According to Max Nordau, the 1890s led to “the unchaining of the beast in man.” This “degeneration” of the human race was apparent in everything from women’s fashion to literary style. In this class, we will explore these various forms of “degeneration” (homosexuality, the assertion of women’s rights, an interest in foreign spaces and cultures) through the literature of the British fin de siècle, including the novels of Olive Schreiner and Oscar Wilde; the poetry of Rudyard Kipling, Mathilde Blind, Michael Field, and the Anglo-Indian Toru Dutt; and short stories by Henry James, Sarah Grand, Victoria Cross, Aubrey Beardsley, Rudyard Kipling, and others.
COURSE REQUIREMENTS

TEXTS (available at the University Book Center and elsewhere)

Karl Beckson, ed. *Aesthetes and Decadents of the 1890s* (Academy Chicago Publ.: 978-0897330442)
Sir Arthur Conan Doyle, *A Study in Scarlet* and *The Sign of the Four* (Dover: 978-0486431666)
Sigmund Freud, *Dora: An Analysis of a Case of Hysteria* (Touchstone: 978-0684829463)
Henrik Ibsen, *Hedda Gabler* (Dover: 978-0486264691)
Rudyard Kipling, *The Man who would be King and Other Stories* (Dover: 978-0486280516)
* Olive Schreiner, *The Story of an African Farm* (Broadview: 978-1551112862)
Oscar Wilde, *The Picture of Dorian Gray* (Broadview 978-1551111261)

Course packet – to be available at the Marie Mount “Copy Services”
* I highly recommend getting this specific edition

GRADING

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<table>
<thead>
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<tbody>
<tr>
<td>Participation &amp; group work</td>
<td>40%</td>
<td>Artwork Presentation</td>
</tr>
<tr>
<td>Term paper (due 5/6)</td>
<td>30%</td>
<td>Conference Proposal (due 3/4)</td>
</tr>
<tr>
<td>Essay 1 (due 2/19)</td>
<td>15%</td>
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Final letter grades for the course will be assigned according to the following table, rounding applied:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Points</th>
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<tbody>
<tr>
<td>A</td>
<td>468-500</td>
</tr>
<tr>
<td>A-</td>
<td>448-467</td>
</tr>
<tr>
<td>B+</td>
<td>434-447</td>
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<tr>
<td>B</td>
<td>418-433</td>
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<tr>
<td>B-</td>
<td>398-417</td>
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<tr>
<td>C+</td>
<td>383-397</td>
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<td>C</td>
<td>368-382</td>
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<tr>
<td>C-</td>
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<td>D</td>
<td>333-347</td>
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<tr>
<td>D-</td>
<td>318-332</td>
</tr>
<tr>
<td>D+</td>
<td>298-317</td>
</tr>
<tr>
<td>F</td>
<td>0-297</td>
</tr>
</tbody>
</table>

WRITING ASSIGNMENTS

1. The first essay (between 900 and 1200 words) will be a close reading exercise due February 19.

2. The term paper (between 2200 and 2800 words) will be due on May 6. A project proposal (in the form of a conference proposal) is due March 4 and a revised thesis statement and annotated bibliography March 29 (on this day you will present your ideas to each other and workshop your arguments). The details of these assignments will be elaborated separately.

Each of you will schedule a one-on-one meeting with me after you have submitted the proposal for your term paper. In our meeting, we will discuss your project; we also might take time to look at your first essay, and to strategize for doing well on your term paper. You will sign up for this meeting early in the semester.

Submitting Your Work

Unless otherwise noted, papers are to be submitted via ELMS. On the assignment page, look for the place to upload your Word doc or docx file. Late papers will be downgraded by 25% for each 24-hour period following the deadline. Papers are due by 11:59pm on the due date.
For students unable to turn in papers because of illness or dire emergency, a written note is required, and essays must be turned in as soon as possible. Extensions must be requested in advance of the deadline.

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

The term paper will in addition require engagement with secondary sources, as explained in the assignment.

PRESENTATION

You will each sign up for a five-minute presentation on a work of art. The aim of the presentation will be to introduce the work of art to the class: who created it, how we might understand the composition, and how we might begin to understand its meanings. You may use notes for your presentation, but you should not read from a script. Practice your presentation to make sure you stay within the five-minute window.

- Wikipedia should not be the primary source for your knowledge and thoughts. I expect you to explore other sources, even if the painting and/or artist is not well known. If you need help with this research, please come ask for it!
- On the day of your presentation, you will turn in a bibliography of your sources via ELMS (on the assignment page for the artwork presentations). This bibliography must include at least one scholarly source found through Research Port. Please remember to upload your bibliography by the end of the day on which you give your presentation.

GROUP WORK

You will each participate in two group work projects, to be completed online via Google Docs by specific deadlines. The group work assignments will involve answering prompts and then engaging with your classmates’ responses. Students who participate in the group work assignments will be expected to lead parts of the next class discussion. You will sign up for two prompts at the beginning of the term; specific details of this assignment may be found on ELMS. These group work assignments will count as part of your participation grade.

EXCUSED ABSENCES

Students will on rare occasion miss class for good reasons. It is your responsibility to inform me of any intended excused absences, including religious observations, in advance of those absences.

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.
LEARNING OUTCOMES

By the end of this class, students will be able to:

- understand the most significant historical, political, and literary developments of the late nineteenth-century in Britain.
- think critically about the intersection of British aestheticism with the women’s rights movement, the expansion of the British empire, and shifting ideas of sex and gender.
- communicate these ideas both orally and in writing.

ETIQUETTE AND EXPECTATIONS

- Readings for each class must be brought with you.
- Laptop computers, iPhones, and other digital devices are to be used minimally in class, and not for note-taking. You may refer to your screens for course pdfs, but not for browsing the internet or transcribing class conversation.
- Kindle readers and other devices that can only be used as digital readers are preferred.
- Cellphones must be turned off for class. Text messaging is absolutely prohibited.
- You are expected to be active listeners in this class. Show your engagement with the course material by contributing regularly to the conversation, looking interested, taking notes, and asking questions. Even if you are not completely interested in the material, it is never acceptable to show your disinterest.
- If you are ill, please stay home. If you cannot keep your eyes open due to exhaustion, please stay home.
- Please use our ELMS/Canvas messaging system – in place of email – to contact me.

PARTICIPATION

Your participation grade (40% of total course grade) will be determined according to the following table, wherein A = almost always; U = usually; S = sometimes; I = infrequently; and N = never:

<table>
<thead>
<tr>
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<th>A</th>
<th>U</th>
<th>S</th>
<th>I</th>
<th>N</th>
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<tbody>
<tr>
<td>Participated actively in class discussion</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Timely participation in group work</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Demonstrated high quality of engagement with group work</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Came to class prepared (with books, notebook, pen, etc.)</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Arrived on time for class</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Was present for all class activities</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Respected fellow students, instructor, and others involved with our class</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Actively showed interest and paid attention during class activities</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
</tbody>
</table>

Total / 40
PLAGIARISM

I will adhere strictly to University policy with respect to plagiarism. Students who plagiarize will be referred directly to the University’s Honor Council. Follow MLA guidelines for citation when quoting passages and when paraphrasing ideas. Do not hesitate to speak with me if you have any questions regarding this matter. Please also keep in mind:

- 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.

The University Code of Academic Integrity may be found here:
http://www.president.umd.edu/policies/docs/III-100A.pdf

CAVEAT PARTICIPES

This course readings and discussion will deal regularly with graphic material regarding race, colonialism, gender, sexuality, and various forms of violence.
CLASS SCHEDULE

(E) = ELMS – documents
(EO) = ELMS – online links
(H) = handout
(AD) = Aesthetes and Decadents of the 1890s
(CP) = course packet
A = artwork for the day (viewable on ELMS)

Week 1 (1/26): Introductions and course overview

Week 2 (2/2): New Women

Ibsen, Hedda Gabler
Ouida, “The New Woman” (E)
Sarah Grand, “The Undefinable” (E)
Amy Levy, “Xantippe” (H)

Elaine Showalter, from Daughters of Decadence, “New Women” (E)
Kate Flint, from The Woman Reader, 1837-1914, “New Woman’ Fiction” (E)
Listen to: NPR report on Munch’s The Scream (E)
A: Edward Munch, The Scream

Week 3 (2/9): Race and Empire (I)

Rudyard Kipling, “The Man who would be King”
Kipling, “The White Man’s Burden” (CP)
Henry Labouchère, “The Brown Man’s Burden” (CP)

Toru Dutt, from Ancient Ballads & Legends of Hindustan, “Our Casuarina Tree,” “Sonnet: Baugmaree,” “The Royal Ascentic and the Hind,” “Savitri” (CP)
E. Pauline Johnson, “Author’s Forward,” “Ojistoh,” “A Cry from an Indian Wife,” and “Joe” (CP)
“The Englishing of the World” (E)

Tricia Lootens, “Alien Homelands: Rudyard Kipling, Toru Dutt, and the Poetry of Empire” (E)
Duncan Bell, “Introduction: Building Greater Britain”; The Idea of Greater Britain (E)
A: Ford Madox Brown, The Last of England

Week 4 (2/16): Race and Empire (II)

Olive Schreiner, Story of an African Farm: Part I, Chapters I-VIII
James Anthony Froude, from Two Lectures on South Africa (in Broadview ed., Schreiner)
J. A. Hobson, from Imperialism: A Study (E)

Henry Lawson, “The Drover’s Wife” (CP)
Barbara Baynton, “The Chosen Vessel” (CP)
Ethel Castilla, “An Australian Girl” (CP)
“When the Australian Constitution [1901]” (E)

James Jupp, “From Colonies to Commonwealth”; The English in Australia (E)

Essay 1 due Friday, February 19th
Week 5 (2/23): Aesthetic Beginnings

Matthew Arnold, from “The Function of Criticism at the Present Time” (H)
William Morris, “On the Origins of Ornamental Art” (E)
Walter Pater, from The Renaissance: “Preface,” “La Gioconda,” “Conclusion” (AD)

Henry James, “The Figure in the Carpet” (CP)

Linda Dowling, “Aesthete and Effeminatus”; from Hellenism and Homosexuality in Victorian Oxford (E)
Rachel Teukolsky, “Walter Pater’s Renaissance (1873) and the British Aesthetic Movement” (EO)

A: William Morris, Pomegranate wallpaper design
A: Frederic Leighton, Flaming June

Week 6 (3/1): Metaphysics & Feminism

In-class workshop on research and writing
Schreiner, Story of an African Farm (completed)
Annie Besant, “The Transvaal” (E)

Anne McClintock, “Olive Schreiner: The Limits of Colonial Feminism”; from Imperial Leather (E)
A: Russell Honeyman, My Inner Self (Story of an African Farm) (2015)

Conference proposal due Friday, March 4th

Week 7 (3/8): Orientalism

W. S. Gilbert and Arthur Sullivan, The Mikado (CP)
Sound recordings from The Mikado (E)

Topsy Turvy, dir. Spike Jones, available for viewing via ELMS between 2/21 and 3/6
Carolyn Williams, introduction to Gilbert & Sullivan: Gender, Genre, Parody (E)
A: Mortimer Menpes, Flower of the Tea
A: Louise Jopling, Blue and White

Spring Break

Week 8 (3/22): Fin de siècle Lyric

Michael Field, from Sight and Song: “La Gioconda,” “The Birth of Venus,” “The Sleeping Venus,” “A Portrait” (CP)
Alice Meynell, from Preludes: “Thoughts in Separation,” “The Garden,” “Your Own Fair Youth” “The Young Neophyte,” “Spring on the Alban Hills,” “In February,” “A Shattered Lute,” “Renouncement,” “To a Daisy” (CP)
Arthur Symons, “Emmy,” “Maquillage,” “Morbidezza,” “To a Dancer,” “La Mélinite: Moulin Rouge,” “Javanese Dancers” (AD)

Yopie Prins, “Sappho Doubled: Michael Field”; Victorian Sappho (E)
A: Phoebe Anna Traquair, Progress of the Soul II

Week 9 (3/29): Peer Review

Revised thesis and annotated bibliography due
In-class presentations on your term papers

Week 10 (4/5): Individual Meetings

Class cancelled; students will instead sign up for one-on-one meetings

Week 11 (4/12): Decadence

J. K. Huysman, from Against the Grain (AD)
Arthur Symons, “The Decadent Movement in Literature” (AD)
Aubrey Beardsley, The Story of Venus and Tannháuser (AD)
Max Nordau, from Degeneration (CP)

Oscar Wilde, “The Decay of Lying” (AD)
Oscar Wilde, “Symphony in Yellow,” “The Harlot’s House,” “Impression du Matin” (AD)
Lord Alfred Douglas, “The Two Loves” (AD)

Jonah Siegel, “Modernity as Resurrection in Pater and Wilde”; from Desire & Excess (E)
A: James Abbott McNeill Whistler, Nocturne in Black and Gold; The Falling Rocket
A: Frederic Leighton, Daedalus and Icarus

Week 12 (4/19): Ends of the New Women

Victoria Cross, “Theodora. A Fragment” (CP)
Mathilde Blind, “The Russian Student’s Tale” (CP)

Oscar Wilde, Salomé (AD)
Sounds recordings of Richard Strauss, Salomé (E)

Jeff Nunokawa, “Oscar Wilde and the Passion of the Eye”; from Tame Passions of Wilde (E)
Edward Said, “Knowing the Oriental,” from Orientalism; chapter begins on page 39 of PDF (E)
A: Gustave Moreau, The Apparition
Week 13 (4/26): The Ends of Aestheticism

Wilde, *Picture of Dorian Gray*

Patrick O’Malley, “Dorian’s Passion”; from *Catholicism, Sexual Deviance, and Victorian Gothic Culture* (E)
Rachel Teukolsky, “Oscar Wilde’s Decorative Arts”; from *The Literate Eye* (E)
A: Henry Scott Tuke, *Ruby, Gold and Malachite*

Week 14 (5/3): *Fin de siècle* Psychology

John Addington Symonds, “The Lotus Garland of Antinous” (CP)
Krafft-Ebing, from *Psychopathia Sexualis* (CP)
Sigmund Freud, *Dora*

Rick Rylance, “Introduction” to *Victorian Psychology and British Culture, 1850-1880* (E)
Neil Hertz, “Dora’s Secrets, Freud’s Techniques” (E)
A: Pablo Picasso, *Portrait of Ambroise Vollard*

*Term paper due Friday, May 6th*

Week 15 (5/10): Detection and Empire

Sir Arthur Conan Doyle, *The Sign of the Four*

Priti Joshi, “1857; or, Can the Indian ‘Mutiny’ Be Fixed?” (EO)
Zahid Chaudhary, “Anaesthesia and Violence: A Colonial History of Shock”; *Afterimage of Empire* (E)
A: John Frederick Lewis, *The Kibab Shop* (1858)