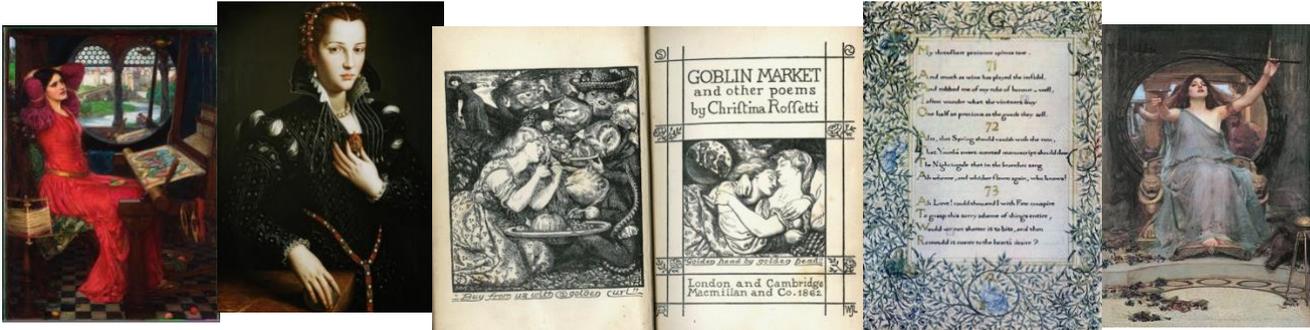


# ENL 4251: Victorian Literature

## Theme: The Social Measures of Victorian Poetry



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Discussion Meets: Tues./Thurs. 9:30-10:45 a.m.

Location: AC2 Rm. 210

Office Hours: Thurs. 11:00-12:00 and by appointment

Office: AC1 Rm. 354

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### Welcome to ENL 4251: Victorian Poetry

This course engages with literature of nineteenth-century England to gain understanding of the history, culture, and aesthetics of the era. In Victorian England, poetry was ubiquitous, informing both everyday Victorian practices (expressions of sociability, sexual identity, faith, and grief, for example), and transformative literary, artistic, political, religious, social, and scientific developments of the nineteenth century (the Pre-Raphaelite, Tractarian, and Chartist movements, for instance, or debates over evolution, empire, and mass culture). Consequently, we will focus our attention entirely on the poetry from this era in this course, working to understand its forms, sounds, and its unique ability to form communities, collectives, and groups.

## Course Description

Why should we read Victorian poetry now? Isn't such poetry outdated? Why does it matter in a modern world and what possible uses can it have? If you've always thought poetry was "hard" and avoided it, this class is for you. If, on the other hand, you really like poetry and are seeking greater comprehension and ability with interpreting its genres, and perhaps to even find some new favorites, this class is also for you. Together we will survey a history of poetry and poetics in the Victorian era. Organized thematically, we will explore different poetic genres, meter, and stanzaic forms, connections between poetic form and theme, and the relationship between rhythm and the body. Along the way we will practice different ways of reading poetry, think together about the political capacity of poetry, and ask who speaks in a poem and how poetry works (and plays with) other art forms, music, and even math (yes, I said math!). You will gain knowledge of major and minor works of poetry, and we will think together about the various forms that enable poems to give voice to oppressed groups, incite people to action, and to (sometimes) do profound political work.

### Together, we will consider questions including:

- Who were some of the major and minor Victorian poets?
- What are the names and structures of poetic forms and how did Victorian poets deploy those forms to affect the meaning of their work?
- What types of genres did Victorian poets develop and use?
- How did Victorian poets experiment with poetic forms?
- What did some Victorian thinkers claim that poetry should or should not do?
- What methods did poets use to reinforce or destabilize cultural norms?
- How was poetry employed to group or divide British citizens? And why?
- How did poetry represent and move bodies?

## What's the theme of this course? THE SOCIAL MEASURES OF VICTORIAN POETRY

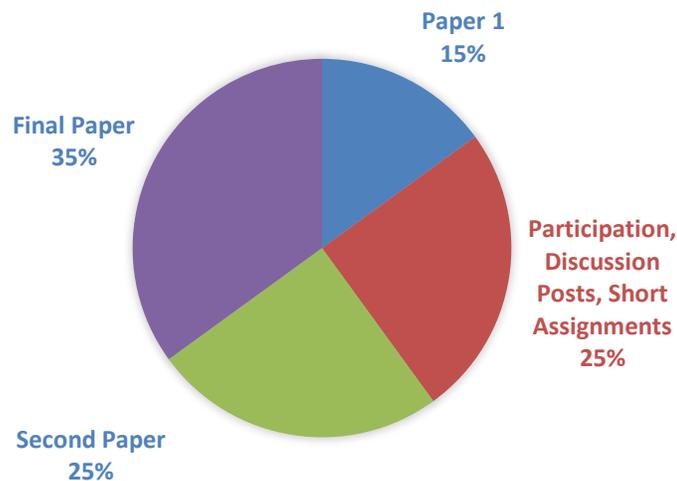
Victorian poetry used to be thought of as occupying a middle space between the passion and sublimity of Romantic era poets and the rejection of tradition and modern rethinking of poetry by the Avant-garde in the early twentieth century. It was either a belated, inferior reaction to Romantic poetry or it was the boring tradition against which the Modernists took a stand. Many thought Victorian poetry was uptight and unimaginative, either just pretty or too traditional. In fact, in an 1849 letter, Matthew Arnold lamented that his age was "deeply unpoetical." However, more recent research has demonstrated repeatedly that Victorian poetry was highly experimental, often sensual and overtly sexual, at times violent, and very, very exciting. Rather than a "deeply unpoetical" age, then, the Victorian era was one defined and constructed by the work that poetry could do.

One of the most important roles that poetry had in the nineteenth century was joining groups of people together into collectives, organizing them for action, intimacy, or even giving them a sense of what it meant to be British. As a result, poetry was inherently social; it was not only shared widely in many formats, such as the periodical press, and performed in private events, as Tennyson and his wife did famously in their home, but it was memorized by British school children. Critic Catherine Robson has argued that the recitation of poetry by thousands of British citizens defined a type of Britishness that inscribed the body rhythmically and caused the nation to move together as one united entity. That insistence on national unity, however, could also be deeply problematic. Underpinning this process of assembling models of unity were fundamental divisions of nation, social class, gender, sexuality, and race. Victorian poets actively interrogated the tension between a united England and the many social categories that made up their nation in their poetry. Our work will be to recognize and interpret such work, thinking with the poets about the social measures of the Victorian era.

## What texts should you buy?

There are **no texts to buy** in this course. All texts will be made available to you as scanned .pdfs on Canvas. You can download them there free of charge.

## How will we evaluate your progress in this class?



## By the end of the semester, you will be able to:

### INTERPRETIVE OUTCOMES:

#### **Evaluate texts in diverse cultural contexts using critical and formal approaches**

- gain familiarity with different genres of 19th-century writing
- understand how poetic forms carry cultural and social values that emerge out of their historical contexts
- become a better critical reader, noticing subtle details and uses of language, connecting ideas and texts, asking questions, and identifying assumptions and values;
- comprehending and analyzing texts
- recognizing genre expectations for a variety of poetic forms
- practice textual analysis on a variety of texts
- extrapolate from theoretical and critical conversations to offer original interpretive insights
- reflect on and assess applicability of approaches to texts and own lives

### WRITING OUTCOMES:

#### **Write interpretative arguments of texts using those approaches**

- become a better critical writer, learning to make analytical arguments that are original, persuasively argued, clear, and well written
- select, narrow, and focus topics for argumentative, critical, and interpretive writing
- generate and organize ideas for argumentative, critical, and interpretive writing
- practice how to use evidence effectively
- practice the conventions of academic writing
- find, evaluate, read, and incorporate (summarize, attribute, paraphrase) secondary sources
- practice proper citation of sources, avoiding plagiarism
- revising and editing written projects for ideas, organization, logic, as well as lower order concerns, such as grammar
- develop research skills specific to the study of literature (e.g. library databases, citation and documentation conventions, evaluation and use of secondary sources)

## PROFESSIONALISM AND PARTICIPATION POLICIES

### How will you succeed in this course?

- 1) Because **this course is reading and writing intensive**, the best route to success is to develop the habit of reading and writing a little bit each day. You will read 100-150 pages per week (that's about 1/5th the reading of graduate seminar and well within range for a 4000 level course). Reading ahead is always recommended. Taking notes as you read is recommended. Our duty with what we read is to interpret, objectively, the most meaningful and valuable points *in* the text, and to then compare and evaluate differing interpretations to formulate an analytical payoff *for* the text.
- 2) **Participation is key to your learning.** Everyone contributes to the success of this course. Speaking up during class is easier for some than others. I can help out if you are unsure how to enter the conversation—talk to me after class or end me an email. If you have any concerns about participation in this course, please speak to me about options.
- 3) Come to class **prepared to think critically and carefully** about difficult problems. Argument is not always about fighting over what you “know” is right. Rather, argument is often about helping others explain an important point, entering a conversation, or helping others *help us* to understand this point. Argumentation is a way to illuminate important ideas that we have in common, to challenge received wisdom, and to rethink a world view.

### How to think about preparing:

- the text is your evidence to back up your argument and claims
- prepare for discussions by identifying specific examples from the reading
- identifying this *textual evidence* will help you contribute to discussion, and also to help others think rigorously and responsibly through textual problems
- think of our conversations as an exercise in **critical analysis, reasoning, and persuasion.**

### Useful techniques to enhance your class participation skills:

- prepare at least one comment or question about the week's reading for each discussion session.
- write your questions down and come prepared to raise your ideas in discussion.
- when you talk, address your comments to the whole class, not just to me.
- identify suggestions for things you would like to discuss (e.g., confusing passages, key terms).
- feel free to ask questions if something is unclear.

### To help build an environment of mutual respect in the classroom:

- Come to class with a positive attitude, respect for your class-mates and our discussions, a sincere desire to understand, and a willingness to work towards common goals.
- While we might address controversial, and occasionally even uncomfortable, subject matter, it is crucial that we speak to one another respectfully and endeavor to listen attentively to the ideas of others.
- Listening attentively is an active form of learning, not passive reception.

## Frequently Asked Questions

### What if I'm sick or miss class?

If you are feverish or come down with the flu or a nasty cold (are coughing, sneezing, or vomiting prior to class), notify me of your absence by email, and please do not attend class. The absence will count toward your **four (4) allowed absences**. You do not need to detail your symptoms or provide a doctor's note. If you anticipate that your illness will last longer than the **four (4) allowed absences**, please email me so we can consider your options.

### What if I can't turn work in on time?

You will do a lot of writing in this course. All work must be turned in on the date specified. No late work is accepted unless you have spoken with me prior to the deadline (in the case of the three big assignments). A half-grade deduction for each day late after the due date will be applied. If you have an emergency, I understand that. Emergencies happen. Please communicate with me as soon as possible so that we can plan together how you might complete your assignment. I am always open to and generous with allowing extensions IF you contact me in advance of the deadline. Once the deadline passes, then rules for late work will be applied. You must turn in all work for this course by the end of the term to pass the class.

### What kind of assignments should I expect to do?

There will be short writing assignments in addition to reading and essay assignments. For these and the longer essays, you will be informed of the expectations and instructions for the assignment well in advance of the due date. We will also work together to peer review each assignment in advance of the due date. Doing so not only helps you to think about writing as a process (not something you do the night before!), but it will also teach you to provide constructive criticism to colleagues, a valuable skill both in college and in your future professions. You are always welcome to ask me questions about assignments in class, by email, or in office hours. I'd rather have you ask a question than be confused or spend time working on the wrong assignment.

### Can I use a laptop or cell phone in class?

In keeping with my comments above about an environment of mutual respect, the use of cellular phones is not allowed in my class. Please turn off your phone and put it away when you come to class. Phones should not be out or visible during class time. We only have 2+ hours together each week in which to learn. Let's make the most of that time! If I have to speak with you about texting, I will ask you to leave class and count you absent for the day. Since this course involves reading many texts online, however, laptops or tablets needed for note taking or reading texts are allowed. As with the cellular devices, if I see that you are on social media or any other website not associated with our discussion (e.g. buying shoes, checking soccer scores, reading the news, emailing a friend), you will be asked to leave and counted absent.

### How will I find out about assignments and changes to the syllabus?

Often assignments and instructions will be delivered via email. Reading my emails and coming prepared to class with any handouts you receive is your responsibility. Weekly assignments and coming prepared to class (this includes bringing your book or laptop for reading the texts) count toward your participation grade. If you have questions about the class, I always recommend checking your syllabus and assignment first or asking a classmate! The answers to your questions can frequently be found in this way. If you still need to email me with a question, feel free to do so. I'm committed to responding to emails within 24 hours, and I'm happy to help!

## ACADEMIC MISCONDUCT STATEMENT

### What is academic misconduct? How do I avoid it?

Florida International University is a community dedicated to generating and imparting knowledge through excellent teaching and research, the rigorous and respectful exchange of ideas and community service. All students should respect the right of others to have an equitable opportunity to learn and honestly to demonstrate the quality of their learning. Therefore, all students are expected to adhere to a standard of academic conduct, which demonstrates respect for themselves, their fellow students, and the educational mission of the University. All students are deemed by the University to understand that if they are found responsible for academic misconduct, they will be subject to the Academic Misconduct procedures and sanctions, as outlined in the Student Handbook.

Academic Misconduct includes: **Cheating** – The unauthorized use of books, notes, aids, electronic sources; or assistance from another person with respect to examinations, course assignments, field service reports, class recitations; or the unauthorized possession of examination papers or course materials, whether originally authorized or not. **Plagiarism** – The use and appropriation of another's work without any indication of the source and the representation of such work as the student's own. Any student who fails to give credit for ideas, expressions or materials taken from another source, including internet sources, is responsible for plagiarism.

In order to avoid plagiarism, please follow these procedures in all your assignments:

- If you reproduce statements verbatim, place them in quotation marks and explicitly state the author's name and cite your source. In the case of a block quotation, forego quotation marks (per MLA guidelines) but make sure to indent the quotation and clearly cite your source.
- If you reproduce or rephrase the general idea (not verbatim), forego quotation marks but still explicitly state the author's name and cite your source.

Learn more about the [academic integrity policies and procedures](#) as well as [student resources](#) that can help you prepare for a successful semester.

## RESOURCES

### What additional resources on Victorian poetry can you direct me to?

#### Websites:

- For Better For Verse (has prosody practice and a glossary of poetry forms and terms)  
<http://prosody.lib.virginia.edu>
- The Poetry Foundation's online Glossary of Poetic Terms  
<https://www.poetryfoundation.org/learn/glossary-terms>
- BRANCH: Britain, Representation and Nineteenth Century History  
<http://www.branchcollective.org/>
- The Victorian Web <http://www.victorianweb.org/>
- Victorian Poetry Network <http://victorianpoetry.net>
- The Victoria Research Web <http://victorianresearch.org/>
- The Victorian Women Writers Project  
<http://webapp1.dlib.indiana.edu/vwwp/welcome.do;jsessionid=0115F46485790D589D25D3A4E72DB9F2>

## Encyclopedias

I've placed the following books on Course Reserve with the library. The following resources be your first port of call when preparing for the final research essay:

James Eli Adams. *Encyclopedia of the Victorian Era*. 4 vols. Grolier, 2004.

Sally Mitchell. *Victorian Britain*. An Encyclopedia. Garland, 1998.

*Oxford Dictionary of National Biography* (available online through the library)

## Secondary Material in Print

I've placed the following books on Course Reserve with the library. These books are "go to" academic reading for familiarizing yourself with literary criticism on Victorian poetry.

- Isobel Armstrong, *Victorian Poetry: Poetry, Poetics and Politics* (Oxford: Blackwell, 1993)
- Joseph Bristow, *Cambridge Companion to Victorian Poetry* (Cambridge: Cambridge University Press, 2000)
- Alison Chapman (ed.), *Victorian Women Poets* (Cambridge: Brewer, 2003)
- Richard Cronin, Alison Chapman and Antony H. Harrison (eds.), *A Companion to Victorian Poetry* (Oxford: Blackwell, 2002)
- Linda K. Hughes, *The Cambridge Introduction to Victorian Poetry* (Cambridge: Cambridge University Press, 2010)
- Angela Leighton, *Victorian Women Poets: A Critical Reader* (Oxford: Blackwell, 1996)
- Herbert Tucker, ed. *A Companion to Victorian Literature and Culture*. (Oxford: Blackwell, 1999)

## **What other resources are available to you as a student at FIU?**

**Disability Resource Center:** I am committed to providing equitable access to learning opportunities for all students who I recognize may learn, participate, and engage in different ways. The Disability Resource Center collaborates with students, faculty, staff, and community members to create diverse learning environments that are usable, equitable, inclusive, and sustainable.

- The DRC provides FIU students with disabilities the necessary support to successfully complete their education and participate in activities available to all students.
- If you have a diagnosed disability and plan to utilize academic accommodations, please contact the Center at 305/348-3532 or visit them at the Graham Center (GC) 190.
- Please also notify me of any DRC accommodations as soon as possible. We can then work together to best coordinate your accommodations for this course.

Whether or not you have a DRC plan for academic accommodations, if you anticipate any issues related to the requirements, structure, or format of this course, please reach out to me so we can discuss ways to ensure your full participation and success in this course.

**Digital Accessibility Resources:** Please visit our [ADA Compliance](#) webpage for information about accessibility involving the tools used in this course. Please visit [Blackboard's Accessibility Commitment](#) webpage for more information. For additional assistance please contact FIU's [Disability Resource Center](#).

**Violence and Harassment Resources:** Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, sexual orientation, etc. If you or someone you know has been harassed or assaulted, you can file a complaint through FIU's Equal Opportunity Programs & Diversity Office. You may file a complaint with one of the Title IX coordinators listed below. Alternatively,

you may file an anonymous complaint using our Ethical Panther Reporting Line, Convercent by calling 844-312-5358 or online at <https://compliance.fiu.edu/hotline.html>

**Crisis Resources:** You can also find the appropriate resources at the Dean of Students Office (305-348-2797). If you are in crisis, you can find the appropriate resources at Counseling & Psychological Services (CAPS). Counseling & Psychological Services provides free and confidential mental health services to students that will facilitate and enhance their personal learning, emotional well-being, and academic skills development, contributing to their success at Florida International University.

CAPS Modesto Maidique  
Campus  
UHSC 270  
305-348-2277

CAPS Biscayne Bay Campus  
WUC 320  
305-919-5305

**Food insecurity resources:**

The Student Food Pantry is an initiative to address the prevalence of food insecurity on campus. This project assists students who are experiencing financial difficulty to purchase groceries. No proof of need is required and students can access the pantry once a week.

Modesto Maidique Campus  
DM 166  
305-348-6995  
Biscayne Bay Campus  
WUC 307  
305-919-5620 Ext. 4

In addition to campus programs and services, additional resources are available in the community.

**LOOKING FORWARD TO A TERRIFIC TERM**

## English 4251: Schedule of Discussions and Readings

C = Canvas site  
H = Handout

L = Electronic link  
A = Artwork (via Canvas)

P = Poems  
S = Scholarly work

### Week 1: Foundations

Jan. 9 Introduction, Syllabus, **"The Victorian Era"**

**HOMEWORK:** Syllabus Quiz due 1/11 in class (instructions on C)  
Prosody Worksheet (H)  
*For Better For Verse* website activity (L, instructions on C)

### **DUE: Syllabus Quiz, Prosody Worksheet, and FBFV website activity**

Jan. 11 Prosody introduction and activities

Review Syllabus Quiz to field questions about course

**HOMEWORK:** Student Information Form due 1/16 in class (H)  
Joseph Bristow, "Reforming Victorian Poetry: Poetics After 1832" (S; C)  
Ebenezer Elliott, "Preface to The Corn Law Rhymes" (pp. 47-54), selections from "Corn Law Rhymes" (pp. 62-64) includes "The Taxed Cake" and "What is Bad Government?," and "Steam at Sheffield" ( uploaded separately; P; C)

### Week 2: Reform, Poetry, and Politics

### **DUE: First online discussion post** **Student Information Form turned in to Amy**

Jan. 16 Introduction to attentive or "close" reading

**HOMEWORK:** Elizabeth Barrett Browning, "The Cry of the Children" (P; C)  
Thomas Hood, "The Song of the Shirt" (P; C)  
Herbert Tucker, "Over Worked, Worked Over" (S; C)

### **DUE: One response to a classmate's discussion post**

Jan. 18 Identifying key words

Practice close reading with EBB and Hood

Rhythm of labor and the labor of reading

**HOMEWORK:** John Stuart Mill, "What is Poetry?" (S; C)  
Tricia Lootens from *The Political Poetess* (S; C)  
Elizabeth Barrett Browning, "The Runaway Slave at Pilgrim's Point" (P; C)

### Week 3: Just Pretty? or Pretty Political? (I)

### **DUE: Second online discussion post**

Jan. 23 What should poetry do/be?

**HOMEWORK:** Susan Brown, "The Victorian Poetess" (S; C)  
Felicia Hemans, "England's Dead," "Casabianca,"  
"The Homes of England" (P; C)

**DUE: One response to a classmate's discussion post**

Jan. 25 Developing claims about what the text (or author) is saying  
Discussion of authorial intention vs. textual evidence and historical context  
Introduction to First Paper instructions

**HOMEWORK:** Elizabeth Barrett Browning, *Aurora Leigh* Book 1 (P; C)

Week 4: Just Pretty? or Pretty Political? (II)

**No discussion post this week - begin drafting your paper**

Jan. 30 *Aurora Leigh* Book 1 discussion  
Components of a thesis  
Review model thesis statements in class  
Identify key words and begin to formulate thesis claims

**HOMEWORK:** Draft thesis and introduction for Paper 1

**DUE: DRAFT First Paper Thesis and Introduction for peer workshop (bring 3 copies to class)**

Feb. 1 Peer review in class (will take about half the time for this class meeting)  
*Aurora Leigh* Book 1 discussion wrap up

**HOMEWORK:** Matthew Arnold, Preface to *Poems* (1853)  
Matthew Arnold, "Dover Beach," "The Buried Life" (P; C)

**STUDENT CONFERENCES RE: FIRST PAPER THIS WEEK!**

Week 5: Skepticism and religious doubt

**No discussion post this week - work on your paper**

Feb. 6 Arnold discussion

**HOMEWORK:** Tennyson, "Supposed Confessions," "Despair," "Crossing the Bar" (P; C)

Feb. 8 Tennyson discussion

**HOMEWORK:** Matthew Arnold, "The Scholar Gypsy" (P;C)  
Thomas Hardy, "Hap" (P; C)

Week 6: Existential Crises

**No discussion post this week - work on your paper**

Feb. 13 Arnold & Hardy discussion

**HOMEWORK:** Thomas Hardy, "In Tenebris," "The Darkling Thrush" (P; C)

**DUE: First Paper uploaded by to Canvas by midnight Feb. 14**

Feb. 15: Hardy discussion

**HOMEWORK:** Tennyson, In Memoriam I-XCVI (P; C)

Week 7: In Memoriam

**DUE: Third online discussion post**

Feb. 20 Tennyson discussion

**HOMEWORK:** Tennyson, *In Memoriam* XCVII-Epilogue (P; C)

**DUE: One response to a classmate's discussion post**

Feb. 22 Tennyson discussion

Introduce Second Paper instructions

**HOMEWORK:** Arthur Henry Hallam, "On Some Characteristics of Modern Poetry" (S; C)  
Tennyson, "Mariana," "The Lady of Shalott" (P; C)

Week 8: Embowered Women, or One is the loneliest number

**DUE: Fourth online discussion post**

Feb. 27 Tennyson & Hallam discussion

Developing Arguments from Theses, Crafting Arguments

Topic Sentences, How to Structure an Argument

**HOMEWORK:** Augusta Webster, "Medea in Athens," "The Happiest Girl in the World" (P; C)

**DUE: Two (2) responses to classmates discussion posts this week**

Mar. 1 **NO CLASS TODAY - AMY PRESENTING PAPER AT CONFERENCE**

**HOMEWORK:** Amy Levy, "Xantippe," "The Ballad of Religion and Marriage" (P; C)  
Michael Field, "A Girl," "A Palimpsest" (P; C)

Week 9: The "perfect unity" of marriage

**No discussion post this week - work on your paper outline**

Mar. 6 Webster & Levy's "Xantippe" discussion

**DUE: DRAFT Second Paper Outline for peer workshop (bring 3 copies to class)**

Mar. 8 Peer review in class (will take about half the time for this class meeting)

Levy & Field discussion

**HOMEWORK:** Pablo Mukherjee, "Victorian Empire" (S; C)  
Toru Dutt, "Introductory Memoire," "Jogadhya Uma," and "Savitri" (P; C)  
Tennyson, "The Charge of Light Brigade," "The Lotos-Eaters" (P; C)  
Rudyard Kipling, "The White Man's Burden," "Recessional" (P; C)

IIIIII SPRING BREAK MARCH 11-18TH IIIIIII

Week 10: Imperial Perspectives

**No discussion post this week - work on your paper**

Mar. 20 Dutt & Mukherjee discussion

Introductory Paragraphs: a lesson in best practices

**HOMEWORK:** Finish any remaining revisions to your second paper!

**DUE: Second Paper uploaded to Canvas by midnight Mar. 21st**

Mar. 22 Tennyson & Kipling's version of the empire

MEAL Plan: paragraphs in the body

Introduce Second Paper instructions

**HOMEWORK:** Tennyson, "St. Simeon Stylites," "Ulysses" (P; C)  
Cornelia D. J. Pearsal, "The Dramatic Monologue" (S; C)

Week 11: Dramatic Monologue (I)

**DUE: Fifth online discussion post**

Mar. 27 Dramatic monologue and Tennyson

**HOMEWORK:** Robert Browning, "My Last Duchess" (P; C)

**DUE: One response to a classmate's discussion post**

Mar. 29 Dramatic monologue and Browning

Introduce Final Paper instructions

**HOMEWORK:** Robert Browning, "Porphyria's Lover" (P; C)

Week 12: Dramatic Monologue (II)

**DUE: Sixth online discussion post**

Apr. 3 Browning discussion

**HOMEWORK:** Augusta Webster, "Circe," "A Castaway" (P; C)

**DUE: One response to a classmate's discussion post**

Apr. 5 Webster discussion

**HOMEWORK:** Dante Gabriel Rossetti, "Jenny," "Nuptial Sleep," "Body's Beauty" (P; C)

Robert Buchanan, "The Fleshly School of Poetry" (S; C)

Week 13: The Fleshly School of Poetry

**No discussion post today - work on your Final Paper**

Apr. 10 Buchanan and D. G. Rossetti discussion

Apr. 12 **NO CLASS TODAY - FINAL PAPER WORK DAY**

**HOMEWORK:** Christina Rossetti, "Goblin Market"

Algernon Charles Swinburne, "Anactoria" (P; C)

Week 14: Sex and Sensuality

**No discussion post today - work on your Final Paper**

Apr. 17 C. Rossetti discussion

Apr. 19 Swinburne discussion

**HOMEWORK:** Michael Field, "La Gioconda," "Irises," "Tiger-Lilies" (P; C)

Week 15: Conclusion

**No discussion post this week - work on your papers**

Apr. 24 Field discussion

**HOMEWORK:** Final edits to your papers!

**Due: Final Paper uploaded to Canvas by midnight Apr. 25th**

Apr. 26 Course Wrap Up & Evals