



ST. THOMAS MORE COLLEGE

UNIVERSITY OF SASKATCHEWAN

ENG 334.3 (62) Victorian Poetry and Prose

Winter 2019, Monday, Wednesday, Friday 10:30 – 11:30 a.m., STM 122

Course Description

This course will introduce you to the Victorian prose essay and Victorian poetry as literary genres and to the Victorian periodical press which published them. Through closely reading a range of canonical and non-canonical works from the 1830s to the 1890s, you will develop an understanding of the social and cultural frameworks that shaped the prose and poetry of the period. Authors and poets covered include Arnold, Mill, Martineau, the Brownings, the Rossettis, Hopkins, Ruskin, Cobbe, Wilde, Tennyson, and Caird. Topics studied include imperialism, the nature of race, the experience of disability, faith and doubt, the woman question, masculinity, socialism, and aestheticism.



"The Post Office Van, Calling at the Office of the ILN"

Illustrated London News, 18 Jan. 1845, p. 16.

Land Acknowledgement

We acknowledge that St. Thomas More College and the University of Saskatchewan are on Treaty Six Territory and the Homeland of the Métis. We pay our respect to the First Nation and Métis ancestors of this place and reaffirm our relationship with one another.

We recognize that in the course of your studies you will spend time learning in other traditional territories and Métis homelands. We wish you safe, productive and respectful encounters in these places.

Instructor:

Dr. Kylee-Anne Hingston

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Office hours:

Mondays and Wednesdays

2:30 pm to 3:30 pm

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Tips for Success

- **Read** all the readings, making notes as you go
- **Attend** classes regularly
- **Participate** in class discussion, group work, and activities
- **Ask questions** about the texts or assignments, in class or in office hours
- **Share** your knowledge with others in the class
- **Take thorough notes** during class discussion and find a classmate who can provide you with notes if you miss a class
- Read the **feedback** you receive and work to improve any identified issues

Instructor Information

My teaching style is a blend of face-to-face lecture and class discussions. The lectures should give the necessary foundations to perform the heavy work of critical thinking and literary analysis, and in-class discussions and activities—either in small groups or as a whole—offer the chance to practice those skills. One of my favourite ways to practice analysis as a class is by brainstorming through a new piece of literature. I’m always surprised by the innovative ways that students view texts. It’s why I love teaching: I’m always learning along with you! To help you become active and engaged scholars, I try to design innovative assignments and to give fair and helpful assessments. I have high expectations for my students—but I also do my best to help you reach those expectations, both in class and in one-on-one office hours.

E-mail Communication

Students may expect a response to e-mail communication with the instructor within one business day (24 hours) of sending an e-mail. This excludes holidays and weekends. Students may receive responses on holidays and weekends or after business hours but should not expect them. Students who have not received a response after one business day has elapsed may presume that the initial e-mail was lost and send a follow-up e-mail.

Required Texts

To make this class affordable and accessible, the bulk of readings for this class are from a digital online edition of Victorian literature—that we will be contributing to—available from the COVE (Central Online Victorian Educator) Platform. You will need to sign up for COVE and pay a small fee (10 USD) for to use the COVE Studio tools for various assignments. A separate handout will give instructions for this process. The fee covers access to the annotating and editing tools, but our anthology will be open access and publicly available for all readers. Assigned texts not available on COVE will be posted in Blackboard Learn (BBL).

Encountering literature should be challenging, emotionally and intellectually—but I will do my best to warn students ahead of time about especially troubling or graphic content. If you have specific triggers that you would like to be warned about, I encourage you to visit or e-mail me so I can do my best to forewarn you.

Copyright

St. Thomas More College and the University of Saskatchewan respect all copyright laws: all PowerPoints, handouts, lectures, and readings are copyrighted and must not be copied or distributed outside of class without permission from the copyright holder.

I do love to hear from you, but ...

BEFORE YOU EMAIL

- **Is the answer in the syllabus or on Blackboard Learn?**
Check and see.
- **Would other students know the answer?**
If so, post on the Questions discussion board.
- **Is the question, “What did I miss?”**
Arrange for another student to fill you in. You may, however, always email to ask specific questions about the information once you have reviewed it.

Learning Outcomes

After completing this course, students should be able to demonstrate the ability to

1. Read and analyze Victorian poetry and prose for nuances as well as main and secondary ideas
2. Recognize the social and cultural debates that structured Victorian everyday life and shaped its literature
3. Analyse and write about the historical context and literary strategies of Victorian nonfiction and poetry
4. Recognize the method or theoretical orientation of relevant secondary sources, including books, scholarly websites, and refereed articles
5. Use those sources to research and write a research paper that explores an important issue of Victorian prose and/or poetry

Course Values

Because the best kind of learning is **engaged** and **collaborative**, to get the most out of this class, we all need to be **professional, collegial, respectful, and productive**. We must treat each other with respect, respecting our differences of opinion, life experience, past education, interests and expertise, and our privacy and time.

To create this kind of learning environment, we need to do the following:

- **come to class prepared**—I will come with lectures and activities prepared, and you will come with readings and homework prepared.
- **be conscious of time**, arriving punctually and ending class on time rather than packing up early or dragging on late—and if we come in late or must leave early, do so quietly, without disturbing the class.
- be willing and ready to **participate in class discussion** and activities, doing so in a way that encourages and allows others to contribute as well
- share our **knowledge** and **expertise** as well as our **questions** and **uncertainties**
- **come to the instructor** with concerns or questions as soon as possible
- **evaluate each other's work fairly**, giving constructive feedback

Attendance, Readings and Homework

In the schedule below, the readings or videos listed for each class period are meant to be read or viewed before that class period unless otherwise noted. The face-to-face class time is roughly three-hours per week, and you will need to spend roughly another three per week, and occasionally more, outside of class time to do the readings, homework, and assignments for the course. **I highly recommend that you schedule in the time to devote to the course**—and to your other courses—to help you get through the term successfully.

Attendance is so important in this class; PowerPoints posted online or notes borrowed from classmates can only go so far in helping you to understand the complex concepts we are learning or to perform the sophisticated textual analysis we practice in-person during class. I respect that each of you are responsible adults who may from time to time have to place other priorities (such as work, parenting, or health) above attending class, and I will do my best to accommodate those needs in consultation with you.

When you do miss class, I encourage you to keep up with the readings and the homework activities, following along with the PowerPoints and class notes, asking classmates and me for clarification if you have questions.

Low-to-No Electronics Policy

As listed above, the six core values of this class above are **engagement, collaboration, productivity, collegiality, respect, and professionalism**. How we engage with our technology in the classroom needs to fit these goals. Because we will be using an electronic textbook, and publishing our research online, we will be using technology to connect with learning materials. But at the same time, technology risks being a barrier to the face-to-face connections we are building in the classroom.

We may find ourselves reaching for our phones when we really ought to be going through the very necessary work of being bored (boredom provokes creativity! [Check out this linked article](#)), or when we could better turn our attention to a peer, the instructor, or the text. [Some studies](#) suggest that having your phone near you even while it's off can still cause distractions! And [another](#) suggests that students taking notes by handwriting absorb and comprehend exceptionally more of the material than those who type them.

For all of these reasons, **I highly encourage you to take notes by hand** if you're able, even while using your laptops or tablets to view or annotate our texts. At times, I might even recommend printing the day's reading and leaving the electronics in your bags until you need them. However, if you know that your note-taking and comprehension of material is best via laptop, you may use one for notes.

I do ask, however, that **phones please not be out at all**, as I find that *I* am really distracted when they are out, and I'm sure I'm not alone and that others find their attention drawn to phones when they appear mid-lecture. (If I were, movie theatres wouldn't be asking folks to turn off their phones during the show.) Of course, those who need phones at-hand due to parenting or other exceptional reasons may keep them out on their desks. Just please let me know ahead of time that you'll have them out so I can be prepared.

Assignment Submission and Late Policy

Because this class has a variety of assignment types, the assignment handouts will outline the method of submission, whether by paper in-person, electronically on COVE or BBL, or by oral presentation.

However, all written assignments should conform to **MLA style** as closely as possible. The [Department's Requirements for Essays](#) and [Purdue's OWL MLA Guidelines](#) take you through how to do this, step-by-step.

Assignment due dates are all in the schedule below. Please enter them into your calendar and schedule time to work on them. **If there are extenuating circumstances** preventing finishing a take-home assignment by the due date, please contact me so we can **arrange an extension**.

Accommodation, Access and Equity Services (AES), and Student Supports

Your success in this class is important to me. We all need accommodations for differences in learning or for different physical and emotional needs. If there are aspects of this course that prevent you from learning or exclude you, **please let me know as soon as possible**. Together we'll develop strategies to meet both your needs and the requirements of the course.

Additionally, the University of Saskatchewan and St. Thomas More College offer supports to students through the following services:

Access and Equity Services (AES)

If you need official accommodations, **you have a right to have these met**. If you do, or if you are not sure whether you do, please contact AES for advice and referrals as soon as possible. Students registered with AES may request alternative arrangements for mid-term and final examinations but need to arrange such accommodations through AES by certain deadlines. For more information, see their [website](#), or contact AES directly at 306-966-7273 or aes@usask.ca.

Student Learning Services

Located in the Murray Library, [Student Learning Services](#) offers workshops on **academic writing, research, or study skills**. Additionally, they have subject-specific tutors and hold both the [Writing Centre](#) and [Math and Stats Help](#).

Student and Enrolment Services Division

[The Student and Enrolment Services Division \(SESD\)](#) focuses on providing developmental and support services and programs to students and the university community.

Financial Support

Any student who faces challenges securing their food or housing and believes this may affect their performance in the course is urged to contact [Student Central](#).

Aboriginal Students Centre (ASC)

Dedicated to supporting Aboriginal student academic and personal success, the centre offers personal, social, cultural and some academic supports to Métis, First Nations, and Inuit students in an inclusive and safe environment. Visit the [ASC's webpage](#) to learn more.

International Student and Study Abroad Centre (ISSAC)

Supporting student success in their international education experiences at the U of S and abroad, [ISSAC](#) assists all international undergraduate, graduate, exchange and English as a Second Language students and their families in their transition to the U of S and Saskatoon.

Student Wellness Centre

[The Student Wellness Centre](#) offers urgent and non-urgent physical and mental health care to U of S students and their spouses and children.

Pastoral Care

The [University of Saskatchewan's Multi-faith Chaplains](#) are at hand to offer spiritual or personal guidance, as are [St. Thomas More College's Campus Ministry](#). No denominational affiliation is necessary to speak with any of the chaplains or ministry.

College and University Policies

Final Examinations

The University of Saskatchewan and St. Thomas More College policies regarding exam scheduling are rather strict, so I strongly encourage you not to make any commitments (i.e., vacation) during the examination period. Here's what the policy says: "Final examinations may be scheduled at any time during examination periods; until the schedule has been finalized and posted, **students and instructors should avoid making travel or other professional or personal commitments for this period.**" Yep, even I am tied down by the registrar's exam schedule. The other University of Saskatchewan Academic Policies on class delivery, final examinations, and assessment can be found [here](#).

Academic Integrity

St. Thomas More College follows the rules regarding Academic Dishonesty as delineated in the [University of Saskatchewan Calendar](#). Of these, plagiarism is a particularly serious offence **that involves presenting another person's writing, ideas or creative work as your own (even unintentionally)**. When quoting, paraphrasing, describing, presenting, summarizing or translating the work of others, you must acknowledge the source of the information you use, which includes ensuring that the reader can differentiate between your words and the words of others. Sources may come in print, electronic, digital, visual or oral form, and may be provided by a published author, fellow student, artist, or Internet site. Purchasing papers is not permitted. **It is your responsibility to understand what constitutes plagiarism; when in doubt, consult your professor.**

TIPS FOR AVOIDING PLAGIARISM

1. Read the required readings before you research them.
2. Avoid reading summaries and critiques from non-academic sources. Sometimes the facts as well as the opinions are just plain wrong. To be safe, use only sources that you can find through the university library databases.
3. Make note of where you read or heard things so you can separate your ideas from others' ideas and cite others appropriately.

Because the College and University take plagiarism so seriously, we will be spending time in class learning about what constitutes plagiarism, especially in learning how to paraphrase sources without plagiarizing their wording. Please, I encourage you to take this as seriously too.

Further information on university standards on student academic and non-academic misconduct can be found at: <https://www.usask.ca/secretariat/student-conduct-appeals/academic-misconduct.php> and <https://www.usask.ca/secretariat/student-conduct-appeals/non-academic-misconduct.php>, respectively.

Learning Charter

The University of Saskatchewan Learning Charter is intended to define aspirations about the learning experience that the University aims to provide, and the roles to be played in realizing these aspirations by students, instructors and the institution. A copy of the Learning Charter can be found [here](#).

Assignments and Evaluation

Further information on the assignments, including rubrics, will be made available closer to their due dates. I will grade the assignments according to the university's [Grading Standards for Undergraduate Classes](#) and will post additional rubrics on BBL.

Grade Breakdown	
Participation (including all methods of participating, not just class discussion)	10%
Group Annotation — Groups of 3 or 4 use COVE Studio to annotate a poem for our anthology	10%
“Rediscovered Work” Project — Find and a new piece to include in anthology; research context for potential annotations; write an 800-word essay on why it should be included	20%
Research Essay (2000-2500 words)	30%
Final Exam	30%
** All assignments must be completed to pass the course. **	

Class Schedule

Readings are to be completed by the class on the date they are listed by. Most readings are in *COVE Studio*; those that are not will be on either Blackboard Learn (marked with “BBL”) or *COVE Editions* (marked “CEd”).
Please Note: List of readings is subject to changes (of which you will be notified in advance).

UNIT ONE: INTRODUCTION TO THE VICTORIAN AGE

WEEK 1 Fri, Jan 3 — Introductions, Course Outline

WEEK 2

Mon, Jan 7 — Introduction to the Victorian Age | Introduction from Broadview Press’s Victorian anthology (BBL)

Wed, Jan 9 — Introduction to Victorian Periodicals ****CLASS IN Murray Library, Room 145**** | Leighton and Surridge, “Victorian Print Media and the Reading Public,” BBL

Fri, Jan 11 — Introduction to *COVE Studio* and *COVE Editions*; Reviewing Literary Analysis

UNIT TWO: LABOUR AND CLASS

WEEK 3

Mon, Jan 14 — E.B.B., “Cry of the Children” (1843), *CEd*, and Thomas Hood, “Song of the Shirt” (1843)

Wed, Jan 16 — Ellen Johnston, “Kennedy’s Factory For Ever” (1853) and Alice Meynell, “The Threshing Machine” (c. 1914)

Fri, Jan 18 — Charles Dickens, “A Walk in a Workhouse” (1850) and Adelaide Proctor, “Homeless” (1862)

WEEK 4

Mon, Jan 21 — Henry Mayhew, “Watercress Girl” from *London Labour and the London Poor* (1851) and Carolyn Steedman article, BBL

Wed, Jan 23 — William Morris, “How I Became a Socialist” (1894)

UNIT THREE: FAITH AND DOUBT

Fri, Jan 25 — Emily Brontë, “No Coward Soul is Mine” (1846) — **Group Annotations Due**

WEEK 5

Mon, Jan 28 Alfred Tennyson, *In Memoriam*, Prologue, 1-10, 21, 52, 53, 60 (1850)

Wed, Jan 30 — Christina Rossetti, "Uphill" (1862)

Fri, Feb 1 — Gerald Hopkins, "God's Grandeur" (1877)

WEEK 6

Mon, Feb 4 — Matthew Arnold, "Dover Beach" (1867) and Thomas Hardy, "He Wonders about Himself" (1893)

Wed, Feb 6 — Leslie Stephen, "An Agnostic's Apology" (1892)

UNIT FOUR: EMPIRE AND TRAVEL

Fri, Feb 8 — Henry Mayhew, "Hindoo Beggar," *London Labour and the London Poor* (1851)

WEEK 7

Mon, Feb 11 — Emily Eden, Letters from *Up the Country* (1866), BBL

Wed, Feb 13 — Robert Browning, "Caliban Upon Setebos" (1864)

Fri, Feb 15 — Michael Madhusdan Dutt, "Sonnets" (circa?) and Rudyard Kipling, "White Man's Burden" (1899)

WEEK 8 — **READING WEEK**

WEEK 9

Mon, Feb 25 — Susanna Moodie, Chapter 15 of *Roughing It in the Bush* (1871) — **"Rediscovered Work" Project Due**

UNIT FIVE: GENDER AND SEXUALITIES

Wed, Feb 27 — Norton's Summary of Gender, BBL, and Coventry Patmore, Prologue, *The Angel in the House* (1862) and Gerald Massey "Womankind" and "An Angel in the House" (1896)

Fri, Mar 1 — Thomas Carlyle, "Captains of Industry" (1843), BBL, and Rudyard Kipling, "If" (1895/1910)

WEEK 10

Mon, Mar 4 — John Ruskin, "Lilies of Queens' Gardens" (1865) and Barbara Leigh Bodichon, "A Brief Summary" (1856)

Wed, Mar 6 — John Stuart Mill, Chapter 1, *The Subjection of Women* (1869), BBL

Fri, Mar 8 — Mona Caird, "A Moral Renaissance" from *Marriage* (1892), BBL — **Research Paper Proposal Due**

WEEK 11

Mon, Mar 11 — Elizabeth Siddal, "The Lust of the Eye" (1854) and Augusta Webster, "A Castaway" (1870)

UNIT SIX: DISABILITY AND ILLNESS

Wed, Mar 13

Fri, Mar 15 — John Kitto, "Mary" from *The Lost Senses* (1845) and Kylee-Anne Hingston, "Victorian Bodies," BBL

WEEK 12

Mon, Mar 18 — Harriet Martineau, *Life in the Sickroom* (1848), BBL and Maria Frawley's article, BBL

Wed, Mar 20 — Richard Horne, "Household Christmas Carols" (1850)

Fri, Mar 22 — Henry Thomson, "Under Chloroform" (1860)

WEEK 13

UNIT SIX: AESTHETICS AND CULTURE

Mon, Mar 25 — Christina Rossetti, "In an Artist's Studio" (1856/1896), *CEd*

Wed, Mar 27 — Matthew Arnold, from "Culture and Its Enemies" (1867), *BBL*

Fri, Mar 29 — Oscar Wilde, *The Critic as Artist* (1890)

WEEK 14

Mon, Apr 1 — Michael Field, "A Pen-Drawing of Leda" (1892)

Wed, Apr 3 — Wrapping up Class and Discussing Exam Form — **Research Paper Due**

Fri, Apr 5 — Exam Review



"Funny Dogs with Comic Tales," *Punch Magazine*, 1841