

Meeting days: Monday afternoon	Instructor: Dr. Bettina Tate Pedersen
Meeting times: 2:55-5:40	Phone: 2260
Meeting location: Deans Conference Room	E-mail: bpederse@pointloma.edu
Additional info: Canvas & LIVE TEXT Required	Office: BAC 116
Final Exam: Friday, December 15, 10:30-1:00	Office hours: M 3:00-4:30 or by appt. Please send me an email to request an office appointment.

Course Description

A study of the fiction, non-fiction prose, poetry, and drama of the Victorian age (1837-1901), focusing on the period's dominant issues of Industrialization, Imperialism, the Woman Question and Sexuality, the Crisis of Faith and Science, and Aesthetics and Art's role in society.

Prerequisite(s): Fulfillment of the College Composition requirement, LIT 200, and Junior or Senior standing. *Strongly Recommended:* LIT 250 & LIT 255

Extended Course Description

This course presents a broad overview of fiction, poetry, and non-fiction prose written during the years commonly referred to as the "Victorian Age": 1837-1901 (Early 1837-51; Mid 1851-75; Late 1875-1901). Taking a cultural studies approach to these authors and their texts, we will examine literature's function in representing and reinforcing cultural ideologies and in forming subjectivity. Class discussions will focus on specific social and cultural controversies during the era (condition of England/industrialization, crisis of belief, aesthetics, the woman question, problem of empire, etc.). In tracing changing responses to questions of self-definition, gender, sexuality, religion, class, and art's function, we will explore the Victorian Age as a dynamic, multi-voiced era of ideological struggle and social change similar to our own.

Student Learning Outcomes

Literature Program Learning Outcomes

Students who complete the program will be able to:

1. Integrate their literature studies with ongoing reflection and hospitable engagement with a diverse world.
2. Identify and articulate characteristics and trends of diverse literatures and historical periods: dates, styles, authors, and canon formation.
3. Develop and support close readings of texts using literary theory and terminology.
4. Articulate the difference between a traditional pedagogical and a modern linguistics notion of language.
5. Employ strong research, rhetorical, literary, and analytical skills in their writing.
6. Present literary analysis to formal audiences, demonstrating strategies for audience engagement and oral communication of written work.

Course Learning Outcomes

Students will be able to:

1. Closely read (**comprehension**, **analysis**) and critically analyze (**analysis**) texts in their original languages and/or in translation. (**PLO 2,3, 5**)
2. Recall (**knowledge**), identify (**knowledge**), and use (**application**) fundamental concepts of literary study to read and discuss texts
 - a. Standard literary terminology
 - b. Modes/genres of literature
 - c. Elements of literary genres
 - d. Literary periods (dates, writers, characteristics, and important developments)
 - e. Contemporary critical approaches
 - f. Extra-literary research (**PLO 2, 3, 5**)
3. Analyze (**analysis**) the social, cultural, ethnic, gendered, and/or historical contexts of the works and their authors, and connect (**synthesis**, **evaluation**) the texts with their own lives. (**PLO 1**)
4. Create (**synthesis**, **evaluation**) detailed and informed textual analysis of literary works employing secondary sources and applying concepts of literary study and literary theory. (**PLO 3, 4, 6**)

Course Assignments	CLO
Class Discussion, Analyses, Cultural Contexts Paper, Major Paper	1
Class Discussion, Analyses, Cultural Contexts Paper, Major Paper	2
Class Discussion, Analyses, Contemporary Connections Paper, Cultural Contexts Paper, Major Paper	3
Class Discussion, Analyses, Cultural Contexts Paper, Major Paper	4

Course Credit Hour Information

This class meets the Carnegie Unit minimum requirement of 750 minutes of instructional time + 1500 minutes of out-of-class work per 1 unit of credit. Specific details about how the class meets these requirements are included here in the course syllabus.

Required Texts

Mermin, Dorothy & Herbert Tucker. *Victorian Literature: 1830-1900*. Harcourt.
Broomfield, Andrea. *Prose by Victorian Women: An Anthology*. Garland Publishing, Inc.
Gaskell, Elizabeth. *Mary Barton*. Broadview.
Haggard, S. Rider. *King Solomon's Mines*. Broadview.
Wilde, Oscar. *The Picture of Dorian Gray*. Broadview.

Recommended Texts

Gibaldi, Joseph. *MLA Handbook for Writers of Research Papers*. 7th edition
Harmon & Holman. *A Handbook of Literature*.
Mitchell, Sally. *Daily Life in Victorian England*.
Pollard, Arthur, ed. *The Penguin History of Literature: The Victorians*. Penguin.
Hamilton, Susan, ed. *Criminals, Idiots, Women, & Minors: Victorian Writing by Women on Women*. Broadview.

Resources on the Web

THE VICTORIAN RESEARCH WEB (<http://victorianresearch.org/>)

THE VICTORIAN WEB (<http://www.victorianweb.org/>)

VICTORIAN LITERARY STUDIES ARCHIVES (<http://www.lang.nagoya-u.ac.jp/~matsuoka/Victorian.html>)

THE GASKELL WEB (<http://www.lang.nagoya-u.ac.jp/~matsuoka/Gaskell.html>)

VICTORIAN WOMEN WRITERS PROJECT (<http://www.indiana.edu/~letrs/vwwp/>)

HOMES OF VICTORIAN AUTHORS (<http://www.oscholars.com/TO/Appendix/Shrines/Shrines.html>)

Course Evaluation & Grades

Your grade will be based on the quality of your work in the following areas:

- Papers/Presentations: Analyses, Cultural Contexts, Contemporary Connections 25%
- Midterm Exam 25%
- Final Exam 25%
- Major Analytical Paper 25%

Your work will not be graded on a curve.

A indicates exceptional work (roughly 20% of students normally achieve this level)

B indicates good work (roughly 30% of students normally achieve this level)

C indicates average work

D indicates minimally passing work

F indicates unsatisfactory work

Analyses and Context Papers will be graded on a pass/fail basis using

- ✓ + (**Exemplary**: roughly corresponds to an A)
- ✓ (**Good**: roughly corresponds to a B)
- ✓ - (**Acceptable**: roughly corresponds to a C)

The following scale will be used:

A	93-100%	✓ +	B+	88-89%	✓	C+	78-79%	✓ -	D+	68-69%	✓ - -	F	0-59%
A-	90-92%		B	83-87%		C	73-77%		D	63-67%			
			B-	80-82%		C-	70-72%		D-	60-62%			

University Requirements & Policies

Please see the **LJML Department Syllabus Statements** in the Canvas folder labeled *Syllabus and Course Policies*. Please see [Academic and General Policies](#) in the catalog for all information on university academic and general policies.

1. **ATTENDANCE:** Your regular and punctual attendance *and* active, informed participation in our class sessions is essential to your learning and to the vibrancy of our class time together. Please read the [Class Attendance](#) section of your *PLNU Catalog*, carefully (see link above). It indicates that if students miss more than 10 percent of class meetings (approx. 4 for a MWF course and 3 classes for a TTH course), faculty members may file a written report which may result in de-enrollment from the course. If students miss more than 20 percent of

class meetings (approx. 8 for a MWF course and 6 classes for a TTH course), students may be de-enrolled without notice. De-enrollment may have serious consequences on residence, athletic, and scholarship requirements; it may also necessitate a reduction or loss in a student's financial aid. **DROPPING CLASS:** If you do decide to drop the course for any reason, please let me know by email, voice mail, note, or conversation so that I can officially remove you from my grade roster and class lists—and not worry about what has happened to you. I'd like you to make such decisions/communications during the first four weeks of classes.

2. **FINAL EXAMINATIONS:** ([Current Students: Final Exam Schedules](#)) Final Examinations are the culminating learning event in a course, and they are scheduled to take into account all the different courses and departments across the university. The exam schedule varies from year to year. Successful completion of this class requires taking the final examination **on its scheduled day**. The final examination schedule is listed on the first page of this syllabus and posted on the [Current Students: Final Exam Schedules](#) site. Please arrange your personal affairs to fit the examination schedule. In the rare case that you may be scheduled for more than three (3) final examinations on the same day, you may work out an alternate time for one of your exams with your professors. This is the only university-sanctioned reason for taking a final exam at a time other than the officially scheduled time for the exam. Please confirm your final examination schedule the first week of classes, and schedule those exam times into your daily planners and calendars now. If you find that your final exam schedule is the one described above, please meet with your professors as soon as possible so that they may help you to make alternative arrangements for taking your exams. Department chairs/school deans and college deans need not be involved in the process of making this accommodation.

Course Requirements, Policies & Guidelines

1. **Live Text Accounts:** If you do not already have a Live Text account, please email Stephanie Lehman to set one up. You will need this account for some of your work in this class and for your Senior Portfolio in future as well.
2. **Class Participation:**
 - a. **Read, reflect, connect!** The quality of your course experience will be directly related to your completing the assigned reading, your thoughtful reflection on the readings, and your engaged participation in the community of readers that our class will become. The quality of our daily discussions depends almost entirely upon you. Your contribution in many forms is invaluable to all of us in this community of readers: questions you have about the text and/or its implied meanings, confusions about things you don't understand in the texts, literary terms and ideas that you are understanding in a new way, ideas you have about how this text speaks to our contemporary lives, perspectives about what spiritual impacts the texts may have on you or those you love and care about, connections you see between this literature and the other texts you are studying and experiencing in your major.
 - b. **Annotate your texts!** Your success in understanding and making meaning of the texts we read will be directly related to your deliberate annotation of your texts with your own shorthand notes.
 - c. **Share your thoughts!** Contributing to and leading class discussions in your opportunity to show your preparation of the assigned readings and the ways the literature is meaningful to you. The impact of these readings on your lives, intellectual development,

and our discussions together is the heart of the matter—and more important in the long run than grades, but your grades are shaped by the quality, the quantity, and (to some degree) the comparative merit, of your engaged participation in class discussions.

3. **Class Sessions, Preparation, Materials, Assignments, and Technology:**

- a. All course textbooks must be in your possession before the required class sessions on those books. Sharing course textbooks is not recommended—especially during class sessions. No exemptions from quizzes or other required/graded work will be granted because you do not have course texts.
- b. Using your laptop, electronic reader, or other electronic devices during class is fine as long as you are doing so for class purposes *only*; otherwise, all electronics must be muted and stowed for the entire class period.
- c. Completion of all assignments is required, and passing the course will be difficult without doing so. Readings and written responses must be prepared in advance of the date scheduled/due and of sufficient length and quality to meet the assignment's requirements and intents. Missed work (quizzes and written responses) may be made up only in truly extenuating circumstances and only if you and I have had a conversation about your situation. No make-up work will be given for missed work.
- d. Late assignments will not be accepted either in person, by delivery, or in my mailbox (unless you and I have communicated prior to the deadline about extenuating circumstances).
- e. It is your responsibility to see to it that I receive your work.
- f. Always keep multiple disc copies and hardcopies of your work on hand so that you can provide duplicate copies if you need to.
- g. Handwritten assignments are never acceptable (unless so specified).
- h. You may be requested to attend office hours with the professor if a need arises.

4. **Classroom Decorum:** Please manage your electronic devices and print materials appropriately and with consideration for others—see 3b above. Please dress in appropriate academic attire out of consideration for others in our class. I do reserve the right to ask you to leave the classroom if I believe your attire to be offensive and/or an obstacle to a positive learning and teaching environment.

5. **Writing:** You will write **Cultural Context Papers, Analyses, and Contemporary Connections Responses** for assigned readings (or viewings) as well as a **Major Analytical Paper** that explores a course text through research and literary theory. Please follow all oral, written, or Canvas/Live Text instructions given for written assignments carefully. In some cases you will also make formal class presentations of your work.

6. **Quizzes:** You may be given impromptu quizzes on the assigned readings. Typically quizzes may not be made up or excused unless you are absent for a university sponsored activity (concert tour, sporting competition, debate tournament, etc.). Please notify me in advance if you will be missing a class session/quiz for such a reason.

7. **Exams:** Each of you will complete a midterm and a final exam.

- 8. Digital Sites:** You are responsible for checking your *PLNU gmail*, *Canvas*, and *Live Text* accounts regularly for electronic messages from me (and sometimes from your classmates). You are fully accountable for all course material, announcements, communications that are distributed via these electronic platforms; and I will send messages only to these sites. Final papers must be submitted on Live Text. Please let me know if you encounter any technical problems with these digital sites.
- 9. Extenuating Situations & Grades:** No “Incomplete” grades will be assigned unless extenuating circumstances (e.g., death in the family, automobile accidents, hospitalization) prevail. If you find yourself in such a situation, please contact me immediately. Also please submit any necessary and valid documents to help clarify and document your situation (e.g., doctor's letter on letterhead, funeral service program, police report, etc.). I am happy to help you in these difficult situations as best I can.

Contemporary Connections

You will be asked to consider the ways in which the Victorian texts we read specifically connect with our own times. In reflecting on the social, cultural, philosophic, moral, ethical, and aesthetic dimensions that you see expressed in these texts, please consider the following questions and write a brief and accessible response that would be professional blog or *Point Weekly* suited:

1. What experiences in the author's life or what Victorian cultural currents seem particularly important to what is expressed in this Victorian text and why?
2. Which modern problems confronting us today already appear in Victorian literature?
3. What Victorian concerns seem especially relevant to our own times and contemporary situations?
4. What in this Victorian literature and the world view it expresses seems to be something we should still care about today?
5. What do you think (or wish) modern people (politicians, church leaders, corporations, ordinary people, etc.) could learn from reading this Victorian literature?

I will consider offering extra credit for your written responses being published in a professional venue (i.e., the *Point Weekly*, a blog, online publication, etc.)

Analyses

You will be asked to regularly write and share discussion responses to the five prompts below—***GENRE, VOICE/PERSPECTIVE, VICTORIAN ISSUES & OPPOSITIONS, LITERARY ARTISTRY, CRITICAL THEORY & CULTURAL CONNECTIONS***. Since this is a small upper-division literature class you'll be co-leaders of class discussion by sharing your thoughts about each of these aspects of the works we read. The analyses I ask you to turn in for grading should be point-first (thesis), clearly structured (reasons), and analytical (evidence). Class comments on your analyses can also help you to improve those analyses.

When you read through these works, keep the following prompts in mind. Let them provoke reflection and careful investigation. They are suggestive, not prescriptive, so focus on the characteristic features of the prompts that suit the work. Some frames of analysis will work better for certain works than for others. Please note those differences so we can talk about them together. Adding notes to your formal and informal analyses during class discussions is a great strategy for learning that lasts.

1. **GENRE**: how would you classify the work: 1) fiction, non-fiction, poetry, drama; 2) what kind of fiction, non-fiction, poetry, or drama (e.g., gothic, manifesto, social realism, local color, stream-of-consciousness, didactic, domestic, sentimental, bildungsroman, künstlerroman, lyric, narrative, ballad, sonnet, meditation, epic, tragedy, comedy, etc.); 3) in what ways does the genre establish, complement, or complicate the thematics, effects, and/or intent(s) of the work?
2. **VOICE/PERSPECTIVE**: who makes this argument, what voice speaks this poem, or who narrates this story? is s/he a character, critic, speaker, lecturer, and what is her/his relation to the topic(s) addressed? if fiction, how would you classify the narrative voice: first-person, third-person, limited omniscient, omniscient? how would you describe the narrator's or speaker's voice: intrusive, consistent, multiple, prominent, reliable, etc.? what is the perspective (or worldview) of the voice? what is the tone (author's attitude toward the subject matter)? what does the voice suggest about the author, the times, and the literary conventions of the day?
3. **VICTORIAN ISSUES & OPPOSITIONS**: what are the important Victorian issues (*Condition of England, Woman Question, Role of Empire*, etc.) presented and how (in what light, to what ends) does this work represent or deal with them? what social bodies or groups (men, women, youths, children, fathers, mothers, educators, merchants, politicians, clergy, upper class, middle class, working class, etc.) are depicted and in what light? what are their traits or characteristics? what constitutes an ideal member of these groups? what roles or work do members of these groups take up? in what ways are their activities gendered, classed, racialized, politicized? what boundaries are transgressed or upheld and at what cost/consequence? how are individuals and/or specified roles treated/stigmatized/elevated? what is significant about a person's place in or relationship to certain groups?
4. **LITERARY ARTISTRY**: what is the work's structure (parts, sections, patterns)? what is interesting, noteworthy, problematic about the way the work is mapped out? what is the work's overall style (language, diction, vocabulary, dialect, imagery, description, etc.— formal, erudite, colloquial, lyrical, poetic, journalistic, etc.)? what rhetorical/poetic devices or literariness do you see in the piece (allusion, literary or high culture references, metaphoric language, imagery, symbolism, insertion of other artistic texts or literary forms, etc.)? what are some of the effects of the style on the content and messages of the work? what connections or contributions, if any, do you think this work makes to the Victorian discussion of aesthetics (function of art in Victorian society)?
5. **CRITICAL THEORY & CULTURAL CONNECTIONS**: what critical approaches are you using to read this work: formalist, reader response, psychoanalytical, Marxist, feminist, gender theory, structuralist, deconstructionist, cultural poetics; post-colonial? why do those approaches seem suitable and productive in reading this work? what are the key questions and issues these approaches offer for this work? what key questions and approaches do you tend to overlook or fail to address adequately? how do specific theoretical approaches help you read the text closely? what application do you see to our current society/global context and its issues?

Historical & Cultural Contexts Papers/Presentations

There are five Historical and Cultural Contexts sections in your Mermin and Tucker text. These sections correspond and will orient us to the major cultural issues of the Victorian Period. Our cultural studies approach to Victorian literature will be importantly shaped by these issues, and we will explore the different ways writers address these issues.

On the first day of class, I'll preview the four areas of inquiry and expectations for your Historical & Cultural Contexts papers/presentations. Working in pairs you will create and present your written responses to these areas and help lead our class session of that historical and cultural context.

1. **Overview:** What do these readings **teach you overall** about this context/issue—what did you learn about these concerns? Include both overview and specific references in your response.
2. **Main Concerns & Conversation:** What seem to be the **primary concerns** these Victorians have about this issue—why do they care and how did you pick this concern up in the readings? How are the levels of concern from one author to the next expressed in the **“conversation”** they and their works are having with each other?
3. **Your Discussion Questions:** What two or three **specific follow-up questions** do you want us to consider about this context and related concerns?
4. **Connecting Texts:** What **other Victorian texts connect** (read in LIT 255 or elsewhere) to this cultural issue/concern and our class readings; how did these connections help further your understanding of the texts and their cultural concerns?

Schedule of Readings, Discussion & Assignments

WEEK ONE: HISTORICAL & CULTURAL CONTEXTS OVERVIEW

- 1 Aug 29 Class Introduction: Policies & Syllabus; Contexts Assignments
- 2 Aug 30 ***The Condition of England*** (Mermin & Tucker pp. 3-39) & Contexts Paper
1. Daniel Newman
 2. Mason Peck
- 3 Sept 1 ***Empire and Travel*** (Mermin & Tucker pp. 105-129) & Contexts Paper
- ADDITIONAL READINGS:** Rudyard Kipling “The Ballad of East and West,” “Mandalay,” “Tommy,” “The Widow at Windsor,” “Recessional,” “The White Man’s Burden” (Mermin & Tucker pp. 1087-1093)
1. Joseph Wilson
 2. Julia Shotwell

WEEK TWO: HISTORICAL & CULTURAL CONTEXTS OVERVIEW

- 4 Sept 6 ***Gender and Sexuality*** (Mermin & Tucker pp. 81-103) & Contexts Paper
1. Elizabeth Hoffman
 2. Yamilet Torres-Leon
- 5 Sept 8 ***Faith, Doubt, and Knowledge*** (Mermin & Tucker pp. 41-80) & Contexts Paper
1. Michelle Miller
 2. Hannah Marciano

WEEK THREE: HISTORICAL & CULTURAL CONTEXTS OVERVIEW

- 6 Sept 11 ***The Function of Poetry*** (Mermin & Tucker pp. 131-153) & Contexts Paper
1. Melissa Stevens
2. Rebedda Summerlin
- 7 Sept 13 ***The Condition of England*** Clementina Black “The Coercion of Trade Unions,” “What is a Fair Wage?” & “The Dislike to Domestic Service” (Broomfield pp. 599-624); William Morris “How I Became a Socialist” (Mermin & Tucker pp. 878-79, 897-899)
- 8 Sept 15 Thomas Babington Macaulay, all selections (Mermin & Tucker pp. 195-206); John Ruskin, from “The Storm-Cloud of the Nineteenth Century” (Mermin & Tucker pp. 634-41)

WEEK FOUR

- 9 Sept 18 Thomas Carlyle, all selections (Mermin & Tucker pp. 164-194)
10 Sept 20 Gaskell *Mary Barton* Appendix C (pp. 518-65)
11 Sept 22 Gaskell *Mary Barton* (pp. 29-113)

WEEK FIVE

- 12 Sept 25 Gaskell *Mary Barton* (pp. 114-89)
13 Sept 27 Gaskell *Mary Barton* (pp. 190-263)
14 Sept 29 Gaskell *Mary Barton* (pp. 264-335)

WEEK SIX

- 15 Oct 2 Gaskell *Mary Barton* (pp. 336-415)
16 Oct 4 Gaskell *Mary Barton* (pp. 415-483)
17 Oct 6 Gaskell *Mary Barton* Appendices A, B (pp. 484-517) & Appendices D, E (pp. 566-586);
Mary Barton Analysis Due (Fiction) or...

WEEK SEVEN

- 18 Oct 9 ***Mary Barton Analysis Due (Fiction)***
Faith, Doubt, and Knowledge John Henry Newman from *The Tamworth Reading Room* (1841, 1872), *Apologia Pro Vita Sua* (1864) (Mermin & Tucker pp. 221-231, 239-256)
- 19 Oct 11 Charles Darwin from *Voyage of the Beagle* (1839, 1860), from *On the Origin of Species* (1859), from *The Descent of Man* (1871, 1877), from *Autobiography* (1887, 1958) (Mermin & Tucker pp. 488-513)
- 20 Oct 13 Alfred Tennyson *In Memoriam* (1850) (Mermin & Tucker pp. 380-382, 409-446)

WEEK EIGHT

- 21 Oct 16 John Stuart Mill from *A Crisis in My Mental History, One Stage Onward* (1873) (Mermin & Tucker pp. 297-298, 332-337); Matthew Arnold “The Buried Life” (1852), “Dover Beach” (1867), (Mermin & Tucker pp. 702-704, 710-711, 720); Robert Browning “Caliban upon Setebos; or, Natural Theology in the Island” (1864) (Mermin & Tucker pp. 542-543, 581-584)
- 22 Oct 18 Christina Rossetti “A Better Resurrection,” “Good Friday,” “The Lowest Place,” “A Christmas Carol,” “Paradise,” “O Lord, when Thou didst call me,” “Where their worm dieth not,” “Lord, grant us calm,” from *Seek and Find*, from *Called to Be Saints* (Mermin & Tucker pp. 843-844, 858-859, 860-862, 868, 869-872) ; **TAKE-HOME MIDTERM Assigned**

October 20 Fall Break

WEEK NINE

- 23 Oct 23 Emily Bronte All selections (Mermin & Tucker pp. 600-607) and Frances Power Cobbe *Life of F. P. Cobbe* (Mermin & Tucker pp. 763, 768-772); **TAKE-HOME MIDTERM Due**
- 24 Oct 25 **Gender and Sexuality** Elizabeth Barrett Browning *Sonnets from the Portuguese*, from *Aurora Leigh*, and letters (Mermin & Tucker pp. 338-339, 351-359, 359-372, 378-379), Christina Rossetti *Monna Innominata: A Sonnet of Sonnets* (Mermin & Tucker pp. 863-67);
- 25 Oct 27 Helen Taylor "Women and Criticism" (Broomfield pp. 449-62); John Stuart Mill *The Subjection of Women* (Mermin & Tucker pp. 313-321)

WEEK TEN

- 26 Oct 30 Frances Power Cobbe "Wife-Torture in England" (Broomfield pp. 231-33, 291-333); **Contemporary Connections Paper Due**
- 27 Nov 1 Florence Nightingale from *Cassandra* (Mermin & Tucker pp. 685-691) and Harriet Martineau *Society in America*, "Section VII: Political Non-Existence of Women" (Mermin & Tucker pp. 269-271; also in Broomfield pp. 33-36, 71-75)
- 28 Nov 3 Mona Alison Caird "The Morality of Marriage" (Broomfield pp. 625-53) & "A Defence of the So-Called 'Wild Women'" (Reading on Canvas: Hamilton pp. 271-86, 287-307)

WEEK ELEVEN

- 30 Nov 6 Eliza Lynn Linton "The Girl of the Period," "Nearing the Rapids" (Broomfield pp. 351-360) Sarah Grand "The New Aspect of the Woman Question," "The New Woman and the Old" (Broomfield pp. 655-76); **Analysis Due (Nonfiction)**
- 31 Nov 8 **The Function of Poetry** Dante Gabriel Rossetti from *The House of Life: A Sonnet Sequence*, from "The Stealthy School of Criticism" (Mermin & Tucker pp. 800-801, 812-819); Elizabeth Barrett Browning "The Runaway Slave at Pilgrim's Point" (Mermin & Tucker pp. 347-51)
- 32 Nov 10 John Ruskin from *Stones of Venice*: "The Nature of Gothic" (1853), from *Unto This Last*: "The Veins of Wealth" (1860, 1862), and from "Traffic" (1866) (Mermin & Tucker pp. 608-09, 613-622, 622-27, 627-34)

WEEK TWELVE (Course Evaluations Nov. 8-Dec. 8)

- 33 Nov 13 John Stuart Mill from *What Is Poetry?* (1833) (Mermin & Tucker pp. 297-301); Matthew Arnold "The Function of Criticism at the Present Time" (1864, 1865) (Mermin & Tucker pp. 727-739), from "The Study of Poetry" (1880) (Mermin & Tucker pp. 757-762)
- 34 Nov 15 Matthew Arnold from *Culture and Anarchy* (1869) (Mermin & Tucker pp. 739-757)
- 35 Nov 17 Walter Pater from *The Renaissance* (1868, 1873, 1888) (Mermin & Tucker pp. 953-960), from *Postscript to Appreciations*, (1876, 1888) (Mermin & Tucker pp. 967-71), from *Style* (1888) (Mermin & Tucker pp. 971-978)

WEEK THIRTEEN

36 Nov 20 Vernon Lee "Art and Life: I, III." (1896) (Broomfield pp. 677-710); *Contemporary Connections Paper Due*

November 22-26 Thanksgiving Break

WEEK FOURTEEN

37 Nov 27 Oscar Wilde *The Picture of Dorian Gray* (pp. 40-109; also Mermin & Tucker pp. 1015-1016); Appendix F

38 Nov 29 Wilde *The Picture of Dorian Gray* (pp. 110-185); Appendix E

39 Dec 1 Wilde *The Picture of Dorian Gray* (pp. 186-252); Appendix H

WEEK FIFTEEN

40 Dec 4 **Empire and Travel**: H. Rider Haggard *King Solomon's Mines* (chs. 1-7)

OPTIONAL READINGS: Harriet Martineau from *Retrospect of Western Travel*, from *Eastern Life, Present and Past* (Mermin & Tucker pp. 263-264, 271-273, 284-290) and *Society in America*, "Section VI: Citizenship of People of Colour" (Broomfield pp. 67-70)

41 Dec 6 Haggard *King Solomon's Mines* (chs. 8-14)

42 Dec 8 Haggard *King Solomon's Mines* (chs. 15-20)

Monday, December 11, 2017 Major Papers Due

Friday, December 15, 10:30-1:00 FINAL EXAM