

ENGL 312: VICTORIAN LITERATURE

Trimester 1 2013
4 March to 3 July 2013

20 Points

TRIMESTER DATES

Teaching dates: 4 March to 7 June 2013
Easter break: 28 March to 3 April 2013
Mid-trimester break: 22 to 28 April 2013
Study week: 10 to 14 June 2013
Examination/Assessment period: 14 June to 3 July 2013

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

Lecturers	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
Tutors			
Hannah Mettner	hannah.mettner@hotmail.com		
Angelina Sbroma	Angelina.Sbroma@vuw.ac.nz		

CLASS TIMES AND LOCATIONS

Lectures

Tuesdays, Thursdays 2.10pm – 3pm New Kirk Lecture Theatre 301

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 the course co-ordinator. 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 gender and 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

You should expect to spend, on average, about 13 hours per week on work for a 20-point 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

Texts:

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 11 February to 15 March 2013, while postgraduate textbooks and student notes will be available from the top floor of vicbooks on the ground floor of the Easterfield building, Kelburn Parade. 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 exercise and one research essay, which together account for 50% of the final mark. All three pieces of internal assessment will be the subject of tutorial discussion and preparation.

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 exercise (worth 15% of final mark)

Topic: Religious doubt: this piece of assessment tests your ability to read and respond to a particular poem in terms of the literary expression of the phenomenon of religious doubt.

Length: 1000 words

Due date: 10 May

Research Essay (worth 20% of final mark)

Topic: Empire. This piece of assessment tests your ability to undertake research and to mount a complex and original argument, using both primary and secondary source material, both literary and historical.

Length: 2000 words

Due date: 30 May

ASSIGNMENT COVER SHEETS

Assignment cover sheets can be found on Blackboard or outside the Programme office: Von Zedlitz building, level 8. Remember to fill in your tutor's name.

COLLECTING MARKED ASSIGNMENTS

Your marked assignment will be handed back by your tutor in tutorials or during their office hours. Any uncollected assignments can be picked up from the Programme Administrator after the last day of teaching. Assignments will be held in the Administration office until the end of the following trimester. You need to show your student identification to collect marked assignment from the Administration office.

EXTENSIONS AND PENALTIES

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.

Work submitted after the deadline will be penalised by a 2.5 percent deduction from your total mark per work day. 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 attending at least 70% of tutorials.

You will be asked to complete worksheets (as distributed in advance at the lecture on the previous Thursday and published on Blackboard) for your tutorial each week. Your attendance will be counted only when your tutor has checked the requisite worksheet at the tutorial.

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. You can find out more information on Class Representatives on www.vuwsa.org.nz.

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>

TURNITIN

Work provided for assessment in this course may be checked for academic integrity by the electronic search engine <http://www.turnitin.com>. Turnitin is an online plagiarism prevention tool which compares submitted work with a very large database of existing material. Turnitin will retain a copy of submitted material on behalf of the University for detection of future plagiarism, but access to the full text of submissions is not made available to any other party.

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 (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: *Student Notes Anthology*

Module one: Gender and sexuality

7 March: Introduction: The Woman Question: John Stuart Mill, 'The Lady of Shalott', *Student Notes Anthology*

No tutorial this week.

12 March: Poetry: Christina Rossetti, 'Goblin Market', *Student Notes Anthology*

14 March: Poetry: Elizabeth Barrett Browning, *Student Notes Anthology*

Tutorial week 2: Gender and Sexuality

19 March: Charles Dickens, *David Copperfield*

21 March: *David Copperfield*

Tutorial week 3: *David Copperfield*

26 March: *David Copperfield*

Tutorial week 4: *David Copperfield*

28 March to 3 April: Easter Break

4 April: **Class Test, David Copperfield**

Tutorial week 4: Religious doubt

Module Two: Religious doubt

9 April: Introduction: God's Funeral

11 April: Alfred, Lord Tennyson, *Student Notes Anthology*

Tutorial week 5: Darwin and Clough.

16 April: Tennyson, Matthew Arnold, *Student Notes Anthology*

18 April: Matthew Arnold, *Student Notes Anthology*

Tutorial week 6: Arnold's 'The Buried Life'

22-28 April to Mid-trimester break

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

2 May: *Father and Son* (AJ)

Tutorial week 7: Tennyson, Kipling and Gosse.

7 May: *Father and Son* (AJ)

9 May: Poetry: Gerard Manley Hopkins, *Student Notes Anthology*

Tutorial week 8: Gosse and Heather Henderson's *The Victorian Self*

Exercise due 10 May

Module Three: Empire

14 May: Writing and reading empire, *Student Notes Anthology*

16 May: Rudyard Kipling, *Plain Tales from the Hills*

Tutorial week 9: Richards' *The Imperial Archive* and Kipling

21 May: *Plain Tales from the Hills*

23 May: *Plain Tales from the Hills*

Tutorial week 10: Kipling and boundary crossing

28 May: Maoriland, *Student Notes Anthology*

30 May: Maoriland, *Student Notes Anthology*

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

4 June: Conclusion

6 June: No lecture

Tutorial week 12: Exam preparation

Essay due 7 June

Study Week: Monday 10 June to Friday 14 June

Examination period: Friday 14 June to Wednesday 3 July

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.

Tomlin, Claire. *Charles Dickens: a Life*. London: Viking, 2011.

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.

INTERNAL ASSESSMENT: RESEARCH EXERCISE AND ESSAY

Research Exercise: the literary expression of religious doubt

Choose one of the poems from the section 'The Poetry of Religious Doubt' in the Student Notes anthology, pp. 41-62.

Write a critical commentary of the poem illustrating the way in which it deals with the issue of religious doubt.

You should make yourself familiar with the lecture material and critical writings in the Student Notes anthology and elsewhere on the subject of doubt and demonstrate that you have done this in your exercise, although the emphasis should be on the poem itself.

Similarly, you should concentrate on the argument the poem puts forward – its position on doubt – but you should at the same time show the way in which literary techniques – setting, narration, tone, language, etc – are used to illustrate that argument.

In some cases the Student Notes collection gives excerpts rather than entire poems. You can work with the excerpt alone but you may choose to refer back to the entire poem. All can be found at Literature Online which can be accessed through the Library webpage – 'Online Resources (Databases)'.

If you would like to write on a poem which is not in the Student Notes anthology but is a Victorian poem on doubt, we are happy for you to do this, but please check with your tutor.

Due 10 May. Length 1000 words. Worth 15% of total mark.

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Essay: the literature of Empire

Write an essay on one of the following:

1

Kipling *is* a jingo imperialist. He is morally insensitive and aesthetically disgusting. It is better to start by admitting that, and then try to find out why he still survives while the refined people who have been sniggering at him seem to wear so badly.

George Orwell (1942)

Do you agree? Discuss with reference to Kipling's *Plain Tales from the Hills*. (You may include 'The Strange Ride of Morrowbie Jukes' and 'The Man Who Would Be King' in your discussion if you wish.)

2

What is the role of the *memsahib* (the Anglo-Indian woman) in *Plain Tales from the Hills*? (You may include 'The Strange Ride of Morrowbie Jukes' and 'The Man Who Would Be King' in your discussion if you wish.)

3

On life's rough stream you launched us forth;
You thought to buoy us, give us hope.
Your sturdy oak, our flaxen bark,
Your iron-clad, our humble reed,
Made sorry company, and you glided
Well equipped, the whilst we trembled.

from Apirana Ngata, 'A Scene from the Past' (1896)

Discuss the way in which the poetry of Maoriland represents the consequences of contact between coloniser and colonised. You should refer to at least two poets and a range of poems.

4

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 Maoriland.

Due 7 June. Length 2000 words. Worth 20% of the final mark.