

## ENGL 312 Victorian Literature

**Trimester 1 2010**

**1 March to 4 July 2010**

**20 Points**

### TRIMESTER DATES

Teaching dates: 1 March 2010 to 4 June 2010

Mid-trimester break: 5 April to 18 April 2010

Study week: 7 June to 11 June 2010

Examination/Assessment period: 11 June to 4 July 2010

**Note:** Students who enrol in courses with examinations are expected to be able to attend an examination at the University at any time during the formal examination period.

### WITHDRAWAL DATES

Information on withdrawals and refunds may be found at

<http://www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds.aspx>

### NAMES AND CONTACT DETAILS

Staff	Email	Phone	Room
Jane Stafford (course coordinator)	jane.stafford@vuw.ac.nz	463 6816	VZ 901
James Meffan	james.meffan@vuw.ac.nz	463 6807	VZ 903
Anna Jackson	anna.jackson@vuw.ac.nz	463 6840	VZ 919
Harry Ricketts	harry.ricketts@vuw.ac.nz	463 6814	VZ 906

### CLASS TIMES AND LOCATIONS

#### Lectures

Days	Time	Room Number
Mon, Wed	10.00 – 10.50 am	77 Fairlie Tce, LT 306

#### Tutorials

To be advised

## **COURSE DELIVERY**

ENGL 312 is taught by two lectures and one tutorial a week.

## **COMMUNICATION OF ADDITIONAL INFORMATION**

This course uses Blackboard for all important information and announcements, as well as running a discussion board, and encourages you to check it regularly. Information about the course will be posted from time to time on the English Programme's notice-board on the third floor of the Hugh Mackenzie building, outside Hugh Mackenzie LT206, as well as announced in lectures and posted on Blackboard. If you have a question or problem, consult your tutor or one of the course co-ordinators. Draft and final examination timetables will be posted on the HM notice-board and on Blackboard.

## **COURSE CONTENT**

See the schedule on p. 5.

## **LEARNING OBJECTIVES**

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.

## **EXPECTED WORKLOAD**

You should expect to spend, on average, about 13 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.

## **READINGS**

For the first two weeks of trimester all undergraduate textbooks and student notes will be sold from the Memorial Theatre foyer, while postgraduate textbooks and student notes will be available from the top

floor of vicbooks in the Student Union Building, Kelburn Campus. After week two all undergraduate textbooks will be sold from vicbooks and student notes from the Student Notes Distribution Centre on the ground floor of the Student Union Building. You can order textbooks and student notes online at [www.vicbooks.co.nz](http://www.vicbooks.co.nz) or can email an order or enquiry to [enquiries@vicbooks.co.nz](mailto:enquiries@vicbooks.co.nz). Books can be couriered to you or they can be picked up from the shop. You will be contacted when they are available.

**Essential 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 REQUIREMENTS

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.

**Class Test** (worth 15% of the final mark)

**Topic:** *David Copperfield*: This piece of assessment tests your knowledge of the novel (i.e., plot details), your ability to construct a close reading of a particular passage from the novel, and your ability to read and critique a piece of criticism about the novel.

**Date:** 31 March

**Research Essay** (worth 35% of final mark)

**Topic:** See below. This piece of assessment tests your ability to undertake a substantial piece of research and to mount a complex and original argument, using both primary and secondary source material, both literary and historical. Tutorial discussion in the weeks leading up to the submission date will focus on the preparation of the essay.

**Length:** 3000 words

**Due date:** 4 June.

### **Final Examination:**

Students who enrol in courses with examinations are expected to be able to attend an examination at the University at any time during the formal examination period, i.e. between Friday 11 June and Saturday 4 July 2010.

### **ASSIGNMENT COVER SHEETS**

Assignment cover sheets and extension forms can be found on Blackboard or outside the Programme office. Remember to fill in your tutor's name.

### **PENALTIES AND EXTENSIONS**

If work is handed in late, then one grade is subtracted and no comments are offered.

#### **Extensions**

Extensions will be granted only in exceptional and unforeseen circumstances. Issues of workload do not constitute exceptional and unforeseen circumstances. If you require an extension, you must complete an extension request form (available on your course Blackboard site) prior to the assignment due date. This must be accompanied by relevant documentation (e.g. a doctor's certificate) where appropriate. Tutors cannot grant extensions.

### **MANDATORY COURSE REQUIREMENTS**

The minimum course requirements are completion of all in-term assessment by **4 June** 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.

### **CLASS REPRESENTATIVES**

A class representative will be elected in the first class, and that person's name and contact details will be available to VUWSA, the Course Coordinator and the class. The class representative provides a communication channel to liaise with the Course Coordinator on behalf of students.

### **STATEMENT ON LEGIBILITY**

You are expected to present work that meets appropriate standards. Work submitted during the course (i. e. work that is internally assessed) should be typed or prepared on a computer. Work submitted in the final examination will obviously be handwritten. You are expected to write clearly. Where work is deemed 'illegible', you will be given a photocopy of the work and asked to transcribe it to an acceptable standard (preferably typed) within a specified time frame.

## ACADEMIC INTEGRITY AND PLAGIARISM

Academic integrity means that university staff and students, in their teaching and learning are expected to treat others honestly, fairly and with respect at all times. It is not acceptable to mistreat academic, intellectual or creative work that has been done by other people by representing it as your own original work.

Academic integrity is important because it is the core value on which the University's learning, teaching and research activities are based. Victoria University's reputation for academic integrity adds value to your qualification.

The University defines plagiarism as presenting someone else's work as if it were your own, whether you mean to or not. 'Someone else's work' means anything that is not your own idea. Even if it is presented in your own style, you must acknowledge your sources fully and appropriately. This includes:

- Material from books, journals or any other printed source
- The work of other students or staff
- Information from the internet
- Software programs and other electronic material
- Designs and ideas
- The organisation or structuring of any such material

Find out more about plagiarism, how to avoid it and penalties, on the University's website:

<http://www.victoria.ac.nz/home/study/plagiarism.aspx>

## GENERAL UNIVERSITY POLICIES AND STATUTES

You should familiarise themselves with the University's policies and statutes, particularly the Assessment Statute, the Personal Courses of Study Statute, the Statute on Student Conduct and any statutes relating to the particular qualifications being studied; see the Victoria University Calendar or go to the Academic Policy and Student Policy sections on: <http://www.victoria.ac.nz/home/about/policy>

The AVC (Academic) website also provides information in a number of areas including Academic Grievances, Student and Staff conduct, Meeting the needs of students with impairments, and student support/VUWSA student advocates. This website can be accessed at:

[http://www.victoria.ac.nz/home/about\\_victoria/avcacademic/Publications.aspx](http://www.victoria.ac.nz/home/about_victoria/avcacademic/Publications.aspx)

## COURSE PROGRAMME

1 March: **Introduction: historical contexts:** *Class Anthology* (JS)

### Module one: Gender and sexuality

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

8 March: Poetry: Christina Rossetti, 'Goblin Market', handout (HR)

10 March: Poetry: Elizabeth Barrett Browning, handout (JS)

17 March: Charles Dickens, *David Copperfield* (JS)

19 March: *David Copperfield* (video)

24 March: *David Copperfield* (JS)

26 March: *David Copperfield* (JS)

### Module Two: Religious doubt

29 March: Introduction: God's Funeral (JS)

31 March: Class Test, *David Copperfield*

### 5 – 18 April: Mid-Semester Break

19 April : Alfred, Lord Tennyson, handout (HR & JS)

21 April: Matthew Arnold, *Class Anthology* (HR)

26 April : Edmund Gosse, *Father and Son* (AJ)

28 April: *Father and Son* (AJ)

3 May: *Father and Son* (AJ)

5 May: Poetry: Gerard Manley Hopkins, *Class Anthology* (JS)

**Module Three: Empire**

10 May:	Writing and Reading Empire: some theoretical questions, <i>Class Anthology</i>	(JM)
12 May:	Rudyard Kipling, <i>Plain Tales from the Hills</i>	(HR)
17 May:	<i>Plain Tales from the Hills</i>	(HR)
19 May:	<i>Plain Tales from the Hills</i>	(HR)
24 May:	Maoriland, <i>Class Anthology</i>	(JS)
26 May:	Maoriland, <i>Class Anthology</i>	(JS)
31 May:	Poetry, Kipling, handout	(HR)
2 June:	Conclusion	(HR & JS)

**Essay due 4 June**

**Study Week:** Monday 7 June to Friday 11 June 2010

**Examination Period:** Friday 11 June – Sunday 4 July 2010

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**Research Essay**

**Due 4 June: Length 3000 words.**

1.

He feeds upon her face by day and night,  
And she with true kind eyes looks back on him  
Fair as the moon and joyful as the light:  
Not wan with waiting, not with sorrow dim;  
Not as she is, but as she fills his dream.

Christina Rossetti, 'In an Artist's Studio'

Use this quote as the starting point for a discussion of the problem of men's perception of women in Victorian poetry. You should refer to at least two poets and a range of poems.

2.

We are not now that strength which in old days  
Moved earth and heaven; that which we are, we are;  
One equal temper of heroic hearts,  
Made weak by time and fate, but strong in will  
To strive, to seek, to find, and not to yield.

Tennyson, 'Ulysses'

To what extent is Victorian religious doubt a crisis over modernity rather than a crisis of belief? You should refer to at least two poets and a range of poems.

3.

In Gosse's *Father and Son*, does the boy reject the God the Father or Philip Gosse the Father? Is it a religious rebellion or a generational one?

4.

'A land without a past?' Nay, nay.  
I saw it forty years this day.  
-- Nor man, nor beast nor tree:  
Wide, empty plains where shadows pass  
Blown by the wind o'er whispering grass  
Whose sigh crept after me.

William Pember Reeves, 'A Colonist in his Garden'

Discuss the concept of the past – of the landscape, of the settler and of Maori – in Maoriland poetry. Why does it constitute a problem, and what are the literary ways in which this problem is solved? You should refer to at least two poets and a range of poems.

7.

A critic has written that 'to evoke their encounter with worlds that were difficult to describe and to rule, Europeans relied on (often stereotyped) images of threat or allure'.

**Either:**

Discuss the ways in which these two values, threat and allure, operate in Kipling's *Plain Tales from the Hills*. Refer in detail to at least three stories; these may include 'The Strange Ride of Morrowbie Jukes' and 'The Man Who Would Be King'.



**Or:**

Discuss the ways in which these two values, threat and allure, operate in Kipling's poetry.

**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.

## Guidelines for the Presentation of Work for Students of English

### MLA Style

The system students are 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; l.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.

(g) *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)>.