

School of English, Film, Theatre and Media Studies
ENGL 312: Victorian Literature
Second Trimester, 2007

COURSE ORGANISATION

Course Co-ordinator

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Teaching staff

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Lecture Times

Monday, Wednesday, 2.10-3.00 in MacLaurin LT102.

Tutorials

There are 11 tutorials, starting in Week 2. Students will be required to prepare worksheets in advance of tutorials. These will be handed out in the previous Wednesday's lecture and available thereafter on Blackboard.

Additional Information

Information about the course will be posted from time to time on the English Section's notice-board on the third floor of the Hugh Mackenzie building, outside Hugh Mackenzie 206, as well as announced in lectures and posted on Blackboard. If you have a question or problem, consult your tutor or one of the lecturers. Draft and final examination timetables will be posted on the HM noticeboard and Floor 8 of Von Zedlitz.

AIMS, OBJECTIVES AND CONTENT

This course aims to introduce advanced students to a representative group of key Victorian texts, poetry, fiction and autobiography, and to provide the critical and cultural contexts in which they have been and are being read. The course is organised in terms of three central concerns of the period, issues of gender and sexuality, of religious doubt, and of empire.

Students passing the course will:

- be familiar with the texts studied on the course;
- have an understanding of the cultural and historical contexts of these texts;
- be familiar with the critical and theoretical contexts in which these texts have been and are currently being read;
- be able to develop their own critical and theoretical readings in formal academic writing.

Texts in order of teaching

The Engl 312 Class Anthology (Student Notes, price t.b.a.); Charles Dickens, *David Copperfield* (Oxford, \$15.95); Edmund Gosse, *Father and Son* (Penguin, \$23.95); Rudyard Kipling, *Plain Tales from the Hills* (Oxford, \$16.95). These prices are subject to change.

ASSESSMENT

Assessment has been structured to help students meet the objectives of the course. The course combines internal assessment and a final examination. The internal requirement is one test (sat in class time) and one research essay, which together account for 50% of the final mark. The examination, which will be three hours in length, provides the other 50%. Students whose examination grade is better than their combined 50/50 result will receive the exam grade as their assessment for the course. Information concerning the exam will be made available during the course.

Internal assessment

Class Test (worth 15% of the final mark)

Topic: *David Copperfield*

Date: **8 August**

Research Essay (worth 35% of final mark)

Topic: See below.

Length: 3000 words

Due date: **12 October.**

Presentation of Written Work:

All written work must be in an acceptable academic format. 'Referencing Update for Students of English' is included at the end of this handout and is posted on Blackboard.

The deadlines for term work must be strictly observed. If you need an extension beyond the due date for any piece of work, you should apply to your tutor before the due date, providing supporting documentation if possible. Work submitted with an extension will be graded in the normal way.

Late work submitted without an extension will be counted, as long as it is received before **19 October**. You will, however, be penalised by a grade reduction (i.e. A to A-, C+ to C) and there will be no

comments on your assignment. Make sure you plan your work in advance to deal with competing deadlines – the final three weeks of the trimester are particularly risky.

Workload:

You should expect to spend, on average, about 18 hours per week on work for a 300-level course (including time in class). Please note that this is a rough guideline only. Some students might have to put in more time, others less. The time commitment is likely to be greatest in the weeks immediately prior to tests and essay submission dates.

Mandatory Requirements:

The minimum course requirements are completion of all in-term assessment by **19 October** at the very latest, sitting the final examination, and preparing for and completing the worksheet and attending at least 70% of tutorials. Failure to satisfy any of these course requirements will leave you with a fail grade.

Students with Disabilities at Victoria:

The contact for students with disabilities enrolled in English courses is the department administrator, VZ 809A, ext 6800.

Plagiarism

Plagiarism is a serious academic offence. You commit plagiarism at any time when you take words or ideas without acknowledgment from another source and try to pass them off as your own. It does not matter whether the source is a published book or article, an Internet site, or another student's essay. See *Handbook* for valuable advice on proper handling of source material. Minor plagiarism (i.e., the possibly inadvertent use of a few phrases, ideas or sentences) will be penalised by a warning and a lowered grade (e.g., A- to B+, C+ to C). Repeated minor plagiarism or major plagiarism (i.e., an essay wholly or substantially drawn from another source) will mean that the essay is given a grade of "E", and may also result in action under the University's Statute of Conduct.

University Requirements/Academic Grievance Procedures

Students should familiarise themselves with the University's requirements, particularly those regarding assessment and course of study requirements, and formal academic grievance procedures, contained in the statutes in the *Calendar*, and should read the requirements of this course outline in that context. The *Calendar* also contains the Statute on Conduct which ensures that members of the University community are able to work, learn, study, and participate in the academic and social aspects of the University's life in an atmosphere of safety and respect. The statute contains information on what conduct is prohibited and what steps can be taken if there is a complaint.

If you have any academic problems with your course, you should talk to the tutor or lecturer concerned or, if you are not satisfied with the result of that meeting, see the Head of School, A/P Peter Whiteford, or the Associate Dean (Students) of the Faculty of Humanities and Social Sciences. Class representatives are available to assist you with this process.

Lecture Programme

9 July: **Introduction: historical contexts:** *Class Anthology* (JS)

Module one: Gender and sexuality

11 July: Introduction: The Woman Question: John Stuart Mill, *Class Anthology*, 'The Lady of Shalott', handout (JS)

16 July: Poetry: Christina Rossetti, 'Goblin Market', handout (HR)

18 July: Poetry: Elizabeth Barrett Browning, handout (JS)

23 July: Charles Dickens, *David Copperfield* (JS)

25 July: *DC* (video)

30 July: *DC* (JS)

1 August: *DC* (JS)

Module Two: Religious doubt

6 August: Introduction: God's Funeral, (JS)

8 August: Class Test, *David Copperfield*

13 August: Alfred, Lord Tennyson, handout (HR & JS)

15 August September: Matthew Arnold, *Class Anthology* (HR)

20 August – 31 August: Mid-Semester Break

3 September: Edmund Gosse, *Father and Son* (AJ)

5 September: *F&S* (AJ)

10 September: *F&S* (AJ)

12 September: Poetry: Gerard Manley Hopkins, *Class Anthology* (JS)

Module Three: Empire

17 September: Writing and Reading Empire: some theoretical questions, *Class Anthology* (JM)

19 September: Rudyard Kipling, *Plain Tales from the Hills* (HR)

24 September: *PTH* (HR)

26 September: *PTH* (HR)

1 October: Maoriland, *Class Anthology* (JS)

3 October: Maoriland, *Class Anthology* (JS)

8 October: Poetry, Kipling, handout (HR)

10 October: Conclusion (HR & JS)

Essay due 12 October

**Research Essay: Due 12 October.
Length 3000 words.**

1. Either:

She left the web, she left the loom,
She made three paces thro' the room,
She saw the water-lily bloom,
She saw the helmet and the plume,
She looked down to Camelot.

Tennyson, 'The Lady of Shalott'

Discuss the ways in which Victorian poetry deals with the problems of women's speech and assertion. You should refer to at least two poets, and a range of texts.

Or:

“Women as you are,
Mere women, personal and passionate,
You give us doating mothers, and chaste wives,
Sublime Madonnas, and enduring saints!
We get no Christ from you, and verily
We shall not get a poet, in my mind.”

(Elizabeth Barrett Browning, *Aurora Leigh*, Book Two)

Discuss the stereotypes used to represent women in Victorian poetry. You should refer to at least two poets, and a range of texts.

2. Either:

Daniel Karlin suggests that *Plain Tales from the Hills* are not as plain as they claim to be. Do you agree? (You may include ‘The Strange Ride of Morrowbie Jukes’ and ‘The Man Who Would Be King’ in your discussion if you wish.)

Or:

The great spokesman for British xenophobia, Kipling was himself irretrievably alien, passionately and powerfully drawn to aliens.

Discuss the literary effect of these contradictions in *Plain Tales from the Hills*. (You may include ‘The Strange Ride of Morraby Dukes’ and ‘The Man Who Would Be King’ in your discussion if you wish.)

3. Either:

Oscar Wilde claimed that ‘in fact, the whole of Japan is a pure invention’. Using the evidence of the poetry you have encountered in this course, could you say the same about the British Empire?

Or:

The new country is a site of contradictory demands: the need, ultimately, to forget the old country, and the need to ignore people who already inhabit the new country. To resist the indigenous presence the settler must retain some sense of the old-country self to be able to draw on a strong and authoritative identity. But in order to settle in the new country, to find oneself at home, the settler must forget the old country and become acclimatised, that is, discover a new-country identity.

Illustrate to what extent this quotation is helpful in relation to the poetry of empire. To what extent does it need modification when applied to the poetry of the non-settler empire (i.e. India)?

4. Either:

To what extent is *Father and Son* a Victorian story? To what extent is it a modern story?

Or:

Edmund Gosse variously claims that *Father and Son* is 'not an autobiography' but a 'document' and a 'record', as well as a 'genuine slice of life'. How would you categorise *Father and Son*, and why?

5. Either:

That there are beings above us, I believe,
And when we lift up holy hands of prayer,
I will not say they will not give us aid.

Arthur Hugh Clough

If the poetry of religious doubt could be said to consist of 'ways of dealing with the absence of God', what are some of those ways? You should refer to at least two poets, and a range of texts.

Or:

Discuss the relationship between religious doubt and doubt surrounding conceptions of the natural world in Victorian poetry. You should refer to at least two poets, and a range of poems.

Select Bibliography.

Biography.

- Ackroyd, Peter. *Dickens*. London : Minerva, 1991.
- Forster, Margaret. *Elizabeth Barrett Browning : a Biography*. London : Chatto & Windus, 1988.
- Hamilton, Ian. *A Gift Imprisoned : the Poetic Life of Matthew Arnold*. London : Bloomsbury, 1998.
- Jones, Kathleen. *Learning not to be First : the Life of Christina Rossetti*. Oxford : Oxford University Press, 1992.
- Ricketts, Harry. *The Unforgiving Minute : a Life of Rudyard Kipling*. London : Chatto & Windus, 1999.
- Ricks, Christopher. *Tennyson*. Basingstoke : Macmillan, 1989.
- Thwaite, Ann. *Edmund Gosse : a Literary Landscape 1849-1928*. London : Secker & Warburg, 1984.

Literary criticism

- Armstrong, Isobel. *Victorian Poetry: Poetry, Poetics and Politics*. London: Routledge, 1993.
- Auerbach, Nina. *Woman and the Demon : the Life of a Victorian Myth*. Cambridge, Mass. : Harvard University Press, 1982
- Blake, Andrew. *Reading Victorian Fiction*. New York: St Martin's Press, 1989.
- Flint, Kate. *Dickens*. Brighton: Harvester, 1986.
- Gilbert, Sandra M. and Susan Gubar. *The Madwoman in the Attic : the Woman Writer and the Nineteenth-century Literary Imagination*. New Haven : Yale University Press, 1979.
- Ingham, Patricia. *Dickens, Women and Language*. New York: Harvester, 1992.
- Levine, George. *Darwin and the Novelists: Patterns of Science in Victorian Fiction*. Cambridge, Mass: Harvard University Press, 1988.
- Morgan, Nicholas H. *Secret Journeys: Theory and Practice in Reading Dickens*. London: Associated University Presses, 1992.
- Stafford, Jane and Mark Williams. *Maoriland: New Zealand Literature 1872-1914*. Wellington: Victoria University Press, 2006.

Wheeler, Michael. *Death and Future Life in Victorian Literature and Theology*. Cambridge: Cambridge University Press, 1990.
Woolf, James D. *Edmund Gosse*. New York: Twayne, 1972.

Cultural background

Bell, Leonard. *Colonial Constructs : European Images of Maori, 1840-1914*. Auckland: Auckland University Press, 1992.
Goldie, Terry. *Fear and Temptation : the Image of the Indigene in Canadian, Australian and New Zealand Literatures*. Kingston : McGill-Queen's University Press, 1989.
Newsome, David. *The Victorian World Picture*. London: John Murray, 1998.
Thompson, Dorothy. *Queen Victoria: Gender and Power*. London: Virago, 1990.
Trudgill , Eric. *Madonnas and Magdalens : the Origins and Development of Victorian Sexual Attitudes*. London : Heinemann, 1976.
Wilson, A.N. *God's Funeral*. London: Abacus, 1999.
——, *The Victorians*. London: Hutchinson, 2002.

Referencing Update for Students of English

It has recently been decided that students of English should use one standard referencing system for all work produced for English courses: the MLA style.

Previously the document *Guidelines for SEFT Students* offered two alternative systems. Following the recent decision, English students are expected to use only the first of the two alternatives outlined. This is labelled in the *Guidelines* as “Notes included in the text (System A)”. The alternative system – “Footnotes or endnotes (System B)” – should no longer be used for written work in English.

MLA Style – the new standard for English

The system students are now required to use is generally known as the MLA style. This system is in wide use in the Humanities, and has been thoroughly documented. Full details of the MLA style are provided in *MLA Handbook for Writers of Research Papers* (6th edition) and the *MLA Style Manual and Guide to Scholarly Publishing* (2nd edition), both of which are available in the library.

Purdue University Online Writing Lab (OWL) offers an excellent Internet resource on MLA style. It can be accessed at <http://owl.english.purdue.edu/owl/resource/557/01/>

What follows is a basic outline of MLA conventions.

MLA Style

This type of system is sometimes referred to as a “parenthetical style”. By this system, full bibliographical details of the text you have used are given only in the Works Cited list at the end of the document.

In the body of your essay, follow each quotation or reference with a note in parentheses giving just the author’s name and page number, like this: (Lanham 104) Note that there is no punctuation, and no use of p. or pp. for page(s). If it is perfectly clear from the context who is being quoted, you can just give the page number: “Lanham argues that...(104).”

If you have several works by a single author in your bibliography, avoid ambiguity by adding a short title (Lanham, “Astrophil” 104).

If you are discussing a poem or poems, give line numbers (11-12) rather than page numbers. In referring to a Shakespearean play, or any other play in acts and scenes, give act, scene, and line numbers, like this: (3.2.28-35). [This means Act Three, scene two, lines 28-35.]

In referring to a classic work or a novel which exists in several editions, it is helpful to the reader to give chapter as well as page references: “Nelly says that ‘from the very beginning, [Heathcliff] bred bad feeling in the house’” (Bronte 89; ch.6) (or (Bronte 89; I.6) for an edition in volumes and chapters).

In referring to a film, the reference should provide director and year: “In *Way Down East* (D.W. Griffith, 1920) . . .”

Works Cited

Whereas a bibliography may contain works that were useful in the development of an essay, the Works Cited list required in MLA style identifies only those texts which have directly contributed to the production of your work, either in the form of direct quotation or paraphrase.

Works Cited entries follow very specific conventions. Be sure you use punctuation, italicisation and quotation marks exactly in line with the following examples.

(a) *For a book by a single author:*

Author's surname, first name. *Title of book*. Place of publication: publisher's name, year of publication.

(b) *For a book with an editor rather than an author:*

McLeod, Marion, and Bill Manhire, eds. *Some Other Country: New Zealand's Best Short Stories*. Wellington: Unwin, 1984.

(c) *For an edition of a "classic" author's work:*

Milton, John. *Paradise Lost*. 1667. Ed. Alastair Fowler. London: Longman, 1968.

(d) *For an article in a journal:*

Author's surname, first name. "Title of article". *Title of journal*, volume number (year): page numbers.

(e) *For an article in a collection of essays:*

Hoffman, Arthur W. "Allusion and the Definition of Themes in Congreve's *Love for Love*". In *The Author in His Work: Essays on a Problem of Criticism*". Ed. Louis L. Martz and Aubrey Williams. New Haven: Yale UP, 1978. 262-95.

(f) *For ENGL Course Notes:*

ENGL 113 Course Notes. Victoria University of Wellington, 2007.

Note that specific articles in a book of Course Notes follow as for (e) above. E.g.

Wordsworth, William. "Preface to Lyrical Ballads". 1802. In *ENGL 113 Course Notes*. Victoria University of Wellington, 2007. 24-5.

(h) *For an entire website:*

Name of Site. Date of Posting/Revision. Name of institution/organization affiliated with the site (sometimes found in copyright statements). Date you accessed the site <URL (electronic address)>.

