EN 352 British Literature: 1780-1830
Spring 2005
MWF 5a  12:50-1:40
Dr. Theresa A. Dougal
Office Hours:  MWF 9:15-10:15 & by appt.
Phone:  office 1389;  home  610-954-8413
Email: metad01@moravian.edu

REQUIRED TEXTS: Anne K. Mellor & Richard E. Matlak, eds.  British Literature, 1780-1830.  Fort

COURSE OBJECTIVE:  Our goal in this course is to acquire a comprehensive sense of the range of writing
produced in Britain between 1780 and 1830.  We will start by reading and discussing texts that reveal the
major historical conditions and social and cultural movements to which writers responded.  We will then
focus on a broad range of British men and women writers, each of whose work reveals the development of
both the public and the private voice.

COURSE METHOD:  This course will consist primarily of discussion, some lecturing, student
presentations, two essays, and two exams.

EVALUATION:  Midterm (20%), final exam (20%), two essays (15%, 20%), class presentation (5%),
journal (15%), class attendance & participation (5%).

ATTENDANCE:  I expect you to attend class regularly and promptly, to have read the assignment carefully,
and to be ready for discussion.  I will read off your name at the beginning of each class, both to learn who
you are and to keep track of your attendance.  It is your responsibility to consult with me if you are late or
absent.

CLASS PARTICIPATION AND JOURNAL:  Discussion--the articulation and sharing of our ideas--will be
an important component of this course.  Ideally, our ideas will flow freely from our thorough and thoughtful
consideration of the texts we are reading.  But to ensure that everyone is ready to contribute to the discussion,
you are required to maintain a journal.  For each class session, after reading all the assigned works, make an
entry in your journal, at least 150 words, in which you discuss one of the works from each section of the
day’s assignment, with regard to its context.  In other words, try to relate the text to other contemporary
documents we have read or to other works of literature.  Your personal response to the text is also valuable,
but your entry should consist primarily of this kind of contextualization, since one of our goals in this course
is to recognize and understand the interrelationship between literature and other facets of society.

At the right hand corner of the assignment sheet, record your name, the date the assignment is due,
the author’s name, the title of the work you write about, and a word count.

***Your journal entries will be due at the start of each class, and if you have fulfilled the above
requirements you will receive full credit for the entry.  Entries submitted late (including after an absence or
after class begins) will receive no more than half credit.

You should expect to work 6+ hours per week outside of class, in addition to preparation for essays
and exams.

STUDENT PRESENTATIONS:  In order to enhance class discussion, each student will be responsible for
providing a brief commentary (5-8 minutes) on one of the assigned texts.  This commentary should reflect
our joint attempt to approach the readings in the light of their historical, social, and cultural context.
Since we will all have read the introduction to the assigned author, please do not include any biographical
information unless it is absolutely essential to your discussion about how the author’s writing stands in
relation to the period in which it is written.

The presentation should conclude with a question or questions that open the floor for group
discussion.

**Please turn off and put away all cell phones during class.
** Final exams run from May 2-7; adjust your travel plans to accommodate that schedule.
WRITING ASSIGNMENTS: The first essay (3-5 pages) will be on an assigned topic, to be announced. The second essay (3-5 pages) will be on an author of your own choice, and will require extra reading and some outside research. We will discuss this essay in more detail as the course progresses. Both essays should follow the guidelines outlined in the attached handout, “ISSUES TO HAVE IN MIND AS YOU WRITE YOUR ESSAY.”

Note: Due dates for essays are firm. If for some extraordinary reason you must be late, you need to talk to me. Late papers automatically receive a lower grade.

Note: It is within the instructor’s purview to apply qualitative judgment in determining grades for any assignments and for the course final grade.

ACADEMIC HONESTY: Cheating and plagiarism will not be tolerated. Plagiarism is the misrepresentation of someone else's work as your own. This includes such instances as quoting directly from a published work without giving the author credit (i.e. proper citation), inserting the author's words as your own, using or "borrowing" another student's work, buying a paper from a professional service, etc. It is your responsibility to be familiar with what constitutes plagiarism and, in the event of uncertainty, to ask in a constructive manner about a writing in question before it is due in a final version. You are also required to keep all note cards and rough drafts on papers and assignments until given a final grade for that course. Evidence of plagiarism and cheating will be dealt with in accordance with the college policy on academic honesty found in the Student Handbook. Please read this policy in its entirety. In the event of a suspected infraction – in fairness to your peers and the standards of the college – it is my job to send the materials in question to the Dean’s Office at which time you are given the chance to provide your perspective on the matter.

READING ASSIGNMENTS:

Week 1    Mon. Jan. 10    Introduction
                          Introduction to British Literature, 1780-1830
                          Historical and Cultural Context
         Fri. Jan. 14    The French Revolution and Rights of Man
                          Section Introduction
                          Edmund Burke, from Reflections on the Revolution in France
                          Mary Wollstonecraft,
                          Introduction, pp. 366-369
                          from A Vindication of the Rights of Men
                          Thomas Paine, from The Rights of Man
                          Thomas Babington Macaulay, from A Speech Delivered in the House of Commons on the 2nd of March, 1831

Week 2    Wed. Jan. 19    Rights of Woman
         Section Introduction
         Catherine Sawbridge Macaulay Graham, from Letters on Education
         Mary Hays, from Letters and Essays, Moral and Miscellaneous
         from Appeal to the Men of Great Britain in Behalf of Women
         Richard Polwhele, from The Unsex'd Females
         Priscilla Bell Wakefield, from Reflections on the Present Condition of the Female Sex, with Suggestions for its Improvement
         Mary Lamb, from British Ladies' Magazine
                          On Needle-Work"
<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
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<tr>
<td>Fri. Jan. 21</td>
<td>Slavery, the Slave Trade, and Abolition in Britain</td>
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<td><strong>Section Introduction</strong></td>
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<td>From <em>The Mansfield Judgment</em></td>
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<td>Ottobah Cugoano, from <em>Thoughts and Sentiments on the Evil and Wicked Traffic of the Slavery and Commerce of the Human Species</em></td>
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<td>William Cowper, &quot;The Negro's Complaint&quot;</td>
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<td>&quot;Pity for Poor Africans&quot;</td>
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<td>Thomas Bellamy, <em>The Benevolent Planters</em></td>
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<td>Robert Southey, from <em>Poems Concerning the Slave Trade</em></td>
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<td>&quot;The Sailor, Who Had Served in the Slave Trade&quot;</td>
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<td>William Wilberforce, from <em>A Letter on the Abolition of the Slave Trade</em></td>
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<td>Thomas Clarkson, from <em>The History of the Rise, Progress and Accomplishment of the Abolition of the African Slave-Trade by the British Parliament</em></td>
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<td>Amelia Alderson Opie, &quot;The Black Man's Lament&quot;</td>
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<td>Week 3</td>
<td>Mon. Jan. 24</td>
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<td><strong>Section Introduction</strong></td>
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<td>William Godwin, from <em>Enquiry Concerning Political Justice and Its Influence on Morals and Happiness</em></td>
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<td>Thomas Robert Malthus, from <em>An Essay on the Principal of Population</em></td>
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<td>Jane Marcet, from <em>Conversations on Political Economy</em></td>
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<td>William Cobbett, <em>Cobbett's Poor Man's Friend</em></td>
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<td>Wed. Jan. 26</td>
<td>Science and Nature</td>
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<td><strong>Section Introduction</strong></td>
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<td>Erasmus Darwin, from <em>The Botanic Garden, Part II: The Love of the Plants</em></td>
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<td>David Hartley, from <em>Observations on Man, His Frame, His Duty, and His Expectations</em></td>
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<td>Francis Burney, later d'Arblay, &quot;A Mastectomy&quot;</td>
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<td>Mary Wollstonecraft Godwin Shelley, from the Introduction to the third edition of <em>Frankenstein</em></td>
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<td>Charles Lyell, from <em>Principles of Geology</em></td>
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<td>Fri. Jan. 28</td>
<td>Aesthetic Theory and Literary Criticism</td>
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<td><strong>Section Introduction</strong></td>
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<td>NEOCLASSICISM</td>
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<td>Johann Joachim Winckelmann, from <em>The History of Ancient Art</em></td>
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<td>Sir Joshua Reynolds, from <em>Discourses on Art</em></td>
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<td>THE SUBLIME, THE BEAUTIFUL, AND THE PICTURESQUE</td>
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<td>Edmund Burke, from <em>A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful</em></td>
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<td>William Gilpin, from <em>three Essays: On Picturesque Beauty, On Picturesque Travel, and on Sketching Landscape</em></td>
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<td>Week 4</td>
<td>Mon. Jan. 31</td>
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<td>Samuel Taylor Coleridge, from <em>Lectures on Belles Lettres</em></td>
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<td>from <em>The Statesman's Manual</em></td>
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<td>William Hazlitt, from <em>Lectures on the English Poets</em></td>
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<td>from <em>Table Talk, or Original Essays on Men and Manners</em></td>
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Wed. Feb. 2  SENSIBILITY
    Adam Smith, from The Theory of Moral Sentiments
    Mary Wollstonecraft, from Mary, A Fiction
    from Maria, or the Wrongs of Woman

LITERARY CRITICISM
    Clara Reeve, from The Progress of Romance
    Francis Jeffrey, from a review of The Excursion, by William Wordsworth
    John Gibson Lockhart, "Cockney School of Poetry" in Blackwood's Edinburgh Magazine

Author Selections

Fri. Feb. 4  Anna Letitia Aikin, later Barbauld
    Introduction
    From Poems
    "An Inventory of the Furniture in Dr. Priestley's Study"
    "On a Lady's Writing"
    "To a lady, with Some Painted Flowers"
    "A Summer Evening's Meditation"
    From The British Novelists
    From "On the Origin and Progress of Novel-Writing"
    From Works of Anna Letitia Barbauld
    "The Rights of Woman"

First Essay Due

Week 5  Mon. Feb. 7  Olaudah Equiano
    Introduction
    From The Interesting Narrative of the Life Of Olaudah Equiano, or Gustavus Vassa, the African

Wed. Feb. 9  Hannah More
    Introduction
    Slavery, A Poem
    Village Politics
    From Strictures on the Modern System of Female Education

Fri. Feb. 11  Charlotte Turner Smith
    Introduction
    From Elegiac Sonnets and Other Poems
    The Emigrants

Week 6  Mon. Feb. 14  Mary Darby Robinson
    Introduction
    From Poems
    "Ode to Beauty"
    From Lyrical Tales
    "All Alone"
    "The Poor, Singing Dame"
    "Deborah's Parrot"
    From Memoirs of the Late Mrs. Robinson, Written by Herself, including “Continuation by a Friend”
    From The Wild Wreath
    "The Wint'ry Day"
    From The Poetical Works of the Late Mrs. Mary Robinson
    "January, 1795"
Wed. Feb. 16  William Blake

Introduction

"From "Songs of Innocence"
"Introduction"
"The Ecchoing Green"
"The Lamb"
"The Chimney Sweeper"
"Infant Joy"
"Holy Thursday"
"Nurse's Song"
"The Divine Image"
"The Little Black Boy"

"From "Songs of Experience"
"Introduction"
"Earth's Answer"
"The Tyger"
"The Chimney Sweeper"
"Infant Sorrow"
"Holy Thursday"
"Nurse's Song"
"The Sick Rose"
"The Fly"
"My Pretty Rose Tree"
"The Garden of Love"
"London"
"The Human Abstract"
"A Poison Tree"
"To Tirzah"
"The Clod & the Pebble"


Week 7  Mon. Feb. 21  Robert Burns

Introduction

From *Poems, Chiefly in the Scottish Dialect*
"To a Mouse, on turning Her up in her Nest, with the Plough, November, 1785."

From *The Morning Chronicle* (8 May 1794)
"Robert Bruce's March to Bannockburn--"

From *Glasgow Magazine*
"Song--For a' that and a' that--"

From *The Scots Musical Museum*
"Auld Lang Syne"
"Such a Parcel of Rogues in a Nation--"
"A Red Red Rose"

From *Merry Muses of Caledonia; A Collection of Favorite Scots Songs*
"The Fornicator. A New Song--"
"Green Grow the Rashes. A Fragment"
"[Why should na poor folk mowe]"

Wed. Feb. 23  Midterm

Fri. Feb. 25  Joanna Baillie

Introduction

From *A Series of Plays: In Which It Is Attempted to Delineate the Stronger Passions of the Mind, Each Passion Being the Subject of a Tragedy and a Comedy* "Introductory Discourse," pp. 439-458

Week 8  Mon. Feb. 28  Mary Wollstonecraft

Introduction

From *Thoughts on the Education of Daughters*
From *Vindication of the Rights of Woman*
"To M. Talleyrand," pp. 371-373
"Introduction," pp. 373-375
Chapter II, pp. 379-390
from Chapter IV, pp. 395-396

From *Letters Written during a Short Residence in Sweden, Norway, and Denmark*
Wed. March 2  Helen Maria Williams
  Introduction
  From *Letters From France*, from Vols. I, II, III, IV, VIII

Fri. March 4  Maria Edgeworth
  Introduction
  From *Letters from Literary Ladies*
  From *Belinda*
   "Rights of Woman"
  Read Introductions to sections on John Thelwall and Amelia Anderson Opie

**Spring Break**

Week 9  Mon. March 14  William Wordsworth
  Introduction
  From *Preface* to the *Lyrical Ballads* pp. 573-581
   "Simon Lee"
   "We Are Seven"
   "Lines Written in Early Spring"
   "There Was a Boy"
   "Strange Fits of Passion I Have Known"
   "Song" [She dwelt among th' untrodden ways]
   "A Slumber Did My Spirit Seal"
   "Lucy Gray"

Wed. March 16  William Wordsworth
   "I Wandered Lonely as a Cloud"
   "Lines Written a Few Miles above Tintern Abbey, On Revisiting the Banks of the Wye during a Tour, on July 13, 1798"

Fri. March 18  Dorothy Wordsworth
  Introduction
  From *The Journals of Dorothy Wordsworth*
  From *The Alfoxden Journal*
  From *The Grasmere Journals*

Week 10  Mon. March 21  Walter Scott
  Introduction
   "The Two Drovers" (handout)

Wed. March 23  Samuel Taylor Coleridge
  Introduction
   "Frost at Midnight," pp. 697-698
   "This Lime-Tree Bower My Prison," pp. 709-710
   "The Eolian Harp," pp. 760-761

**Easter Break**

Week 11  Wed. March 30  Samuel Taylor Coleridge
   "Kubla Khan: or A Vision in a Dream," pp. 729-730
   "The Rime of the Ancient Mariner," pp. 734-743
Fri. April 1  Introduction to section on Lucy Aikin
Jane Taylor
Introduction
From *Rhymes for the Nursery*
"The Star"
From *Essays in Rhyme, on Morals and Manners*
From "Prejudice"
"Accomplishment"
"A Pair"
"Recreation"
From *Poetical Remains*
"To Mad. De Stael"

**Second Essay Due**

Week 12 Mon. April 4  Thomas De Quincey
Introduction
From *Confessions of an English Opium-Eater*

Wed. April 6  Mary Prince
Introduction
From *The History of Mary Prince, a West Indian Slave*
Jane Austen
Introduction

Fri. April 8  George Gordon, Lord Byron
Introduction
From *Childe Harold's Pilgrimage, A Romaunt*
From Preface
From Canto I
From Canto III, pp. 901-918

Week 13 Mon. April 11  Felicia Dorothea Browne Hemans
Introduction
From *Records of Woman: with Other Poems*
"The Bride of the Greek Isle"
"Properzia Rossi"
"The Indian City"
"Indian Woman's Death-Song"
"Joan of Arc, in Rheims"
"Madeline: A Domestic Tale"
"The Memorial Pillar"
"The Homes of England"
"The Image in Lava"

Wed. April 13  Percy Bysshe Shelley
Introduction
"Mont Blanc"
"Song to the Men of England"
"Ode to the West Wind"

Fri. April 15  Romantic Music

Week 14 Mon. April 18  Percy Bysshe Shelley
From *A Defence of Poetry*
Wed. April 20  John Clare
Introduction
From The Rural Muse
"Nutting"
"The Morning Wind"
"The Nightingales Nest"
From The Life of John Clare
"I Am"
From Poems of John Clare
"The Peasant Poet"
"An Invite to Eternity"
From Poems of John Clare
"The Mores"
"Pastoral Poesy"
"Winter Fields"
"Cottage Fears"

Fri. April 22  John Keats
Introduction
"On First Looking into Chapman's Homer"
"On Seeing the Elgin Marbles"
From Letter to Benjamin Bailey (22 November 1817)
From Letter to George and Tom Keats (21, 27 December 1817)
From Letter to J.H. Reynolds (3 February 1818)
From Letter to John Taylor (27 February 1818)
From Letter to J. H. Reynolds (3 May 1818)
From The Indicator
"La Belle Dame sans Merci"
From Lamia, Isabella, Eve of St. Agnes, and Other Poems
"The Eve of St. Agnes"

Week 15  Mon. April 25  John Keats
"Ode to a Nightingale"
"Ode on a Grecian Urn"
"Ode on Melancholy"
"To Autumn"

Wed. April 27  Mary Wollstonecraft Shelley
Introduction
From The Journals of Mary Shelley (6-20 March 1815)
From History of a Six Weeks' Tour (1817)
From Letter to Marianne Hunt (29 June 1819)
From Letter to Maria Gisborne (15 August 1822)
Introduction to Frankenstein (handout)

Fri. April 29  Shelley, Frankenstein
Review; Evaluations