**British literature II 212-1**

**MWF 12:00-12:50  
Fall 2011**

Try using this online syllabus instead of printing out a hard copy. If you do decide to print out a copy, be sure to check the online syllabus for any added assignments or reading schedule changes.

Not all assignments (e.g., quizzes) are listed here; some will be added throughout the semester.  Be sure to check the syllabus regularly.

NA=Norton Anthology, Vols D, E, F  
LF=*Lord of the Flies* (Penguin edition, 1999, available at the UWSP bookstore.  You can purchase this edition somewhere else. **Note:**  If you use a different edition, you may have difficulty following page references during class discussions.)

Be sure to read the introductions (NA) for each author we study.  Readings should be finished for the day assigned. For example, the introduction to Romanticism should be read by Sept 12.

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| **September** | | |
| **Monday** | **Wednesday** | **Friday** |
| **05*Labor Day*** | **07**Course Introduction | **09**Reading and Interpreting Literature Look up meaning of "bower" |
| **12**NA, Vol D: The Romantic Period (Intro.), 1-25 Find examples of alliteration (consonance, assonance) - "Up! quit thy bower" | **14**Finish Romantic Period Intro. Barbauld - "The Rights of Woman" (See Course Notes); Smith - "Written in the Church-Yard . . . " | **16**Finish Barbauld Blake - *Songs:* 1.) Introduction (Both) 2.) "The Chimney Sweeper" (Both) See Course Notes |
| **19**Blake - *Songs*: 1. and 2. from 9/16 *Songs*:3.) "The Lamb"/"The Tyger" 4.) "London" See Course Notes  **In-class Cards Due - Songs** | **21**Finish Blake - "The Tyger" & "London" **Quiz 1 - Romanticism Intro/Blake** | **23**Wordsworth  - Preface to *Lyrical Ballads* "Tintern Abbey"/NA Website - Tintern Abbey, Tourism, and Romantic Landscape (Read the Overview) Also, see Course Notes/My email from 9/20 |
| **26**Wordsworth - "Tintern Abbey"/("My heart leaps  up" - Not on the midterm) | **28**Finish "TA"/("I Wander Lonely as a Cloud" - Not on the midterm) Coleridge - "The Rime of the Ancient Mariner" See Course Notes | **30**Coleridge - "The Rime of the Ancient Mariner"/"Frost at Midnight" See Course Notes |
| **October** | | |
| **Monday** | **Wednesday** | **Friday** |
| **03**Final Thoughts - Coleridge Byron *- Don Juan* (Canto I, stzs. 1-94) (pgs 669-82)/(See Course Notes) | **05**Finish *Don Juan* - **In-class Cards Due** (from Monday). See Course Notes  **Quiz 2 - Wordsworth and Coleridge** | **07**Shelley - "To a Sky-Lark" / "Ode to the West Wind" (Both Poems) *The Defense of Poetry* - 844-45; 846 (Not directly on the midterm, but the passages we read in class help you understand the poems.) See Course Notes - Shelley study questions |
| **10**Finish Shelley poems (10/7)  Keats - "To Autumn" | **13**Keats - Final thoughts - "To Autumn"/Letters - pgs 947-48; 953-54 Ode to a Nightingale" See Course Notes  **In-class group assignment** | **15**Finish "Ode" - Stzs 4-8 Letters (see 10/13) NA, Vol E: Introduction to the Victorian Age |
| **17**Queen Victoria's Empire video/Intro. to the Victorian Age Carlyle - *Past and Present* See Course Notes | **19**Queen Victoria's Empire video/Intro. to the Victorian Age Carlyle - *Past and Present* See Course Notes  **Quiz 3 - Shelley and Keats** | **21**Carlyle - *Past and Present* Mill - "On Liberty" See Course Notes |
| **24**Tennyson - "Ulysses"/"The Lady of Shalott" (Both poems) See Course Notes | **26**Finish "The Lady of Shalott" (Not on the midterm) See Course Notes | **28Midterm** |
| **31**Dickens - "A Visit to Newgate" See Course Notes | **02*November*** | **04*November*** |
| **November** | | |
| **Monday** | **Wednesday** | **Friday** |
| **31*October*** | **02Reading/Review Day** | **04Reading/Review Day** |
| **07**Finish Dickens (10/31)  Browning - "Porphyria's Lover" See Course Notes (Dramatic Monologue) | **09**Final Thoughts - Browning "My Last Duchess" (Not on the final) Arnold - "The Scholar Gypsy" **Card in class - theme(s) of the poem (1-2 sents.)** | **11**Finish Arnold - "TSG" The Woman Question (1581-83): Ellis, 1583; Anonymous, 1592; Nightingale, 1598; Ruskin, 1587; Martineau, 1589  See Course Notes |
| **14**Finish The Woman Question D G Rossetti - "Soul's Beauty" (1458 and painting, C13)/"Body's Beauty" (1459 and painting C13)  **Cards (Revised Theme) Due - See 11/9** | **16** Final Thoughts - Rossetti NA, Vol F: Intro to the Modern Period (We'll focus on this material in the coming weeks) | **18Quiz 4 - Tennyson and Browning** Film Clip - *All Quiet on the Western Front* Voices from WWI (1954-1955) Sassoon - "They"; The General"; The Rear-Guard"; "Glory of Women" Study Questions - Handout (Complete for Monday)   **LF Reading Journal Due (or on Monday)** |
| **21**Finish Sassoon - see 11/18 Yeats - "Sailing to Byzantium" | **23Reading/Review Day** | **25*Thanksgiving*** |
| **28**Yeats - Final Thoughts Woolf - "A Sketch of the Past" | **30***LF* | **02*December*** |
| **December** | | |
| **Monday** | **Wednesday** | **Friday** |
| **28*November*** | **30*November*** | **02***LF* |
| **05***LF*  **Quiz 5** | **07**Empire (NA, Vol E, 1607-1609)/NA Website - Victorian Imperialsim (Read the Overview) Rhys - "The Day They Burned the Books" (NA, Vol F) | **09***Arcadia* See Course Notes |
| **12***Arcadia*  **Quiz 6** | **14***Arcadia* | **16***Arcadia*/Course Wrap Up/Review for Final as time allows |

**Final Exam: December 16th, 10:15-12:15, in our usual classroom**

**The General Education Program Humanities Learning Outcomes**

The humanities explore the fundamental ideas and values shaping cultures and civilization, in life and as represented in the written word, using scholarly approaches that are primarily analytical, critical, or interpretive. By introducing students to concepts and beliefs within and outside their own perspectives, courses in the humanities help students to understand and critically engage a variety of worldviews and the ideas that give them meaning.

Upon completing this requirement, students will be able to

* Demonstrate an ability to read carefully, speak clearly, think critically, or write persuasively about cultures and cultural works/artifacts (including texts, images, performances, and technologies, as well as other expressions of the human condition).
* Identify and analyze how beliefs, values, languages, theories, or laws shape cultures and cultural works/artifacts.
* Engage a variety of ideas and worldviews critically by formulating reflective and informed moral, ethical, or aesthetic  evaluations of cultures and cultural works/artifacts.

**Course Learning Outcomes**

In this course we will read and discuss the fiction, poetry, and prose from the British Romantic, Victorian, and Modern periods, including such writers as Barbauld, Wordsworth, Tennyson, Kipling, Yeats, Sillitoe, and Pinter. This literature will be read not only to study each work's artistic value but also to understand the social, historical, and political contexts that define these works and the periods in which they were written. We will develop strategies for reading, thinking, and writing about British literature.   
  
During the semester, we will work to

* Analyze literature critically in writing to demonstrate an understanding of key themes, of the conventions/language of literature, and of key concepts about nineteenth- and twentieth-century British culture
* Summarize and explain plots and themes when reading literature individually and during class discussions
* Explain the reciprocal relationship between literature and culture--how literature and culture interact to reinforce and challenge social attitudes and values
* Recognize the historical, social, and cultural contexts of British Romantic, Victorian, and Modern literature
* Evaluate and engage literature as an imaginative expression of the human condition

**Texts**

**Text Rental**

Abrams, M. H., gen. ed., et al.  *The Norton Anthology of English Literature,* Vols. D, E, F (8th ed.)

**Purchase at Bookstore (or from another vendor)**  
  
William Golding. *Lord of the Flies*. (Penguin edition, 1999, available at the UWSP bookstore.  You can purchase this edition somewhere else. **Note:**  If you use a different edition, you may not have the same introduction and notes that we will use.  You will also have difficulty following page references during class discussions.)

**Requirements**

During class discussions we will focus on key issues, difficult passages, and questions you raise.  However, we cannot cover every line or every work.  You will be responsible for parts of works we do not have time to cover in class, using your notes and our discussions to guide your (re)reading/thinking. You should be prepared to discuss the reading assignments for the days they are scheduled. It is useful to mark key passages or scenes that point to central concerns or ideas in the works that are read. Take notes when you read outside of class and write down questions you have. **The purpose of class discussion is not to give you answers; instead, class discussions will help you develop reading strategies, understand background/contexts, and raise questions that you will think about and answer.** There will be periodic quizzes, (announced and possibly unannounced), some assignments, and two examinations (a midterm and a final).

Please remember that your course grade will be based on the work that you complete, not simply the effort you make or my subjective opinion.

|  |  |
| --- | --- |
| **Course Grade** | **%** |
| Weekly Writing/Quizzes\*\* | 25% |
| Midterm Examination | 35% |
| Final Examination | 40% |
| \*\* Will be determined by point values: A=10-9; B=8; C=7; D=6; F=5-0 | |

Assignments or quizzes due/given on a set day must be submitted/completed during the class period. Having an assignment finished but not printed out and ready to hand in is late. Late assignments will be accepted one day after the original due date, but will lose one letter grade or the point equivalent. After that, no credit will be given. Assignments due electronically must be received by the day and time specified. (Assignments due on Friday will be accepted as late on Monday.) Makeup quizzes, if feasible, must be arranged as soon as possible. It is your responsibility to see me and make logistical arrangements; however, it may not be possible to make up missed assignments or quizzes.

For any special circumstances or problems, please contact me ahead of time. Also, no incompletes for the course will be given.

**Attendance**

Regular attendance is your responsibility and is essential for success in the course. As stated in the UWSP Course Catalog, you cannot "cut" classes. There are no excused or unexcused absences. You have personal days to use and manage as needed.   
  
If you miss a total of two weeks of class (six days for three-days-a-week classes; four days for classes meeting twice a week), you may fail the course. You can make up missed assignments/quizzes with my approval; therefore, it is your responsibility to determine work that needs to be completed and to follow up with all logistical requirements. It may not be possible to make up some assignments.   
  
If you are absent, you do not need to email me to explain your absence. If you would like to find out about missed information/assignments, it is best to stop by during office hours or make an appointment to see me. You can email me about missed information/assignments, but I may not be able to respond before our next class meeting.

**Classroom Etiquette**

respond before our next class meeting.

During class discussions, we will discuss and debate issues about literature.  It is fine to express your views and argue with others in class, but do so in a civil, constructive manner.  Also, please keep phones off during class.

**Plagiarism(from the Latin "to Kidnap")**

You will be expected to do your own work throughout the course. Intentionally or unintentionally passing off the ideas, words, or sentences of others (e.g., published authors, website authors, other students) as your own is plagiarism, which will result in failing the plagiarized assignment and possibly the course. Please review the University policy regarding plagiarism.

**English 212 - British Literature Survey**

**Reading Notes**

* [Anna Barbauld](http://www4.uwsp.edu/english/rsirabia/notes/212/barbauld.aspx)
* [William Blake *Songs*](http://www4.uwsp.edu/english/rsirabia/notes/212/blakeSongs.aspx)
* [Wordsworth - "Tintern Abbey"](http://www4.uwsp.edu/english/rsirabia/notes/212/wordsworthTA.aspx)
* [Wordsworth - *The Prelude*](http://www4.uwsp.edu/english/rsirabia/notes/212/wordsworthPrelude.aspx)
* [Coleridge Notes](http://www4.uwsp.edu/english/rsirabia/notes/212/coleridgeNotes.aspx)
* [Coleridge - Student's Thoughts about "The Rime"](http://www4.uwsp.edu/english/rsirabia/notes/212/coleridgeThoughts.aspx)
* [Byron - *Don Juan*](http://www4.uwsp.edu/english/rsirabia/notes/212/byronDJ.aspx)
* [Shelley Study Questions](http://www4.uwsp.edu/english/rsirabia/notes/212/shelleyQuestions.aspx)
* [Keats's "Ode to a Nightingale"](http://www4.uwsp.edu/english/rsirabia/notes/212/keatsOde.aspx)
* [Carlyle and Mill Study Questions](http://www4.uwsp.edu/english/rsirabia/notes/212/carlyleMill.aspx)
* [Tennyson & Browning Notes](http://www4.uwsp.edu/english/rsirabia/notes/212/tennysonBrowning.aspx)
* [*A Visit to Newgate*/*Arcadia*](http://www4.uwsp.edu/english/rsirabia/notes/212/newgateArcadia.aspx)
* ["The Woman Question"](http://www4.uwsp.edu/english/rsirabia/notes/212/womanQuestion.aspx)
* Notes on *Loneliness of the Long-Distance Runner*

**Exams**

* [Midterm Study Guide](http://www4.uwsp.edu/english/rsirabia/notes/212/midtermGuide.aspx)
* Final Exam Study Guide

**History/Film Links**

* [Queen Victoria's Empire](http://www.pbs.org/empires/victoria/)
* The Romantic Period*, BBC* - from *Films On Demand* [go to UWSP Library Home page | open Films On Demand (sign in if off campus) | open English & Language Arts link under SUBJECTS menu | under heading British & Irish Literature open link Survey: British & Irish Literature - scroll down the page]  Three episodes listed below.
  + From Revolution to Nature
  + From Nature to Transcendence
  + From Transcendence to Oblivion
* [Enclosure Acts](http://www4.uwsp.edu/english/rsirabia/notes/212/enclosureActs.pdf) (PDF)

**Assignment & Essay Formatting**

1. Use Times New Roman, 12pt font
2. Double space--no extra spaces between paragraphs
3. Use one-inch margins
4. Include a title and page numbers
5. One page=one side of a piece of paper
6. Each assignment/essay will have a specific length requirement
7. Print on the front and back of a page if possible to save paper
8. Paper clip multiple pages rather than stapling

**Grading & Editing Information**

**Grading Symbols**

When reviewing your essays for grammatical concerns, look for patterns. If you see the same symbols repeatedly, then find out what the concern is and how to address it. The goal is to reduce patterns or clusters of concerns.

Try to prioritize your patterns. Sentence structure concerns are generally more serious than punctuation concerns. When you proofread, you can focus on the patterns you need to reduce.

**P = Punctuation**

* **intro** = introductory comma
* **compd** = compound sentence comma
* **nonrestrictive** = nonrestrictive comma
* **circled comma** = disruptive or unnecessary
* **cs** = comma splice (This is more serious than comma concerns)

**SS = Sentence Structure**

* These concerns are labeled: **e.g.**, **parallelism**, **mixed construction**. Refer to *Rules for Writers* for clarification and see me if you have questions. We will review many of these in class.

**Other Symbols**

* **agreement** = pronoun/antecedent misagreement (e.g., the things--it)
* **subj/verb agree** = subject verb misagreement
* **ref.** = unclear reference (e.g., thing or person)
* **?** = meaning not clear
* **( )** around words = words may not be necessary in the sentence

**More Information**

[Grammar Website](http://grammar.ccc.commnet.edu/grammar/index2.htm): from the *Guide to Grammar and Writing*. Excellent explanations, examples, and interactive quizzes.

**MLA Style Information**

**MLA Works Cited Page Format**

* Underlining should be replaced by italics
* Use one space after periods
* Indent all but the first line
* See RW 474-75/EA 584-85

**CB X-mas Special Article Citations**

**From *Yahoo!* Website**   
  
Nichols, Bill. "The Christmas Classic That Almost Wasn't." *YahooNews*. Yahoo, 6 Dec. 2005: n. pag. Web. 6 Dec. 2005. Nichols, Bill. "The Christmas Classic That Almost Wasn't." *YahooNews*. Yahoo, 6 Dec. 2005: n. pag. *USAToday.com*. Web. 6 Dec. 2005.

**From *USA Today* Website**

Nichols, Bill. "The Christmas Classic That Almost Wasn't." *USA Today.com*. USA Today, 5 Dec. 2005: n. pag. Web. 6 Dec. 2005.

**Online Book Review**

Include author and title of the review, if there is one. If there is no author or title, begin with "Rev of …, by … ." Include the sponsor or publisher after the name of the newspaper or magazine.

Whitmore, Laura. "How Dumb Are We? Thanks to the Internet, Dumb and Dumber, This Author Writes." Rev. of *The Dumbest Generation*, by Mark Bauerlein. *Los Angeles Times.*The Los Angeles Times, 12 July 2008: 11 pars. Web. 3 Mar. 2009.

**A Magazine from EBSCO Host**

This is assuming the page number is given on the document (PDF format); otherwise, use number of paragraphs if feasible (HTML format).

Whitelaw, Kevin, and Julian E. Barnes. "The Great Iraq Debate." *US News and World Report*, 4 Oct. 2004: 13 pars. *MasterFILE Premier*. Web. 12 Oct. 2010.

**A Magazine from WilsonWeb**

Mathews, Chris. "Coming Together in an Age of 24/7?" *Newsweek* 5 Nov. 2001: 60. *Reader's Guide Full Text*. WilsonWeb. Web. 18 June 2009.

**A Newspaper from ProQuest**

Siwolop, Sana. "Nest Eggs Have Shrunk But Tuition Bills Haven't." *New York Times* 16 Dec. 2001, East Coast late ed.: 20 pars. *ProQuest Newspapers*. Web. 18 May 2010.

**A Website**

**Note**: "The Right Stuff" is a specific link on the website.

Jones, Burk. "The Right Stuff." *The Election Source*. Organization for Democracy, 3 Jan. 2003. Web. 12 Oct. 2010.

**Published Interview (Print Source or Website)**

Swanson, Mark. Interview with Jim Jones. Talk of the Nation. National Public Radio. WBUR, Boston. 26 Apr. 2004. Print.

**Or…**

Swiper, Allie. "A Conversation with Bill Burke." Bill Burke Show. 26 Apr. 2004. Web. 12 Jan. 2009.

**Wikipedia Citation**

"Dilbert." *Wikipedia: The Free Encyclopedia*. Wikimedia Foundation, 4 Mar. 2006. Web. 23 Feb. 2009.

**Video**

Specific volume used is given after the title. Total volumes appears near the end.

*The History of Comics*. Vol. 2. Dir. Alejandro Silva. Episa. 1990. Videocassette. 4 Vols.

**Online Comic Strip**

Schultz, Charles. "Peanuts." Comic strip. *Peanuts.com*. Peanuts.com, 3 Mar. 2004. Web. 23 Feb. 2010.

(For a print comic strip, see RW 455, #40.)

**C Q Researcher Article (Online)**

Read and cite articles using the PDF option. If not available, cite as HTML document.

Hatch, David. "Drug Company Ethics." *CQ Researcher* 13.22 (2003): 231-45. *CQ Researcher Online*. Web. 4 July 2003.

**Lecture**

Jones, Bill. "The Fossil Record of Invertebrates." Biology 101. 234 SCI. UW-Stevens Point. 22 Mar. 2006. Lecture.

**Chapter from a Book**

The chapter title is in " "; page numbers of chapter are at the end of the entry.

Smith, Karen. "The Principles of Thermodynamics." *Chemistry Today*. New York: Science P, 2004. 51-68. Print.

**Extra Notes**

1. Citations for magazine articles, journal articles, and newspaper articles include the page range or total number of paragraphs (online/database sources), if feasible.
2. Website and book citations do not require the total number of paragraphs or screens.
3. Periodical titles are not followed by periods; book and website titles are.
4. All months are abbreviated except for May, June, and July.
5. Page ranges with three or more digits do not repeat beginning numbers (e.g., 102-12; 1134-156).

**MLA In-Text Citations** **The Basic Patterns Are:**

1. (author pg) for print source (Smith 56)
2. (author, par.) for an online/database article if feasible (Smith, par. 8) or (Smith, pars. 8-10)
3. (author, screen) for a website or article that does not use paragraph numbers, if feasible (Smith, screen 3)
4. (title pg) for print source with no author ("Cutting Taxes" 56)

**Extra Notes**

* If the author's name is mentioned in your text, then just give the page or paragraph number(s).
* If an online/database article is too long and counting paragraphs or screens isn't feasible, then don't use page numbers - see RW 447.  Also a good page for websites with no sponsor or online articles with no page numbers.
* If when citing an article with a long title (for a work with no author), use a short form of the title (e.g., "Cutting Taxes Helps the Poor and Makes Our Society Better"------("Cutting Taxes" 56)

**Writing Assistance**

You should always feel free to see me if you have general questions about assignments or would like to go over a draft or revision.   
  
But there are other sources you can use for help with your writing. And there is nothing wrong with seeing me and someone else too. Below are two resources you should take advantage of for writing help.

**English Department Graduate Assistant**

Kate Worzala

Office: CCC 208A

Office Hours (Fall 2011)

|  |  |
| --- | --- |
| **Tuesday** | 9:00am-1:00pm & 5:15pm - 6:15pm |
| **Wednesday** | 8:00am - 4:00pm |
| **Friday** | 9:00am - 4:00pm |
| **Finals Week** | TBA |

**Tutoring-Learning Center**

There is also the option of the Tutoring-Learning Center:   
  
From: Mary K. Croft Tutoring-Learning Center  
Stevens Point, WI 54481-3897  
715.346.3568

**An Invitation to Tutorials At the Tutoring-Learning Center**

We invite you to receive free writing and reading tutorials at the Tutoring-Learning Center

**What is a Writing and Reading Tutorial?**

In a reading and writing tutorial, you receive one-to-one help from a trained tutor with the reading and writing that you are doing for university classes. The sessions last 30 minutes each and take place in the TLC during the hours that we are open. You can come one time only or multiple times throughout the semester. The decision is yours. The approach and tone in the tutorials is collaborative and relaxed.

**Who Is a Writing and Reading Tutor?**

The tutor is a fellow UWSP student who has had successful experience in university reading and writing and received a faculty recommendation to become a tutor. In addition, reading and writing tutors are required to take a semester-long, three-credit Tutor Practicum course designed to help them help you. Your tutor is not a teacher nor an authority figure but rather your peer. Tutors know how to collaborate with you in dealing with reading assignments in your courses and in completing the papers you must write. The tutor does not do the work for you but will offer you guidance so that you can do the work more effectively.

**How Can a Writing and Reading Tutorial Help You?**

When you schedule an appointment with a reading/writing tutor, you can get advice and guidance in several ways.

**For Reading Assignments**   
  
Together you and your tutor:

* Will determine where you are having reading difficulties. Our approach is to **consider each class individually**, rather than just talking about reading in general. For example, most students find that they may be reading successfully in a number of classes, but having problems in only one or two.
* Figure out what is working well and what is not in your attempts to read for this class.
* Decide on some strategies or practices that will help you **in this particular class**.

**For Writing Assignments**   
  
When you come to a tutorial, you can do any or all of these things:

* Discuss the readings for the course and possible ways to interpret the assignment.
* Bring your preliminary ideas and notes for the assignment and talk them through with the tutor. Doing so can help you clarify and focus your ideas.
* Bring a draft of your paper no matter how rough and talk it over. The tutor can comment on which sections are clearly explained and which may need more explanation and support.
* Bring in your paper in its final stages and ask your tutor to comment on particular sections that just are not working for you; these might be paragraphs, sentences, or word choices about which you have some doubts.
* Bring your all-but-completed paper. The tutor can give you some techniques for editing and proofreading.

To sign up for a tutorial, call 715.346.3568 or just stop in at the TLC in the basement of the LRC (University Library Building), room 018.   
  
You may be able to see a tutor without an appointment, but **it's best to call ahead**.   
  
**Regular hours:** Monday through Thursday 9:00am-7:00pm & Fridays 9:00am-3:00pm.

**British Literature Links**

**General Sources & Theory for 18th and 19th Century British Literature**

* [Norton Anthology of English Literature Website](http://www.wwnorton.com/college/english/nael/NOA/)
  + This website accompanies our course textbook and contains useful written, visual, and audio resources.
* [Introductory Guide to Critical Theory--Professor D. F. Felluga website (Purdue University)](http://www.cla.purdue.edu/academic/engl/theory/index.html)
  + A nice guide with overviews to numerous critical "schools."
* [Paintings/Other Sources for the French Revolution](http://www.uncp.edu/home/rwb/hst329_p.htm)
  + Contains primary source links for the French Revolution and Napoleon.

**Romantic Literature**

* [Romantic Literature Online](http://www.academicinfo.net/englitromatic.html)
  + A directory of Romanticism online.
* [British Romantic and Irish Authors](http://lang.nagoya-u.ac.jp/~matsuoka/19th-authors.html)
  + Contains information on prominent authors of the time period.
* [Lyrical Ballads](http://etc.dal.ca/lballads/London98/frames.html)
  + Full E-text of Coleridge's *Lyrical Ballads*.
* [Sir Walter Scott](http://www.walterscott.lib.ed.ac.uk/home.html)

**Victorian Literature**

* [Victorian Web](http://www.victorianweb.org/index.html)
  + Comprehensive website on Victorian England.
* [Victorian Studies Literary Archive](http://victorian.lang.nagoya-u.ac.jp/sites/links.html)
  + List of websites regarding Victorian England with a focus on websites about artists and authors.
* [A Victorian Dictionary: Exploring Victorian London](http://www.victorianlondon.org/)
  + This online dictionary makes use of contemporary materials about Victorian life. Organized by subjects.
* [Victorian Women Writer's Project](http://www.indiana.edu/~letrs/vwwp/)
  + Supported by Indiana University (Bloomington), this site has much information that is searchable.
* [Victorian History](http://www.history.ac.uk/ihr/Focus/Victorians/index.html)
  + This site has much information about the Victorian Period, including links about the Poor Law (OT). Use the "Websites" link on the top of the home page.
* [The Carlyle Letters](http://carlyleletters.dukejournals.org/)
  + An ongoing online project with access to full-text letters.
* [The Old Bailey](http://www.oldbaileyonline.org/)
  + From the website: "A fully searchable edition of the largest body of texts detailing the lives of non-elite people ever published, containing 197,745 criminal trials held at London's central criminal court."
* [Thomas Hardy](http://www.yale.edu/hardysoc)
  + Sponsored by The Thomas Hardy Association. A useful site for students and Hardy scholars, which includes discussion groups, scholarly articles, information on Hardy's life and works, and links to other Hardy sites.
* [Dante Gabriel Rossetti Hypermedia Archive](http://www.rossettiarchive.org/exhibits/index.html)
  + From the website's introduction: "Completed in 2008 to the plan laid out in 1993, the Archive provides students and scholars with access to all of DGR's pictorial and textual works and to a large contextual corpus of materials, most drawn from the period when DGR's work first appeared and established its reputation (approximately 1848-1920), but some stretching back to the 14th-century sources of his Italian translations."  \*\*Use Mozilla Firefox when using this archive\*

**Charles Dickens**

* [Charles Dickens (1812-1870)](http://www.fidnet.com/~dap1955/dickens/dickens_web.html)
  + This site contains a plethora of information about Dickens.
* [Discovering Dickens: A Community Reading Project](http://dickens.stanford.edu/)
  + A wonderful site that contains detailed maps as well as biographical and historical information/notes about *Hard Times*, *A Tale of Two Cities*, and *Great Expectations*.
* [Dickens London and Quiz](http://www.pbs.org/wnet/dickens/tour.html)
  + A fun site with an interactive tour of Dickens's London that shows you famous places associated with Dickens's London (in the nineteenth century) and what has become of those places today. The quiz will test your knowledge of Dickens's life and work. (From the PBS website.)
* [Bleak House Animated Site](http://www.bbc.co.uk/drama/bleakhouse/animation.shtml)
  + Features an animated biography about Charles Dickens as well as a guide to the BBC *Bleak House*. Also contains links to BBC *North and South* and *Jane Eyre*.
* [Dickens and Financial Crisis](http://www.npr.org/templates/story/story.php?storyId=96557578)
  + NPR interview with Robert Douglas-Fairhurst, Oxford University's Magdalen College, who discusses Dickens's view of money and how his novels connect us with our current financial issues. See the article in the [Telegraph.co.uk](http://www.telegraph.co.uk/arts/main.jhtml?xml=/arts/2008/10/21/bodickens121.xml).