

English 329.01: Selected Figures in English Literature: The Endurance of Alice: Lewis Carroll and his Wonderlands

Spring 2015 Professor: Jan Susina

Class Meets: Tuesday & Thursday 12:35--1:50 p.m.

Meeting Place: STV 347-A.

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Office Hours: Tuesday & Thursday 2-3 p.m.

Tentative Syllabus:

Jan. 13 Introduction and Overview to the Course.

Jan. 15 Morton Cohen's *Lewis Carroll* (chapters 1-4).

Jan. 20 Morton Cohen's *Lewis Carroll* (chapter 5-7).

Sign up for Class Presentations.

Jan. 22 Morton Cohen's *Lewis Carroll* (chapters 8-11).

Jan. 27 Morton Cohen's *Lewis Carroll* (chapters 12-15).

Oral Report 1: Lewis Carroll's Family Magazines. (Florence Milner, ed. Lewis Carroll's *The Rectory Umbrella* and *Mischmash & Jan Susina's "Respiendo prudens": Lewis Carroll's Juvenilia* in Susina's *The Place of Lewis Carroll in Children's Literature*) _____.

Jan. 29 Lewis Carroll's *Alice's Adventures in Wonderland* (chapters 1-5) & Hugh Haughton's Introduction.

Oral Report 2: Lewis Carroll's Use of Earlier Children's Literature (Ronald Reichertz's *The Making of the Alice Books*) _____.

Sign up for Film Adaptation of Alice Books

Feb. 3 Lewis Carroll's *Alice's Adventures Under Ground* in Haughton edition.

Alice Liddell Hargreaves's "Alice's Recollections of Carrollian Days, as Told to her Son" (on website).

Oral Report 3: Friendship Between Lewis Carroll and Alice Liddell (Anne Clark's *The Real Alice*) _____.

Feb. 5 Charles Kingsley's *The Water-Babies* (chapters 1-4) & Richard Beards's Introduction.

Oral Report 4: Lewis Carroll's Friendship with George MacDonald (William Raeper's *George McDonald*) _____.

Feb. 10 Charles Kingsley's *The Water Babies* (chapters 5-8).

Oral Report 5: Carroll's Use of Kingsley's *The Water-Babies* (John Goldthwaite's "The Unwriting Of *Alice in Wonderland*" in Goldthwaite's *The Natural History*

of *Make-Believe* ____.

Paper #1: Film Adaptation of *Alice* Books Paper Due

Feb. 12 Edward Lear's *Nonsense Poems*.

Oral Report 6: Lewis Carroll's *Hunting of the Snark* (Martin Gardner, ed. Lewis Carroll's *Annotated Hunting of the Snark*) ____.

Feb. 17 Lewis Carroll's Diaries and Letters.

Oral Report 7: Lewis Carroll as Letter Writer (Thomas Hinde, ed. Lewis Carroll *The Looking Glass Letters*)_____.

Feb. 19 Lewis Carroll's *Through the Looking-Glass* (chapters 1-5).

Oral Report 8: Lewis Carroll as Mathematician (Robin Wilson's *Lewis Carroll in Numberland*) ____.

Feb. 24 Lewis Carroll's *Through the Looking-Glass* (chapters 6-12).

Oral Report 9: John Tenniel as Cartoonist and Book Illustrator (Frankie Morris's *Artist of Wonderland*) ____.

Proposal for Critical Paper Due (1-2 pages)

Feb. 26 John Tenniel's Contribution to the *Alice* books.

Oral Report 10: Lewis Carroll's Use of Nursery Rhymes in the *Alice* Books (Martin Gardner, ed. Lewis Carroll's *The Annotated Alice*) ____.

Mar. 3 Illustrating Alice: Subsequent Illustrated Editions of the *Alice* Books.

Oral Report 11: Other Illustrators of the *Alice* Books (Will Brooker's "Illustrators of Alice" in Brooker's *Alice's Adventures: Lewis Carroll in Popular Culture*) ____.

Mar. 5 **Midterm Exam**

Mar. 10 Spring break. No class.

Mar. 12 Spring break. No class.

Mar. 17 Helmut Gersheim's *Lewis Carroll Photographer*.

Oral Report 12: Lewis Carroll as Photographer (Douglas Nickels's *Dreaming in Pictures: The Photography of Lewis Carroll*)__.

Mar. 19 Lewis Carroll Among the Artists: Art & Photography.

Oral Report 13: Lewis Carroll's Friendships with Pre-Raphaelite Artists (Michael Bartram's *The Pre-Raphaelite Camera*) ____.

Mar. 24 Lewis Carroll's *Sylvie and Bruno* (chapters 1-8) &

Martin Gardner's Introduction & Lewis Carroll's Preface.

Oral Report 14: Lewis Carroll and Play. (Kathleen Blake's *Play, Games and Sport: The Literary Works of Lewis Carroll*) ____.

- Mar. 26. Lewis Carroll's *Sylvie and Bruno* (chapters 9-15).
 Oral Report 15: First Biography of Lewis Carroll. (Stuart Dodgson Collingwood's *The Life and Letters of Lewis Carroll* (Rev. C.L. Dodgson) ____.
- Mar. 31 Lewis Carroll's *Sylvie and Bruno* (chapters 16-20).
 Oral Report 16: Reinterpreting Lewis Carroll. (Karoline Leach's *In the Shadow of the Dreamchild: A New Understanding of Lewis Carroll*) ____.
- Apr. 2 Lewis Carroll's *Sylvie and Bruno* (chapters 21-15).
Paper #2: Critical Paper Due
- Apr. 7 Henry Savile Clarke's *Alice in Wonderland, A Dream Play for Children*
 Lewis Carroll's "Alice on Stage" (on website).
 Oral Report 17: Lewis Carroll and the Theatre (Richard Foulkes's *Lewis Carroll and the Victorian Stage*) ____.
- Apr. 9 L. Frank Baum's *The Wonderful Wizard of Oz* (chapters 1-10) & Martin Gardner's Introduction.
 L. Frank Baum's "Modern Fairy Tales" (on website).
 Oral Report 18: Imitations of the *Alice* Books (Carolyn Sigler's *Alternative Alice: Visions and Revisions of Lewis Carroll's Alice Books*) ____.
- Apr. 16 L. Frank Baum's *The Wonderful Wizard of Oz* (chapters 11-24).
 Joel Chaston's "The 'Ozification' of American Children's Fantasy Films: *The Blue Bird, Alice in Wonderland, and Jumanji*" (on website).
 Oral Report 19: The Use of the *Alice* Books in the Production of 1939 film Adaptation of *The Wizard of Oz*. (Aljean Harmetz's *The Making of the Wizard of Oz*) ____.
- Apr. 21 Walt Disney's *Alice in Wonderland*.
 Oral Report 20: Walt Disney's Alice Comedies (Russell Merritt & J.B. Kaufman's *Walt in Wonderland: The Silent Films of Walt Disney*) ____.
- Apr. 23 Other Film Adaptations of the *Alice* Books.
 Jack Zipes's "Alice and the Absurdity of Home and Utopia" in Zipes's *The Enchanted Screen: Unknown History of Fairy-Tale Films* (on website).
- Apr. 28 Norton Juster's *The Phantom Tollbooth* (chapters 1-10).
 Oral Report 21: Carroll Adapts *Wonderland* into a Picture Book: Lewis Carroll's *The Nursery Alice* (Beverly Lyon Clark's "What Went Wrong with Alice" *Children's Literature Association Quarterly* 11 (1986): 29-33.) ____.
- Apr. 28 Norton Juster's *The Phantom Tollbooth* (chapters 11-20).
- Apr. 30 Alice's Afterlives: *Alice* Books in Popular Culture and Art.

May 4-8 **Final Exam** (TBA).

Goals of Course:

This course is intended to introduce students to life and writing of Lewis Carroll. The year 2015 marks the 150th anniversary of the publication of Lewis Carroll's *Alice's Adventures in Wonderland*, a book that helped transform children's literature. Most scholars suggest that the *Alice* books—*Alice's Adventures in Wonderland* (1865) and its sequel, *Through the Looking-Glass* (1872), are responsible for the shift in children's literature from instruction to entertainment. The course will investigate this assumption by reading a selection of Carroll's children's books, including *Alice's Adventures Under Ground*, an early self-illustrated version of *Wonderland*, as well as Carroll's final novel, *Sylvie and Bruno*. The course will attempt to provide a social and literary context for the *Alice* books by reading other children's books by authors such as Edward Lear and Charles Kingsley who had a strong influence on Carroll. In addition to Carroll's writing for children, the class will also examine his photography, especially that of children. The course will trace the continued influence of the *Alice* books on subsequent children's texts—reading both L. Frank Baum's *The Wonderful Wizard of Oz* and Norton Juster's *The Phantom Tollbooth*-- as well as considering the multiple ways in which the *Alice* books have been appropriated and reinterpreted in various media intended for both children and adults. The course will examine various illustrations of the *Alice's* books, Carroll's own illustrations, those of John Tenniel, as well as a selection of other subsequent book illustrators of the *Alice* books.

Required Texts:

Morton Cohen. *Lewis Carroll: A Biography*. Vintage.

Lewis Carroll. *Alice's Adventures in Wonderland & Through the Looking Glass*. Ed. Hugh Haughton. Penguin.

Lewis Carroll. *Sylvie and Bruno*. Ed. Martin Gardner. Dover.

Helmut Gernsheim. *Lewis Carroll, Photographer*. Dover.

Edward Lear. *Nonsense Poems*. Dover

L. Frank Baum. *The Wonderful Wizard of Oz*. Dover.

Norton Juster. *The Phantom Tollbooth*. Yearling

Additional readings on the class website.

Recommended Text:

Joseph Gilabdi. *MLA Handbook for Writers of Research Papers*. 7th Ed. MLA.

Class Format:

All students are asked to read the material prior to class and come prepared to discuss the texts 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. Each student will give an oral presentation on a prearranged topic and construct a short (1-2 page) handout on the topic to be given to every member of the class (22 copies). Students will write two critical papers and take two exams. Keep copies of your papers for your record. They will be a series of short homework assignments 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. Class attendance will be factored into the class participation section of your 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 your class participation portion of your grade. No use of cell phones, pagers, texting devices in class. Turn them off prior to class.

Critical Paper:

Each student will write a critical paper dealing with a topic that involves Lewis Carroll work or adaptations of his *Alice* books. Students will write a short (1-2 page) proposal for their research topic that needs to be approved by the instructor. Proposal should include *four* possible critical sources to be used in writing the paper. Undergraduates will write an 8-10 page critical paper while graduate students will write a longer, 12-15 page critical paper on a historical children's book. 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. Written work needs to be written specifically for this class.

Film Adaptation of the *Alice* Books Paper:

Each student will write a paper analyzing a children's film adaptation the *Alice* books selected from a list provided by the instructor (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 an appropriate film for children. Paper should cite from both film and the children's text. Students will read the entry on the film adaptation in Wikipedia and locate and read film reviews on the film. The paper should have a minimum of *three* secondary sources. Written work needs to be written specifically for this class.

Films for Film Adaptation Paper:

Review films on IMDB (Internet Movie Data Base) prior signing up for the film for your film paper. Limit two students per film.

Norman Z. McLeod's "Alice in Wonderland" (1933)

Clyde Geromimi's "Alice in Wonderland" (1951)

Jonathan Miller's "Alice in Wonderland" (1966)

Alex Lovy's "Alice in Wonderland, or What a Nice Kid Like You Doing a Place Like This?" (1966)

Alan Handley's "Alice Through the Looking Glass" (1966)

William Sterlings's "Alice's Adventures in Wonderland" (1972)

Terry Gilliam's "Jaberwocky" (1977)

Harry Harris's "Alice in Wonderland" (1985)
 Jon Svankmajer's "Alice" (1989)
 Gavin Millar's "Dreamchild" (1992)
 Nick Willing's "Alice in Wonderland" (1999)
 Dave McKean and Neil Gaiman's "MirrorMask" (2005)
 Tim Burton's "Alice in Wonderland" (2010)

Class Presentation & Presentation Handout:

Each student will give a short, ten-to-fifteen minute class presentation selected from a list of rearranged topics. Students will introduce the topic to the class and lead class discussion on the subject. In addition to the presentation, each student will construct a short (1-2 page) handout to accompany their presentation to be distributed to each member of the class on the day of the presentation. Presentation handouts should list at least **three** secondary sources as part of the handout's Works Cited section.

Exams:

There will be a midterm exam and a final exam in the course. The exams will include objective and short identification as well. 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 2015 final exam schedule.

Class Assignments:

Through 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 or reading quizz is given or a class when a homework assignment is due will be unable to turn in the assignment late. This will be factored into your Class Assignment and Class Participation 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:

Class Presentation: 10%
 Presentation Handout 5%
 Film Adaptation of *Alice* Books Paper: 15%
 Midterm Exam: 20%
 Final Exam: 20%
 Critical Paper: 20%
 Class Assignments & Class Participation: 10%

