

ENGL 312 VICTORIAN LITERATURE

Trimester 1 2012
5 March to 4 July 2012
20 Points

TRIMESTER DATES

Teaching dates: 5 March to 8 June 2012

Mid-trimester break: 6 to 22 April 2012

Study week: 11 to 15 June 2012

Examination/Assessment period: 15 June to 4 July 2012

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
Anna Jackson	anna.jackson@vuw.ac.nz	463 6840	VZ 919
Harry Ricketts	harry.ricketts@vuw.ac.nz	463 6814	VZ 906

Office Hours to be confirmed

CLASS TIMES AND LOCATIONS

Lectures

Mondays, Wednesdays 12:00-12:50pm Hugh McKenzie Lecture Theatre 206 (HMLT 206)

Tutorials

Tutorials begin in WEEK 2. Please register for tutorials via the ENGL 312 site on Blackboard: go to “Frequently Asked Questions” on the left, select “Tutorials” and then follow the instructions under the “Signing Up for a Tutorial” link. Please read the instructions carefully. Tutorial rooms will be listed on S-Cubed, Blackboard and on the bulletin board outside HMLT206

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.

If you are not going to use the Victoria email address set up for you, we strongly encourage you to set a forward from the Victoria email system to the email address you do use.

COURSE PRESCRIPTION

This course examines a selection of fiction, non-fiction and poetry from the Victorian period, under the broad categories of the literature of empire, the literature of religious doubt, and the literature of sexuality. The majority of texts are British, but some New Zealand material will be included.

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

The expected workload for a 20 point course is 200 hours over the trimester or 13 week hours per teaching week. 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

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.

All undergraduate textbooks and student notes will be sold from the Memorial Theatre foyer from 13 February to 16 March 2012, 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 of the trimester all undergraduate textbooks and student notes will be sold from vicbooks on Level 4 of

the Student Union Building. You can order textbooks and student notes online at www.vicbooks.co.nz or can email an order or enquiry to 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.

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.

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: 4 April

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: 30 May.

ASSIGNMENT COVER SHEETS

Assignment cover sheets can be found on Blackboard or outside the Programme office.

EXTENSIONS AND PENALTIES

Extensions will be granted only in exceptional and unforeseen circumstances.

Work submitted after the deadline will be penalised by a reduction in grade. Late work also receives only minimal comments from your marker.

MANDATORY COURSE REQUIREMENTS

The minimum course requirements are completion of all in-term assessment by 6 June at the very latest, sitting the final examination, and preparing for and completing the tutorial worksheets 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. Where handwritten work is required you are expected to write clearly. If this 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>

WHERE TO FIND MORE DETAILED INFORMATION

Find key dates, explanations of grades and other useful information at www.victoria.ac.nz/home/study. Find out how academic progress is monitored and how enrolment can be restricted at www.victoria.ac.nz/home/study/academic-progress. Most statutes and policies are available at www.victoria.ac.nz/home/about/policy, except qualification statutes, which are available via the *Calendar* webpage at www.victoria.ac.nz/home/study/calendar.aspx (See Section C).

Other useful information for students may be found at the website of the Assistant Vice-Chancellor (Academic), at www.victoria.ac.nz/home/about_victoria/avcacademic.

LECTURE PROGRAMME

5 March: **Introduction:** the Victorian world: *Class Anthology* (JS)

Module one: Gender and sexuality

7 March: Introduction: The Woman Question: John Stuart Mill, 'The Lady of Shalott', *Class Anthology* (JS)
No tutorial this week.

12 March: Poetry: Christina Rossetti, 'Goblin Market', *Class Anthology* (HR)
14 March: Poetry: Elizabeth Barrett Browning, *Class Anthology* (JS)
Tutorial week 2: Gender and Sexuality

19 March: Charles Dickens, *David Copperfield* (JS)
21 March: *DC* (JS)
Tutorial week 3: *David Copperfield*

26 March: *DC* (JS)

Module Two: Religious doubt

28 March: Introduction: God's Funeral, (JS)
Tutorial week 4: *David Copperfield* test preparation.

2 April: Alfred, Lord Tennyson, *Class Anthology* (HR & JS)
4 April: Class Test, David Copperfield
Tutorial week 5: Darwin and Clough.

6 – 22 April: Mid-Semester Break

23 April: Matthew Arnold, *Class Anthology* (HR)
25 April: **Anzac Day**
Tutorial week 6: Arnold's 'The Buried Life'

30 April: 2 May: Edmund Gosse, *Father and Son* (AJ)
2 May: *F&S* (AJ)
Tutorial week 7: Tennyson, Kipling and Gosse.

7 May: *F&S* (AJ)
9 May: Poetry: Gerard Manley Hopkins, *Class Anthology* (JS)
Tutorial week 8: Gosse and Heather Henderson's *The Victorian Self*

Module Three: Empire

14 May: Writing and reading empire, *Class Anthology* (JS)
16 May: Rudyard Kipling, *Plain Tales from the Hills* (HR)
Tutorial week 9: Richards *The Imperial Archive* and Kipling

21 May: *PTH* (HR)
23 May: *PTH* (HR)
Tutorial week 10: Kipling and boundary crossing

28 May: Poetry, Kipling, *Class Anthology* (HR)
30 May: Maoriland, *Class Anthology* (JS) **Essay due**

Tutorial week 11: Boehmer's 'Imperialism and Textuality', 'Mandalay' and 'The Old Place'

4 June: **Queen's Birthday**
6 June: Conclusion (HR & JS)

Because of the Queen's Birthday holiday, there will be no tutorial this week. There is a worksheet in your *Class Anthology* which you should look at and bring to the final lecture.

Study Week: Monday 11 June to Friday 15 June

Examination period: Friday 15 June to Wednesday 4 July.

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**ESSAY
LENGTH 3000 WORDS
DUE 30 MAY**

1.

Compare the use of the confessional first person voice in poetry such as Elizabeth Barrett Browning's sonnets to the dramatised third person in works such as 'Goblin Market' or 'The Lady of Shallot'. For the woman subject, is speaking directly more effective than being spoken of, or does it result in difficulties of its own? You should refer to at least two poets and a range of poems.

2.

Discuss the motifs of enclosure and escape in Victorian poetry of gender.

3.

What are the replacement Gods for the poetic doubters? You should refer to at least two poets and a range of poems.

4.

To what extent is the poetry of religious doubt an expression of doubting the self as much as an expression of doubting religious truths? You should refer to at least two poets and a range of poems.

5.

Many of the stories in *Plain Tales from the Hills* are domestic romances. What relation, if any, do these have to the stories which focus on the exotic aspects of the Anglo-Indian experience? You should refer to at least three stories. You may include discussion of 'The Strange Ride of Morrowbie Jukes' and 'The Man Who would be King'.

6.

A critic writes of Kipling's story 'In the House of Suddhoo':

It may well be that the young man who speaks to us from the pages of that story is quite distinct from the young man who wrote those pages ... In this view the 'I' of the story is not Kipling himself, 'Kipling the author', but one of the story's characters, whose ideas do not necessarily represent the author.

Use this quotation as a starting point for a discussion of the narrator in *Plain Tales from the Hills*. You should refer to at least three stories. You may include discussion of 'The Strange Ride of Morrowbie Jukes' and 'The Man Who would be King'. (You do not have to discuss 'In the House of Suddhoo' unless you wish to.)

7.

Edmund Gosse's father Philip was a scientist. What effect does this aspect of his character have on the way *Father and Son* portrays religious doubt?

8.

In *Father and Son*, Edmund Gosse writes that his love of literature caused him 'to stray up innumerable paths ... at right angles to that direct strait way that leadeth to salvation'. What does his autobiography see as the relation between literature and doubt?

9.

Discuss the poetry of empire in terms of representations of places of safety and places of danger. Which, safety or danger, is more convincingly argued? You should refer to at least two poets and a range of poems.

10.

'Why have we in these isles no fairy dell/ No haunted wood, no wild enchanted mere?' asks the New Zealand poet Alexander Bathgate. What were some of the ways in which writers of empire compensated for this perceived lack of a romantic past? What problems did they encounter in this endeavour? You should refer to at least two poets and a range of poems.

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SELECT BIBLIOGRAPHY.

Biography.

Ackroyd, Peter. *Dickens*. London : Minerva, 1991.

Forster, Margaret. *Elizabeth Barrett Browning : a Biography*. London : Chatto & Windus, 1988.

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Cultural background

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Wilson, A.N. *God's Funeral*. London: Abacus, 1999.

——, *The Victorians*. London: Hutchinson, 2002.