

Pittsburg State University
English 561: British Theme
Retro/Vintage/Neo/Postmodern Victoria
Grubbs Hall 312, Fall 2015

Instructor: Dr. Jamie McDaniel

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The theme that will focus our study of British novels, plays, and films in this face-to-face course is the way in which these forms have become a site of postmodern culture's preoccupation with the Victorian period. Many critics have termed this trend the "afterlife" of the nineteenth century; the numerous adaptations, references, rearticulations, and recontextualizations of nineteenth-century literature are growing exponentially every year. A number of questions will guide our discussion: How do these works represent history? How do they interrogate or encapsulate the zeitgeist of a period (and what does our obsession with another period say about our own time)? What exactly constitutes an "afterlife," and will our own time have one? What characteristics of Victorian novels and plays do postmodern novels, plays, and films choose to adopt and adapt or choose to ignore? How have rapidly changing visual technologies in both periods played a role in the formation of the different texts?

Learning Objectives

1. Appreciate and understand the ways that representations of history, politics, sex, gender, and technology may be used in print and cinematic texts across time periods in Britain.
2. Promote the use of interdisciplinary inquiry in the study of British literature and film.
3. Identify structural elements of literature and film and analyze how those elements help create specific meanings and effects.
4. Compare works in terms of theme, structure, and use of literary devices.
5. Write effective analyses defending arguable theses based on close reading of texts and incorporating relevant terms, concepts, and research.
6. Identify issues and questions raised by literary texts that might be addressed by literary analysis.
7. Develop a deeper appreciation for the reading and study of British literature and film.

Required Texts and Materials

Margaret Drabble, *The Millstone*, Mariner Books, 1998.
ISBN: 9780156006194

Bram Stoker, *Dracula*, Norton, 1996.
ISBN: 9780393970128

Tom Stoppard, *Arcadia*, Faber and Faber, 1994.
ISBN: 9780571169344

Charles Dickens, *Great Expectations*, Norton, 1999.
ISBN: 9780393960693

Peter Carey, *Jack Maggs*, Vintage, 1999.
ISBN: 9780679760375

William Gibson and Bruce Sterling, *The Difference Engine*, Spectra, 2011.
ISBN: 9780440423621

Oscar Wilde, *The Picture of Dorian Gray*, Norton, 2006. 1891 Version.
ISBN: 9780393927542

Sarah Waters, *Affinity*, Riverhead Books, 2002.
ISBN: 9781573228732

Grant Allen, *The Woman Who Did*, 1895.
Available as a PDF on Canvas

Outside materials available for download from Canvas or on reserve in the library.

Grading Scale

A = 93-100	B- = 80-82	D+ = 67-69
A- = 90-92	C+ = 77-79	D = 63-66
B+ = 87-89	C = 73-76	D- = 60-62
B = 83-86	C- = 70-72	F = below 60

Assignments and Evaluations

Participation, British Literature Paragraphs (BLiPs), and In-Class Assignments: 15%

Two Close Readings (4 - 5 pages each): 20%

Two Oral Exams (Midterm and Final): 20%

Journal Article Review and Presentation (1 page; 10 minutes): 5%

Final Project: 40%

- Proposal/Abstract and Annotated Bibliography (1 page; 6 sources): 10%
- Final Essay and Presentation (8 – 10 pages; 15 minutes): 30%

You must fully complete all assignments for the course in order to receive a passing grade.

Technology Policy

Cell phones should be turned off or on silent during class. If I see you using your phone for either phone calls or text messaging or if the ringer is not turned off, you will receive a “0” in participation for the day. If you must keep your phone on for emergencies or another reason, please let me know.

You may use a laptop, e-reader, or other electronic device to take notes or to bring in readings or assignments that are available via Canvas or the Internet. You may not use your electronic device to do anything other than reviewing class-related material or taking notes. If you use your electronic device for any purpose other than these, your privileges will be suspended. I maintain the right to revise this policy at any point during the semester if improper usage becomes a problem.

Writing to Learn

Philosophy of Writing

The philosophy behind using writing as a way to learn course material is that as students write about concepts, they become active learners, articulating ideas in their own words and thinking about ideas from their own perspectives. Writing about course content is a skill that needs to be practiced; that is why you will be writing often and why the kinds of writing assignments may vary.

Statement of Intent

This is a Writing to Learn class. In this course we will write frequently as a way to learn course material. The writing may range from quizzes and in-class writing assignments to formal journals and essay exams. But expect to write about course content regularly.

Writing to Learn Requirements

- This is a Writing to Learn course, which means that in addition to earning an overall passing grade on other course components, you must also earn an average passing grade on the formal writing assignments to pass this course. If you do not earn an average passing grade on the formal writing assignments, you cannot pass this course.

- You will receive feedback from me on all your writing assignments, usually via the Comment tool in Word returned to you through Canvas. Pay attention to that feedback and use it to help improve your writing.
- If/when you use sources in your essay assignments, give credit for the words or ideas of others by documenting your sources, using the MLA style of documentation.
- In this course, you will write a minimum of 15 pages of formal writing in the form of essays. See the assignment handouts, available on Canvas.
- The due dates for all assignments are indicated in the course schedule.
- All writing assignments will be evaluated according to the rubrics available on Canvas.

Presentation

This class depends upon actively engaged speakers, listeners, and writers. Your responsibility is to be an active participant. As a result, this class demands that all reading assignments are completed, **in full**, on the day they are due and that you **bring the assigned text to class**. In addition, all assignments are to be typewritten and done according to directions. I encourage you to think for yourself, challenge each other, and assume pride and ownership in every text you produce.

According to federal guidelines, you should expect to spend two out-of-class hours devoted to coursework for each hour spent in the classroom or in direct faculty instruction. Therefore, for this three-credit class, you should expect to devote at least six hours per week on average to prepare your work. Of course, some weeks may require more time, and some weeks will require less.

I also suggest that you consult the following links about interacting with faculty:

6 Things You Should Say to Your Professor

<http://college.usatoday.com/2013/02/19/6-things-you-should-say-to-your-professor/>

5 Things You Should Never Say to Your Professor

<http://college.usatoday.com/2013/01/10/5-things-you-should-never-say-to-your-professor/>

No, It's Not Your Opinion. You're Just Wrong

<http://www.houstonpress.com/arts/no-it-s-not-your-opinion-you-re-just-wrong-updated-7611752>

Late Work and Attendance Policy

I reserve the right to decrease the grade of late work by ONE FULL LETTER GRADE for every day it is late including the first. For example, if an essay is two days late and the original grade is a B+, the final penalized grade would be a D+. If you have a problem with an assignment, please see me or call me BEFORE the due date. Any student who accrues excessive absences (four or more) will most likely fail the course. If you do miss class for any reason, you are still accountable for the work given and due that day unless prior arrangements have been made. Finally, I also expect you to be on time to class. Any student who is tardy more than three times will be marked absent according to my discretion. If you have a problem getting to class on time (i.e., you have class on the other side of campus), please let me know as soon as possible.

Plagiarism

Plagiarism includes the presentation, without proper attribution, of another's words or ideas from printed or electronic sources. It is also plagiarism to submit, without the instructor's consent, an assignment in one class previously submitted in another. I reward plagiarism with a zero. Further action by the university may also be taken. Please familiarize yourselves with the university policy on plagiarism. If you feel that you need extra help with your assignments, tutors are available in the Writing Center in Axe Library (235-4694). If you have any questions about what constitutes plagiarism or how to cite sources properly, do not hesitate to ask me for help. Please also consult PSU's Academic Honesty and Integrity Policy available online at

<http://www.pittstate.edu/audiences/current-students/policies/rights-and-responsibilities/academic-misconduct.dot>

Also, make sure to consult the Syllabus Supplement, which can be thought of as a “one-stop” place for students to access up-to-date information about campus resources, notifications, and expectations. It is available at

<http://www.pittstate.edu/dotAsset/81815651-ffb6-4a7e-9af3-1644c88a510c.pdf>

Accessibility and a Word of Advice

All students are more than welcome to drop by during office hours or schedule an appointment to ask questions, continue discussion of issues from class, or to offer comments. This is especially true during the first week of class and especially true for students with disabilities who are registered with the Center for Student Accommodations (235-4309) and who may need individual arrangements. Your well being and success in this course are important to me. I recognize that there are *multiple* ways to learn and that this multiplicity should be acknowledged in the design and structure of university courses and the evaluation of their participants. Thus, I encourage students registered in the course to discuss their learning styles and comprehension requirements with me during my office hours or, if necessary, at another arranged time. Every student is entitled to a meaningful and stimulating learning experience.

The Center for Student Accommodations is located in Russ Hall 218, or visit their website at:

<http://www.pittstate.edu/office/center-for-student-accommodations/> for more information.

Make use of your teachers!! We are here to help you learn, and we do not expect you to be perfect (who is?). We regard intelligent questions in and out of class and an eagerness to improve one’s abilities as evidence of an A student more than written work alone. There is no such thing as a stupid question!

Tentative Schedule of Readings and Assignments (ALL DATES AND ASSIGNMENTS ARE SUBJECT TO CHANGE!):

Week One: The New Woman and the “New” New Woman

- Aug. 17: Introduction to the Course
- Aug. 19: Grant Allen, *The Woman Who Did* (7 – 56; Chs. 1 – 4)
- Aug. 21: Grant Allen, *The Woman Who Did* (57 – 96; Chs. 5 – 10)
Talia Schaffer, “‘Nothing but Foolscap and Ink’: Inventing the New Woman” (Canvas)

Week Two

- Aug. 24: Grant Allen, *The Woman Who Did* (97 –223; Chs. 11 – 24)
- Aug. 26: Margaret Drabble, *The Millstone* (7 – 50)
- Aug. 28: Margaret Drabble, *The Millstone* (51 – 100)

Week Three: History and Character

- Aug. 31: Margaret Drabble, *The Millstone* (101 – 192)
Jamie McDaniel, “A Voyage into the Interior: Self-Possession and Reclaiming Somatic and Textual Property in Margaret Drabble’s *The Millstone*”
Available here: <http://www.oscholars.com/Latchkey/Latchkey6/essay/Jamie.htm>
- Sep. 2: Charles Dickens, *Great Expectations* (9 – 60; Chs. 1 – 9)
- Sep. 4: Charles Dickens, *Great Expectations* (61 – 114; Chs. 10 – 18)

Week Four

- Sep. 7: Labor Day – No Class
- Sep. 9: Charles Dickens, *Great Expectations* (115 – 244; Chs. 19 – 39)
Andrea Kirchnopf, “(Re)workings of Nineteenth-Century Fiction: Definitions, Terminology, Contexts” (Canvas)
- Sep. 11: Charles Dickens, *Great Expectations* (245 – 301; Chs. 40 – 49)

Week Five: Movie Week

- Sep. 14: Charles Dickens, *Great Expectations* (302 – 358; Chs. 50 – 59)
Peter Brooks, “Repetition, Repression, and Return: The Plotting of *Great Expectations*”
(Norton: 679 – 689)
- Sep. 16: Karel Reisz, *The French Lieutenant’s Woman*
- Sep. 18: Karel Reisz, *The French Lieutenant’s Woman*
Christian Gutleben, “Victorian Echoes: Resurrected Voices” (Canvas)

Week Six

- Sep. 21: Peter Carey, *Jack Maggs* (3 – 101; Chs. 1 – 25)
First Set of BLiPs Due
- Sep. 23: Peter Carey, *Jack Maggs* (102 – 150; Chs. 26 – 35)
- Sep. 25: Peter Carey, *Jack Maggs* (151 – 201; Chs. 36 – 52)

Week Seven: Faith, Science, and Technology

- Sep. 28: Peter Carey, *Jack Maggs* (202 – 297; Chs. 53 – 73)
Close Reading #1 Due on Canvas by 11:59 p.m.
- Sep. 30: Peter Carey, *Jack Maggs* (298 – 357; Chs. 74 – 91)
Kenneth Pellow, “Peter Carey’s *Jack Maggs*: Re-Doing Dickens’s Re-Doings of Dickens” (Canvas)
- Oct. 2: Bram Stoker, *Dracula* (9 – 55; Chs. 1 – 4)

Week Eight: Midterm Oral Exam Scheduled

- Oct. 5: Bram Stoker, *Dracula* (56 – 160; Chs. 5 – 13)
- Oct. 7: Bram Stoker, *Dracula* (161 – 204; Chs. 14 – 17)
- Oct. 9: Fall Break – No Class

Week Nine: Movie Week

- Oct. 12: Bram Stoker, *Dracula* (205 – 327; Chs. 18 – 27)
Christopher Craft, “‘Kiss Me with Those Red Lips’: Gender and Inversion in Bram Stoker’s *Dracula*” (Canvas)
- Oct. 14: Guy Maddin, *Dracula: Pages from a Virgin’s Diary*
Stephen Arata, “The Occidental Tourist: *Dracula* and the Anxiety of Reverse Colonization” (Canvas)
- Oct. 16: Guy Maddin, *Dracula: Pages from a Virgin’s Diary*
Ronald Thomas, “Specters of the Novel: *Dracula* and the Cinematic Afterlife of the Victorian Novel” (Canvas)

Week Ten

- Oct. 19: Tom Stoppard, *Arcadia* (1 – 101)
- Oct. 21: Tom Stoppard, *Arcadia*
Christian Gutleben, “On the Surface of the Looking Glass: An Aesthetic and Ideological Model” (Canvas)
- Oct. 23: William Gibson and Bruce Sterling, *The Difference Engine* (1 – 55)

Week Eleven

- Oct. 26: William Gibson and Bruce Sterling, *The Difference Engine* (56 – 166)
Second Set of BLiPs Due
- Oct. 28: William Gibson and Bruce Sterling, *The Difference Engine* (167 – 222)
- Oct. 30: William Gibson and Bruce Sterling, *The Difference Engine* (223 – 278)

Week Twelve

- Nov. 2: William Gibson and Bruce Sterling, *The Difference Engine* (279 – 389)
Close Reading #2 Due on Canvas by 11:59 p.m.
- Nov. 4: William Gibson and Bruce Sterling, *The Difference Engine* (390 – 445)
- Nov. 6: William Gibson and Bruce Sterling, *The Difference Engine* (446 – 492)
Jay Clayton, “Hacking the Nineteenth Century: Babbage and Lovelace in *The Difference Engine* and *Arcadia*” (Canvas)

Week Thirteen: Sex and Gender

- Nov. 9: Oscar Wilde, *The Picture of Dorian Gray* (3 – 97; Chs. 1 – 9)
- Nov. 11: Oscar Wilde, *The Picture of Dorian Gray* (98 – 145; Chs. 10 – 15)
- Nov. 13: Oscar Wilde, *The Picture of Dorian Gray* (146 – 184; Chs. 16 – 20)
Henry Alley, “The Gay Artist as Tragic Hero in *The Picture of Dorian Gray*” (Canvas)
Proposal and Annotated Bibliography Due on Canvas by 11:59 p.m.

Week Fourteen

- Nov. 16: Sarah Waters, *Affinity* (1 – 95)
- Nov. 18: Sarah Waters, *Affinity* (96 – 154)
- Nov. 20: Sarah Waters, *Affinity* (155 – 195)

Week Fifteen

- Nov. 23: Sarah Waters, *Affinity* (196 – 280)
- Nov. 25: Thanksgiving – No Class
- Nov. 27: Thanksgiving – No Class

Week Sixteen: Movie Week

- Nov. 30: Sarah Waters, *Affinity* (281 – 352)
Rachel Carroll, “Rethinking Generational History: Queer Histories of Sexuality in Neo-Victorian Feminist Fiction” (Canvas)
- Dec. 2: Brian Gilbert, *Wilde*
- Dec. 4: Brian Gilbert, *Wilde*
Shelton Waldrep, “The Uses and Misuses of Oscar Wilde” (Canvas)
Third Set of BLiPs Due

Finals Week

Final Oral Exam Scheduled for This Week

Final Conference Presentation TBA

Final Essay Due on Canvas on Saturday, December 12th, by 11:59 p.m.