

11-92

AP-2/7/12

Info - 2/21/12

### Undergraduate Distance Education Review Form

(Required for all courses taught by distance education for more than one-third of teaching contact hours.)

#### Existing and Special Topics Course

Course: ENGL 211: British Literature 1660-1900

Instructor(s) of Record: Heather Powers

Phone: 724-357-2261 Email: heather.powers@iup.edu

#### Step Two: Departmental/Dean Approval

Recommendation:  Positive (The objectives of this course can be met via distance education)

Negative

[Signature] 01/26/2012  
Signature of Department Designee Date

Endorsed: [Signature] 1/31/12  
Signature of College Dean Date

Forward form and supporting materials to Liberal Studies Office for consideration by the University-wide Undergraduate Curriculum Committee. Dual-level courses also require review by the University-wide Graduate Committee for graduate-level section.

#### Step Three: University-wide Undergraduate Curriculum Committee Approval

Recommendation:  Positive (The objectives of this course can be met via distance education)

Negative

[Signature] 2/20/12  
Signature of Committee Co-Chair Date

Forward form and supporting materials to the Provost within 30 calendar days after received by committee.

#### Step Four: Provost Approval

Approved as distance education course  Rejected as distance education course

[Signature] 2/27/12  
Signature of Provost Date

Forward form and supporting materials to Associate Provost.

Received	Received
FEB 20 2012	JAN 31 2012
Liberal Studies	Liberal Studies

## **Undergraduate Distance Education Review Form**

**(Required for all courses taught by distance education for more than one-third of teaching contact hours.)**

### **Existing and Special Topics Course**

**Course:** ENGL 211: British Literature 1660-1900

**Instructor(s) of Record:** Heather Powers

**Phone:** 724-422-2908

**Email:** [heather.powers@iup.edu](mailto:heather.powers@iup.edu)

#### **Step One: Proposer**

##### **A1. How is the instructor qualified in the distance education delivery method as well as the discipline?**

Dr. Heather Powers was hired at IUP in response to an advertisement for an eighteenth-century British literature specialist. She has taught ENGL 211 British Literature 1660-1900 eight times in my time at IUP, and she is teaching a "bricks and mortar" version of this class in Spring 2012. She has also taught ENGL 303 British Enlightenment Literature and ENGL 304 British Romantic Literature several times. She has taught on-line versions of ENGL 121 Humanities Literature twice: Summer pre-session 2011 and Winter session 2011-2012. She has attended several workshops and individual sessions on developing distance learning courses given by various IT staff and the university's Online Learning Specialists. She has been using WebCT/Moodle/D2L in all of her classes for ten years, and she has had my students design and maintain blogs for her classes for four years.

##### **A2. How will each objective in the course be met using distance education technologies?**

ENGL 211 British Literature 1660-1900 has five primary course objectives. I list each objective below, followed by a description of how they will be achieved online.

###### **1. Become familiar with major writers and works of the period.**

Students will become familiar with major writers and works of the period by reading assigned texts from the periods covered by the course. All readings for the course are available in textbook form (The Longman Anthologies of British Literature) and as on-line texts (longer works via Project Gutenberg; shorter works via repositories such as Jack Lynch's collection of scanned eighteenth-century texts). The benefit of teaching pre-1900 texts is that these texts can be made available electronically without violating copyright law, as they are in the public domain. Students will respond to readings by completing reading reports on their course blogs and by taking periodic pop-quizzes on Moodle/D2L.

###### **2. Learn the historical and cultural context of the literature of the period.**

Students will become familiar with the historical and cultural contexts of these

literary works by viewing Powerpoint lectures (also used in the non-distance course) and by reading supplementary historical texts. Students will respond to lectures and readings by completing daily reading reports on their course blogs and by taking periodic pop-quizzes on Moodle/D2L.

### **3. Study works by women authors.**

Works by female authors will be included in the course readings. Recorded lectures and PowerPoint lectures will examine the role of feminist theory and women's history in the interpretation of works by both men and women from this period. The students watch movies that dramatize gender relations in the periods covered.

### **4. Strengthen writing skills.**

Students will complete blog entries for each day of class; they will participate in on-line forums in small groups (~5 students in each group); their exams will be short-answer or essay-based; and they will complete analytical and research papers. Informal work and drafts will be submitted via student blog, formal exams and papers will be submitted via Moodle/D2L.

### **5. Develop skills of literary analysis.**

The professor will model reading and analysis methods through lectures, will guide students' discussion through clearly-designed questions, and will provide students with a review of the tools of literary analysis they have learned in ENGL122: Introduction to English Studies, such as: figurative language (themes, metaphor, symbols, etc.), literary theories (Marxist, feminist, new historical, etc.). Students will use these skills in their written work for the class: from forum discussions, reading journals, and exams and essays.

### **A3. How will instructor-student and student-student, if applicable, interaction take place?**

The instructor will primarily communicate with students via e-mail; comments on blogs, exams, and papers; and general announcements via Moodle/D2L. The instructor will also post several recorded lectures/discussions of texts, which let the students hear the instructor's voice and become familiar with the "tone" of the class. Students will primarily communicate with one another in the forums, in small groups of ~5 students. The instructor does not contribute to these discussions, but should monitor discussions to ensure that proper internet decorum is being used. Students and the instructor will also communicate with one another via editing/peer-editing via blog posts. Students may comment and respond to comments on one another's blogs (informal writing) at will.

### **A4. How will student achievement be evaluated?**

Informal writing (blog entries) will receive one of two grades: Pass or Re-write (with suggestions from the instructor for improving/expanding the content of the entry). Forum entries will be graded by tallying "substantial" (defined in the assignment) comments and seeing if they meet the minimum required for the

assigned topic. Formal papers and exams will be graded and commented upon via the quiz/exam feedback fields on Moodle/D2L.

**A5. How will academic honesty for tests and assignments be addressed?**

According to the IUP Undergraduate Catalog, IUP's Academic Integrity Policy is "part of an ongoing effort to develop a community where trust, honesty, ethical principles, and personal integrity guide interactions with others, thereby providing for orderly academic and scholarly processes." I feel very strongly about the importance of integrity, academic and otherwise, and expect all of my students to behave honorably. Informal writing will be checked for consistency of tone. If I notice writing that seem "out of character" for a given student will be addressed by directly asking the student if the relevant piece is their own work. I will also do a Google search for specific sentences and phrases if I suspect that they have been copied from somewhere else. Exams will be strictly timed via the restrictions available on Moodle/D2L. In all cases of suspected plagiarism and/or unauthorized collaboration the instructor will begin with a direct question to the student about his or her actions. To review the procedures that would follow if a one-on-one conference does not resolve the issue, please see the Undergraduate Catalog. The entry on IUP's Academic Integrity Policy also gives a helpful and detailed list of what actions constitute academic dishonesty.

**nb: There is no syllabus of record for this course. This course has only been taught by people who no longer teach at IUP (due to retirement or leaving for another job) for the past five years.**

## **SAMPLE SYLLABUS**

Dr. Michael T. Williamson  
ENGL 213: BRITISH LITERATURE 1660-1900  
Office: 215B LEONARD HALL; e-mail: MTWILL@iup.edu  
Office Hours: M and W 2-3:30, T 1-3 and by appointment

## **ENGLISH 211: SPRING 2006 SYLLABUS**

### **I. Course Description, Goals, and Methods:**

\* Official course outcomes:

- \*Become familiar with major writers and works of the period.
- \*Learn the historical and cultural context of the literature of the period.
- \*Study works by women authors.
- \*Strengthen writing skills.
- \*Develop skills of literary analysis.

\*This course focuses your attention on literature written in the British, Irish, and Scottish archipelago between 1660 and 1900. Because this "period" of literary history encompasses enormous changes in language, education, culture, politics, and economics, we will focus a lot of our attention on suitable readerly approaches to each text we read. It is important that we work together to build a context for reading and that we don't treat each text as an isolated, alien creature but instead build a set of reading strategies that enable us to engage in close reading and contextualizing interpretative exercises. While you may struggle to answer the question "WHAT does this mean?" when you read each text, I would prefer you to think of the questions "HOW does this mean? What do I have to DO as a reader to be able to interpret, discuss, and write about this particular text? HOW is this text related to the other texts we have read?"

\* As a frame for the course, we will be considering the way literary forms represent social action and social symbols, and we will be particularly attentive to literary moments when, as the anthropologist Victor Turner puts it, "seemingly fundamental social principles lose their efficacy, their capability to operate as axioms for social behavior, and new models of social organization emerge, at first to transect and, later, to replace traditional ones" (*Dramas, Fields, and Metaphors: Symbolic Action in Human Society*). We will pay particular attention to the relationship between the "literary" framework of a text (its genre, its mode of revising, reviving, or imitating the traditions associated with that genre, its adaptive function as literary representation) and the institutional frameworks with which the text is engaged (not simply class, gender, and race, but more specific contexts that make those seemingly large categories contingent and capable of quite sudden metamorphoses).

\* We will focus on specific poetic forms (the pastoral, the verse epistle, the ode, the sonnet, the dramatic monologue, and narrative poetry), on the relationship between image, word, and context in William Blake's poetry, on ways of using scholarly articles to explore the complexities of an enduringly interesting novel, Emily Bronte's *Wuthering Heights*, on using literary theory to open up exciting possibilities for understanding communication in literary texts, and on important critical debates about how to close read literary texts. As this list suggests, I expect you to do a great deal of work for this class.

Please keep up with that work and come to each class prepared to engage in a sustained and nuanced discussion of the texts assigned for that day.

\* Our collective goals are to improve the way we respond intellectually, emotionally, and critically to the texts we read, to become more aware about important debates among scholars, to see how literary theory can be used to illuminate (rather than diminish) literary texts, and to understand how literary form shapes and responds to historical contexts. I will ask you to be engaged close readers who question the text (and each other) frequently and assertively. Because misreading is inevitable (and sometimes even necessary as we learn how to read literary texts), we will focus on how to revise our reading practices so that we all become accurate readers whose interpretations of the texts we read, while differing from one another, are grounded in the intersections between the printed world of the text, our experiences of communal life, and our individual intellectual, emotional, and imaginative responses. Our life experiences energize us as readers as much as they inhibit us, so we will explore how accurate reading helps us to make those more meaningful.

\* We will explore ways of understanding literary texts that move beyond canonical assumptions about "representative" texts and authors. In order to achieve this goal, we will read Dover "Thrift" editions of Romantic and Victorian poetry. These editions, which cost FAR less than conventional anthologies, represent one version of the "canon" of texts from the period. In fact, they form the basis from which most anthology publishers build. For better or worse, they have formed a kind of "standard" set of texts that students have learned from for over 100 years. I see no reason to change that standard, but that does not mean that it is adequate by itself (although we could spend an entire YEAR reading and discussing the poems in each anthology). In order to develop our own ideas about which texts matter to us and why, I have supplemented these inexpensive editions with a more expensive course packet. In that packet, I have included texts that have caused various degrees of excitement in the field of English studies over the last 20 years. I hope you will find them exciting and that you will be able to do the work of an anthologist (finding out about the context of the poem – whether it be biographical, historical, cultural, aesthetic, economic, etc.) at a much lower rate than is currently charged! Literature should be financially accessible, and I hope I have made it so.

\* Because literature from the Restoration and Eighteenth Century periods is more difficult to contextualize using standard research methods, we will use an anthology for the first section of the course. I hope, however, that you are attentive to the way the editors of the anthology shape their own agendas (which include selling books and making a profit for the publisher, as the lavish and expensive illustrations suggest).

## II. Required Texts:

- 1) Damrosch, David, et.al. *The Longman Anthology of British Literature: The Restoration and the 18th Century*. vol. 1C. New York: Addison Wesley Longman, Inc., 2000.
- 2) Stanley Applebaum, ed. *English Romantic Poetry: An Anthology*. Mineola, NY: Dover Publications Inc., 1996.
- 3) Paul Negri, ed. *English Victorian Poetry: An Anthology*. Mineola, NY: Dover Publications Inc., 1998.
- 4) Blake, William. *Favorite Works of William Blake*. Mineola, NY: Dover Books.
- 5) Bronte, Emily. *Wuthering Heights*. New York: Penguin, 2002.
- 6) ENGL 211 packet (from Copies Now, located on Oakland Avenue btw. 10th - 11th st.)

## III. Course Requirements:

- \* An out-of-class exam portfolio on literature from the Eighteenth Century (300 points)
- \* An out-of-class exam portfolio on literature from the Romantic period (300 points)
- \* An exam portfolio on the Victorian period (combined in-class and out-of-class) (300 points)
- \* Class discussion reports and class participation, including informed free-writings (100 points)

The exam portfolios are designed to help you develop and apply your close reading skills and your skills as readers of literary criticism. They will consist of 1) free-writings; 2) close reading exercises; 3) extended close reading essays.

Grading scale: \* A = 1000-896; B = 895-796; C = 795-700; D = 699-600; F = 599 or lower

#### IV. Policies:

\* Attendance is extremely important. 3 absences of any kind will result in a reduction of 50 points from your final grade. 4 absences will result in a reduction of 100 points. 5 absences result in an F for the course. Lateness is not acceptable and carries penalties.

\* Plagiarism carries severe penalties, all of which are outlined in your undergraduate catalogue. Familiarize yourself with these consequences and NEVER plagiarize.

## SYLLABUS

(THE TEXTS LISTED HERE ARE THE TEXTS WE WILL DISCUSS IN CLASS. YOU SHOULD AIM TO READ ALL THE WORKS BY EACH AUTHOR, AND YOU SHOULD FEEL FREE TO DISCUSS AND WRITE ABOUT TEXTS NOT LISTED HERE)

**YOU SHOULD ALSO READ THE POEMS FOR A GIVEN WEEK AHEAD OF TIME.  
COMING TO CLASS PREPARED INVOLVES READING EACH POEM SEVERAL TIMES**

W 1/18 Introduction: what is close reading? Swift's "A Description of Morning," Coleridge's "Kubla Khan," Rossetti's, "The Convent Threshold"

### **Unit One: Eighteenth Century Poetry and Prose Institutions, Poetic Forms, National Identity, and the Proportions of Love**

- M 1/23 Swift – Gender and Proportion. Read all poems. Focus on "Stella's Birthday, 1719," Stella's Birthday, 1727," "The Lady's Dressing Room." In-class exercise on Swift.
- W 1/25 London and the Process of Re-proportioning Literary Tradition. Swift, "Description of a City Shower," "A Description of Morning," Addison, *Spectator* #69 (2410-3). In-class exercise.
- M 1/30 Close reading 18<sup>th</sup> century poetry. "Windsor Forest," gendered language, the pastoral, and the remaking of the nation.
- W 2/1 Pope, "Windsor Forest"
- M 2/6 Pope, "Eloisa to Abelard," Rossetti, "The Convent Threshold" (packet)
- W 2/8 Swift, *A Modest Proposal*, Pope, "Epistle 4. To Richard Boyle, Earl of Burlington" (on the use of riches)
- M 2/13 Goldsmith, "The Deserted Village," Thomson, all selections esp. "Winter: A Poem."
- W 2/15 Johnson, "The Vanity of Human Wishes"
- M 2/20 Johnson, "The Vanity of Human Wishes," Cowper (all selections).

### **Unit Two: Romantic Poetry Against the Commonplaces of Custom: Imagination, Life, Death, Animation and Reanimation**

W 2/22 Wordsworth, "We Are Seven," and poems from pages 30-43. Keats, "Ode on a Grecian Urn." Portfolio on Unit One due.

- M 2/27 Wordsworth, "Tintern Abbey," "Nutting," "Ode: Intimations of Immortality from Recollections of Early Childhood," and poems from 44-58.
- W 3/1 Bird poems! Coleridge, "The Nightingale" (packet), Keats, "Ode to A Nightingale," Shelley, "To a Skylark" also read Keats "La Belle Dame Sans Merci"
- M 3/6 Coleridge, "This Lime Tree Bower My Prison," "Frost at Midnight," "Dejection an Ode," and all other poems, esp. "Rime of the Ancient Mariner," "Christabel"
- W 3/8 Byron, poems from 112-131, Keats

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3/13-15 Spring Break – please read *Wuthering Heights* over the break so you can REREAD

### Unit Three:

#### Forms of Dissent: Romantic Revisions, Victorian Inheritances

- M 3/20 Blake, all Songs of Innocence and Songs of Experience, Wordsworth, "The World is Too Much With Us"
- W 3/22 Blake, all Songs of Experience
- M 3/27 Hemans, all selections from packet, Blake, "The Marriage of Heaven and Hell"
- W 3/29 Hemans, all selections. *Wuthering Heights*.
- M 4/3 *Wuthering Heights*. Portfolio on Units Two and Three due.

### Unit Four: Victorian Poetry

#### Myth, Gender, Race and the Rise of the Dramatic Monologue

- W 4/5 *Wuthering Heights* (yes, it overlaps units!)
- M 4/10 Tennyson "Mariana," "The Lady of Shallot" and "Tithonus"
- W 4/12 Tennyson, "Oenone," "Rizpah," "Demeter and Persephone" (all in packet)
- M 4/17 Elizabeth Barrett Browning, selections from Longman's, "Bertha in the Lane," "Runaway Slave at Pilgrim's Point"
- W 4/19 Robert Browning, "My Last Duchess," Christian Rossetti, "Eve" (packet), May Kendall [Emma Goldworth] selections from packet
- M 4/24 Robert Browning, "Andrea Del Sarto," "Porphyria's Lover," Dante Gabriel Rossetti, "The Blessed Damozel."
- W 4/26 Emily Bronte, all poems. Christina Rossetti, all poems.
- M 5/1 Christina Rossetti. Portfolio on Unit Four due.

#### A note on your exam portfolios:

Your exam portfolios will consist of all the writing you do for each unit. This writing will be divided into three parts: 1) free-writing (in-class and out-of-class); 2) short assignments 3) an extended essay in



which you use close readings of two texts from each period to illustrate a process that you think is important to consider when **speaking** about that period. Parts One and Two will be worth 75 points; Part Three will be worth 100 points. Here are some guidelines to help you:

- You may choose to revise as many free-writing exercises as you wish (include originals)
- “Free writing” does not mean writing off the top of your head. It is designed to offer you the freedom to pursue a line of inquiry that starts with your reading!
- Use your class notes to create a context for your responses, but please do not simply imitate what we discuss in class. Paraphrase what we discuss in order to set up what you want to think about. Remember, to paraphrase is to “express the meaning of a word, phrase, passage, or work [or class discussion] in other words, usually **with the object of fuller and clearer exposition.**”
- Try to think about the portfolio as a chance for you to develop and respond to the ideas and ways of reading we initiate in class – please don’t turn it into a routine exercise by getting behind.

Dear ENGL 211 students –

Please find below the following information regarding common goals for survey courses that will be evaluated as part of the NCATE accreditation process:

Since every survey course assigns papers of critical analysis, two critical papers will be the selected to assess the NCATE standards, one to measure Goal 1, becoming familiar with major writers and works of the period, and a second to measure Goal 5, developing skills of literary analysis.

**Goals:**

1. Become familiar with major writers and works of the period.
2. Learn the historical and cultural context of the literature of the period.
3. Study works by women and minority authors.
4. Strengthen writing skills.
5. Develop skills of literary analysis.

Goals or Objectives	Assignments	Program Objectives	NCTE Standards	INTASC Standards
5	Participation in class discussion *Critical paper(s)* Essay exam(s) Research paper Reading Journal Reading quizzes Informal writing Oral presentation	1a, 1b, 1d, 1f, 1g, 2a, 2c, 2d, 2e, 2h	<b>2.3, 2.4, 2.5,</b> 3.5.1.6	1, 3, 4, 5, 7, 8

[NCATE standards in bold are those listed for this course in the last NCATE review.]

For assessing goal 1, papers that score from 100 to 80 on becoming familiar with major writers and works of the period are target; from 79-60 are acceptable; below 60 are unacceptable. For assessing **Goal 5**, developing skills of literary analysis, we use the same numerical scores

(target: 100-80; acceptable: 79-60; unacceptable: below 60) for analyzing literature with a range of analytical methods. All figures are in percentages.

# **Proposed Online Syllabus**

## **ENGL 211 British Literature, 1660-1900**

### **I. Catalog Description**

#### **ENGL 211 British Literature 1660-1900**

**3c-01-3cr**

**Prerequisites:** ENGL 101, 122, or permission

Surveys British literature from about 1660 to the beginning of the twentieth century, acquainting students with the experience of reading many of the primary materials (whole works whenever possible or full, free-standing parts) and providing them with background information concerning the development and flowering of the various genres, the dominant ideas of each period, and the social and cultural context of the separate work.

### **II. Course Outcomes:**

In the process of gaining an overview of a variety of texts, students will:

1. Become familiar with major writers and works of the period.
2. Learn the historical and cultural context of the literature of the period.
3. Study works by women authors.
4. Strengthen writing skills.
5. Develop skills of literary analysis.

### **III. Sample course outline—This course functions as a survey course. Students will be encouraged to explore further on their own, and to use the course as a preview of what to expect in upper-division specialty courses on the various periods (Eighteenth-Century, Romantic,Victorian).**

**Blog Entries and Forum discussion entries are always due at the end of each week by Sunday evening (11:30 p.m.)**

#### **Introduction**

- **Sample Blog question:** What are some of the symbols Hogarth uses across his different series to indicate themes such as: lust, avarice, disease? Explain where each symbol can be found in these works and explain what you think it means in each context.
- **Sample Forum discussion starter:** What are the different social responsibilities of men and women during the eighteenth century? Are these responsibilities different for upper-class and lower-class men and women?

### **Unit One: Eighteenth-Century British Literature: Historical and Cultural Contexts**

- PowerPoint lecture: overview of eighteenth-century British history. Establishes knowledge of important dates and names, the political and religious upheaval of the time, and the mores of Enlightenment culture.
- Viewing of film: *Dangerous Liaisons* (1988). Used to introduce discussion of gender roles in the eighteenth-century. Gives students a visual reference for the ideals of beauty and social manners of the time.

### **Unit Two: Representations of the Rake and the Whore**

- Read and discuss poems by John Wilmot, Earl of Rochester and William Hogarth's series of engravings: *A Rake's Progress*, *The Whore's Progress*, and *Marriage à-la-mode*.

### **Unit Three: Battle of the Intellectuals**

- Jonathan Swift and Lady Mary Wortley Montagu. Compare the political, moral and literary writings of these famously estranged collaborators.

### **Unit Four: Alexander Pope, Religion, and Conflict**

- Discussion of Pope's roles as Catholic "outlaw" and the first man to become a millionaire via his writing. Poems and the essay on Pope in Samuel Johnson's *Lives of the English Poets*.

**Exam: Eighteenth-British literature midterm available from 6 p.m. Tuesday to 6 p.m. Wednesday. Once you begin the exam, you will have exactly one hour to complete the exam.**

### **Unit Five: British Romantic Literature: Historical and Cultural Contexts**

- PowerPoint lecture: overview of eighteenth-century British history. Establishes knowledge of important dates and names, the political and religious upheaval of the time, and the Romantic resistance to the industrialization of Britain.
- Viewing of film: *Gothic* (1986). Used to introduce the cult of genius surrounding Romantic poets. Gives students a visual reference for the ideals of beauty and the social excesses of the time.

### **Unit Six: Mystic Visions**

- William Blake and Samuel Taylor Coleridge. Essays, poetry, and art from two early romantic rebels.

### **Unit Seven: In Defense of Nature**

- William Wordsworth. Essays and poems from the original poet of nature.

### **Unit Eight: The Romantic Genius**

- Percy Bysshe Shelley, Lord Byron, and John Keats. An examination of the lives and poems of these iconic Romantic Heroes.

### **Unit Nine: British Victorian Literature: Historical and Cultural Contexts**

- PowerPoint lecture: overview of Victorian British history. Establishes knowledge of important dates and names, the politics of colonialism, and the growing awareness of the social inequalities plaguing Britain.
- Viewing of film: *The Four Feathers* (2002). Used to show the importance of the conquest of the colonies to those who stayed at home in England. Gives students a visual reference for the ideals of beauty and the social excesses of the time.

### **Unit Ten: The Fantastic Vision**

- Alfred, Lord Tennyson; Christina Rossetti, Dante Gabriel Rossetti. Arthurian legend, folk tales, and beautiful women.

### **Unit Eleven: Gender Roles and Romance**

- Elizabeth Barrett Browning and Robert Browning. Love, idealism, and cold hard reality.

### **Unit Twelve: Hurting at Home**

- Charles Dickens and Friedrich Engels. The condition of the working class in England.

## **IV. Evaluation Methods**

The final grade will be a total of the points earned on the following required assignments and projects:

- 300 points    Blog entries & quizzes
- 150 points    Exam One
- 150 points    Exam Two
- 150 points    Paper One
- 150 points    Paper Two

- 100 points Forums

**V. Grading Scale**

- 900-1000 points = A; 800-899 points = B; 700-799 points = C; 600-699 points = D; 0-599 points=F

**VI. Attendance Policy**

- All assignments must be completed by the assigned due date and time.

**VII. Required Books**

- *Longman Anthology of British Literature* Volume One **OR** Volume 1C
- *Longman Anthology of British Literature* Volume Two **OR** Volumes 2A and 2B
- Mary Shelley, *Frankenstein*
- Daniel Defoe, *Moll Flanders*.

Internet History Sourcebooks | Pandora Radio - Listen to Free Internet... | Gulliver's travels complete, authorita... | Course: 1th Development ENGL211 Br... x

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1 | 2 | 3 | 4 | 5 | 6

4 Unit Three: Battle of the Intellectuals  
Jonathan Swift and Lady Mary Wortley Montagu

- Read Jonathan Swift, Gulliver's Travels (Part IV: A Voyage to the Houyhnhnms)
  - Reading Quiz below
- Listen to lecture on Gulliver's Travels and feminist criticism
  - .mp3 of lecture "Gulliver, Horses, and Women" below
  - .pdf of critical article referenced in the lecture (Felicity Nussbaum, "Gulliver's Malice: Gender and the Satiric Stance") below
    - BLOG: Discuss the way in which Gulliver is treated by the Houyhnhnms. Do you agree that he is forced to assume a "feminine" role in their culture?
- Read Jonathan Swift, "The Lady's Dressing Room" (link below)
- Read Lady Mary Wortley Montagu, "The Reasons that Induced Dr. S. to write a Poem called 'The Lady's Dressing Room'" (link below)
  - FORUM: Discuss the descriptions of male and female bodies in these two poems.
- Read Jonathan Swift, "A Modest Proposal"
- Read Lady Mary Wortley Montagu's letter about the use of the smallpox vaccination in Turkey
  - BLOG: Whose method of advocating social change would you describe as more effective: Swift's or Montagu's? Explain why

Jonathan Swift, "Gulliver's Travel" (Project Gutenberg) | Jonathan Swift, "The Lady's Dressing Room" | Lady Mary Wortley Montagu, "The Reasons that Induced Dr. Swift..." | Jonathan Swift, "A Modest Proposal" | Lady Montagu's letter about smallpox | Gulliver's Travels reading quiz | The Lady's Dressing Room(s)

5 | 6

zotero 12:52 PM 1/26/2012

The Project Gutenberg eBook, Gulliver's Travels, by Jonathan Swift

This eBook is for the use of anyone anywhere at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this eBook or online at [www.gutenberg.org](http://www.gutenberg.org)

Title: Gulliver's Travels  
into several remote nations of the world

Author: Jonathan Swift

Release Date: June 15, 2009 [eBook #829]

Language: English

Character set encoding: ISO-646-US (US-ASCII)

\*\*\*START OF THE PROJECT GUTENBERG EBOOK GULLIVER'S TRAVELS\*\*\*

Transcribed from the 1892 George Bell and Sons edition by David Price, email [ccx074@pglaf.org](mailto:ccx074@pglaf.org)

# GULLIVER'S TRAVELS INTO SEVERAL REMOTE NATIONS OF THE WORLD

BY JONATHAN SWIFT, D.D.,  
DEAN OF ST. PATRICK'S, DUBLIN.

*[First published in 1726-7.]*





POETRY  
FOUNDATION

[Home](#) > [Poems & Poets](#) > [The Lady's Dressing Room](#)

## The Lady's Dressing Room

BY JONATHAN SWIFT

Five hours, (and who can do it less in?)  
By haughty Celia spent in dressing;  
The goddess from her chamber issues,  
Arrayed in lace, brocades and tissues.

    Strephon, who found the room was void,  
And Betty otherwise employed,  
Stole in, and took a strict survey,  
Of all the litter as it lay;  
Whereof, to make the matter clear,  
And inventory follows here.

    And first a dirty smock appeared,  
Beneath the armpits well besmeared.  
Strephon, the rogue, displayed it wide,  
And turned it round on every side.  
On such a point few words are best,  
And Strephon bids us guess the rest,  
But swears how damnably the men lie,  
In calling Celia sweet and cleanly.  
Now listen while he next produces  
The various combs for various uses,  
Filled up with dirt so closely fixt,  
No brush could force a way betwixt.  
A paste of composition rare,  
Sweat, dandruff, powder, lead and hair;  
A forehead cloth with oil upon't  
To smooth the wrinkles on her front;  
Here alum flower to stop the steams,  
Exhaled from sour unsavory streams,  
There night-gloves made of Tripsy's hide,  
Bequeathed by Tripsy when she died,  
With puppy water, beauty's help  
Distilled from Tripsy's darling whelp;  
Here gallypots and vials placed,

Some filled with washes, some with paste,  
Some with pomatum, paints and slops,  
And ointments good for scabby chops.  
Hard by a filthy basin stands,  
Fouled with the scouring of her hands;  
The basin takes whatever comes  
The scrapings of her teeth and gums,  
A nasty compound of all hues,  
For here she spits, and here she spews.  
But oh! it turned poor Strephon's bowels,  
When he beheld and smelled the towels,  
Begummed, bemattered, and beslimed  
With dirt, and sweat, and earwax grimed.  
No object Strephon's eye escapes,  
Here petticoats in frowzy heaps;  
Nor be the handkerchiefs forgot  
All varnished o'er with snuff and snot.  
The stockings why should I expose,  
Stained with the marks of stinking toes;  
Or greasy coifs and pinders reeking,  
Which Celia slept at least a week in?  
A pair of tweezers next he found  
To pluck her brows in arches round,  
Or hairs that sink the forehead low,  
Or on her chin like bristles grow.

The virtues we must not let pass,  
Of Celia's magnifying glass.  
When frightened Strephon cast his eye on't  
It showed visage of a giant.  
A glass that can to sight disclose,  
The smallest worm in Celia's nose,  
And faithfully direct her nail  
To squeeze it out from head to tail;  
For catch it nicely by the head,  
It must come out alive or dead.

Why Strephon will you tell the rest?  
And must you needs describe the chest?  
That careless wench! no creature warn her  
To move it out from yonder corner;  
But leave it standing full in sight  
For you to exercise your spite.

In vain the workman showed his wit  
With rings and hinges counterfeit  
To make it seem in this disguise  
A cabinet to vulgar eyes;  
For Strephon ventured to look in,  
Resolved to go through thick and thin;  
He lifts the lid, there needs no more,  
He smelled it all the time before.  
As from within Pandora's box,  
When Epimetheus op'd the locks,  
A sudden universal crew  
Of human evils upwards flew;  
He still was comforted to find  
That Hope at last remained behind;  
So Strephon lifting up the lid,  
To view what in the chest was hid.  
The vapors flew from out the vent,  
But Strephon cautious never meant  
The bottom of the pan to grope,  
And foul his hands in search of Hope.  
O never may such vile machine  
Be once in Celia's chamber seen!  
O may she better learn to keep  
Those "secrets of the hoary deep!"  
    As mutton cutlets, prime of meat,  
Which though with art you salt and beat  
As laws of cookery require,  
And toast them at the clearest fire;  
If from adown the hopeful chops  
The fat upon a cinder drops,  
To stinking smoke it turns the flame  
Pois'ning the flesh from whence it came,  
And up exhales a greasy stench,  
For which you curse the careless wench;  
So things, which must not be expressed,  
When plumped into the reeking chest,  
Send up an excremental smell  
To taint the parts from whence they fell.  
The petticoats and gown perfume,  
Which waft a stink round every room.  
Thus finishing his grand survey,

Disgusted Strephon stole away  
Repeating in his amorous fits,  
Oh! Celia, Celia, Celia shits!  
    But Vengeance, goddess never sleeping  
Soon punished Strephon for his peeping;  
His foul imagination links  
Each Dame he sees with all her stinks:  
And, if unsavory odors fly,  
Conceives a lady standing by:  
All women his description fits,  
And both ideas jump like wits:  
But vicious fancy coupled fast,  
And still appearing in contrast.  
I pity wretched Strephon blind  
To all the charms of female kind;  
Should I the queen of love refuse,  
Because she rose from stinking ooze?  
To him that looks behind the scene,  
Satira's but some pocky queen.  
When Celia in her glory shows,  
If Strephon would but stop his nose  
(Who now so impiously blasphemes  
Her ointments, daubs, and paints and creams,  
Her washes, slops, and every clout,  
With which he makes so foul a rout)  
He soon would learn to think like me,  
And bless his ravished sight to see  
Such order from confusion sprung,  
Such gaudy tulips raised from dung.

*The Reasons that Induced Dr. S. to write a Poem called "The Lady's Dressing Room"*  
by Lady Mary Wortley Montagu

The Doctor in a clean starched band,  
His golden snuff box in his hand,  
With care his diamond ring displays  
And artful shows its various rays,  
While grave he stalks down \_\_\_\_\_ street  
His dearest Betty \_\_\_\_\_ to meet.

Long had he waited for this hour,  
Nor gained admittance to the bower,  
Had joked and punned, and swore and writ,  
Tried all his gallantry and wit,  
Had told her oft what part he bore  
In Oxford's schemes in days of yore,  
But bawdy, politics, nor satire  
Could move this dull hard hearted creature.  
Jenny her maid could taste a rhyme  
And, grieved to see him lose his time,  
Had kindly whispered in his ear,  
"For twice two pound you enter here;  
My lady vows without that sum  
It is in vain you write or come."

The destined offering now he brought,  
And in a paradise of thought,  
With a low bow approached the dame,  
Who smiling heard him preach his flame.  
His gold she takes (such proofs as these  
Convince most unbelieving shes)  
And in her trunk rose up to lock it  
(Too wise to trust it in her pocket)  
And then, returned with blushing grace,  
Expects the doctor's warm embrace.

But now this is the proper place  
Where morals stare me in the face,  
And for the sake of fine expression  
I'm forced to make a small digression.  
Alas for wretched humankind,  
With learning mad, with wisdom blind!  
The ox thinks he's for saddle fit  
(As long ago friend Horace writ)  
And men their talents still mistaking,  
The stuttrerer fancies his is speaking.  
With admiration oft we see  
Hard features heightened by toupée,  
The beau affects the politician,  
Wit is the citizen's ambition,  
Poor Pope philosophy displays on  
With so much rhyme and little reason,  
And though he argues ne'er so long  
That all is right, his head is wrong.

None strive to know their proper merit  
But strain for wisdom, beauty, spirit,  
And lose the praise that is their due  
While they've th'impossible in view.  
So have I seen the injudicious heir  
To add one window the whole house impair.

Instinct the hound does better teach,  
Who never undertook to preach;  
The frightened hare from dogs does run  
But not attempts to bear a gun.  
Here many noble thoughts occur  
But I prolixity abhor,  
And will pursue th'instructive tale  
To show the wise in some things fail.

The reverend lover with surprise  
Peeps in her bubbies, and her eyes,  
And kisses both, and tries---and tries.  
The evening in this hellish play,  
Beside his guineas thrown away,  
Provoked the priest to that degree  
He swore, "The fault is not in me.  
Your damned close stool so near my nose,  
Your dirty smock, and stinking toes  
Would make a Hercules as tame  
As any beau that you can name."

The nymph grown furious roared, "By God  
The blame lies all in sixty odd,"  
And scornful pointing to the door  
Cried, "Fumbler, see my face no more."  
"With all my heart I'll go away,  
But nothing done, I'll nothing pay.  
Give back the money." "How," cried she,  
"Would you palm such a cheat on me!  
For poor four pound to roar and bellow--  
Why sure you want some new Prunella?"  
"I'll be revenged, you saucy quean"  
(Replies the disappointed Dean)  
"I'll so describe your dressing room  
The very Irish shall not come."  
She answered short, "I'm glad you'll write.  
You'll furnish paper when I shite."

*The Project Gutenberg eBook of A Modest Proposal, by Jonathan Swift*

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*Title: A Modest Proposal*

*For preventing the children of poor people in Ireland,  
from being a burden on their parents or country, and for  
making them beneficial to the publick - 1729*

*Author: Jonathan Swift*

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## **A MODEST PROPOSAL**

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from being a burden on their parents or country,  
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**by Dr. Jonathan Swift**

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Enlightened Despots  
American Independence  
French Revolution  
Industrial Revolution  
Romanticism  
Conservative Order  
Nationalism  
Liberalism  
1848  
19C Britain  
19C France  
19C Germany  
19C Italy  
19C West Europe  
19C East Europe  
Early US  
US Civil War  
US Immigration  
19C US Culture  
Canada  
Australia & New Zealand  
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Imperialism  
Industrial Revolution II  
Darwin, Freud  
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World War I  
Russian Revolution

## Modern History Sourcebook: Lady Mary Wortley Montagu (1689-1762): Smallpox Vaccination in Turkey

*In 1717 Lady Montague arrived with her husband, the British ambassador, at the court of the Ottoman Empire. She wrote voluminously of her travels. In this selection she noted that the local practice of deliberately stimulating a mild form of the disease through inoculation conferred immunity. She had the procedure performed on both her children. By the end of the eighteenth century, the English physician Edward Jenner was able to cultivate a serum in cattle, which, when used in human vaccination, eventually led to the worldwide eradication of the illness.*

A propos of distempers, I am going to tell you a thing, that will make you wish yourself here. The small-pox, so fatal, and so general amongst us, is here entirely harmless, by the invention of engraffing, which is the term they give it. There is a set of old women, who make it their business to perform the operation, every autumn, in the month of September, when the great heat is abated. People send to one another to know if any of their family has a mind to have the small-pox; they make parties for this purpose, and when they are met (commonly fifteen or sixteen together) the old woman comes with a nut-shell full of the matter of the best sort of small-pox, and asks what vein you please to have opened. She immediately rips open that you offer to her, with a large needle (which gives you no more pain than a common scratch) and puts into the vein as much matter as can lie upon the head of her needle, and after that, binds up the little wound with a hollow bit of shell, and in this manner opens four or five veins. The Grecians have commonly the superstition of opening one in the middle of the forehead, one in each arm, and one on the breast, to mark the sign of the Cross; but this has a very ill effect, all these wounds leaving little scars, and is not done by those that are not superstitious, who chuse to have them in the legs, or that part of the arm that is concealed. The children or young patients play together all the rest of the day, and are in perfect health to the eighth. Then the fever begins to seize them, and they keep their beds two days, very seldom three. They have very rarely above twenty or thirty in their faces, which never mark, and in eight days time they are as well as before their illness. Where they are wounded, there remains running sores during the distemper, which I don't doubt is a great relief to it. Every year, thousands undergo this operation, and the French Ambassador says pleasantly, that they take the small-pox here by way of diversion, as they take the waters in other countries. There is no example of any one that has died in it, and you may believe I am well satisfied of the safety of this experiment, since I intend to try it on my dear little son. I am patriot enough to take the pains to bring this useful invention into fashion in England, and I should not fail to write to some of our doctors very particularly about it, if I knew any one of them that I thought had virtue enough to destroy such a considerable branch of their revenue, for the good of mankind. But that distemper is too beneficial to them, not to expose to all their resentment, the hardy wight that should undertake to put an end to it. Perhaps if I live to return, I may, however, have courage to war with them. Upon this occasion, admire the heroism in the heart of

*Your friend, etc. etc.*

Source:

From Lady Mary Wortley Montagu, *Letters of the Right Honourable Lady M--y W--y M--e: Written During her Travels in Europe, Asia and Africa. . .*, vol. 1 (Aix: Anthony Henricy, 1796), pp. 167-69; letter 36, to Mrs. S. C. from Adrianople, n.d.

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[halsall@murray.fordham.edu](mailto:halsall@murray.fordham.edu)

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1. What do the ape-things throw at Gulliver the first time he sees them?  
Marks: 1

Choose one answer:

- a. mud
- b. rocks
- c. rotten fruit
- d. feces

2. The ape-things found in the land of the Houyhnhnms share the name of a contemporary search engine. That name is:  
Marks: 1

Choose one answer:

- a. Yahoo
- b. Daddy-O
- c. Google
- d. Bing

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## Preview Gulliver's Travels reading quiz

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### Question 1

Marks: 1

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Choose one answer.

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### Question 2

Marks: 1

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Choose one answer.

- a. Yahoo
- b. Daddy-O
- c. Google
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Question 3

Marks: 1

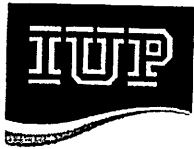
The ape-thing who attempts to mate with Gulliver has this color hair:  
Choose one answer.

- a. red
  - b. blonde
  - c. brown
  - d. black
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