THE UNIVERSITY OF NEWCASTLE AUSTRALIA

Faculty of
Education and Arts

School of Humanities and Social Science
http://www.newcastle.edu.au/school/hss/

ENGL1002
Romantic and Victorian

Course Outline
Specific to the Discipline of English

Semester 1, 2009

Course Co-ordinator: Dr Janice Shaw
Phone: TBA
Room: TBA
Course Lecturer: Dr Janice Shaw
Email: Janice.Shaw@newcastle.edu.au

ENGL1002: Romantic and Victorian Course Outline specific to the Discipline of English

Semester 1, 2009

CONTENTS

Seminar Schedule 1
Attendance in Seminars, Assignment Submission and Extensions 2
Assessment Scale 4
Guidelines on Essay-Writing 5
Bibliography 8
Texts and Reference Works 11
Blackboard and Lectures On-line 12
Turnitin 13
First Assignment 14
Second Assignment 15
Third Assignment 16
Books on Short Loans in the Auchmuty 18
Prosody 21
Seminar Preparation Questions 26
Class Test 30

ENGL1002 SEMINAR SCHEDULE, 1st SEMESTER 2009

Thursdays, 11 am –1 pm, Mc132 ; or Thursdays, 5 – 7 pm, Mc132

1. **5 March**
   Introduction

2. **12 March**
   Austen, *Persuasion*

3. **19 March**
   Austen, *Persuasion*

4. **26 March**
   Wordsworth, "The Thorn," "We Are Seven" and "Michael"

5. **2 April**
   Coleridge, *Christabel*

ASSIGNMENT 1 (500 WORDS) DUE 2 April: submit at the start of the seminar

6. **9 April**
   Keats, *The Eve of St Agnes*

EASTER RECESS: Good Friday 10 April – Friday 17 April

7. **23 April**
   Emily Brontë, *Wuthering Heights*

8. **30 April**
   Emily Brontë, *Wuthering Heights*

9. **7 May**
   Tennyson, "The Lady of Shalott" and Morte d'Arthur"

ASSIGNMENT 2 (1000 WORDS) DUE 7 May: submit at the start of the seminar

10. **14 May**
    Browning, "My Last Duchess" and "The Statue and the Bust"

11. **21 May**
    Dickens, *Great Expectations*

12. **28 May**
    Dickens, *Great Expectations*

13. **4 June**
    Class Test and Student Evaluation

ASSIGNMENT 3 (2000 WORDS) DUE 11 June: submit by 5 pm to Shortland Hub

ATTENDANCE IN SEMINARS AND SUBMISSION OF ASSIGNMENTS

ATTENDANCE IN SEMINARS

Because courses in English literature are conducted in seminar form, there are special expectations about course attendance and participation.

Attendance at seminars is compulsory. Two absences are allowable in the case of illness or other emergencies, and two more absences may be recovered by completing extra work on each of the seminars missed, but further absences will, save in exceptional circumstances, be regarded as failure to complete the course.

Students are allowed to attend classes for which they have not completed the set reading and/or written preparation, but they may be recorded as absent. Students may be permitted to leave class early if they check with the lecturer, and explain their reasons, at the start of the class. **Students who leave early or arrive late without explanation may be recorded as absent.**

Students who are having difficulty meeting attendance requirements should consult with the lecturer or course coordinator. They should also consider applying online for special consideration, setting out their circumstances during the semester, especially if they are having trouble meeting assessment deadlines. Information on the University policy regarding special circumstances may be found at
http://www.newcastle.edu.au/policylibrary/000641.html
The on-line special circumstances form may be found at
https://intraweb.newcastle.edu.au/sc/Pages/Login.aspx

Special circumstances forms are usually accompanied by documentation, e.g. doctor's certificates. If students are unable to attach electronic documentation to their application, they should make a note of the receipt number of their on-line application and take the documentation to the student hub, preferably the Shortland Hub, Level 3 Shortland Union. Requests for Special Consideration should be lodged no more than three working days after the due date of submission of an assignment.

It is also a good idea to notify or email the course coordinator and/or course lecturer if you are having health problems or difficulties meeting deadlines because of your circumstances.

Students who need to change seminar groups should notify the lecturer or course coordinator. There is usually no difficulty coming to the other seminar time, but you should tell the lecturer so that your attendance can be recorded promptly.

ASSIGNMENT SUBMISSION, EXTENSIONS AND LATENESS

It is not possible to pass an English course unless you have completed *all* assessment items. You must ensure that all written work is submitted, and submitted on time. Due dates for assignments are set out with each assignment.

When submitting assignments, students should include full details on a cover sheet, and should sign the originality declaration. Cover sheets may be printed from

http://www.newcastle.edu.au/study/forms/

Students are asked to submit the first two assignments in seminars, **at the beginning of the seminar**. If they miss submitting it on the day of the seminar, an assignment can be submitted to a Student Hub between seminars, preferably the Shortland Hub, Level 3, the Shortland Union. Assignments may also be posted to the course coordinator: Dr Janice Shaw, School of Humanities and Social Science Office, McMullin Building, University of Newcastle, Callaghan, N.S.W. 2308. Posted assignments should be date-stamped at a Post Office, and will be accepted as submitted at the time of posting.

The final assignment you will have to submit to a Student Hub, preferably the Shortland Hub, Level 3, the Shortland Building. When submitting their assignments at the Shortland Hub, students should date-stamp them on the clock.

Assignments submitted to other Hubs can take over a week to be forwarded to the lecturer. The delay may make it impossible to return the assignment in time for you to take the lecturer's comments into account when preparing your next assignment.

The first and second assignments will be returned in seminars. Students will have to collect the third assignment from the Shortland Hub. The date from which the third assignments will be made available will be posted on Blackboard. Final assignments will probably be collectable from early August.

Students are not permitted to hand their assignments to lecturers, or leave them under lecturers' doors, or at the School office.

Before submitting any of the three assignments, students must upload a digital copy of the assignment to Turnitin. For details of how to access Turnitin, see pp. 13.

Students should retain a copy of each assignment submitted.

If students are seeking an extension on an assignment worth less than 20% of their total assessment, they should apply to the course coordinator, Dr Janice Shaw, preferably by email. The course coordinator may ask to see documentation (e.g., a doctor's certificate) substantiating the request. She will communicate his decision to the student in email form.

In the case of major assignments, those worth more than 20% of the total assessment, students who are seeking an extension because their ability to submit an assignment on the due date has been affected by medical, compassionate, hardship/ trauma or unavoidable commitment, should read the University policy at:

http://www.newcastle.edu.au/policylibrary/000641.html

The on-line extension and special circumstances form may be found at

https://intraweb.newcastle.edu.au/sc/Pages/Login.aspx

Applications for extension of time and special circumstances forms are usually accompanied by documentation, e.g. a doctor's certificate. If students cannot attach digital documentation to their application, they should make a note of the receipt number of their on-line application and take the documentation to the student hub, preferably the Shortland Hub. Requests for Extensions of Time on Assessment Items should be lodged no later than the due date of the item, but in cases,

e.g., of sudden illness the Course Coordinator will still consider applications made after the due date.

Late assignments, unless an extension has been applied for and granted, **are penalised at a rate of 5% per working day (weekends count as one day).**

Students should be aware that marks on individual assignments are regarded as advice to the discipline Assessment Committee, which makes the final decision on the mark awarded.

POLICY ON LATE RETURN OF ASSIGNMENTS

The lecturer will return the first and second assignments to students in seminars, and endeavour to do so within 14 days of the due date for the next assignment. It may not always be possible to do so because of non-teaching commitments of lecturers and delays in forwarding assignments from the Hubs to the lecturers. Lecturers may move back the due date for an assignment if they judge that students have been unfairly disadvantaged. Students who have submitted an assignment late, even if an extension has been granted, should not expect it to be made available for collection at the same time as students who have submitted their assignment by the due date.

COMMENTS ON ASSIGNMENTS

In marking assignments, the lecturer will add comments indicating ways in which the assignment might have been improved. Students should feel free to ask the lecturer to clarify comments on their assignment and may ask for other feedback. If, after carefully reading the lecturer's comments, students feel unable to accept the assessment, they may approach the course coordinator and ask for a re-mark by another lecturer. Students are not guaranteed a higher mark by this re-assessment; they may receive a lower mark. If an assignment is re-marked, both marks will be considered by the Assessment Committee when arriving at a course grade.

ASSESSMENT SCALE

The scale of marks and grades used for English courses is:

	%
High Distinction (HD)	85-100
Distinction (D)	75-84
Credit (C)	65-74
Pass (P)	50-64
Fail (F)	0-49

GUIDELINES ON ESSAY-WRITING

1 THE ESSAY

The majority of assignments in English are in essay form. These guidelines address the essentials of essay design and bibliographical style.

An essay is not a mere presentation of facts. We seldom want to find out how much you know; rather, we want to find out what you think, or, more precisely, how you think. A good essay argues a case and supports it with evidence.

A boring and unsatisfactory essay structure consists of the following parts: a first paragraph that restates the topic in other words; a middle essay that quotes from what authorities have said, or from parts of the text that might be used to support a relevant view on the topic, but does not argue for a view relevant to the topic; and a last paragraph that restates the topic in other words again.

It is better if you can find in the essay topic a problem that requires solution, an issue that can be argued both for and against, or a view that is overstated unless other considerations are taken into account. The middle essay then becomes a marshalling of evidence: to find an inductive solution to the problem; to weigh up arguments pro and con, before giving a final judgement; or to set out what can be said in defence of the topic statement but what, in view of competing formulations, would be a better definition of the case. If you conceive of your first paragraph as the proposal of a problem for solution, your last-paragraph conclusion will become non-repetitive and ground-breaking in what it has to say: it will be the solution.

2 THE ESSAY QUESTION

a) The instructional word "discuss"
"Discuss" means "examine by argument," and it asks you to express your opinion about, or your view on, the idea that follows: e.g., "Discuss Charlotte Brontë's use of nature in *Jane Eyre*." In the context of an English essay, "discuss" does not mean "hold a leisurely conversation" or "toss about ideas that seem relevant." Nor does it mean "provide a survey of all possible opinions on the subject." You are being asked to take a stand: to examine an idea, formulate an opinion about it, and support that opinion by a reasoned, coherent argument.

b) Other instructional words
Compare: examine similarities and differences.
Criticise: make a reasoned assessment (whether favourable or unfavourable).
Analyse: break the whole into parts so that you can interpret each part separately and examine internal relationships between parts, before reconsidering the whole.
Relate: describe connections.
Evaluate: analyse strengths and limitations, in order to pass a reasoned judgement.

c) The question
Having noted the instructional word, look carefully at the whole question: e.g., "Discuss Charlotte Brontë's use of nature in *Jane Eyre*." The question does not ask for a catalogue of natural imagery in *Jane Eyre*: rather, it asks you to determine what use Charlotte Brontë makes

of nature — as an agent in the narrative, as a device for revealing character, as a means for creating atmosphere, or as a source of imagery and recurrent motifs.
Your essay should be focussed directly on the essay question. Read the question carefully, and read all of it. Do not simply seize on a few key words and use them as a launching pad for a general discussion of the text. The question should rather give you a basis for planning your essay structure.

d) The word limit

It is not there simply to tell you when to stop writing. A word limit forces you to be selective, to decide what you think are the most important issues, and to express your ideas as clearly and succinctly as possible. A 500-word essay may require less writing than a 2000-word essay, but it does not require less thought. Going substantially over the word limit indicates that you have not drawn up an effective essay plan; falling well short of the word limit indicates that it is not only *fore*thought in which your essay is lacking. You should have to write concisely to fit your argument into the word limit. To introduce repetition and to pad out what you have say are worse faults than falling short of the word limit.

3 ESSAY DESIGN

Your essay will need an opening paragraph that is a deliberate beginning and not an accident: it should establish the character and tone of your argument and its direction, telling the reader what it is you are setting out to determine. Your essay will need a substantial middle that defines and amplifies your argument, making it concrete and convincing. And your essay will need a conclusion that feels like a conclusion and not as if you have run out of steam: it should drive your point home, letting the reader know you have arrived, and precisely where. As has been suggested, conceiving of the topic as proposing a problem (a problem for which you will need to assemble and sort through data to arrive at a solution) is a more promising approach than considering the topic as simply an field in which data needs to be assembled.

4 THE ARGUMENT

Your argument should stand up in public. It should not be based simply on personal taste or private belief but on reasoned judgement. The substance of your argument should consist mainly of evidence you provide to support your opinions or the approach you have taken. In an English essay “evidence” usually takes two forms, citation from the text and reference to authorities. You should instance specific episodes, scenes, passages or lines that support your ideas by providing concrete examples. Examples can be provided either by direct quotation from the text or by reference and description.

When quoting directly, select only what is relevant to your argument. Make sure that the grammar of a quotation coordinates with the grammatical context, the surrounding sentences and clauses. Alterations to a quotation should be shown in square brackets, where alteration is needed: e.g., “Keats points out that the condition of objects in the completed an art-work is immutable, that ‘not a soul to tell/ Why [the town is] desolate can e’er return.’” Omissions in a quotation are shown with ellipses: e.g., “When Keats’s persona realises that the urn will ‘remain, in midst of other woe . . . a friend to man,’ he is rediscovering a truth about mutability implied by the urn.”

When you refer to the text, avoid merely paraphrasing the author; rather, summarise, criticise and relate. You should make clear how the example supports your argument, why it is relevant, and what interpretation of the passage is suggested by your argument.

5 THE CORRECT USE OF AUTHORITIES vs PLAGIARISM

An authority or critic can provide persuasive support for an argument you have already made (or are about to make). The critic's opinion can only be a support — never a substitute — for your argument. You should enter into dialogue with the critic's theory or opinion; it should take its place in the structure of your own argument. Some "authorities" you may find reason to disagree with. Citing a critical opinion that you are setting out to disprove may help establish your essay's credentials as an argument.

Whenever you make use of a critic, whether you quote the critic directly or simply make use of his or her ideas, you must acknowledge the debt. Where you quote directly, all the words cited should be enclosed in inverted commas or, for longer excerpts, shown as an indented quotation. The borrowing should be introduced with an appropriate acknowledgement, and the context from which the borrowing has been drawn should be noted. Consider this passage from Richard Holmes, *Coleridge: Early Visions* (New York: Viking, 1989):

> In the symbolic killing of the albatross, he [Coleridge] found what might be called a "green parable," the idea of man's destructive effect on the natural world, so that human moral blindness inadvertently introduces evil into the benign systems of nature, releasing uncontrollable forces that take terrible revenge. The Mariner was thus slowly developed from a sea-yarn out of an old folio into a metaphysical allegory of the Fall, a transformation that Coleridge alone could have accomplished. (Holmes 173)

This is an appropriate citation from the passage:

> In Richard Holmes's view, it is possible to think of *The Rime of the Ancient Mariner* as a "green parable." "Human moral blindness" is shown to have introduced "evil into the benign systems of nature" (Holmes 173).

When you make use of an authority's ideas, even if you do not repeat her or him verbatim, you must still acknowledge the source. The following paraphrase also sufficiently acknowledges a reliance on Holmes: "According to Richard Holmes, Coleridge's *Rime of the Ancient Mariner* is an ecological parable based on the myth of the Fall" (173). The brief note in parentheses is sufficient to identify your exact source, as long as full details of the critical text are properly entered in your bibliography. (For this MLA or parenthetic style of reference, see below, "Bibliography").

Simply placing a note or page number **at the close** of a borrowing from a critic does not indicate where the borrowing (which might extend over many sentences) begins. **It is essential to mark the point at which your indebtedness begins with a phrase like "In Richard Holmes's view" and to mark the point of closure with a reference.** The following sentences do **not** adequately acknowledge indebtedness to Holmes:

> It is possible to think of *The Rime of the Ancient Mariner* as an ecological parable. Human moral blindness is shown introducing evil into "the benign systems of nature" (Holmes 173).

Acknowledging the critic by name **at the beginning** of the borrowing is more than a courtesy. Consulting critics and acknowledging them properly raises the level of scholarship of your essay. **Students who fail adequately to note the sources on which they have drawn are falling into habits of plagiarism.**

6 THE BIBLIOGRAPHY

All assignments should include a bibliography. Even if your bibliography includes no more than details of the edition you have read (or video you have watched) in order to write on a particular novel, poem, play or film, that information is of use to a marker. It informs the marker which edition you have used, and it informs her or him that you have not consulted critical authorities.

You should list all the books and articles you have used in preparing an assignment, even if you have not quoted from them. Exceptions to this are a dictionary (though if you quote a dictionary's definitions, you should name the dictionary in your essay) and the Bible (though if you quote from the Bible, you should cite book, chapter and verse in your essay). The Internet is not an exception to this rule. You should give full details of any Internet site you have consulted in preparing a specific assignment.

Importing information irrelevant to your argument from books you have read will result in an inadequate design and argument in your essay. Succumbing to the school-project method of cutting-and-pasting slabs of print from Internet sites will result in an equally inadequate essay. It may, indeed, result in a still more inferior production, given the inaccuracy of data entry and the inferior quality of information in many sites. The Web is a vast storehouse of searchable information, but you are well advised to check even general information (such as the dates of an author's birth and death, or of his published works) against a reliable reference work like the *Oxford Companion to English Literature*. If you do not exercise critical discrimination, the Internet can become a powerful source of misinformation.

In the bibliography, books and articles should be arranged alphabetically, by authors' surnames.

Necessary publication details for a book are author, title, editor (where applicable), place of publication, publisher, date of publication and (where applicable) page numbers.

Necessary publication details for an article in a journal are author, title of article, name of journal, volume number of journal, date of publication and page numbers.

Necessary publication details for a work posted on the Internet are author and title (where available), details of publication as for a book or an article (where appropriate), the date of entry, the publisher, the date of accessing the site, a description of the kind of posting such as e-mail or working paper (where necessary), and the full address of the site.

Titles of novels, plays, films, book-length poems or periodicals should be either underlined (<u>Middlemarch</u>, <u>Hamlet</u>, <u>Citizen Kane</u>, <u>The Prelude</u>, <u>Meanjin</u>) or italicised (*Middlemarch*, *Hamlet*, *Citizen Kane, The Prelude*, *Meanjin*). The title of a short poem or journal article, a chapter or an essay from a book should be placed inside inverted commas.

The following is a guide to a satisfactory style and format for bibliographical entries.

Book entries:

Conrad, Joseph. *Heart of Darkness*. Ed. Paul O'Prey. Harmondsworth: Penguin, 1983.

Loving, Jerome. *Walt Whitman: The Song of Himself*. Berkeley: University of California Press, 1999.

Entries for an anthology and a work in an anthology:

Opie, Iona, and Peter Opie, eds. *The Oxford Book of Narrative Verse*. Oxford: Oxford University Press, 1983.

Ralegh, Walter. "The Nymph's Reply to the Shepherd." *The Norton Anthology of English Literature*. Ed. M. H. Abrams. 5th ed. Vol. 1. New York: W. W. Norton, 1986. 782–83.

Articles collected in books:

Kestner, Joseph. "Narcissism and Structure: The Case of Mary Shelley's *Frankenstein*." *Frankenstein: Mary Shelley*. Ed. Fred Botting. New Casebooks. London: Macmillan, 1995. 68–80.

Kinkead-Weekes, Mark. "The Sense of History in The Rainbow." *D. H. Lawrence in the Modern World*. Ed. Peter Preston and Peter Hoare. London: Macmillan, 1989. 121–39.

Examples of an article in a periodical:

Oates, Joyce Carol. "'The Immense Indifference of Things': The Tragedy of Conrad's *Nostromo*." *Novel* 9 (1975): 5–22.

Sayer, Mandy. "In Earnest: Hemingway's Short Stories." *Heat* New Series 2 (2001): 197–208.

Examples of entries of electronic publications, in a database or on the Internet:

Lamb, Charles. "Choosing a Profession." *Poetry for Children* (1878). *Literature Online from Chadwyck-Healey: English Poetry (600–1900)*. 1996–2003. ProQuest Information and Learning Company. 22 January 2004. <http://0-lion.chadwyck.co.uk.newcutter.newcastle.edu.au:80/po_basic/search>

[Note: Chadwyck-Healey's *Literature Online* is a valuable database when searching for poetry texts. It is available to students through the University Library.]

Schmidt, Peter and Mareya. "John Scott." Biographical note. *The OzLit Site*. 26 October 1996. Vicnet. 22 January 2004. <http://blackdog.vicnet.net.au/ozlit/writers.cfm?id>

[Note: *The Ozlit Site* was found via two other valuable web pages: *Australian Literature on the Internet*. National Library of Australia. <http://www.nla.gov.au/oz/litsites.html>; and *Education Network Australia*, or EdNA Online <http://www.edna.edu.au>.]

Saintsbury, George. "Dickens: *Great Expectations*." *The Cambridge History of English and American Literature*. Ed. A. W. Ward and A. R. Waller. Vol. 13 (1907–21). 2003. Bartleby.com. 22 January 2004. <http://www.bartleby.com/223/1016.html>.

[Note: This is an example of a site that has not much to recommend it, or that needs approaching with discrimination by a twenty-first century student of Dickens. Saintsbury's essentially nineteenth-century view of the great nineteenth-century novelist has dated; its limitations show in the limited space accorded to *Great Expectations*.]

The recommended reference work to consult for details of bibliographical style is: Gibaldi, *MLA Handbook for Writers of Research Papers*. The style which has been followed here is an MLA style. English lecturers may accept the author-date style used in the School of Education, or accept another style that presents information clearly and consistently, and allows a reader to retrace the steps by which an essay's content has been assembled. For discussion of the MLA or parenthetic style of reference, see Gibaldi 114–18 and 118–229.

7 ESSAY PRESENTATION

Attach a cover sheet to your assignment. Cover sheets may be printed from
http://www.newcastle.edu.au/study/forms/
Fasten the pages of your essay together with a single staple in the upper left-hand corner. Do NOT place it in a plastic sleeve, folder or display book. (Creative Writing portfolios are an exception to this rule; though display folders are still headache to mark, a protective folder, in which the separate items are labelled and each item stapled, is an effective means of presenting the portfolio.)

Fill out every detail in the cover sheet, sign the declaration of originality, and make sure you date-stamp the assignment before submitting it to the Shortland Hub.

Assignments should be word-processed or typed.

Leave a wide left-hand margin for comments.

Double-space assignments, i.e., leave one line blank between each line of text.

A bibliography must be attached to every assignment (see previous section).

Give page numbers for the work(s) quoted.

The parenthetic notes and page references should be keyed to your bibliography. If your essay is only about one work, or you have introduced the name of the author or critic you are discussing, you can simply enclose a page number in brackets: e.g. (103). If there is any doubt about the author or critic being referred to, include the author or the critic's surname, e.g. (Ellmann 103). If you have referred to more than one work by an author, include part of the work's title, e.g. (Ellmann, *Wilde* 103).

TEXTS

Stephen Greenblatt and M. H. Abrams, ed., *The Norton Anthology of English Literature, Volume 2*, 8th ed. (Norton)

OR

ENGL1002 Romantic and Victorian Poetry Workbook, 2009.

(The poems on the course are: Wordsworth, "The Thorn," "We Are Seven" and "Michael"
Coleridge, *Christabel*
Keats, *The Eve of St Agnes*
Browning, "The Statue and the Bust" and "My Last Duchess"
Tennyson, "The Lady of Shalott" and "Morte d'Arthur")

AND

Austen, *Persuasion* (Oxford World's Classics)
E. Brontë, *Wuthering Heights* (Oxford World's Classics)
Dickens, *Great Expectations*, ed. Charlotte Mitchell (Penguin).

Recommended reference:

Abrams, *A Glossary of Literary Terms*, 8th ed. (Thomson Wadsworth)
The Australian Concise Oxford Dictionary, ed. Bruce Moore (2003)
Gibaldi, *MLA Handbook for Writers of Research Papers*, 6th ed. (Modern Language Association).

NOTES ON THE TEXTS

Five poets and three novelists are set for study, all of whom published major works either during the years 1789–1825, which can be taken to define the Romantic period, or during the years 1837–1901, Queen Victoria's long reign. The reign was indeed so long that "Victorian literature" is sometimes used, as it is in this course, to refer to a more circumscribed period, say, 1837–1870.

The Norton Anthology, Volume II is expensive, but its notes and introductions make it more valuable for a student than the bare texts supplied (cheaply) in the *Poetry Workbook*. Students who wish to have a resource library that includes most of the important poetry and much of the important literature published in Britain since the Middle Ages, cannot do better than stock their shelves with both volumes, *I* and *II*, of the *Norton Anthology of English Literature*. Alternatively, the Auchmuty Library has multiple copies of *Volume II* on its shelves, if students wish to read the *Workbook* in parallel with the annotated *Anthology*.

Students in the discipline of English are encouraged to have a quality dictionary to consult when writing. When writing essays using **literary terms**, it is important to **refer** not just to a standard dictionary, however good, but **to a literary-critical reference work**. M. H. Abrams's *Glossary of Literary Terms* is, like the *Norton Anthology*, expensive, but outstanding in the field. At first-year level, students should be able to style entries in their bibliographies by referring to the examples in this *Course Outline* (pp. 8–10). The more detailed *MLA Handbook* is made available in the United Campus bookshop particularly for Honours and postgraduate students. ***All* written work in this course (as in other courses in the discipline of English) must include a properly styled bibliography.**

BLACKBOARD AND LECTURES ON-LINE

The weekly seminar will be mainly devoted to group discussion, and no regular lecture will be delivered. Instead, the course coordinator will post texts of weekly lectures on-line, in Blackboard. The lectures will come on-line over a week before the seminar. You may be familiar with the University's web pages and know how to access lectures on Blackboard. If you are not familiar with the site, here are some directions on how to find the weekly lecture.

Starting from the University home page
    http://www.newcastle.edu.au/
click on Students, then Current students
    http://www.newcastle.edu.au/students/current
then click on Blackboard in the right box, under Online tools:
    http://blackboard.newcastle.edu.au/webapps/login/

You need to enter your Username and Password to log-in to Blackboard successfully. You need to be enrolled in ENGL1002: Romantic and Victorian to access this online tool.

Once you have logged in, you will find you have your own page in Blackboard. Look in the "My Courses" box on the right-hand side of the display. Click on ENGL1002 ROMANTIC AND VICTORIAN (2009 S1 CALLAGHAN).

In the left-hand panel of the ENGL1002 display, "Course Outline." You will find a .pdf copy of this *Course Outline*.

By clicking on "Course Documents," you will be able to pull up lectures. By semester's end there will be twelve lectures corresponding to the twelve seminars in your course. The lectures posted in .pdf, which means they can be printed, using an Adobe Acrobat reader, but not saved as a digital text. The lectures are posted progressively during the semester. Each lecture should become available a week or more before the seminar to which it relates.

By clicking on "Discussion Board" you can open a forum that will enable you to ask questions of other students or discuss the poems and novels on the course. Anonymous postings are not permitted, and students are asked to restrict discussion to insights about the course and issues raised in it, or organizational details in the course.

Through Blackboard, you may also access Turnitin, by clicking on "Assignments" in the left-hand box. The requirements for, and advantages of, using Turnitin are discussed on the next page.

TURNITIN

Turnitin was introduced by the University primarily as a software for detecting plagiarism. It remains a powerful engine for that purpose. It also has a valuable self-education function, and you are encouraged to use it in this way in Romantic and Victorian.

All three assignments must be submitted to Turnitin. You are required to declare that you have uploaded your assignment to Turnitin on the cover sheet you attach to each assignment. The lecturer and course coordinator will check whether you have submitted the essay. This is a

valuable form of security, if your essay does go astray in the post or between the Hub and lecturer. A record of the whole text of the essay you have submitted is recorded.

You are advised to do more than just submit your assignment to Turnitin, however. You should also check the originality report.

The originality report may show some level of reproduction when you are quoting from the novels or poems you are writing on, and also when you are listing texts and critical works in your bibliography (as long as you have styled your bibliography entries correctly). Turnitin does not always reliably distinguish between a reproduction of a string of words that are *not* acknowledged, and a reproduction of a string that *is* properly acknowledged and referenced — with inverted commas to show short quotations, indentation to indicate longer quotations, and a parenthetic reference or endnote to source the quotation. Your marker will be able to check that all this repetition is *not* plagiarism, but is declared as a quotation, part of the title of a work, or an item in your bibliography.

Likewise, you can use the originality report to check that all your quotations are properly shown as quotations, whether from Keats or from a Keats critic like Jack Stillinger. When you have checked and (if necessary) corrected your assignment, upload the corrected assignment as a final submission to Turnitin, and print a Turnitin receipt, if you want a hard copy document to record your submission..

Note, however, that it can take Turnitin twenty-four hours or more to issue an originality report on an assignment. In order to check your originality report, then correct and resubmit an assignment, you should aim to have an assignment completed **some days before the due date**. Delay obtaining a receipt will not be accepted as an extenuating reason for late submission of any of the three assignments.

To access Turnitin

Follow the steps on the previous page, to enter Blackboard. Once you are inside the ENGL1002 display, click on "Assignments" in the left-hand panel.

The Assignments page will open, showing the three assessment items, and for each assignment setting out the Turnitin requirements. By clicking on the Turnitin logo to the left of "Second Assignment" or "Third Assignment" (or the View/Complete line beneath each assignment), you will be able to fill in your details ("Submission title" is "First Assignment," "Second Assignment" or "Third Assignment"). Upload the assignment, and check your originality report, when it becomes available. Make any necessary corrections, and submit the final assignment.

FIRST ASSIGNMENT

Date due:	Thursday 2 April, at the beginning of the seminar
Hard Copy Submission:	At the beginning of the seminar, to the lecturer
Submission to Turnitin:	Must be submitted
Word length:	500 words **Percentage of assessment:** 15%

The first assignment is a chance for you to test your writing skills, to respond critically to the ideas of others, to record accurately relevant reading in the main part of your essay, to compile a bibliography in an appropriate academic style, and to practise with Turnitin.

Do not write your assignment in note or point form, but in essay form, with grammatically structured sentences and paragraphing. Do not turn it into a major essay; keep to the word limit. **Check the "Guidelines on Essay-Writing" in the *Course Outline*, pp. 5–10**, to ensure that you meet requirements for academic style in your bibliography and in the setting-out of your assignment.

To complete this assignment, you must read both Austen's *Persuasion* and the following article:

Weissman, Cheryl Ann. "Doubleness and Refrain in Jane Austen's *Persuasion*." *Kenyon Review*. Vol. 10 Issue 4 (Fall 88): 87-91

Find the Library page in the University's web-service:
http://www.newcastle.edu.au/service/library/
To access the articles, click on "Library Services," then "Short Loans," then "Short Loans Online": http://www.newcastle.edu.au/service/library/shortloans/sl-online.html
At the line "You may search by course or lecturer," click on "course" and enter "ENGL1002." Scroll down, watching the "Author" column until you find "Weissman." Click on the blue underlined title in the left column, then enter your student card number and library pin, to pull up Weissman's article.

Print the article, for your eyes' sake and so that you can refer to it. If you are unable to access the article in this way, a hard copy is available in the bound journals shelved in the periodical stacks. **Please make a photocopy;** don't borrow the journal.

Assignment Topic:

Briefly summarise the argument of the article. Discuss how the article has added to your interpretation of *Persuasion*. Discuss *at least one* point in your interpretation overlooked, obscured or contradicted byWeissman. Discuss why this point should have figured in Weissman's argument. (Note: It is not enough to cite how *other* critics, besides Weissman, interpret *Persuasion*.)

In your assignment you should reference what you have taken from the article. **You should mark quotations, include page references (if possible), and end with a bibliography showing all works consulted when preparing the assignment.** The first assignment is a test of your ability to use literary criticism critically and to reference accurately and fully.

SECOND ASSIGNMENT

Date due: Thursday, 7 April
Hard Copy Submission: At the beginning of the seminar, to the lecturer
Submission to Turnitin: Must be submitted
Word length: 1000 words
Percentage of assessment: 25%

Write on *one* of the following topics. **Note that you will *not* be able to write again, in the Third Assignment, on the text you wrote on for the Second Assignment.**

1. Discuss Wordsworth's presentation of nurturing, caring and emotional response as it relates to gender in "The Thorn," "We Are Seven" or "Michael." Is this limited to his portrayal of women? Refer to any or all poems.

2. Desire with loathing strangely mixed
   On wild or hateful objects fixed.
   Fantastic passions! maddening brawl!
   And shame and terror over all!
   Deeds to be hid which were not hid,
   Which all confused I could not know,
   Whether I suffered, or I did . . .
   ("The Pains of Sleep," *Norton Anthology*, ii. 463)

   Discuss the importance of dream in *Christabel*, and of other states of consciousness (like possession, trance or madness) in which a person's will seems to be suspended.

3. Does Keats portray Porphyro as an ambivalent character? How does his presentation relate to Romantic notions of the hero?

4. To what extent is *Wuthering Heights* a "revenge tragedy?"

THIRD ASSIGNMENT

Date due: Thursday, 11 June, by 5 p.m.
Hard copy submission: To the Shortland Hub, Level 3, Shortland Union
Submission to Turnitin: Must be submitted
Word length: 2000 words
Percentage of assessment: 45%

Write on *one* of the following topics. You must *not* write again on the same author or text as in the first or second assignment. This is a comparative essay: in answering it, you should write on *two* different authors. (Note: Do not write at length on *more than two* texts, or on works or writers not set for study.)

1. "'Educate women like men,' says Rousseau, 'and the more they resemble our sex the less power they will have over us.' This is the very point I aim at. I do not wish them to have power over men; but over themselves." (Mary Wollstonecraft, *Vindication of the Rights of Woman*, *Norton Anthology*, 8th ed., ii. 191)
   Discuss educations, both in the informal sense and in the formal academic sense, in *two* texts.

2. Working with a literary-critical definition of point of view and/or *persona*, discuss *two* writers' handling of point of view and/or *personae*. What ironies arise from the poet's or the novelist's adopting of a persona or a point of view that is not her or his own?

3. In the *Oxford English Dictionary,* the earliest entry that accords "unconscious" a psychological significance ("Not realised or known as existing in oneself") is Coleridge's *Christabel*, l. 609: "With forced *unconscious* sympathy." Compare *two* works in which the *unconscious*, or psychological forces *repressed* from consciousness, play a part.

4. Compare doubles, alter egos or Doppelgängers, in *two* texts.

5. Compare or contrast narratives in which working for a living or not working for a living is associated with class dignity or class inferiority, with riches or poverty, with moral uprightness or criminality.

6. Compare texts which refer to or are based on older, perhaps oral narrative traditions, like fairy tales, traditional ballads or medieval romances. What attitudes are adopted toward the imaginative, fantasy or supernatural elements of the older narratives?

7. Discuss Romantic representations of the supernatural. Do these representations require a "willing suspension of disbelief" (for Coleridge's phrase, see *Norton Anthology*, 8th ed., ii. 478)? Does the supernatural reveal a psychological dimension in the characters, or are they being acted upon by superhuman powers — fairies, demons or ghosts, for instance?

8. Discuss the air of mystery or suspense incorporated into two texts. What function does it serve in the narrative?

9. Discuss notions of entrapment and incarceration, or escape and liberation, in two texts.

10. Contrast representations of sexuality in a Romantic and a Victorian text. (Note: The question is about sexual behaviour and eroticism rather than gender. Contrast a Romantic text with a Victorian text on this basis.)

BOOKS ON SHORT LOANS IN THE AUCHMUTY LIBRARY

The following books have been placed in Short Loans for your convenience, particularly when you are preparing assignments. The list includes standard and recent critical works on the authors set for study. Priority in your reading should still go to the texts set for study. Copies of the texts are also lodged with Short Loans.

Romantic and Victorian

Abrams, M. H. *The Mirror and the Lamp*. New York: Norton, 1958.

_____. *Natural Supernaturalism*. New York: Norton, 1971.

Bloom, Harold. *The Visionary Company*. New York: Doubleday, 1961.

Butler, Marilyn. *Romantics, Rebels and Reactionaries*. Oxford: Oxford UP, 1981.

Gilbert, S. M. and S. Gubar. *The Madwoman in the Attic*. New Haven: Yale UP, 1979.

Pool, Daniel. *What Jane Austen Ate and Charles Dickens Knew*. New York: Simon and Schuster, 1993.

Mellor, Anne K., ed. *Romanticism and Feminism*. Bloomington: Indiana UP, 1988.

Stevens, David. *Romanticism*. Cambridge: Cambridge UP, 2004.

Wu, Duncan, ed. *A Companion to Romanticism*. London: Blackwell, 1998.

Armstrong, Isobel. *Victorian Poetry: Poetry, Poetics, and Politics*. London: Routledge, 1993.

_____, ed. *The Major Victorian Poets: Reconsiderations*. Lincoln: U of Nebraska P, 1969.

Byron, Glennis. *Dramatic Monologue*. (New Critical Idiom). London: Routledge, 2003.

Richards, Bernard. *English Poetry of the Victorian Period, 1830–1890*. London: Longman, 1988.

Horsman, E. A. *The Victorian Novel*. Oxford: Clarendon Press, 1990.

Watt, Ian, ed. *The Victorian Novel: Modern Essays in Criticism*. London: Oxford UP, 1971.

Wordsworth

Averill, James H. *Wordsworth and the Poetry of Human Suffering*. Ithaca, NY: Cornell UP, 1980.

Bewell, Alan. *Wordsworth and the Enlightenment*. New Haven: Yale UP, 1989.

Gill, Stephen. *William Wordsworth: A Life*. Oxford: Oxford UP, 1989.

Hartman, Geoffrey H. *Wordsworth's Poetry, 1787–1814*. New Haven: Yale UP, 1971.

Jones, Alun R. and William Tydeman, eds. *Wordsworth:* Lyrical Ballads: *A Casebook*. London: Macmillan, 1972.

Sheats, Paul D. *The Making of Wordsworth's Poetry, 1785–1798*. Cambridge, Mass.: Harvard UP, 1973.

Coleridge

Holmes, Richard. *Coleridge: Early Visions*. New York: Viking Penguin, 1990.

Hughes, Ted. "Myths, Metres, Rhythms" and "The Snake in the Oak." *Winter Pollen: Occasional Prose*. Ed. William Scammell. London: Faber, 1994.

Jones, Alun R. and William Tydeman, eds. *Coleridge:* The Ancient Mariner *and Other Poems: A Casebook*. London: Macmillan, 1973.

Magnuson, Paul. *Coleridge's Nightmare Poetry*. Charlottesville: UP of Virginia, 1974.

Nethercot, Arthur H. *The Road to Tryermaine*. New York: Russell and Russell, 1962.

Keats

Danzig, Allan, ed. *Twentieth Century Interpretations of* The Eve of St. Agnes. Englewood Cliffs, N.J.: Prentice-Hall, 1971.

Hill, John Spencer, ed. *Keats, Narrative Poems*. London: Macmillan, 1983.

Motion, Andrew. *Keats*. London: Faber, 1997.

Stillinger, Jack. *The Hoodwinking of Madeline*. Urbana: Illinois UP, 1971.

Jane Austen

Butler, Marilyn. *Jane Austen and the War of Ideas*. Oxford: Clarendon, 1975.

Copeland, Edward and Juliet McMaster. *The Cambridge Companion to Jane Austen*. Cambridge: Cambridge UP, 1997.

Drabble, Margaret. "Introduction." Jane Austen. *Persuasion*. London: Virago, 1989.

Kirkham, Margaret. *Jane Austen, Feminism and Fiction*. Sussex: Harvester Press, 1983.

Poovey, Mary. *The Proper Lady and the Woman Writer: Ideology as Style in the Works of Mary Wollstonecraft, Mary Shelley, and Jane Austen*. Chicago: U of Chicago P, 1984.

Southam, B. C., ed. *Jane Austen:* Northanger Abbey *and* Persuasion*: A Casebook*. London : Macmillan, 1976.

Emily Brontë

Allott, Miriam, ed. *Emily Brontë:* Wuthering Heights: *A Casebook*. London: Macmillan, 1970.

Everitt, Alastair, ed. Wuthering Heights*: An Anthology of Criticism*. London: Cass, 1967.

Knoepflmacher, U. C. *Emily Brontë:* Wuthering Heights. Cambridge: Cambridge UP, 1989.

Peterson, Linda H., ed. *Emily Brontë:* Wuthering Heights. Boston: Bedford Books, 1992.

Smith, Anne, ed. *The Art of Emily Brontë*. London: Vision, 1980.

Tennyson

Culler, A. Dwight. *The Poetry of Tennyson*. New Haven: Yale UP, 1977.

Joseph, Gerhard. *Tennyson and the Text: The Weaver's Shuttle*. Cambridge: Cambridge UP, 1992.

Pattison, Robert. *Tennyson and Tradition*. Cambridge, Mass.: Harvard UP, 1979.

Ricks, Christopher. *Tennyson*. 2nd ed. Berkeley: U of California P, 1989.

Simpson, Roger. *Camelot Regained: The Arthurian Revival and Tennyson, 1800-1849*. Cambridge: D. S. Brewer, 1990.

Dickens

Connor, Steven, ed. *Charles Dickens*. London: Longman, 1996.

Duncan, Ian. *Modern Romance and the Transformations of the Novel: The Gothic, Scott, Dickens*. Cambridge: Cambridge University Press, 1992.

Hardy, Barbara. *Charles Dickens: The Writer and His Work*. Windsor: Profile Books, 1983.

Lucas, John. *Romantic to Modern Literature: Essays and Ideas of Culture, 1750–1900*. Totowa, NJ: Barnes & Noble, 1982.

Newlin, George. *Understanding* Great Expectations*: A Student Caseboook to Issues, Sources, and Historical Documents*. Westport, Conn.: Greenwood Press, 2000.

Page, Norman, ed. *Dickens,* Hard Times*,* Great Expectations*, and* Our Mutual Friend: *A Casebook*. London: Macmillan, 1979.

Browning

Hassett, Constance W. *The Elusive Self in the Poetry of Robert Browning*. Athens, Ohio: Ohio UP, 1982.

Jack, Ian. *Browning's Major Poetry*. Oxford: Clarendon Press, 1973.

Langbaum, Robert. *The Poetry of Experience: The Dramatic Monologue in Modern Literary Tradition*. New York: Norton, 1957.

Slinn, E. Warwick. *Browning and the Fictions of Identity*. London: Macmillan, 1982.

Sussman, Herbert L. *Victorian Masculinities: Manhood and Masculine Poetics in Early Victorian Literature and Art*. Cambridge: Cambridge UP, 1995.

Tucker, Herbert F. *Browning's Beginnings: The Art of Disclosure*. Minneapolis, Minn.: U of Minnesota P, 1980.

Watson, J. R., ed. *Browning:* Men and Women *and Other Poems: A Casebook*. London: Macmillan, 1974.

PROSODY: AN EXPLANATORY NOTE

Prosody, or *metrics*, is the study of versification, of those features in regular verse which distinguish it from ordinary speech or written prose. In all speech there are different *phonetic* features, or sound features. When we speak for a period of time these features in the sound of our speech recur. The recurrences of these features are *speech rhythms*. In any given language the practice of poets singles out, over generations, the particular phonetic features or speech rhythms on which the metrical conventions of that language are established. The *metre* regulates the number of times the phonetic feature should recur in a line of verse.

In classical Greek and Roman poetry it was the supposed length of time it takes to say a syllable, or "quantity," which governed the pattern of syllables in a line of verse. Japanese and French poetry regulate the number of syllables in a line of verse. In Old English or Anglo-Saxon poetry the metre was based on two sound-features: a line had to include a certain number of accented syllables, or stressed syllables, and it also had to include a pattern of alliteration.

In fourteenth-century England, around Geoffrey Chaucer's time, English poetry began to combine the characteristics of Old English and Old French poetry. Old English verse regulated the number of accents in a line, Old French the number of syllables. In Chaucer's poetry a line of verse had a regular number of stressed or accented syllables, and a regular number of syllables in total. Traditional English verse combines two traditions, of counting accented syllables and of counting syllables whether they're accented or not. For this reason it is called *accentual-syllabic verse*.

This is not to say that Chaucer spoke with a French accent, or even a Cockney accent. *Accent*, in the sense the word is used in prosody, is almost synonymous with *stress*, but it is the kind of stress a syllable acquires in regular verse as opposed to the kind of stress imparted to a syllable in ordinary speech. What makes one syllable more accented or stressed than another is a combination of factors — phonetic factors like loudness, pitch, duration and pausing before or after a syllable. A syllable can acquire stress because of its position in a word. In the noun Syll'able the stress is always on the first syllable. In the adjective Syllab'ic the stress is always on the second syllable. A syllable can also acquire stress because of its position in a sentence and the sense a speaker gives to the sentence.

English speakers and listeners have no trouble registering conversational stress when talking with each other. They have to use and register stress to be able to create their own meanings and detect the other person's meaning. Try saying the following sentences, stressing the underlined word:

Do you know what I mean by stress?
Do you know what I mean by stress?
Do you know what I mean by stress?
Do you know what I mean by stress?
Do you know what I mean by stress?
Do you know what I mean by stress?
Do you know what I mean by stress?

All these sentences are composed of the same words, but each has a different meaning because each is differently stressed.

Anyone who has mastered English "knows" about stress and accent, that is, can follow a conversation. With a little practice, English users can speak a line of verse with a rhythm other readers will agree to. Those of us for whom English is a first language successfully analysed the

language between the age of six months and two years. We may not understand how we use stress or register it, but we do it constantly. We've just lost or forgotten the notes we took at our first birthday party.

In ordinary speech there is a gradation of stress from strong to weak. In metrical verse there is a tendency to flatten out the peaks and the troughs of stress, this being one difference between "stress" and "accent." Traditional English prosody admits no gradations of stress: syllables are deemed to be either *accented* or *unaccented.* What that means is that a syllable is more accented or less accented than the syllables adjacent to it. If a syllable is more accented than the ones next to it, we'll usually call that an accented syllable when analysing a line of verse. Accent is not an absolute but a *relative* phonetic feature. Metre is a binary system; like a computer's systems, it is built up on the supposition that the current is either on or off, the syllable either accented or unaccented. In English, *metre* is an absolute, an absolutely regular pattern of stressed and unstressed syllables within a line of poetry.

No line of English poetry has ever been written, I hope, which is fully metrical, which contains an absolutely regular pattern of accented and unaccented syllables. When we read poetry, what we should read is the *rhythm*, with its variety of speech rhythms and gradations of stress: "My mother bore me in a foreign land." Please don't try to read poetry like a computer or robot speaking, with pauses to emphasise the on-off of the accents: "My mo-ther bore me in a for-eign land!" Read the rhythm of a line of poetry, not the metre.

The accentual rhythm of a line of English verse is usually more regular than that in ordinary speech. That is part of the pleasure of verse: we hear in it an order missing in other forms of language. We're a pattern-making, pattern-loving species, and poetry satisfies our craving for order. But the rhythm of a line of verse also breaks away from too-monotonous a metrical pattern. We're not metronomes: we're a play-loving species, and poetry satisfies our craving for freedom. English verse has a tension between metre and rhythm that is like the tension in many art-forms — the tension between creative order and creative freedom.

The process of analysing the metre of a line of verse is called *scansion*. To scan a line of verse you should first read it aloud — or read it in your mind's ear. At the same time, you have to listen to the *rhythm* of your reading. In order to learn how to scan verse you have to practise it, not just read this essay or the entry on "Metre" in M. H. Abrams's *Glossary of Literary Terms*.

In these notes I shall demonstrate scansion using stanza one of Blake's poem, "The Little Black Boy." First, read the lines aloud. Mark the syllables you hear as clearly accented with a back slash: / . Then fill in all the unaccented syllables, being careful to miss none. Unaccented syllables can be marked with a symbol called a mora: ˘ .

˘ / ˘ / ˘ / ˘ / ˘ /
My mother bore me in the southern wild
˘ / ˘ / ˘ / ˘ / ˘ /
And I am black but O my soul is white
/ ˘ ˘ / ˘ / ˘ / ˘ /
White as an angel is the English child
˘ / ˘ / ˘ / ˘ / ˘ /
But I am black as if bereav'd of light

Finally, look for a pattern of accented and unaccented syllables within each line. The units of this pattern are called *feet*. (The word for a line of verse in Latin, *versus*, meant "a turning," the ploughman turning as he reached the end of his row. Each step along the line he had ploughed was called *pes*, "a foot.") Mark the feet in each line with a vertical line:

˘ / ˘ / ˘ / ˘ / ˘ /
My moth | er bore | me in | the south | ern wild |

˘ / ˘ / ˘ / ˘ / ˘ /
And I | am black | but O | my soul | is white |

/ ˘ ˘ / ˘ / ˘ / ˘ /
White as | an an | gel is | the Eng | lish child |

˘ / ˘ / ˘ / ˘ / ˘ /
But I | am black | as if | bereav'd | of light |

Next, determine the most common foot in each line. There are four regular feet in English verse:

˘ / an iamb, or an iambic foot
/ ˘ a trochee, or a trochaic foot
˘ ˘ / an anapaest, or an anapaestic foot
/ ˘ ˘ a dactyl, or a dactylic foot

There are two irregular feet sometimes found in a line:

/ / a spondee, or a spondaic foot
˘ ˘ a pyrrhic foot

The most common foot in the line partly names the metre. The first stanza of "The Little Black Boy" is written in an *iambic* metre. In line 3 there is an irregularity: the first foot is a trochee. But the line is still iambic because iambs remain the more common feet. Many iambic lines do open with a first-foot trochee or "inverted iamb"; it is a rhythmic variation that doesn't startle a listener. The final stage determining the metre is to count the number of feet. The number of feet contributes to the naming of the metre, according to this set of Greek ordinal prefixes:

One foot **mono**meter
Two feet **di**meter
Three feet **tri**meter
Four feet **tetra**meter
Five feet **penta**meter
Six feet **hexa**meter
Seven feet **hepta**meter

There are five feet in the first lines of "The Little Black Boy." Hence, the metre is *iambic pentameter*.

Iambic pentameter is by far the most frequent metre in English poetry; it has been much used for dramatic, narrative, meditative, discursive and descriptive verse. When not rhymed, this familiar metre is called *blank verse*. It is not so frequent in Blake's *Songs of Innocence and of Experience* because these poems are at least based on songs — possibly they were written for music — and iambic pentameter is too long a line to be easily set to music.

A metre frequently used in Blake's *Songs* is found in "The Lamb":

/ ˘ / ˘ / ˘
Little | Lamb who | made thee |

/ ˘ / ˘ / ˘
Dost thou | know who | made thee |

/ ˘ / ˘ / ˘ /
Gave thee | life and | bid thee | feed |

/ ˘ / ˘ / ˘ /
By the | stream and | o'er the | mead |

Here, after marking the accented and unaccented syllables in the first two indented lines, we discover that the common foot is the *trochee*. There are three full trochees in both lines: the first two lines of "The Lamb" are therefore trochaic trimeters. Lines 3 and 4 likewise begin with three trochaic feet, but end in a single accented syllable. In scansion, a single accented syllable at the end of a line is termed an incomplete or *catalectic foot*. (Such a catalectic foot enables a trochaic line to end with a monosyllabic rhyme word or *masculine rhyme*, "feed/ mead.") The incomplete trochaic foot in lines 3 and 4 of "The Lamb" means that the lines are counted as trochaic tetrameters. The indented lines in "The Lamb" are trochaic trimeters; the unindented lines trochaic tetrameters. Trochaic metres are much used by Shakespeare, for the songs in his plays, as well as by Blake in his *Songs*. In "The Lamb" the rhythms of this trochaic metre perhaps contribute a certain jauntiness to the speaker's confidence:

> I a child & thou a lamb,
> We are callèd by his name.

The expectation created by the metre makes it certain we should pronounce "called" as two syllables, "callèd."

An unusual metre is found in "The Ecchoing Green":

˘ / ˘ ˘ /
The Sun | does arise |

˘ ˘ / ˘ ˘ /
And make hap | py the skies |

˘ / ˘ ˘ /
The mer | ry bells ring |

˘ / ˘ ˘ /
To wel | come the Spring |

˘ / ˘ ˘ /
The sky- | lark and thrush |

˘ / ˘ ˘ /
The birds | of the bush |

˘ / ˘ ˘ /
Sing loud | er around |

˘ ˘ / ˘ ˘ /
To the bells | chearful sound |

˘ ˘ / ˘ ˘ /

While our sports | shall be seen |

˘ ˘ / ˘ ˘ /
On the Ec | choing Green |

This is a mixed metre, but there are enough anapaests to describe it as an *anapaestic dimeter* with *iambic substitutions* rather than vice versa, an iambic dimeter with anapaestic substitutions. Anapaestic and dactylic metres exert a strong grip on how they can be read. They are metres which tend to be read metrically rather than rhythmically, distorting the speech rhythms in their syntax. In other contexts, we might expect that “make” (in line 2) or the first syllable of “chearful” (in line 8) would be accented, but the anapaestic metre seems to insist that these syllables be unaccented, to preserve a lilting rhythm. The crudely lilting rhythms of anapaestic and dactylic metres are well suited to reproducing the effects of physical action. In “How They Brought the Good News from Ghent to Aix” Robert Browning used such a metre to evoke the violent galloping of horses. Here, while the anapaestic rhythm suggests the vigour of the children’s “sports,” it can also bring the poem to a diminuendo conclusion:

> And sport no more seen,
> On the darkening Green.

Blake’s “Night” has an unusually complex stanza:

˘ / ˘ / ˘ / ˘ /
The sun | descend | ing in | the west |

˘ / ˘ / ˘ /
The eve | ning star | does shine |

˘ / ˘ / ˘ / ˘ /
The birds | are sil | ent in | their nest |

˘ / ˘ / ˘ /
And I | must seek | for mine |

˘ / ˘ ˘ /
The moon | like a flower |

˘ / ˘ ˘ /
In heav | ens high bower |

˘ / ˘ ˘ /
With sil | ent delight |

˘ ˘ / ˘ ˘ /
Sits and smiles | on the night |

In the first four lines, *iambic tetrameters* (lines 1 and 3) alternate with *iambic trimeters* (lines 2 and 4). As a separate four-line stanza or *quatrain*, this stanza is frequently met with in narrative poetry, where it is called the *ballad stanza*. In hymns, it is called *common measure*. Lines 5 to 8 of “Night” are again in anapaestic dimeter (with iambic substitutions). Coming after the

quiescent first four lines, the short anapaestic rhythms of the concluding four lines of the stanza help to make the moon seem more active in her influence, even though she only “sits and smiles.” Energy and passivity are contrasted in this poem of Innocence before being finally reconciled, as they are in Revelation, when the lion lies down with the lamb.

Christopher Pollnitz

SEMINAR PREPARATION QUESTIONS

Before attending a seminar, you should prepare by reading the text to be discussed *and* reading these questions. In order to be fully prepared to engage in discussion, you can jot down some notes, including answers and points for further enquiry. Discussion in the seminar will start from the designated portion of the text and questions. If you attend a seminar without being prepared, you may be marked absent for that seminar.

1. **5 March** Introduction

2. **12 March** Jane Austen, *Persuasion*
Re-read *Persuasion*, I. iv (Chapter 4): Frederick Wentworth's first visit to Somerset. There is a shift in the time-scheme in I. iv: what term would you use to describe it, and why is it introduced here? Are there differences between Anne, as she was at 19, and the teenage Musgroves, as they are eight years later? (See I. ix and I. x, Chapters 9 and 10, for example.) Is Anne at 27 more like Lady Russell than herself as she was at 19? Has Wentworth changed? From whose point(s) of view are these past events narrated and reflected upon in I. iv? How does this change in point of view affect a reader's understanding of the characters?

3. **19 March** Jane Austen, *Persuasion*
Re-read *Persuasion*, II. viii (Chapter 20): the concert at the New Rooms or Octagon. Does Anne Elliot break with politeness and convention when Wentworth enters? Though usually a fluent and forceful speaker, Wentworth twice breaks off during his speeches to Anne. — Why? Find another example of a breaking-down in sentence structures, and discuss what it signals. How significant is the likeness between Wentworth's description of Fanny Harville as "a very superior creature" and Mr Elliot's of Anne as "highly accomplished"? Both Anne and Wentworth suffer during the concert. Why should Anne's thoughts of Wentworth and memories of Lyme ("altogether my impressions of the place are very agreeable") give her a high degree of "felicity," while Wentworth's memories of Lyme and thoughts of Anne make him "grave" and "irresolute"?

4. **26 March** Wordsworth, "The Thorn"
Re-read (*NA* 255 or *PW* 35), focussing on stanzas 10 to 19, from l. 100, "But wherefore to the mountain-top" to l. 198, "Oh misery! oh misery!" Is Wordsworth the narrator of Martha Ray's story, or has the poet differentiated himself from the narrator? How is the story reconstructed, and how does this affect a reader-listener's knowledge of what really happened to Martha? Martha has a scarlet cloak, but does the story show her to be a Scarlet Woman or a Cruel Mother? Why is the poem called "The Thorn," and not, for instance, "Martha Ray"?

5. **2 April** Coleridge, *Christabel*
Re-read *Christabel*, Part 1, ll. 1–122, from "'Tis the middle of the night" to "This night to share your couch with me" (*NA* 449 or *PW* 49). How does Coleridge build up a sense of tension or anxiety in this passage? Does the appearance of Geraldine relieve this tension, or increase the uncertainty and suspense? What do you make of the story Geraldine tells Christabel? Is it ratified by subsequent events in the narrative? What do you make of Christabel's reception of the story? What do period, location and natural description add to the atmosphere and symbolism? Do you think Christabel is fully awake during her midnight sortie into the wood?
Assignment 1 Due

6. **9 April** Keats, *The Eve of St Agnes*

Re-read stanzas 9–22, from “So, purposing each moment to retire” to “She comes, she comes again, like ring-dove fray’d and fled” (*NA* 890 or *PW* 65). What are the relations between Madeline and Porphyro’s families? What relationship has the “beldame,” Angela, with Madeline and with Porphyro? What is Madeline doing while Porphyro is praying for a chance to see her in the flesh? What exactly is the “thought” or “stratagem” that comes to Porphyro “like a full-blown rose”? Contrast the “rose” imagery to the winter imagery of *The Eve of St Agnes*.

EASTER RECESS: 10 April – 17 April

3. **23 April** Emily Brontë, *Wuthering Heights*

Re-read *Wuthering Heights*, I. ix (Chapter 9), especially Nelly and Catherine’s discussion of Edgar’s proposal. How do Nelly’s expectations of marriage differ from Catherine’s? Who is the more “romantic” in her attitude to the proposal, “romantic” in the sense of valuing the emotional component in marriage? Should a reader be wary about Nelly’s narrative and her reflections on Catherine? What does Catherine’s dream of heaven tell us about her? Is there another dream in the novel to compare it with? How are her love for Edgar and her love for Heathcliff contrasted?

4. **30 April** Emily Brontë, *Wuthering Heights*

Out on the winding, windy moors
we’d roll and fall in green.
You had a temper, like my jealousy
— too hot, too greedy.
How could you leave me
when I needed to possess you?
I hated you, I loved you too.

Bad dreams in the night
— they told me I was going to lose the fight,
leave behind my Wuthering, Wuthering, Wuthering Heights.

[*Refrain*] ‖ Heathcliff, it’s me, it’s Cathy,
I’ve come home — I’m so cold —
let me into your window.

Ooh, it gets dark, it gets lonely
on the other side from you.
I pine a lot, I find the lot
falls through without you.
I’m coming back, love, cruel Heathcliff
my one dream, my only master.

Too long I roam in the night.
I’m coming back to his side to put it right.
I’m coming home to Wuthering, Wuthering, Wuthering Heights.

[*Refrain*] Heathcliff, it's me, I'm Cathy,
I'm coming over — so cold —
let me into your window.

Ooh, let me have it, let me guide your soul away.
Ooh, let me have it, let me guide your soul away.
You know, it's me, Cathy.

[*Refrain, to fade*]

(Kate Bush, "Wuthering Heights")

Either,

Discuss three things Kate Bush gets right about Emily Brontë's novel, and three important things she gets wrong (or fails fit into her song lyric).

Or,

Re-read *Wuthering Heights*, II. xiii or Chapter 27. Does Edgar Linton's seeing himself in young Linton Heathcliff seem appropriate? Does it conjure up other potential likenesses or parallels between the older and younger generations? Why does Cathy's attempt to win her liberty, by asking whether Heathcliff has ever loved anyone, arouse his anger? Is Catherine's appeal prompted by fear, and should Heathcliff's "savage feeling" to anything that "seems afraid" be roused by it? In what ways is Wuthering Heights a prison? What images of doors and windows, locks and keys can you find?

9. **7 May** Tennyson, "The Lady of Shalott"

Re-read "The Lady of Shalott" (*NA* 1114 or *PW* 73). From what body of legend do the names "Camelot" and "Lancelot" derive? Comment on the intensity of light and colour which the entry of Lancelot brings to Part 3, and contrast it to the "shadows" the Lady has previously seen passing along the highway. Why does the Lady cross the room to look out? What significance have her spoilt weaving and her cracked mirror? Comment on the changed light and colour of Part 4. Why does the Lady write her name on the boat's prow? What poles of human life do "Camelot" and "Shalott" represent in Tennyson's narrative poem? Does Lancelot belong more in Camelot, or in the Lady of Shalott's fiery vision of him?

Assignment 2 Due

10. **14 May** Browning, "My Last Duchess"

Re-read "My Last Duchess" (*NA* 1255–53 or *PW* 85). What can you find out about the Duke of Ferrara, the man who speaks in Browning's monologue, from external sources or from within Browning's poem? Why did the Duke have his former Duchess killed? What incompatibility was there between the Duke and his wife? What can be established about the listener to whom the Duke tells the story of his wife's death? Why is the former Duchess's portrait usually hidden behind a curtain? Why does the Duke draw the curtain for the visitor and tell him the story? Browning's poem is a historical study of a different code of marriage to that current in Victorian England. How does Browning position his readers — so that they feel it is a matter of cultural relativity or so that they feel they must pass judgement on the Duke and the Duke's conduct?

11. **21 May** Dickens, *Great Expectations*

Re-read *Great Expectations*, I. viii (Chapter 8), Pip's first visit to Miss Havisham's. Referring to his visits to Satis House, Pip later asks "What could I become with these surroundings? How could my character fail to be influenced by them? Is it to be wondered at if my thoughts were dazed, as my eyes were, when I came out into the natural light from the misty yellow rooms?" On this first visit, what impression is being created by the description of the house and its occupants? In what sense do his surroundings leave Pip "dazed"? How does his treatment at Satis House contribute to the impression left on him by his surroundings? After the visit is ended, Estella gives Pip bread and meat "as insolently as if [he] were a dog in disgrace." What is the significance of his response to this indignity, kicking the wall and twisting his hair? What does he mean by his upbringing leaving him "morally timid"? In the last few pages of this chapter, how are the tantalising prospects offered by Satis House imaged, and how are they undercut?

12. **28 May** Dickens, *Great Expectations*

Re-read *Great Expectations*, III. xiv (Chapter 53), Pip's confrontation with Orlick in the sluice-house on the marshes. Why does Orlick refer to Pip as "Wolf"? In what sense is Pip his "enemy"? Why does Orlick claim "it was you as did for your shrew sister?" — Is Pip in any way to blame for Mrs Joe's death? Orlick has been dogging Pip's steps throughout the novel. Does this scene suggest any similarities between them, and any particular significance to Orlick's shadowy presence? What issues are brought to a head by this confrontation with Orlick and by Pip's decision not to go down without a fight, but instead to struggle "with all the force, until then unknown, that was within me"?

13. **4 June** Class Test and Evaluation Survey

Assignment 3 Due 11 June

CLASS TEST

You will take the test during your seminar on 4 June 2009. The test amounts to 15% of your potential mark in the course. It is a passage recognition test which will primarily assess whether you have read the texts studied in ENGL1002: Romantic and Victorian.

Six passages from the works of the poets studied and four passages from the novels (including two from *Great Expectations*) are included in the test. You will be asked to:

$ Identify the author and the title of the work from which each passage is taken.

$ Put the passage briefly in its context.

$ Give three good reasons (based, for example, on theme, image, form, point of view, or style of writing) for your identification of the author and of the poem or novel. In your reasons you may also give further detail with regard to the context, action or characters.

$ You will be expected to write in sentence form, and to check your test answers for their spelling, punctuation and grammar.

Hence, although the test is of whether and of how attentively you have read the texts in ENGL1002: Romantic and Victorian, you will also be assessed on your critical and writing skills. Because the test gauges your coverage of the course, you should not need to undertake additional study, if you have kept up with the weekly reading. Reading through the Blackboard lectures, and any seminar notes you have taken, would, however, be a form of revision.

To introduce you to this form of test, the lecturer will take you through a specimen passage from a novel, and how the questions might be answered, during the 28 May seminar on *Great Expectations* (the second seminar). A specimen poetry passage will be discussed on 14 May, during the Browning seminar.

The test should take roughly an hour to complete. Students who prefer to double-check and cudgel their brains may stay on longer. Time will be up, however, at ten minutes to the hour in the second hour of the seminar period.