ENGL 638—Art and Literature in the Industrial Age (Spring 2016)
Course Description


**ENGL 638**—Topics in 18th and 19th Century British Literature and Culture. (3-0). Credit 3. Topics in the history, theory, interpretation of 18th and/or 19th Century British literature and culture; may focus on authors, groups of authors, themes, movements, genres, cultural contexts and/or theoretical framing. May be taken three times for credit as content varies.

This course will explore 18th- and 19th-century art and literature and their relationship to industry, including industry as a moral imperative, domestic manufacture and farming, as well as trade between Britain, the Continent, the near East, and the Western hemisphere. Students will study such entrepreneurs as Robert Owen, director of the textile mills at New Lanark, Scotland, and Sir Joseph Banks, botanist, explorer, adviser to the King on the Royal Botanical garden, Kew, and trustee of the British Museum for more than 40 years, as well as the art of Turner, Constable, and Gainsborough, in order to understand the reciprocal influence of aesthetics and industry in the 18th and early-19th centuries. We will trace the movement of people and goods to and from Britain, its colonies, the Continent and the rest of the world in the service of Empire. We will examine both the representations and products of industry, including neo-classical manufacture, picturesque tourism (and the subcategory of the subterranean British tour that
focused upon descending into mines and quarries), slavery, laborers, and the material objects of industrialization.

The course likely will be arranged in four sections: laboring bodies; neo-classicism in the industrial age; moral imperatives of industry; and the manufactory: process and products.

This course will foster students’ understanding of the interdependent relationship between industry and artistic production in the period. Students will read primary and critical materials that will afford them a nuanced understanding of the sociohistorical contexts of artistic and industrial production in the period. I will also ask students to consider various types of texts in their readings of the interconnectivity of art and industry, incorporating workhouse manifestos, poetry, travel letters, paintings and manufactured objects (sculpture, pottery, textiles, ruins) into the materials for the course.

**Distribution Requirements:** One course in any literature, 1660-1900; one course in English without Borders (transnational and/or diasporic literatures/cultures/theory; interdisciplinary or transdisciplinary study; cultural study of film, digital technologies, new media, popular culture)

**Potential Primary Texts:**
Arnold Bennett. *Anna of the Five Towns* (1902)
Erasmus Darwin. *The Botanic Garden* (1791)
Charles Dickens. *Hard Times* (1854)
Olaudah Equiano. *Interesting Narrative of the Life of Olaudah Equiano* (1789)
Maria Edgeworth. *Ennui* (1809)
William Gilpin. *Observations on the River Wye. . . made in the Summer of 1770* (1782)
Maria Calcott Graham. *Essays towards the History of Painting* (1836)
Elizabeth Hamilton. *The Cottagers of Glenburnie* (1808)
Mary Leadbeater. *Cottage Dialogues among the Irish Peasantry* (1811)
Sydney Owenson, Lady Morgan. *The Princess, or the Beguine* (1835)
Mary Prince. *The History of Mary Prince, a West Indian Slave* (1831)
Josiah Wedgwood. *An Address to the Young Inhabitants of the Pottery* (1783)
Arthur Young. *The Farmer’s Kalendar* (1771) and *A Tour in Ireland* (1780)
Cheap Repository Tracts, various readings.
Industrial Poetry: Anna Seward, William Blake and others.

**Grade Determination:**
Attendance and participation 15%
Oral/visual presentation 10%
4 Response papers (2-3 pp. each) 20%
Conference paper abstract (1-2 pp.) 5%
Conference paper (7-8 pp.) 20%
Final researched essay (14-20 pp.) 30%