

ENL 3251

VICTORIAN LITERATURE

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The Victorian Period (roughly 1832-1901) was one of the most influential periods in Western history. This course will define the world-views, beliefs, doubts, anxieties, assumptions, and paradoxes of that age through a survey of the *poetry, fiction, drama, pictures, and critical theory* of a few representative artists. **Be aware that this is not the Victorian Novel course** — that course is ENL 3122. This course (ENL 3251) is designed to introduce you to many of the *other* artistic forms—and broad intellectual history—of the Victorian Age, other than novels.

GOALS AND EXPECTATIONS

By the end of this course you will be expected to demonstrate that you can

- ✓ ① **read accurately what the work says and how it goes about saying what it says effectively;**
- ✓ ② **establish what the premises of the work seem to be, that is, what world-view is implied or assumed; and**
- <D **trace how the common thematic issues/problems Victorians raised are dealt with differently from writer to writer.**

BASIS FOR FINAL GRADE

Your final grade will be computed based on the following:

- ① **30⁰A** — Your **average score on six (6) concise and succinct 1%-page “Insights” papers (1-1/2-page single spaced; or 3-page double spaced; maximum 1000 words)**. Each of these should offer at least *three [3] key “insights,” “ideas,” or “themes”* you have found in the works assigned that week, one paragraph per “insight.” At least one (1) of the insights must address how the themes relate to the themes and patterns found in *previous* works/authors/ assignments. **Each “Insights” paper must be both posted on the class’s SAKAI site and turned in as a printed hard copy:**

Exactly What to do & When:

1. Write the 3-paragraph/insights “Insights” paper (1000 word maximum) due for the appropriate assigned week.
2. Go to <https://lss.at.ufl.edu/>
3. Click the big orange “e-Learning login” button.
4. Login using your Gator Link username and password. After logging in, you will be taken to your “My Workspace.”
5. Click on ENL3251: 064E, Fall 2013. (You will see this course listed across the top of the screen).
6. Click on “**Discussions**” tab in left-hand menu.
7. Click on the appropriate week & assignment.
8. Click on “Post New Thread.”
9. Type in **your name** as the “Title.”
10. Then copy/write in your paper in the “Message” box (can paste in from a Word document).
11. Post your paper (by clicking “Post Message” at bottom) **NO LATER THAN NOON TUESDAY ON THAT WEEK.**
12. Print out a hard copy of your paper & turn it in Tuesday in class.

[Individual papers will receive one of the following numerical scores: A+ = 100 (rare); A = 95; A- = 90; B+ = 88; B = 84; B- = 80; C+ = 78; C = 74; C- = 70; D = 64; E = 0] ***No late “insights” papers will be accepted.*** However, you will be permitted to drop from your record the lowest grade on these assignments, ***if*** you have ***not*** cut more than three (3) hours worth of class time;

2**30% — Your composite grade for your brief one-paragraph**

“insights” posted online during each week when the three-insight papers are ***not*** due, **and your online responses** to ***three of the postings by other students*** during each of those weeks, as follows:

What to do & When:

1. Write the 1-paragraph/insight “Insights” paper due for the appropriate assigned week. 350 words maximum.
2. Go to <https://lss.at.ufl.edu/>
3. Click the big orange “e-Learning login” button.
4. Login using your Gator Link username and password. After logging in, you will be taken to your “My Workspace.”
5. Click on ENL3251: 064E, Fall 2013. (You will see this course listed across the top of the screen).
6. Click on “**Discussions**” tab in left-hand menu.
7. Click on the appropriate week & assignment.

8. Click on “Post New Thread.”
9. Type in your name as the “Title.” Then copy/write in your paper in the “Message” box (can paste in from a Word document).
10. Postycwr 1-paragraph “Insights” paper (by clicking “Post Message” at bottom) NO LATER THAN NOON TUESDAY ON THAT WEEK.
11. After class Tuesday but BEFORE NOON THURSDAY, return to the appropriate week and assignment. Click on the posted 1-paragraph “insights” paper for any 3 students to whom you have NOT responded before (listed under “Thread”).
12. Click on the “Reply” button to the far right. Then respond to the paragraph, amplifying on it. (Do that for 3 different students).
13. Print out one printed hard copy that includes (a) the 1-paragraph “Insight” for the student you selected; followed by (b) *your* response to that student’s “insight” paragraph. Do that for each student selected (i.e., 3 times). Turn in the hard copy Thursday in class.

[Individual papers will receive one of the following numerical scores: A+ =100 (rare); A = 95; A- = 90; B+ = 88; B = 84; B- = 80; C+ = 78; C = 74; C- = 70; D = 64; E = 0]. **Note:** I will usually not be marking or giving individual grades each week on these papers and responses. I will assign your composite grade in the last week based on your overall performance on these exercises;

3 **10% — Your degree of *active class participation* and general preparedness during each class session.** [*Total points for the term will be awarded as follows* '. A = 10 points (speaking effectively nearly every class session); A- = 9 (speaking almost every class session, usually effectively); B+ = 8.5 (speaking effectively every week); B = 8 (speaking every week, but not as effectively); C+ = 7.5 (speaking almost every week); C = 7 (speaking intermittently during the semester); D = 6 (speaking rarely); E = 5 (almost never speaking)];

4 **30% —A comprehensive final exam.**

OPTIONAL PAPER:

20%> — **As an option**, you may **substitute** for poor grades in any of the above assignment categories or combination of categories — *except* for the Final Exam—your grade on an optional additional assignment, but **only up to** a maximum of 20% of your final grade. There is *no guarantee* that your optional term paper will improve, rather than lower, your overall grade (if the optional paper is weaker than your performance on what you hoped to substitute it for, your grade will be lowered). That is the gamble you would be taking.

Students wishing to attempt such an optional-paper substitution must choose one of the following two options:

OPTION 1:

A detailed poem analysis of approximately 1000-2500 words (approximately 4-8 printed pages), choosing *one poem from a selection of fifteen poems that I will provide*. This paper is designed mostly to confirm that you have sound critical-reading skills (or to enable you to learn those skills, if you haven't already).

OPTION 2:

An analytical term paper **of approximately 3000-4000 words** (approximately 10-14 pages) on a topic of your choosing (related to the material of this course).

OPTIONAL EXTRA CREDIT PAPERS' *Extra-credit papers do NOT substitute for regular assignments* and will **only serve to give you the “benefit of the doubt”** if your final grade computes to a choice between two grades. ***The most you can benefit from extra-credit papers is to raise your final grade 1/3 of a letter grade.***

To earn extra credit: Write a 7-10-page (double-spaced) review of one of the books in the “Possible Secondary Readings” list at the end of this syllabus (or another book that I approve). The first page or two should summarize the main argument of the book, and the remaining 6-9 pages should react to specific ideas in the book (giving the page numbers). This extra-credit paper does not need to be a well-organized essay; it can be a collection of notes or disconnected reactions. Just interact intelligently with the material. W

Final course grades will be awarded on the following scale:

A = 93-100; A- = 90-92; B+ = 87-89; B = 83-86; B- = 80-82; C+ = 77-79; C = 73-76; C- = 70-72; D+ = 67-69; D = 63-66; D- = 60-62; E = 0-59.

For UF overall grade policy, see the following website:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

RULES AND POLICIES

>4. ATTENDANCE: Mandatory. You also need to be ***OII time*** for those class periods. Being late for class more than once will count as an absence, in addition to any actual absences. *If you take more than three hours of unexcused cuts* (i.e., the equivalent of one week's classes), your ***final grade will be reduced one-half of a letter grade for each class period cut over the three-hour limit.***

>41. CLASS PARTICIPATION: I *prefer* that you *speak up* and be wrong rather than not speak at all (within reason). THERE IS *NO PENALTY* IN THIS COURSE FOR WRONG ANSWERS DURING CLASS SESSIONS. And if you don't understand something said in class, ask immediately for clarification! ! !

>111. WRITTEN WORK: If not otherwise instructed, *you will be expected to have read the entire assigned reading for the week by the first class session* dealing with that new material. Also, since this is an upper-level English course, you are naturally expected to produce written work that is relatively free of grammatical/punctuation errors. Please proofread, because *any paper containing several basic-grammar or punctuation errors will suffer a substantial reduction in the grade it might have received on content alone.*

>IV. DEADLINES: *All work must be turned in on time.* A paper will be considered late if it is not turned in during the class session it is due. *No Late Papers will be accepted.* If late, you will receive a zero for that assignment.

>V. “DEATH PENALTY” FOR CHEATING: My job is, among other things, to teach you how to reason clearly and precisely. Dishonest shortcuts defeat that purpose and ultimately corrupt potentially disciplined minds. So my approach to cheating is brutally simple: *The first time you are caught cheating in any form, you fail the course.* No second chances. No excuses.

One of the most common and most misunderstood ways of cheating is plagiarism, which is broader than just copying someone else's thoughts word for word. You are plagiarizing if you pass off someone else's ideas as your own — no matter how much you may have reworded, reworked, or otherwise disguised the source.

>VI. SEEK HELP AND ADVICE: I hope you will *feel free to speak with me at any time* before class, after class, during my office hours, or by appointment—

PARTICULARLY (AND AS SOON AS POSSIBLE) IF YOU ARE HAVING ANY PROBLEM.

My office is in 4336 Turlington Hall. My scheduled ***office hours*** this term will be during ***10th period (5:10 PM-6:00 PM) on Tuesdays and Thursdays*** If you find that you cannot see me during my office hours and aren't able to talk to me *shortly before or after class*, please *telephone* (best) or *e-mail* me or make an appointment for another mutually convenient time.

I am happy to make accommodations for students with disabilities. However, please note that University of Florida policy mandates the following procedure: “Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who

must then provide this documentation to the Instructor when requesting accommodation.”

When all else fails, take a deep breath, concentrate, and don't forget that real learning is fun. So work hard, but also **BE SURE TO MAKE IT FUN FOR YOURSELF!**

REQUIRED TEXTS

First Photocopy Supplement, including poems and essays not included elsewhere (*Note*: purchase at Book-It, 1250 West University Avenue, #2, near NE corner of NW 13th & University Ave)

Matthew Arnold, *Dover Beach and Other Poems* (Dover; ISBN: 0486280373)

Thomas Carlyle, *Sartor Resartus* (Oxford; ISBN: 0199540373)

Robert Browning, *My Last Duchess and Other Poems* (Dover; ISBN: 0486277836)

Second Photocopy Supplement, including texts not available elsewhere (*Note*: purchase at Book-It, 1250 West University Avenue, #2, near NE corner of NW 13th & University Ave)

Aubrey Beardsley, *Best Works of Aubrey Beardsley* (Dover; ISBN: 0486262731)

Oscar Wilde, *The Happy Prince & Other Fairy Tales* (Dover; ISBN: 0486417239)

Wilde, *Lady Windermere's Fan* (Dover; ISBN: 0486400786)

SCHEDULE

Week 1 Introduction to the course

[Background: Victorian Period]

“Some Reasons Why Americans Value the British”

“Facts, Themes, and Principles of Victorian Culture”

“A Few of the Dichotomies that Haunted Victorians”

“Chronicle of Some Important Events Bearing on Victorian Age & Aftermath”

“Defining and Avoiding Plagiarism”

Matthew **Arnold**, “Dover Beach”

Week 2 —*Insights Paper 1*—

Matthew Arnold—introductory note on Arnold

Poetry: “The Forsaken Merman,” “To Marguerite,” “To

Marguerite—Continued,” “Self Deception,” “The Buried Life,”

“The Scholar Gypsy”

Week 3 —*Online Paragraph & Responses 1*—

Arnold—*Criticism*: “Preface to Poems (1853),” “The Function of Criticism at the Present Time,” excerpts from “Study of Poetry”
Thomas **Carlyle**—introductory note on Carlyle; introductory note on Sartor Resartus.
Sartor Resartus, Introduction, pp. vii-xxxvi; Book I, Chapters 1-2, 8-11, pp. [3]-11, 41-62; Book II, Chapters 1-2, 6-10, pp. 63-77, 114-56; Book III, Chapters 1, 6-12, pp. 157-61, 181-225.

Week 4 —*Insights Paper 2*—
Carlyle—*Sartor Resartus* (continued)
[Graded Insights Paper 1 (Week 3) returned]

Week 5 —*Online Paragraph & Responses 2*—
Robert **Browning** — introductory note on Browning, “The Statue and the Bust,” “Childe Roland to the Dark Tower Came,” “The Last Ride Together,” “Prospice,” “A Woman’s Last Word,” “The Laboratory,” “My Last Duchess,” “Porphyria’s Lover”
[Graded Insights & Responses 1 (Week 4) returned]

Week 6 —*Insights Paper 3*—
Browning—“Abt Vogler,” “Fra Lippo Lippi,” “Andrea Del Sarto,” “Epistle, from Karshish”

Week 7 —*Online Paragraph & Responses 3*—
Introductory Note on “The Angel in the House”
High Victorian & Pre-Raphaelite Painting [in-class slides and analysis; for composite side show, see “Resources” tab of SAKAI site: <https://lss.at.ufl.edu/> or click hyperlinked titles individually]:
William Holman **Hunt**, *The Awakening Conscience* (1853); William Shakespeare **Burton**, *The Wounded Cavalier* (1855); John Everett **Millais**, *The Woodman’s Daughter* (1951). *Cherry Ripe* (1879); **Dante Gabriel Rossetti**, (1850), *The Blessed Damozel* (1875-78) [Fogg Art Museum Harvard], *Proserpine* (1874) [Tate Britain]; William **Morris**, *Queen Guinevere* (1857); Edward **Burne-Jones**, *Phyllis and Demophöon* (1870), *Kins Cophetua and the Beggar Maid* (1884), *Pygmalion and the Image: The Hand Refrains* (1868-78); Frederick **Sandys**, *Morsan le Fay* (1864); Laurence **Alma-Tadema**, *In the Tepidarium* (1881); Fredric **Leighton**, *The Fisherman and the Siren* (1856-58), *Flaming June* (1895); John **Collier**, *Lilith* (1887); Edward **Poynter**, *The Cave of the Storm Nymphs* (1903); Herbert **Draper**, *The Gates of Dawn* (1900); Frank **Dicksee**, *La Belle Dame Sans Merci* (1902); John **Waterhouse**, *Pandora* (1896), *Lamia* (1905); **European Comparisons**: Edouard

Manet, *Olympia* (1863), *Woman with a Parrot* (1866); **William Bouguereau**, *Le Printemps* [The Return of Spring] (1866), *Cupidon* (1875); **Auguste Renoir**, *Young Boy with a Cat* (1868-69); **Félicien Rops**, *Pornokrates* (1879); **Franz von Stuck**, *Sin* (1893)

Week 8 —*Insights Paper 4*—

Ernest Dowson—introductory note on Dowson; “In Preface: For Adelaide”;

Poetry: “In Preface: For Adelaide,” “*Vita summa brevis*,” “Nuns of the Perpetual Adoration,” “My Lady April,” “Yvonne of Brittany,” “Benedictio Domini,” “Beata Solitudo,” “Extreme Unction,” “To One in Bedlam,” “Flos Lunae,” “Ad Domnulam Suam,” “*Vew Sum Qualis Eram Bonae Sub Regno Cynarae*” “You would have understood me had you waited,” “Cease smiling, Dear! a little while be sad,” “Villanelle of His Lady’s Treasures,” “Beyond,” “Dregs,” “Transition

Fiction: “Souvenirs of an Egoist” (*Temple Bar*, 1888); “A Case of Conscience” (*The Century Guild Hobby Horse*, 1891); “The Princess of Dreams” (*Decorations*, 1899)

Week 9 —*Online Paragraph & Responses 4*—

Introductory Note on the “New Woman”

Introductory Note on Egerton

Martha Vicinus, Introduction to Egerton

George Egerton [Mary Chavelita Dunne]—from *Keynotes* (1893): “A Cross Line,” “A Little Gray Glove,” “An Empty Frame”; from *Discords* (1894): “Wedlock,” “Virgin Soil”

[Graded Insights/Responses Papers 2-3 (Weeks 5-8) returned]

Week 10 —*Insights Paper 5*—

Ella D’Arcy—introductory note on D’Arcy; from *Monochromes* (1895): “Irremediable,” “The Pleasure Pilgrim”; “The Death Mask” (*Yellow Book* 10, July 1896); “At Twickenham” (*Yellow Book* 12, Jan. 1897)

Week 11 —*Online Paragraph & Responses 5*—

Introductory note on Graham R. Tomson/Marriott Watson

Virginia Blaine, “Rosamund Marriott Watson (1860-1911)”

Graham R. Tomson [Rosamund Marriott Watson]—“Old Pauline,” “Ballad of the Bird-bride,” “Children of the Mist” “A Ballad of the Were-Wolf,” “Epitaph,” “The Cage,” “Nirvana,” “Vespertilia,” “*Hic Jacet*”

Week 12 —*Insights Paper 6*—

Aubrey **Beardsley**—introductory notes on Beardsley; *Best Works of Aubrey Beardsley*, pp. 18-61.

Week 13 —Online Paragraph & Responses6—
Oscar **Wilde**—introductory notes on Wilde
Criticism. “The Critic As Artist”
Fiction, ‘from *Complete Shorter Fiction*’. “The Happy Prince,” “The
Nightingale and the Rose,” “The Birthday of the Infanta”;
Optional Extra Credit Assignment(s) Due

Week 14 —Online Paragraph & Responses7—
Wilde—Play : *Lady Windermere ’s Fan*

Week 15 Review
[Graded Insights/Responses Papers 4-6 (Weeks 9-14) returned]

Finals Week: COMPREHENSIVE FINAL EXAM

BRIEF LIST OF POSSIBLE SECONDARY READINGS READINGS

GENERAL BACKGROUND

Daniel Pool, *What Jane Austen Ate and Charles Dickens Knew*

Julia Prewitt Brown, *A Reader ’s Guide to the Nineteenth-Century English Novel*

Sally Mitchell, *Daily Life in Victorian England*

J. Hillis Miller, *The Disappearance of God*

John A. Lester, Jr., *Journey Through Despair*

Holbrook Jackson, *The Eighteen Nineties*

Gail Marshall, ed, *The Cambridge Companion to the Fin de Siècle*

E. Chamberlin and S. Gilman, eds, *Degeneration*

Stephen Arata, *Fictions of Loss in the Fin de Siècle*

John Stokes, *In the Nineties*

Morse Peckham, *Beyond the Tragic Vision*

Walter Houghton, *The Victorian Frame of Mind*

John R. Reed, *Victorian Conventions*

Deirdre David, *Rule Britannia: Women, Empire, and Victorian Writing*

Edward Said, *Orientalism*

Norman O. Brown, *Life Against Death*

Georges Bataille, *Death and Sensuality*

Victorian Web,

<http://ernie.lang.nagoya-u.ac.jp/~matsuoka/Victorian.html>
<http://www.lang.nagoya-u.ac.jp/~matsuoka/index.html>

INDIVIDUAL FIGURES

- Park Honan, *Matthew Arnold: A Life* (biography)
Dwight Culler, *Imaginative Reason: The Poetry of Matthew Arnold*
Robert Langbaum, *The Poetry of Experience* (Browning)
Irvine & Honan, *The Book, the Ring, & the Poet: A Biography of Robert Browning*
W. David Shaw, *The Dialectical Temper* (Browning)
Richard Ellmann, *Oscar Wilde: A Biography*
Gary Schmidgall, *The Stranger Wilde* (biography)
Epifanio San Juan, Jr., *The Art of Oscar Wilde*
Regenia Gagnier, *Idylls of the Marketplace: Wilde and the Victorian Public*
Matthew Sturgis, *Aubrey Beardsley* (biography)
Ian Fletcher, *Aubrey Beardsley*
Chris Snodgrass, *Aubrey Beardsley, Dandy of the Grotesque*

PAINTING AND ARTISTS

- John Berger, *Ways of Seeing*
W. J. T. Mitchell, *Iconography*
Timothy Hilton, *The Pre-Raphaelites*
Jan Marsh, *Pre-Raphaelite Sisterhood* (biographies)
Gay Daly, *Pre-Raphaelites in Love* (biographies) (continued)
Pamela Gerrish Nunn, *Problem Pictures: Women and Men in Victorian Painting*

GENDER AND SEXUALITY

- Bram Dijkstra, *Idols of Perversity: Fantasies of Feminine Evil in Fin-de-siècle Culture*
Michael Mason, *The Making of Victorian Sexuality*
Roy Porter & Lesley Hall, *The Facts of Life: . . . Sexual Knowledge in Britain*
Jonathan Dollimore, *Sexual Dissidence: Augustine to Wilde, Freud to Foucault*
Elaine Showalter, *The Female Malady*
—, *Sexual Anarchy*
Nina Auerbach, *Woman and the Demon: The Life of a Victorian Myth*
Gilbert and Gubar, *The Madwoman in the Attic*
Pamela Gilbert, *Disease, Desire, and the Body in Victorian Women's Popular Novels*
Elizabeth Langland, *Nobody's Angels: Middle-Class Women . . . in Victorian Culture*
Linda Nead, *Myths of Sexuality: Representations of Women in Victorian Britain*
Helena Michie, *The Flesh Made Word: Female Figures and Women's Bodies*
Rita S. Kranidis, *Subversive Discourse: . . . Late-Victorian Feminist Novels*
Richard Dellamora, *Masculine Desire: The Sexual Politics of Victorian Aestheticism*

NEW WOMAN

- Sally Mitchell, *The New Girl*
Sally Ledger, *The New Woman: Fiction and Feminism at the Fin de Siècle*
Deborah Gorham, *The Victorian Girl and the Feminine Ideal*