

**Fall 2008**

**08:104**

**Nineteenth-Century British Literature and Culture: Home and Away**

**Time:** MW 3:30-4:45

**Room:** 208 EPB

**Instructor:** Professor Mangum

**Office:** 357

**Email:** teresa-mangum@uiowa.edu

**Phone:** 335-0323

**Hours:** MW 2:00-3:30 and by appointment

**Required Texts** (at Prairie Lights Bookstore)

Charlotte Bronte, *Jane Eyre* (1847) Broadview

Elizabeth Gaskell, *Mary Barton* (1848). Oxford

Charles Dickens, *Bleak House* (1853) Penguin

Rudyard Kipling, *Plain Tales from the Hills* (1901) Oxford

H. Rider Haggard, *King Solomon's Mines* (1886) Broadview

Bram Stoker, *Dracula* (1897) Broadview

Alan Moore, *The League of Extraordinary Gentlemen*. Vol I. Wildstorm (2002)

**Web Resources for the Study of Victorian Literature**

The Victorian Web <http://usp.nus.edu.sg/landow/victorian/index.html>

The Victorian Dictionary <http://www.victorianlondon.org/>

Voice of the Shuttle: 19<sup>th</sup>-Century <http://vos.ucsb.edu/browse.asp?id=2751>

British Empire Timeline <http://www.britishempire.co.uk/timeline/19century.htm>

The British Empire: history and vocabulary <http://www.britishempire.co.uk/>

Maps of Colonization <http://www.britishempire.co.uk/maproom/maproom.htm>

Victorian Money <http://www.web40571.clarahost.co.uk/currency/PreDecimal/predecimal.htm>

The Victorian Workhouse <http://www.workhouses.org.uk/>

Art Museums and the 19<sup>th</sup> Century: <http://myweb.tiscali.co.uk/speel/london/londart.htm>

**Main Journals:** Victorian Studies, Victorian Literature and Culture, Nineteenth-Century Literature, and many others linked at <http://victorianresearch.org/journals.html> and <http://myweb.tiscali.co.uk/speel/place/britart.htm>

**Goals for the Major and the Course** <http://english.uiowa.edu/undergrad/goalsformajors.html>

While the many nineteenth-century novels look deeply at life in England—from the streets of London to the factories of Manchester to the changing countryside—Victorians were also preoccupied with the far-flung spaces of the global empire they had created. The empire, in fact, often forms the spatial and imaginative frame that gives definition to an imagined homeland. In this course, we'll consider how British novels and magazine literature voice complex, sometimes competing desires, fears, and fantasies of leaving and returning, of transforming foreign places into homes, of defending home against the immigrants coming from afar, and of attempts to refashion a nation capable of embracing diversity.

Our objective will be to read, talk, and write our way toward a richer understanding of the “home and away” dynamic in nineteenth-century British literature. In pursuing these goals, we will work to connect the literature of this specific time and place and the learning process to the broader goals for the English major, described below.

**Rigorous readers.** Students learn to become careful, questioning readers of a wide range of texts hailing from different time periods and social circumstances and produced in different media, such as printed books, staged theatre, film, or e-texts.

**Critical thinkers.** Students follow diverse critical and theoretical paths as they explore the complexities of literary texts. The literary-critical skills they learn include close reading, the use of technical vocabulary to describe formal and aesthetic qualities of literature, genre analysis, as well as theories about the relationship of texts to history, culture and literary value, politics and social change, and forms of identity (gender, race, class, sexuality).

**Effective speakers.** Students share with others their understanding of language and literature in all its artistic and cultural complexity. In our classes, students are encouraged to formulate thoughtful questions, to express their opinions, to be receptive to the opinions of others, and to work collaboratively as class members sift through diverse, even contradictory opinions about literature and the issues each text raises.

**Compelling writers.** Students also learn how to communicate effectively through the great variety of written work required by different classes. These assignments may range from informal commentaries to creative writing to essay exam questions to power-point class presentations and web writing to analytical studies of a particular text to research papers and community projects. Students thus learn to develop a compelling topic, to assert a perspective, to cite evidence to support claims about a text, and to write in a clear, well-organized, and lively manner.

**Engaged world citizens.** As they encounter literatures and cultures of diverse historical periods, cultures, and geographical regions, students reflect on ethical and political as well as aesthetic

issues. Having learned to be effective readers, speakers, and writers, students are well prepared to explore the challenges posed in literature through social engagement.

### Course Requirements

<p><b>10 commentaries</b> Each week, I will pose several questions that we will take up in class discussion. To prepare for class, write a one-page, single-spaced response to <b>one</b> of these questions. Note passages from your reading (with page numbers) to clarify specific details in the text that support your opinion. Because class depends upon timely responses to these questions, I accept <b>NO LATE COMMENTARIES</b>. Over the course of the semester, I'll assign about 15 commentaries, and you are only required to do 10. Two paper proposals count as commentaries. These are graded with checks to indicate excellent, satisfactory, or unsatisfactory. Fewer than 8 merits an automatic zero for this portion of the grade. Most students find commentaries a comfortable, thoughtful way to approach materials and to feel prepared for class.</p>	10%	Due weekly
<p><b>Paper 1:</b> 3-5 page paper in which you explore the emotional valence of home in one novel.</p>	30%	Sep 17 Proposal due Fri, Sep 26 Paper due
<p><b>Paper 2:</b> 5-7 page paper in which you construct a definition of "away," drawing on 5 to 7 recent and relevant critical articles.</p>	<p>Commentary 10% 30%</p>	<p>Oct 22 Proposal due Nov 5 Annotations due Nov 21 Final Paper Due</p>
<p><b>Final Exam (take home)</b> Questions will be handed out the last day of class.</p>	20%	<p>Due by the end of the exam period: Thursday, Dec. 18 by 9:30 a.m. (EPB mailbox)</p>
<p><b>Attendance:</b> Please note that after 3 absences, each absence will drop the final course grade by one letter unless a representative of the CLAS sends a letter excusing you due to extreme circumstances.</p>		

### Questions to Keep in Mind as You Read the Novels

1. As we pursue the following questions, consider ways that literature creates meaning by weaving the formal elements of storytelling together with the preoccupations of the historical moment in which a narrative was written. Often, we draw our richest understandings of literature by considering how each text uses formal elements—characters and their traits and speech patterns; the choice of protagonist, supporting characters, and antagonists; the type and tone of the narrating voice; the setting; the images and "diction" or style of the language—and by asking how the issues in a narrative might arise from domestic, social, cultural, or political concerns at the time the novel was written.
2. If we consider novels as a "conversation"—an array of different voices telling different stories—what different stories does each novel tell about the particular issues it addresses? How are the different perspectives expressed—through competing characters? The contrast between what a character says and does? A narrator's changing views? Contrast of action and setting? Irony? Other ways?
3. How do specific formal elements become associated with the different stories you find within the larger story of the novel?
4. How does each novel's structure influence us to be more persuaded by one of these competing stories than others? What other possible ways of picturing the characters and issues in question are suppressed or ignored?
5. Who gets the final word on the topic or themes in each novel? What role does the narrator(s) play in validating, dismissing, questioning, or condemning particular ways of telling or understanding the social problem in question? What solutions does the novel offer? Are you persuaded by these solutions? How and why?
6. From these novels, what social and political issues, what debates about moral action and the function of art, and what ideas about home, travel, colonialization, empire building, and "reverse colonization" (colonized subjects coming to Britain) seem to have been most important to Victorian readers? How can you support your conclusions?
7. How do different types of novels—or subgenres of the novel—seem to evolve in response to the concerns of Victorian culture?
8. Do you see evidence around you that our culture is faced with its own versions of the emotional, social, political, and aesthetic issues we can locate in Victorian fiction? What different voices are telling "our" stories about "home" and "away"?

**08:104 Nineteenth-Century British Literature and Culture Syllabus**

<b>Week 1</b>	
Aug 25	Introduction and Overview
Aug 27	<p><b>Domestic Dreams and Nightmares: Women In and Outside the Home</b></p> <p>Charlotte Bronte, <i>Jane Eyre</i> (1847):            Read Introduction: pp. 9-49 and Volume I, Chapters I-IV, pp. 63-99  <b>Commentary 1</b> (discuss ONE of the following):            *One of the great challenges for creating a first person narrator is to overcome our resistance to the egotism evident in telling one's own story. How does the novel encourage us to accept Jane? Consider both her qualities and her strategies of self-representation.            *Both the science of psychology--the study of the inner workings of emotion, drives, fears, and desires--and a consequent interest in the interior life of the child--as distinct from the adult--emerge in the nineteenth century. Where in the opening do you see an interest in children's psychology played out? What strategies communicate childhood fears and desires?</p>
<b>Week 2</b>	
Sep 1	LABOR DAY---NO CLASS
Sep 3	Bronte, <i>Jane Eyre</i> , Chapters V-XVII, pp. 100-259
<b>Week 3</b>	
Sep 8	<p>Bronte, <i>Jane Eyre</i>, Chapters XVIII-XXVII, pp. 260-413  <b>Commentary Option 2:</b>            *What details of Jane's school strike you as significant? How does it affect her psychological development? On the other hand, how the novel use the school to register a social protest?            *How do the settings of Lowood, the school, contrast with Thornfield? What limits and opportunities does each offer to Jane?</p>
Sep 10	<p>Bronte, <i>Jane Eyre</i>, Chapters XXVIII-XXXVIII, pp. 414-556  <b>Commentary 3:</b>            What details of Mr. Rochester's character strike you as most important? How does he contrast with Jane's other romantic interest, St. John Rivers? What are the dangers of each?</p>

Oct 24	Dickens, <i>Bleak House</i> Parts XVII-XIX (Chapters 54-67), pp. 816-989
Sep 15	<b>READING PROPOSALS AND TENTATIVE BIBLIOGRAPHY DUE (at least 2)</b>
	Elizabeth Gaskell, <i>Mary Barton</i> (1848) Read Introduction: pp. 9-20, Preface, and Chapters I-VI, pp. 29-114 <b>Commentary 4:</b> What effects of industrialization and urbanization are captured and how?
Sep 17	Gaskell, <i>Mary Barton</i> , Chapters VII-XIV, pp. 115-211 <b>**PAPER 1 PROPOSAL DUE:</b> Identify an emotion associated with "home" you will explore; study the full definitions in the OED; locate the passages in the novel of most interest; form a tentative thesis.
<b>Week 5</b>	
Sep 22	Gaskell, <i>Mary Barton</i> , Chapters XV-XX , pp. 212-299 Mock Court: Mary at the Bar
Sep 23	Gaskell, <i>Mary Barton</i> , Chapters XXI-XXXII, pp. 300-415 <b>**PAPER 1 due by Friday, Sep 26 in EPB mailbox (3<sup>rd</sup> floor Zimansky Lounge)</b>
<b>Week 6</b>	
Sep 29	Gaskell, <i>Mary Barton</i> , Chapters, XXXIII-XXXVIII, pp. 416-483
Oct 1	<b>London and the Multi-plot, Multiple Narrator Novel: Collisions, Coincidences, and Tales of the City</b>  Charles Dickens, <i>Bleak House</i> (1853), Introduction, pp. xix-xxxv <i>Bleak House</i> Parts I-IV, pp. 13-214 BH Map of London: <a href="http://dickens.ucsc.edu/bibliographies/bleakhousebiblio/BH_Neighborhood.jpg">http://dickens.ucsc.edu/bibliographies/bleakhousebiblio/BH_Neighborhood.jpg</a> Discussion of illustrations: <a href="http://www.victorianweb.org/art/illustration/phiz/steig/6.html">http://www.victorianweb.org/art/illustration/phiz/steig/6.html</a> Helpful Study Guide and Context Info: <a href="http://charlesdickenspage.com/bleakhouse.html">http://charlesdickenspage.com/bleakhouse.html</a>
<b>Week 7</b>	
Oct 6	Dickens, <i>Bleak House</i> Parts I-IV, pp. 13-214 continued
Oct 8	Dickens, <i>Bleak House</i> Parts V-VII (Chapters 14-22), pp. 214-366
<b>Week 8</b>	
Oct 13	Dickens, <i>Bleak House</i> Parts VIII-X (Chapters 23-32), pp. 366-519
Oct 15	Dickens, <i>Bleak House</i> Parts XI-XIII (Chapters 33-42), pp. 520-669
<b>Week 9</b>	
Oct 20	Dickens, <i>Bleak House</i> Parts XIV-XVI (Chapters 43-53), pp. 669-816

Oct 22	Dickens, <i>Bleak House</i> Parts XVII-XIX (Chapters 54-67), pp. 816-989 <b>*PAPER 2 PROPOSAL AND TENTATIVE BIBLIOGRAPY DUE (at least 10 books and articles)</b>
<b>Week 10</b>	
Oct 27	Rider Haggard, <i>King Solomon's Mines</i> (1886) Introduction, pp. 9-33 and Chapter IV, pp. 39-79
Oct 29	Haggard, <i>King Solomon's Mines</i> , Chapters V-VII, pp. 80-116
<b>Week 11</b>	
Nov 3	Haggard, <i>King Solomon's Mines</i> , Chapters VIII-XV, pp. 116-192 Appendix B3, Haggard, "A Zulu War-Dance," pp. 255-269
Nov 5	Haggard, <i>King Solomon's Mines</i> , Chapters XVI-XX, pp. 193-244 <b>*REVISED AND ANNOTATED PROPOSAL AND BIBLIOGRAPHY DUE</b>
<b>Week 12</b>	
Nov 10	Rudyard Kipling, <i>Plain Tales from the Hills</i> (1901)
Nov 12	Kipling, <i>Plain Tales from the Hills</i>
<b>Week 13</b>	
Nov 17	Bram Stoker, <i>Dracula</i> (1897), Chapters I-IV, pp. 9-55
Nov 19	<i>Dracula</i> , Chapters V-XI, pp. 55-132 <b>**PAPER 2 DUE BY FRIDAY (in my EPB mailbox)</b>
<b>BREAK</b>	
Nov 24	<b>Thanksgiving Break</b>
Nov 26	<b>Thanksgiving Break</b>
<b>Week 14</b>	
Dec 1	<b>The Return of the Repressed: The Threat of New Women and an Aging Empire</b> <i>Dracula</i> , Chapters X11-XVIII, pp.133-218
Dec 3	<i>Dracula</i> , Chapters XIX-XXVII, pp. 218-327 Mock Court—Dracula at the Bar
<b>Week 15</b>	
Dec 8	Alan Moore, <i>The League of Extraordinary Gentlemen</i> . Vol I. (2002)
Dec 10	<i>The League of Extraordinary Gentlemen</i>
<b>FINAL EXAM</b>	Thursday, Dec 18 <b>Take home exam due by 9:30 a.m. in my EPB mailbox</b>

## University Policies

This course is offered under the auspices of the College of Liberal Arts and Sciences. This means that class policies on matters such as requirements, grading, and sanctions for academic dishonesty are governed by the College of Liberal Arts and Sciences. Students wishing to add or drop this course after the official deadline must receive the approval of the Dean of the CLAS. Details of the University policy of cross enrollments may be found at: <http://www.uiowa.edu/~provost/deos/crossenroll.pdf>. For general questions about the course, just ask your instructor, Teresa Mangum.

**For Students With Disabilities:** I would like to hear from anyone who has a disability which may require some modification of seating, testing, or other class requirements so that appropriate arrangements may be made. Please talk with me after class or during my office hours as soon as possible if you have a disability or chronic illness. Also, please contact Student Disability Services, 3101 Burge Hall (5-1462), for a Student Academic Accommodation Request Form and for information about resources on campus. Student Disability Services: <http://www.uiowa.edu/%7Eeds/>

**Student Complaints:** If you have concerns about the design or conduct of this course or grading in the course, you should first discuss the matter with me. If we cannot resolve the issue or you feel you cannot discuss the matter with me, see the Undergraduate Director of English, Professor Lori Branch. You can schedule an appointment with her in the Advising Office (308 EPB) by calling 335-0455. If a satisfactory resolution is not reached, the next step is to meet with Professor Jon Wilcox, English Department Chair. His office is in 308 EPB. Make an appointment by calling 335-0454. Any complaints unresolved in the department will be referred to the College of Liberal Arts and Sciences. Full procedures for student complaints appear in the Liberal Arts section of the *Schedule of Courses*.

**For assistance with written assignments:** You are welcome to visit me during office hours or a scheduled appointment. The Writing Center is also an excellent resource: <http://www.uiowa.edu/%7Ewritingc/>

**Statement on Plagiarism:** A student who plagiarizes or cheats on any assignment in any course faces penalties that may include an F on the assignment or an F in the course. If I suspect plagiarism or cheating, I am required by collegiate policy to inform the student in writing and to send her or him a copy of the report of the incident. I am also required to submit this notification to the Department of English and to the College of Liberal Arts and Sciences. The College may assign additional penalties, as the incident warrants. The student has the right to request a hearing within the Department and/or within the College. [http://www.clas.uiowa.edu/students/academic\\_handbook/ix.shtml](http://www.clas.uiowa.edu/students/academic_handbook/ix.shtml)

**Student Absences:** This class depends heavily on in-class lecture and discussion. Therefore, it is essential that you attend class, read assignments before coming to class, and participate every day as an active, engaged listener, discussant, and writer. **Given that everyone has occasional illnesses or emergencies, I will excuse up to three absences without question. Thereafter, your final grade drops ten points for each unexcused absence.** In the case of emergency or serious illness, contact me as soon as possible and offer appropriate documentation so that we can discuss your options. You can complete an Explanatory Statement of Absence Class Form, available at the Registration Center, 30 Calvin Hall, and present it to your instructors. A student who is absent for more than five days may request that the Registration Center notify each instructor of the reason for the absence. Instructors may request further documentation of the absence. Also, you may ask clinicians at Student Health (4189 Westlawn, 5-8392) to discuss your illness and possible accommodations with me if you have health problems.

