

**SYLLABUS: THE PRE-RAPHAELITES/ VICTORIAN LITERATURE AND CULTURE
ARS 435/598 AND ENG 428 Spring 2010**

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COURSE WEBSITE: <http://herbergeronline.asu.edu/preraphaelites>

EMAIL AND WEBLINKS: You must have an ASU email address. If you have problems with web links, email me immediately. **YOU MUST CHECK THE COURSE WEBSITE ANNOUNCEMENTS PAGE REGULARLY AND YOUR EMAIL EVERY FEW DAYS.**

NOTE: SOME MATERIAL IN THIS COURSE MAY BE SENSITIVE.

Course films and readings have mature content; discretion advised before signing up for this course.

SPECIAL ACCOMMODATIONS

To request academic accommodations due to a disability, please contact the ASU Disability Resource Center (Phone: (480) 965-1234; TDD: (480) 965-9000). This is a very important step, as accommodations cannot be made retroactively. If you have a letter from their office indicating that you have a disability that requires academic accommodations, please present the letter to me no later than the end of the first week, so we can discuss the accommodations that you might need in this class.

ACADEMIC INTEGRITY

All necessary and appropriate sanctions will be issued to all parties involved with plagiarizing any and all course work. Plagiarism and any other form of academic dishonesty in violation with the Student Code of Conduct will not be tolerated. See Student Academic Integrity Policy at this site: <http://www.asu.edu/studentaffairs/studentlife/judicial/>

COURSE OBJECTIVES:

- Demonstrate ability to analyze poems in their cultural context & stylistically
- Demonstrate ability to analyze paintings in their cultural context & stylistically
- Be able to discuss the meanings of Pre-Raphaelitism, its various stages & permutations, & its major figures
- Identify PR's relation to a larger Victorian cultural context
- Learn to navigate computer sites for biographical, historical, and critical information on artists & Victorian society
- Learn to analyze relationships between visual images & poetry—as individual objects & in relation to each other
- Learn to use secondary scholarly readings in analyzing paintings & poems
- Learn basic terms & concepts

ASSIGNMENT OVERVIEW:

ALL web and written assignments and discussion board questions are due online BY 10 PM FRIDAY of every week.

LATE ASSIGNMENTS/QUIZZES WILL NOT BE ACCEPTED; in case of emergency you or someone you authorize must contact me before the assignment is due.

1-WEB ASSIGNMENTS (11 pts—1 pt each): Almost every week there is a computer assignment in which you summarize in ONE brief paragraph the biography of the artist(s) assigned for that week. All can be taken from the Victorian Web at <http://www.victorianweb.org/> or other listed websites. You should submit summaries online **before beginning** the lesson. There may be other short answer questions to submit occasionally, so read the weekly website assignments carefully. **ALL WEB ASSIGNMENTS MUST BE SUBMITTED ONLINE at the course website by Friday, 10 PM of the week of its lesson.**

2- WRITTEN ASSIGNMENTS (19 pts): Many lessons have short written questions about the reading assignments for that lesson. Do not fall behind. These assignments are worth 1-5 points and this is marked in the syllabus. **ALL WRITTEN ASSIGNMENTS MUST BE SUBMITTED ONLINE at the course website by Friday, 10 PM of the week of its lesson.**

3-DISCUSSION BOARD (10 pts total—1 pt each): You will be asked to post comments in response to questions on the discussion board. Sometimes you will be asked to suggest a topic and sometimes you will be asked to respond to a question. Each response must be posted on the discussion board by Friday, 10, of the week of that lesson.

4-THREE QUIZZES (20 pts each: 60 pts total). These will be taken online and divided into two main sections: the slide identification which must be completed within 20 minutes and the rest of the quiz (definitions, identifications, short essays), limited to a maximum of 60 minutes. **ALL material from which quizzes will be taken will be presented to you in the quiz reviews given at lessons 5, 10, and 15.** Guidelines for taking quizzes are in the **HOW TO SUCCEED IN THIS COURSE** section at the beginning of the course and in the **QUIZ GUIDELINES** document in this same section. **DATES FOR WHEN QUIZZES OPEN AND CLOSE WILL BE POSTED ON THE ANNOUNCEMENTS PAGE.**

Quiz #1 after Lesson 5

Quiz #2 after Lesson 10

Quiz #3 after Lesson 15

QUIZZES are to be taken as if you are taking a quiz in a classroom—limited in time and nothing but the quiz on your computer screen.

5-GRADUATE STUDENT PAPER: (20 pts) DUE at Lesson 14: 12 pages of text, followed by endnotes with full citations OR endnotes with abbreviated citations and a Works Cited section, if you prefer. Follow directions found in the folder "Graduate Student Papers" under ASSIGNMENTS on the course's first web page. See also a bibliography of readings for your research and writing guidelines.

PAPER TOPIC: Students will compare/contrast a painting and a poem on a topic shared by both. Graduate students are expected to read at least two outside readings from the course bibliography in the graduate student folder in the Assignments Guidelines page or other approved readings (websites are NOT approved as research resources).

1-Paper topic submitted by email to by **Lesson 7** at prcodell@gmail.com

- 2-Thesis (one or two sentences) plus a bibliography emailed to me by **Lesson 11**.
- 3-**Attach a checksheet (under Assignments Guidelines) to your paper and make sure you follow it. Also follow ALL points in the Grad Paper Writing Guidelines document.**
- 4-**EMAIL CHECKSHEET AND PAPER at Lesson 14 TO prcodell@gmail.com**

TEXTBOOKS:

REQUIRED:

Timothy Hilton. *Pre-Raphaelites*, in bookstore & ASU HAYDEN LIBRARY RESERVE

OPTIONAL:

Tim Barringer, Reading the Pre-Raphaelites. In bookstore & HAYDEN RESERVE

LESSON 1: Course Introduction; The Pre-Raphaelite Brotherhood and the 1840s

WEB ASSIGNMENT:

- a-Find The Victorian Web <http://www.victorianweb.org>
- b-Click on Visual Arts, then The Pre-Raphaelites: An Overview (under Painting), then Introduction, then click on The Complex Nature of Early Pre-Raphaelitism. List the 5 strands mentioned.

READINGS:

Timothy Hilton, Pre-Raphaelites, 1-29, Ch. 1

DISCUSSION BOARD: What about the Pre-Raphaelites interested you and prompted you to take this course? 1 pt

LESSON 2: Image and Text: The PRB, Shakespeare and Keats

READINGS:

Dianne S. Macleod, "Intertextuality in Word and Image," Victorian Poetry, 33 (1995), 333-39.
On course website

WRITTEN ASSIGNMENT, 1 pt.

- a-DEFINE intertextuality and summarize in 50 words 2 of Macleod's main points about intertextuality (some of her points do NOT relate to intertextuality).

LESSON 3: PRB: 1848-54: Rossetti and Hunt

WEB ASSIGNMENT:

- a-Summarize, one paragraph each, biographies of Ruskin, Hunt, Rossetti from the Victorian Web. Hunt's will take a little maneuvering—see if you can figure out where to go once you get to the main page by looking carefully at the categories or use the "search" option on the left: <http://www.victorianweb.org>

REMEMBER: all biographies should have birth and death dates and emphasize achievements, rather than personal life.

b-Explore the Rossetti archive; **list 4 things you can find on this site under "exhibitions and objects":** <http://jefferson.village.virginia.edu/rossetti/index.html>

READINGS:

1-Hilton, Pre-Raphaelites, 31-65, Ch. 2

2-ROSSETTI POEMS on course website: Be sure to read "How to analyze poems" in the Assignments Guidelines section

a-"Jenny"

b-"Mary's Girlhood"

c-"Found"

OPTIONAL READING:

1-Brief analysis of "Jenny" at <http://www.victorianweb.org/authors/dgr/keefe5.html>

2-Ruskin and Hunt letters: <http://www.victorianweb.org/painting/whh/HRLet/introduction.html>

3-On course website: Codell, "Expression over Beauty." Victorian Studies, 29/2 (Winter 1986), 255-90.

WRITTEN ASSIGNMENT for 3 pts:

a-How do Rossetti's poems "Jenny" and "Found" describe the "fallen woman" and what are the narrator's attitudes toward her in these 2 poems? (100 words). 2 pts

b- Compare and contrast Rossetti's poem "Found" with his painting *Found* (75 words) on setting, dress and images in the painting that are not in the poem. 1 pt

LESSON 4: 1848-54: Millais and Brown; landscape & portraits

WEB ASSIGNMENT:

a-Using the Victorian web or Webmuseum or Wikipedia, summarize in one paragraph EACH biographies of Millais and Brown

READINGS:

1-Hilton, Pre-Raphaelites, 65-103, Ch. 3

3- *The Germ*:

a-F. G. Stephens, "The Purpose & Tendency of Italian Art" on course website

b- 6 to 8 comments on *The Germ* from critics in other Victorian periodicals on course website

WRITTEN ASSIGNMENT for 1 point total:

a-Describe two points Stephens makes about Italian art in his essay "The Purpose and Tendency of Italian Art" in *The Germ* in 50 words, 1 pt.

DISCUSSION BOARD: Describe the comments you read from critics on *The Germ*.—did they all agree?

LESSON 5: PRB Illustrations; REVIEW FOR QUIZ #1 and Quiz #1

WEB ASSIGNMENT:

1-Summarize biographies of Tennyson, Elizabeth Siddal and Christina Rossetti on Victorian Web or individual website devoted to these artists

READINGS: Be sure to read "How to analyze poems" in the Assignments Overview

1-On course website: Christina Rossetti, "Goblin Market"

2-On course website: Tennyson, "Mariana," "The Lady of Shalott" and "The Palace of Art"

OPTIONAL READING:

1-brief essay on embowered women:

<http://www.victorianweb.org/authors/tennyson/losbower.html>

2-Brief essay on Rossetti's drawings at:

<http://www.victorianweb.org/authors/crossetti/newman6.html>

3-brief essay on "Goblin Market" at:

<http://www.victorianweb.org/authors/crossetti/christensen1.html>

WRITTEN ASSIGNMENT for 2 points:

a- What can you say about Christina Rossetti's use of (1) rhymes, (2) rhythm, and (3) poetic use of words? Read and use "How to analyze a poem" and be sure to apply the guidelines' comments on rhyme and rhythm to the poem. 75-100 words, 2 pts

DISCUSSION BOARD: What circumstances do all 3 female figures in Tennyson's 3 poems; have in common and how are they different?

QUIZ #1 FEB 20-23

LESSON 6: End of the PRB and New Directions

WEB ASSIGNMENT:

a-summarize biographies of Barbara Bodichon, John Brett, Joanna Boyce, and Thomas Seddon in one paragraph each at Wikipedia or Victorian Web or by googling individual artists

READING:

Hilton, Pre-Raphaelites, 105-32, Ch. 4

DISCUSSION BOARD: What changes do you see happening to the PRB and to Pre-Raphaelitism?

LESSON 7: Medievalism, Arts and Crafts and William Morris

WEB ASSIGNMENT:

a-Go to the Morris Society webpage and summarize his biography:

<http://www.morrissociety.org/>

b-Summarize the Arts & Crafts Movement from Wikipedia. Go to Arts and Crafts Movement, Origins and Key Principles.

READINGS:

- 1-Morris: *News from Nowhere* excerpt on course website
- 2-Morris's "Defence of Guenevere" on course website
- 3-Tennyson "Guinevere" on course website

OPTIONAL READING: A. Faxon, "Pre-Raphaelite Brotherhood as Knights of the Round Table," Cheney, ed., Pre-Raphaelitism & Medievalism, 53-69. ON RESERVE.

WRITTEN ASSIGNMENT for 3 points:

a-Compare Tennyson's "Guinevere" with Morris's "The Defence of Guinevere" on the following points. Be sure to cite specific lines from the poems to support your statements (150 words, 3 pts):

- 1-Behavior of Guinevere in each poem
- 2-The circumstances of her situation--where is she, to whom is she speaking, what is she saying about her love affair, and how does she feel about her past in each of these poems?

DISCUSSION BOARD: What clues in *News from Nowhere* indicate that the place is a utopia and how does Morris contrast this utopia with his contemporary Victorian world in 2 specific examples? Would you like to live in this utopia? Why or why not?

LESSON 8: Changes in the 1860s; Rossetti's Influence

READING:

1. Hilton, Pre-Raphaelites, 133-59, Ch. 5
2. Rossetti's two sonnets, "Body's Beauty" and "Soul's Beauty" on course website
3. Brown's 1865 catalogue entry on *Work* for his one-artist exhibition

OPTIONAL READING: Gerard Curtis, "Ford Madox Brown's *Work*: An Iconographic Analysis," *The Art Bulletin*, 74/4 (Dec 1992), 623-36, on course website

WRITTEN ASSIGNMENT for 2 points:

a- In 150 words (2 pts), using **either** *Lilith* with "Beauty's Body" **or** *Sybilla Palmifera* with "Soul's Beauty," describe the relationship between painting and poem in terms of (1) what each differently presents from the other and (2) what they both share. In the poem you choose, how does the division of the sonnet into 8 and 6 lines structure the argument or narrative?

DISCUSSION BOARD: Describe 2 features of Brown's *Work* that you would not know without reading his catalogue and explain how his description of the painting affected the way you viewed the painting. 1 pt.

SPRING BREAK MARCH 14-21—no assignments due

LESSON 9: Powerful Women in Painting and Poetry

WEB ASSIGNMENT:

a- Search the web and write a one-paragraph biography of Burne-Jones

READINGS:

2-Robert Browning in Poems on course website

“My Last Duchess”

“Fra Lippo Lippi”

3-Elizabeth Barrett Browning, “Aurora Leigh” (selections) on course website

4-Augusta Webster “A Castaway” on course website

5-Re-read, if you need to, Rossetti's "Jenny" on the course website in this lesson

WRITTEN ASSIGNMENT for 2 points:

a- In Browning’s two poems of iambic pentameter what 3 things does he do to his language and poetic structure to make this highly regular form conversational and informal? Be sure to focus on FORM, not plot or content and define and use these terms: dramatic monologue and enjambment. 100 words, 2 pts

DISCUSSION BOARD: Compare and contrast views on the independent or fallen woman in Rossetti's "Jenny" with EITHER Elizabeth Barrett Browning's "Aurora Leigh" OR Webster's "A Castaway."

LESSON 10: REVIEW FOR QUIZ #2**QUIZ #2 APRIL 1-4****LESSON 11: Aestheticism and Classicism****WEB ASSIGNMENT:**

a-Summarize the biography of Julia Margaret Cameron at

<http://www.ngv.vic.gov.au/cameron/phid.shtml>

b-Go to Victorian Web and summarize biographies of Swinburne and of Simeon Solomon

READINGS:

1. Hilton, The Pre-Raphaelites, 161-73, Ch. 6

2. Swinburne, "Laus Veneris" on course website

3. Rossetti, "Astarte Syriaca" on course website

4. Robert Buchanan, “The Fleshly School of Art” on course website

WRITTEN ASSIGNMENT for 3 points:

a-Briefly compare/contrast Rossetti's painting *Astarte Syriaca* to his poem "Astarte Syriaca" on any 3 points you choose. 75-100 words, 1 pt

b-Compare/contrast the use of colors in Burne-Jones's *Laus Veneris* and Swinburne's "Laus Veneris" and relate the differences to the conventions of visual art used by Burne-Jones in contrast to the ability of Swinburne to convey emotion and sexual desire. 100 words, 2 pts

DISCUSSION BOARD: List 4 things Buchanan said about Rossetti's poetry and what you think of his attack on Rossetti, 1 pt.

LESSON 12: The Grosvenor Gallery and the Aesthetes/Aesthetic Movement

WEB ASSIGNMENT for 1 point:

- a- Summarize in one paragraph each the lives of Walter Pater, Frederick Leighton, G. F. Watts, and Albert Moore from the Victorian web or any other reputable website source

READING:

- 1-Hilton, Pre-Raphaelites, 175-88, Ch. 7
- 2-Walter Pater, Preface, excerpts from *The Renaissance* on course website
- 3-Walter Pater, "The School of Giorgione" on course website

OPTIONAL: On women destroyed by love and fate:

<http://www.victorianweb.org/painting/prb/hikim12.html>

WRITTEN ASSIGNMENT for 2 points:

- a- Explain Pater's comment from "The School of Giorgione," that "All art constantly aspires towards the condition of music" and apply Pater's comment to Burne-Jones's *The Golden Stairs*. 75-100 words

LESSON 13: Aestheticism, Pre-Raphaelitism and the "Third Generation"

WEB ASSIGNMENT for 1 points:

- a- one paragraph biographies each of John Waterhouse, George Du Maurier, James Whistler, Lawrence Alma Tadema

READING:

Hilton, The Pre-Raphaelites, 189-211, Ch. 8

DISCUSSION BOARD: Does Aestheticism invent a new Pre-Raphaelitism or is it clearly distinct from the 2nd generation of Pre-Raphaelites?

LESSON 14: Third Generation into the 20th Century

FINAL GRADUATE STUDENT PAPERS AND ATTACHED CHECKSHEETS DUE as email attachments to prcodell@gmail.com

WEB ASSIGNMENT for 1 point:

- a-one-paragraph biographies for each of these artists: Evelyn De Morgan, Marie Spartali Stillman, Eleanor Fortescue Brickdale, Kate Bunce, John Spencer Stanhope, John Strudwick, John Byam Shaw

DISCUSSION BOARD: What changes are there in Pre-Raphaelitism by the 3rd generation? How do you feel about these changes?

LESSON 15: REVIEW FOR QUIZ #3

QUIZ #3 May 7-10