385-86); “Ozymandias” (384); “England in 1819” (402)

Listen: Shelley, “Ozymandias”

View: Lecture #2: Romanticism II (Shelley I & II)

Group Work #1: Complete first response by midnight

Quiz: Complete quiz #2 by midnight
WEEK ONE, CONT. (JANUARY 3-7)

Th:

Read:
- Keats, “On First Looking into Chapman’s Homer” (423); “On Sitting Down to Read King Lear Once Again” (429); “Ode to a Nightingale” (441); “Ode on a Grecian Urn” (442); Letters: To Benjamin Bailey, November 22, 1817 (455), To George and Thomas Keats, December 1817 (456); To Richard Woodhouse, October 27, 1818 (461)
- In Context: Politics, Poetry, and the “Cockney School Debate” (467-73)

Listen: Keats, “Ode to a Nightingale”

View: Lecture #3: Romanticism III (Keats)

Quiz: Complete quiz #3 by midnight

Group Work #1: Complete second response by midnight

F:

Read:
- Mary Wollstonecraft, “Introduction” to A Vindication of the Rights of Woman (64-66)
- Anna Leatitia Barbauld, “Eighteen Hundred and Eleven” (33-38)
- Felicia Hemans, “Casabianca” (414); “The Homes of England” (412); “Properzia Rossi” (418)
- Hannah More, from Strictures on the Modern System of Female Education (166-67)
- Harriet Taylor, from The Enfranchisement of Women (608-10)

View: Lecture #4: Romanticism IV (Women Writers I & II)

Quiz: Complete quiz #4 by midnight

Group Work #2: Complete first response by midnight

Sa: Write: Essay #1 (due by midnight) The deadline is Saturday, but you may submit the essay earlier if you want to have your weekend free – I’ve just given you a little extra time to finish your work if you’d like to take it.
WEEK TWO (JANUARY 9-14)

M:

Read:
- from “Introduction to the Victorian Period” (497-527)
- Alfred Tennyson, “Mariana” (634); “The Lady of Shalott” (640-42); “Ulysses” (645)
- Robert Browning, “Porphyria’s Lover” (711); “My Last Duchess” (713)
- E. Warwick Slinn, “On Robert Browning’s Men and Women” (online at BRANCH)

Listen:
- Tennyson, “The Lady of Shalott”
- Loreena McKennitt, “The Lady of Shalott”

View: Lecture #5: Victorian I (Dramatic Monologue I, II, & III)

Quiz: Complete quiz #5 by midnight

Group Work #2: Complete second response by midnight

T:

Read:
- Elizabeth Barrett Browning, “The Runaway Slave at Pilgrim’s Point” (626-29); “The Cry of the Children” (623-24)
- John Stuart Mill, from The Subjection of Women (592-602)
- Augusta Webster, “A Castaway” (835-44)
- Women’s Equality Timeline (online through ELMS)

View: Film: The Young Victoria (2009), dir. Jean-Marc Vallée (available on ELMS starting 1/3)

View: Lecture #6: Victorian II (Women and Politics I & II)

View: BBC documentary on Victorian child labor

Quiz: Complete quiz #6 by midnight

Group Work #3: Complete first response by midnight
WEEK TWO, CONT. (JANUARY 9-14)

W:

**Read**
- Thomas Carlyle, from *Past and Present* (551-57)
- Matthew Arnold, from “The Function of Criticism at the Present Time” (786-94)
- John Ruskin, from *The Stones of Venice*, “The Nature of Gothic” (763-70)
- Charles Dickens, “A Walk in the Workhouse” (739-43)

**View**: Lecture #7: Victorian III (Politics and Modernity I & II)

**Quiz**: Complete quiz #7 by midnight

**Group Work #3**: Complete second response by midnight

Th:

**Read**:
- Dante Gabriel Rossetti, “The Blessed Damozel” (797-99)
- Christina Rossetti, “Goblin Market” (810-17)
- Algernon Swinburne, “Hymn to Proserpine” (846-49)

**View**: Lecture #8: Victorian IV (PreRaphaelites I & II)

**Quiz**: Complete quiz #8 by midnight

**Group Work #4**: Complete first response by midnight

F: **Group Work #4**: Complete second response by midnight

Sa: **Write**: Essay #2 (due by midnight) *The deadline is Saturday, but you may submit the essay earlier if you want to have your weekend free – I’ve just given you a little extra time to finish your work if you’d like to take it.*
WEEK THREE (JANUARY 17-21)

M: Martin Luther King Day

T:

Read:
- Elizabeth Gaskell, “Libbie Marsh’s Three Eras” (available on ELMS)
- Anthony Trollope, “The Turkish Bath” (available on ELMS)
- Wilkie Collins, “The Diary of Anne Rodway” (available on ELMS)
- George Eliot, from *Adam Bede*, chapter 17: In Which the Story Pauses a Little (755-59)

View: Lecture #9: Victorian V (Fiction I & II)

Quiz: Complete quiz #9 by midnight

W:

Read:
- Walter Pater, from *The Renaissance*, “La Gioconda” and “Conclusion” (available on ELMS)
- Oscar Wilde, from “The Critic as Artist” (899-900); from “The Decay of Lying” (901); “Impression du Matin” (898)
- W. B. Yeats, “Leda and the Swan” (1154); “The Second Coming” (1151); “Sailing to Byzantium” (1156)
- Rachel Teukolsky, “Walter Pater’s Renaissance (1873) and the British Aesthetic Movement” (available on BRANCH)

View: Film: *Wilde* (1997), dir. Brian Gilbert (available on ELMS starting 1/9)

View: Lecture #10: Victorian VI (Aestheticism I & II)

Quiz: Complete quiz #10 by midnight

Group Work #5: complete first response by midnight


**WEEK THREE, CONT. (JANUARY 17-21)**

**Th:**

**Read:**

- “Introduction to the Early Twentieth Century” (1003-22)
- Siegfried Sassoon, “They” (1114); “Everyone Sang” (1114)
- Wilfred Owen, “Anthem for Doomed Youth” (1118); “Dulce Et Decorum Est” (1118); “Strange Meeting” (1119)

**Listen:** T. S. Eliot reads “The Love Song of J. Alfred Prufrock”

**View:** Lecture #11: Modernism I (War and Modernity I & II)

**Quiz:** Complete quiz #11 by midnight

**Group Work #5:** complete second response by midnight

**F:**

**Read:**

- Mina Loy, “Feminist Manifesto” (available on ELMS)
- Ezra Pound, from *Blast* (available on ELMS)
- Virginia Woolf, “The Mark on the Wall” (1171-74); “Mrs. Dalloway in Bond Street” (1179-83); “Modern Fiction” (1183-87)

**View:** Lecture #12: Modernism II (New Manifestos I & II)

**Quiz:** Complete quiz #12 by midnight

**Group Work #6:** complete first response by midnight

**Last day of class: Monday, January 23:**

**M:** **Write:** Essay #3 (due by midnight)

**Group Work #6:** complete second response by midnight

**Final Exam:** Each student will sign up for a 15-minute oral exam to take place Wednesday the 18th.