

English 3590.001: Victorian Doubles

Spring 2016, Tuesdays & Thursdays, 1:00-2:15 p.m.

Garey Hall B10

Dr. Mary Mullen

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Office Hours: Tuesdays and Thursdays, 2:45-3:45 p.m., or by appointment (email me).



Course Description

Whether imagining split personalities (*The Strange Case of Dr. Jekyll and Mr. Hyde*) or representing how the past uncannily repeats itself in the present (*Wuthering Heights*), Victorian literature is interested in the merger, juxtaposition, and collision of opposing pairs. In this class, we will think through a few of these pairs—self and other, women and men, past and present, public and private—as we read novels and poetry from the period. We will consider how Victorian genres are famously double—the dramatic monologue combines the conventions of the drama and the lyric, and Victorian realism seeks to merge the world with a fictional representation of the world. By thinking through these doubles, we will learn about key historical developments in nineteenth-century England such as changing constructions of gender, industrialization, and imperial expansion. We will read novels by Emily Brontë, Elizabeth Gaskell, George Eliot, and Robert Louis Stevenson and poetry by Elizabeth Barrett Browning, Robert Browning, Lord Alfred Tennyson, and Christina Rossetti.

Course Objectives

- To become familiar with important literary works and genres from the Victorian period
- To develop original arguments based on textual evidence and gain experience with the writing and revision process
- To analyze literature as both a product of and producer of culture by situating literary works in relevant cultural, historical, political and aesthetic contexts
- To participate in critical discussions of literature and writing

Required Texts (available at the bookstore)

Emily Brontë, *Wuthering Heights* (Oxford UP)

Elizabeth Gaskell, *North and South* (Oxford UP)

George Eliot, *The Mill on the Floss* (Oxford UP)

Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde* (Broadview Press)

**all other texts available via Blackboard*

Assignments

Reading Journals

Learning how to write effective literary analysis papers requires giving yourself time to engage with literature in less formal ways: to react to particular passages, take note of recurring images or themes, ask questions about a novel or poem. These journals are a place for you to experiment, try out interpretations, and delve deeper into your interests. The point is to get in the habit of writing as you read/as a mode of processing what you read. You'll post your entries on blackboard **before class begins** and have a total of 8 entries. I will read and respond to the entries 2 times this semester. Each entry should be 1-2 pages (200-400 words). You can use material you've covered in your reading journal for longer papers—in fact, I encourage you to use your journal as an opportunity to think through your interests in anticipation of longer assignments.

Literary Analysis Papers (3)

In these papers you will analyze the construction of the text—its formal devices, use of language, narrative structure, inclusion of details—in order to make an argument about the work as a whole—its central concepts, overarching themes, and political meaning. I will give you prompts and a more detailed assignment sheet that will help you shape your papers. Each of these papers will be 4-5 pages long.

Discussion Leader

You and a small group will be responsible for leading discussion one time this semester. In order to lead discussion you will have to both prepare questions for the class and develop a list of passages that might speak to the questions that you ask.

Participation

Your active, thoughtful, and respectful participation is essential to this course. You should plan on contributing during each class session (if you have concerns about this, please see me in office hours!). Come to class having read the assigned the reading, with questions, thoughts, and comments. Please be respectful of your classmates: this includes **turning off your cell phones and computers** so there are no distractions. **This is a computer-free classroom.** I may give reading quizzes at the beginning of class.

Grade Breakdown

Literary Analysis Papers (60%)

Reading Journals (20%)

Participation (15%)

Discussion Leader (5%)

Grading Scale

A+ 100-98%; A 97-93%; A- 92-90%; B+ 89-88%; B 87-83%; B- 82-80%; C+ 79-78%; C 77-73%; C- 72-70%

Course Policies

Attendance

Your active participation is essential for your success and the success of this class. You are allowed two free absences (no questions asked!) for which your grade will not be marked down. Each additional unexcused absence will result in a reduction of your participation grade by half a letter grade (an A becomes an A-). If you miss five or more classes, you will fail the course.

Communication

I will communicate with you outside of class via email—please check your email regularly.

Late Work

All assignments are due on the day specified. Any late papers or writing assignments will be marked down half a letter grade (eg. B+ becomes a B) for each calendar day past the due date. Papers not submitted within one week of the due date will automatically fail. If you know that you cannot finish an assignment on time, please let me know well in advance and we may be able to work out a solution. If you talk to me after the fact, I can't help you. (note: emailing me 1/2 hour before an assignment is due does not constitute prior notice). I may grant extensions for special cases such as illness or emergency

Academic Integrity

This course expects students to uphold the standards of academic integrity as outlined on Villanova's Academic Integrity website: <https://www1.villanova.edu/villanova/vpaa/student-services/policies/integrity.html>. Plagiarism, or the use, citation, or paraphrase of someone else's words or ideas without attribution, will not be tolerated and will result in a failing grade.

Student Disability Services

Any student who, because of a disability, may require special arrangements in order to meet the course requirements should contact the instructor as soon as possible to make any necessary arrangements. It is the policy of Villanova to make reasonable academic accommodations for qualified individuals with disabilities. If you are a person with a disability please make arrangements to register with the Learning Support Office by contacting 610-519-5176 or at learning.support.services@villanova.edu as soon as possible. Registration is needed in order to receive accommodations.

Course Schedule

Unit 1: Past and Present

Tuesday, Jan. 12: Introduction

Thursday, Jan. 14: Emily Brontë, *Wuthering Heights*, 1-55

Tuesday, Jan. 19: Emily Brontë, *Wuthering Heights*, 56-117

Thursday, Jan. 21: Robert Browning, "Porphyria's Lover", "My Last Duchess;" Isobel Armstrong, "Introduction: Rereading Victorian Poetry"

Tuesday, Jan. 26: Emily Brontë, *Wuthering Heights*, 118-185

Thursday, Jan. 28: Emily Brontë, *Wuthering Heights*, 186-245
discussion led by group 1

Tuesday, Feb. 2: Emily Brontë, *Wuthering Heights*, 246-end
Reading Journals assessed (2-3)

Unit 2: Two Nations (Industrialism and its discontents)

Thursday, Feb. 4: Elizabeth Barrett Browning, "The Cry of the Children;" Friedrich Engels, "The Great Towns" from *Condition of the Working Class in England*

Tuesday, Feb. 9: Elizabeth Gaskell, *North and South*, 1-86

Wed., Feb. 10 at midnight Paper 1 due via Blackboard

Thursday, Feb. 11: Elizabeth Gaskell, *North and South*, 87-156
discussion led by group 2

Tuesday, Feb. 16: Lord Alfred Tennyson, "The Lotos-eaters," "Ulysses"

Thursday, Feb. 18: Elizabeth Gaskell, *North and South*, 157-251
discussion led by group 3

Tuesday, Feb. 23: Elizabeth Gaskell, *North and South*, 251-329

Thursday, Feb. 25: Elizabeth Gaskell, *North and South*, 330-end

SPRING BREAK

Unit 3: Separate Spheres

Tuesday, March 8: George Eliot, *The Mill on the Floss*, 1-53

Thursday, March 10: John Ruskin, "Of Queens' Gardens" from *Sesame and Lilies*

Friday, May 11 at midnight paper 2 due via Blackboard

Tuesday, March 15: George Eliot, *The Mill on the Floss*, 53-130

Thursday, March 17: George Eliot, *The Mill on the Floss*, 133-220
discussion led by group 4

Tuesday, March 22: George Eliot, *The Mill on the Floss*, 220-294

Tuesday, March 29: George Eliot, *The Mill on the Floss*, 294-384

discussion led by group 5

Thursday, March 31: no class — Dr. Mullen at a conference

Tuesday, April 5: Christina Rossetti, “Goblin Market”

Thursday, April 7: George Eliot, *The Mill on the Floss*, 384-end

Unit 4: Doubled selves

Tuesday, April 12: Thomas Babington Macaulay, “Minute on Indian Education,” Eliza Cook, “The Englishman”

Thursday, April 14: Elizabeth Gaskell, “The Poor Clare”

discussion led by group 6

Tuesday, April 19: Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*, 30-59

Thursday, April 21: Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*, 59-end.

Tuesday, April 26: No Class, Friday schedule

Thursday, April 28: Last day of class, writing workshop

Reading Journals assessed (4-5)

Final paper due via Blackboard Monday, May 2nd at 11:00 am