

English 387.01: Nineteenth-Century English Novel

Spring 2011 Professor: Jan Susina

Class Meets: Tuesday & Thursday 12:35 pm – 1:50 pm

Meeting Place: STV 346

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Office Hours: Tuesday & Thursday 11 am—12 pm

Tentative Syllabus:

Jan. 11 Introduction and Overview to the Course

Jan. 13 Jane Austen's *Pride and Prejudice*

Jan. 18 Jane Austen's *Pride and Prejudice*

Jan. 20 Jane Austen's *Pride and Prejudice*

Sign up for Film Adaptation of Nineteenth-Century Novel

Jan. 25 Helen Fielding's *Bridget Jones's Diary*

Jan. 27 Helen Fielding's *Bridget Jones's Diary*

Feb. 1 Emily Bronte's *Wuthering Heights*

Feb. 3 Emily Bronte's *Wuthering Heights*

Feb. 8 Emily Bronte's *Wuthering Heights*

Paper #1: Film Adaptation of Nineteenth Century Novel Due

Feb. 10 Bram Stoker's *Dracula*

Feb. 15 Bram Stoker's *Dracula*

Feb. 17 Bram Stoker's *Dracula*

Feb. 22 Stephenie Meyer's *Twilight*

Proposal for Critical Paper Due (1-2 pages)

Feb. 24 Stephenie Meyer's *Twilight*

Mar. 1 Stephenie Meyer's *Twilight*

Mar. 3 **Midterm Exam**

Mar. 8 Spring Break. No class.

Mar. 10 Spring Break. No class

Mar. 15 Charles Dickens's *Great Expectations*

Mar. 17 Charles Dickens's *Great Expectations*

Mar. 22 Charles Dickens's *Great Expectations*

Mar. 24 Peter Carey's *Jack Maggs*

Mar. 29 Peter Carey's *Jack Maggs*

Mar. 31 Thomas Hughes's *Tom Brown's Schooldays*

Paper #2: Critical Paper Due

Apr. 5 Thomas Hughes's *Tom Brown's Schooldays*

Apr. 7 Thomas Hughes's *Tom Brown's Schooldays*

Apr. 12 J.K. Rowling's *Harry Potter and the Sorcerer's Stone*

Apr. 14 J.K. Rowling's *Harry Potter and the Sorcerer's Stone*

Apr. 19. Lewis Carroll's *Alice's Adventures in Wonderland*

Apr. 21 Robert Louis Stevenson's *Dr. Jekyll and Mr. Hyde*

Apr. 26 Alan Moore & Kevin O'Neill's *The League of Extraordinary Gentlemen, Vol. 1*

Apr. 28 Alan Moore & Kevin O'Neill's *The League of Extraordinary Gentlemen, Vol. 1*

May 4: (Wednesday) **Final Exam** 3:10 pm—5:10 pm

Goals of Course:

This course is intended to introduce students to group of the influential nineteenth-century novels and to the culture that helped produced them. Students will read, discuss, and write about these novels to discover reasons for their continuing appeal to contemporary readers as well as their impact on their initial audience. The course will also examine how the nineteenth century has been revised and re-imagined in contemporary novels, graphic novels, and films. In many cases, we will pair and examine the original text with a more contemporary adaptation that reuses and modifies characters and/or plots. While nineteenth-century novelists often used the novel as a lens to imaginatively examine the "the way we live now," the class will also investigate how contemporary writers and filmmakers re-appropriate these texts as a means to both examine and critique the past and simultaneously to evaluate and comment on contemporary culture in light of the nineteenth-century English culture. What are the

sources of appeal of these specific nineteenth-century novels to contemporary? Why does steampunk look back at Victorian culture to address the present and the future? Why do contemporary readers continue to enjoy these novels — even Oprah has assigned Dickens's *Great Expectations* for her popular book club this semester? Why have so many of these novels remained on the assigned reading lists in high school literature classes? While reading some of the key texts created during one of the great periods of the development of the English novel, we will investigate how popular culture becomes canonical literature.

Required Texts:

Jane Austen. *Pride and Prejudice*. Ed. Vivien Jones. Penguin.
 Helen Fielding. *Bridget Jones's Diary*. Penguin.
 Emily Bronte. *Wuthering Heights*. Ed. Ian Jack. Oxford University Press.
 Bram Stoker. *Dracula*. Ed. Holly Black. Puffin Classics.
 Stephenie Meyer. *Twilight*. Little Brown.
 Charles Dickens. *Great Expectations*. Ed. Charlotte Mitchell. Penguin.
 Peter Carey. *Jack Maggs*. Vintage.
 Thomas Hughes. *Tom Brown's Schooldays*. Ed. Andrew Sanders. Oxford University Press.
 J.K. Rowling. *Harry Potter and the Sorcerer's Stone*. Scholastic.
 Lewis Carroll. *Alice's Adventures in Wonderland & Through the Looking Glass*. Ed. Hugh Haughton. Penguin.
 Robert Louis Stevenson. *Dr. Jekyll and Mr. Hyde*. Signet Classics.
 Alan Moore and Kevin O'Neill. *The League of Extraordinary Gentlemen, Vol. 1. America's Best Comics*
 Joseph Gilabdi. *MLA Handbook for Writers of Research Papers*. 7th Ed. MLA.
 Critical readings on my website and on reserve at Milner Library.

Class Format:

All students are asked to read the material prior to class and come prepared to discuss the novels in class. The course will be conducted as a seminar, which means that students are expected to come to class for active discussion of the reading assignments. During the nineteenth century, readers enjoyed long novels. Novels were one of the chief sources of popular entertainment during the nineteenth century. So be prepared. Welcome to the world of print culture. There will be a considerable amount of pleasurable reading that will be expected to be completed for each class session. Students will write two critical papers and take two exams. There will be a series of short homework assignments and reading quizzes given throughout the semester. Graduate students will be asked to teach a portion of one class session. Class participation will be factored into the final grade. This also means that class attendance will be factored into the final grade.

Class Attendance:

Class attendance is an important and valuable aspect of the course. If you aren't in class, you should have a good reason for your absence. Since you can't be two places at the same time, avoid scheduling other activities during class time. Since class participation will be evaluated as part of your responsibilities in this course, missing more than three

classes will lower your final grade one half a letter grade for each additional class sessions missed. Class attendance and class participation will be factored into the class participation portion of your grade. No use of cell phones, pager, texting devices in class. Turn them off prior to class. Remember this is a nineteenth-century novels course.

Critical Paper:

Each student will write a critical paper on one of the nineteenth-century novels or one of the contemporary revisions of a nineteenth-century novel that we are reading in common in the class. Students will write a short (1-2 page) proposal for their critical paper that needs to be approved by the instructor. Undergraduates will write an 8-10 page critical paper while graduate students will write a longer, 12-15 page critical paper on one of these novels. Written work should conform to the format presented in the *MLA Handbook* for appropriate quotation and citation. Critical papers need a minimum of *eight* secondary sources in their Works Cited section. Only half of the secondary sources used in the Works Cited can be electronic sources.

Film Adaptation of a Nineteenth-Century Novel Paper:

Each student will write a paper analyzing a film adaptation of one of the nineteenth-century novels that we will be reading in the class (4-5 pages). The paper should explore how the film adaptation modifies the original text to reach a more contemporary audience. The paper should address the reasons the film succeeds or fails as a contemporary film version of a nineteenth-century novel that both keeps true to the spirit of the original text, but is also accessible to a contemporary audience. The film needs to be approved by the instructor. The paper should include citations from both film and novel. The paper should have a minimum of *four* sources. Only half of the secondary sources used in the Works Cited can be electronic sources.

Exams:

There will be a midterm exam and a final exam in the course. The exams will include objective and short identification as well as essay questions. Students are asked to purchase blue books for both exams. The final exam will be given on the date assigned to the class according to the Spring 2011 final exam schedule.

Class Assignments:

Throughout the semester, students will be asked to complete a series of short homework assignments linked to the reading and class discussion. A student missing a class in which an in-class assignment is given or a class when a homework assignment is due will be unable to turn in the assignment late. Throughout the semester, there will also be short reading quizzes. This will be factored into your Class Assignment section of your final grade.

Plagiarism/ Cheating:

Please review the Illinois State University policy in the *Undergraduate Catalog* under "Academic Integrity" and chapter 2: "Plagiarism" in the *MLA Handbook*. Plagiarism and cheating are serious academic offenses and will be punished by failure on an exam, paper, project, and in some cases result in failure in the course and/or expulsion from the

university. All written work submitted for this courses needs to be your own and produced for this specific course. Please follow the *MLA Handbook* for appropriate format for quotations and citations for your written work.

Grading:

Grades will be assigned according to the following standard:

Film Adaptation of Nineteenth-Century Novel Paper: 10%

Midterm Exam: 20%

Final Exam: 20%

Critical Paper: 30%

Class Assignments: 10%

Class Participation: 10%