

BLHS 109-40 ~ The 19th Century: Cataclysmic Uprisings & Underground Secrets. Summer 2012

Professor: Rebecca W. Boylan

Monday and Thursday 6:15-9:35 ~ May 21-July 5

Classroom: TBA

Office Hours: M & H ~ 5-6:15

Office NN 334; Main English Office NN 306

boylanr@georgetown.edu

Course Description

The participants in this course will immerse themselves in the revolutions and evolutions of the 19th Century, especially in how these play out in the essay, short story, poem, and novel in the U.S., Britain, and Europe. This is the age driven by change in the *individual's* rights, knowledge, and inventions, which ironically depended on the *crowd* to be understood. What were the various western world's 19th C revolutions ~ the movement from Romantic (gothic, idealism and pastoral) to Victorian (realism and urban/cosmopolitan) perception, class and racial uprisings, education reforms, political unrest, gender wars, and industrial/technological movements ~ and how do they interact with one another? In an age empowering the British Empire abroad and at home, what was the significance of rebellious changes in the Arts (the novel usurping poetry's literary supremacy, photography challenging painting's realism, the theatre becoming dignified space rather than low life turf, the first motion pictures replacing static perceptions etc)? How did exploring pioneers in the U.S. pushing territorial borders reflect the dreams and challenges of those pushing the borders of freedom for all in this nation's Civil War? What did a new anxiety for Knowledge inspire (technological revolutions in light bulb, microscope, telescope, optical toys, machine, study of body, mind, and emotion expanded perception and learning capabilities as did the evolution of libraries, museums and scholarly research, which, in turn, promoted a middle class and reconfigured identity)? Finally, how did the 19th C meaning of "wicked" show a shift in Ethics (e.g. how did duty and obedience gradually give way to moral struggles between good and evil *intentions*; what were the effects of the conflation of madness and criminality in the study of phrenology and physiognomy)? In this age of cataclysmic revolutions and evolutions, illuminated by empirical and intellectual knowledge and provoking a yearning for realism in self-representation, this ever-changing populace ironically found themselves newly fascinated with shadows and secrets. And so it is our rather daunting but also enticing task to use the 19th C's own revolutionary and evolutionary brilliances to expose its underworld. Students in this course are invited to read carefully and critically, to think analytically and imaginatively, and to write arguments composed of lucid, eloquent, and coherent prose. Your reading will include a variety of texts, both written and visual to allow you a study of this century's history, thinking, and culture in a selection of 19th C western nations. In addition to writing two short essays (2 pages), you will be asked to prepare one presentation and a final paper of 5 pages in length.

Texts (available at University Bookstore and Amazon.com or at any venue of your choice). Also all are on course reserve in Lauinger Library.

Frankenstein Mary Shelley. Penguin Classics, 2003. ISBN: 978-0-14-143947-1

Hard Times Charles Dickens. Oxford USA, 2008. ISBN: 0199536279

The Diary of a Madman, The Government Inspector and Selected Stories. Nikilay Gogol. Penguin, 2005. ISBN: 0140449078

Madame Bovary Gustave Flaubert Penguin ISBN: 014310649X

Shadows of Blue and Gary: The Civil War Writing of Ambrose Bierce. Forge Books. ISBN: 0765302454

Four Major Plays: A Doll's House, Ghosts, Hedda Gabler, and The Master Builder Henrik Ibsen.
Oxford. ISBN: 0199536198

Course Requirements

Attendance and Active, Informed Participation	30%
2 short essays	30%
Presentation	10%
Final Paper	30%

Grades for each category above as well as final grades are valued according to the following: A = 4.0; A- = 3.67; B+ = 3.33; B = 3.0; B- = 2.67; C+ = 2.33; C = 2.0; C- = 1.67; D+ = 1.33; D = 1.0; F = 0. An exact explanation of how final grades are computed is based on the following fictional example: Student X scores a B in class participation, an A- on essay #1 and a B+ on essay 2, an A- on presentation, and a B+ on final paper. I multiply the class presentation B grade of 3.0 times .30 (30 % the weight of this portion of the course requirements) to get the grade number for class participation. This grade number equals .9. I compute each of the other grades of course requirements in the same way. I then add these grade numbers which gives me the cumulative grade point. If a student's grade point falls in between two grades, that student will receive the higher grade if the cumulative grade point is closer to the higher grade and the lower grade if closer to the lower grade. I also value student progress, so if a student begins the semester with lower grades and shows significant and steady improvement in work habits and grades, the higher grade will be awarded to acknowledge this improvement to the student.

Standards for Evaluation: The following standards identify the objectives you will seek to meet in lucid and rigorous scholarly writing and vigorous participation; they also explain the difference between outstanding, excellent, average, weak and non-passing work. Note that + and – grades will also be used to fine tune evaluations. Early in the semester we will engage in several exercises designed to illustrate what these standards mean in practice and what steps students should consider taking to improve the quality of your work. Papers are expected on time (at the beginning of class on the day due). All essays will lose 1/3 grade (e.g. B+ → B) for each day (not class) late. No final papers will be accepted late.

A	Writing:	clear and ambitious thesis, excellent analysis (logical and extended) and use of evidence; outstanding selection/employment of language; exceptionally thorough proofreading and editing
	Participation:	consistent, exceptional, insightful contributions reflecting careful preparation and active engagement with readings; contributes several times to each class meeting
B	Writing:	clear and relevant thesis, good analysis, effective use of evidence; excellent selection/employment of language; generally effective proofreading and editing
	Participation:	regular and constructive contributions; good preparation and engagement with readings; contributes more than once within each class meeting
C	Writing:	clear but weak thesis (timid and/or less significant as argument), adequate analysis, adequate use of evidence; uneven in effective selection/employment of language;adequate but inconsistent proofreading and editing
	Participation:	irregular contributions and comments that fail to reflect adequate preparation and engagements with readings (relying on invitation rather than initiating involvement)
D	Writing:	confused and weak thesis, minimally adequate analysis, minimally adequate use of evidence; weak and inconsistent in effective selection/employment of

	Participation:	language; weak and inconsistent proofreading and editing infrequent contributions evidencing minimal preparation/engagement
F	Writing:	indiscernible thesis, weak or nonexistent analysis, inadequate use of evidence; misleading, careless, and inaccurate selection/employment of language; obvious lack of proofreading and editing
	Participation:	contributions (frequent or not) that reflect inadequate preparation or engagement

*Please note that your **attendance is expected at every class meeting** and that you are asked to be **on time and stay until class is dismissed**. More than 2 absences may lead to involuntary withdrawal from the class under BALS policy. Your attendance and significant active participation in each one of our class meetings is expected.

Papers are expected to be submitted at the beginning of class on the date they are due. Lateness is highly discouraged. If a situation arises in health, family, or work absolutely preventing timely submission of work, it is your responsibility to contact me before class time to arrange a new due date (this should not occur more than once per student). Final papers must be submitted on time – **NO LATE FINAL PAPERS ACCEPTED.

***Incomplete policy: Taking an Incomplete for this course is highly discouraged and will be considered an extreme and final resort for a student. Should an Incomplete grade be necessary, all course work will need to be completed by September 15, 2010 in order for the student to receive credit for the course. After that date, the N grade transfers to an F.

Disability Information

If you believe you have a disability, then you should contact the Academic Resource Center at 202-687-8354 (arc@georgetown.edu) for further information. The Center is located in the Leavey Center, Suite 335. The Academic Resource Center is the campus office responsible for reviewing documentation provided by students with disabilities and for determining reasonable accommodations in accordance with the Americans with Disabilities Act (ADA) and University policies.

Georgetown Honor System: All students are expected to follow Georgetown's honor code unconditionally. I assume you have read the honor code material located at www.georgetown.edu/honor, and in particular have read the following documents: *Honor Council Pamphlet*, "What is Plagiarism?", "Sanctioning Guidelines", and "Expedited Sanctioning Process." If necessary, papers in this course will be submitted to turnitin.com for checking.

Work submitted for this course is bound by the Georgetown honor pledge: *In the pursuit of the high ideals and rigorous standards of academic life, I commit myself to respect and uphold the Georgetown Honor System: To be honest in any academic endeavour, and to conduct myself honorably, as a responsible member of the Georgetown community, as we live and work together.*

If it is determined that a student plagiarizes on any assignment, s/he will earn a 0 for said work. This, obviously, significantly deleteriously affects the student's final grade for the course.

Course Objectives: Students in this course are invited to read carefully and critically, to think analytically and imaginatively, and to write arguments composed of lucid, eloquent, and coherent prose.

Your reading will include a variety of texts, both written and visual. The written texts will primarily be novels, short stories, and dramas, accompanied by some poetry and excerpts from scientific, psychological, sociological, and philosophical writings of the 19th C, allowing us a study of this century's history, thinking, literature, and culture in a selection of western nations. We will focus on how identity of both individual and community is shaped by a variety of factors in England (rural and urban), France, Norway, Russia, and the United States. As we move from a Romantic perspective to that of Naturalism and Realism, we will pay attention to authorial voice as well as place/setting in how various aspects of identity are constructed/are natural and, in turn, the effects of these identities on their respective historical, cultural, and ideological settings and perspectives. Your writing should show time spent in wrestling with ideas so that your end product is a significant contribution to a particular realization about the 19th C. Students are expected to complete the assigned reading for each class and to think about it before coming to class in order to make efficient use of class discussions. Be prepared to question, to interact with the ideas of others, and to note places in the readings that prompt contemplation, puzzlement, and wonder. In addition to two short essays (each, 2 pages, double spaced and 12 pt), you will be asked to prepare one presentation (see below) and a final paper of 5 pages in length. It is expected that you will complete work by the assigned due date. No extensions are granted to either the presentation or the final paper.

Writing Objectives and Learning Strategies: Writing is a process and learning how to write lucidly, coherently, and argumentatively is also a process that takes time to learn and practice to excel. We will spend a significant portion of this course in group and individual workshop sessions, built in to the class time as well as offered in office hours. I encourage you to make use of the invaluable resource, GU's Writing Center, located on the 2nd floor of Lauinger Library.

Course Design: In our weekly class meetings, the time will be divided between lecture, student presentation, film/art viewing, discussion of the assigned text(s), and individual conferences on progress of student writing. Reading questions will help direct you to key passages for your consideration – to interpret and then analyze critically. To make the most of your in-class participation, I will suggest different ways you can choose to focus as you prepare for each class.

Short Essays: These essays are 2 pages. We will use part of our first class meeting to review very exactly how you are expected to craft a thesis and develop your argument in a short essay. These will be close reading exercises, focused on our primary texts listed above. On designated dates, please bring hard copy of draft/final essay to class.

Presentations: You are asked to visit an area museum (or 19th C monument or historic site, such as a Civil War battlefield) – that allows you to explore the 19th C's art, history, or science. You will select a topic to research and create a 10 minute presentation for a future class meeting. **You will be asked to identify what you are visiting and what you hope to learn from this place about the 19th C by Thursday, May 31. You are asked to complete your visit by June 25. Presentations will occur in class on 6.28-7.9. Presentation must offer proof that you visited the site/museum/memorial in person in the form of photography, brochure or postcard.**

Final Paper: This argumentative essay is the capstone of the course. You will select some 19th C sociological, political, psychological, or philosophical idea that we will have discussed and use this to form an argumentative response to some aspect of . It might be the significance of empire, the meaning of the madness, the suffering of the colonized, the role of dreams, the tension between good and evil in legal or moral terms, etc. **Paper is due Wed, July 11 by 7 pm. No late papers accepted. Length = 5 pages, 12 pt. and double spaced.**

Learning objectives of the study and practice of reading, thinking, and writing in this course enable you to:

Articulate, in conversation and written work, lucid and sound responses to questions seeking understanding of 19th C realities and ideas, including the Industrial Revolution; Aesthetic Wars; Gender, Class and Sexual Identities and Struggles; Revolutions and Civil Wars; Ethical Debates; Scientific Invention, etc. In observing the significance of the above 19th C realities, you will be engaged in analysis and synthesis (and able to discern the difference); critical and creative thinking. You will learn to listen to the views of others and to respond with question and idea to those views. You will learn to prepare carefully for each class questions, observations, and responses to reading questions.

Recognize and differentiate the form, purpose and effect of the following literary genres: poem, comic drama, novel of realism, gothic novel, essay, and short story in order to analyze how such genres both reflect and shape their indigenous histories and cultures. For example, how are the questions posed by a reader of film similar to and distinct from a reader of literature or a painting? And are the ends for which we pose such questions the same and/or different? How is reading tragedy edifying in different ways than viewing a performed tragic play? How does distance (fantasy, place, time, etc) affect our sympathy, fear, and sorrow? *You will be asked to articulate how you recognize and differentiate such in class discussion, class presentation, and written argument.*

Recognize and apply some of the key rhetorical principles and stylistic conventions of the short argumentative essay dependent solely on close read of the primary text (literature), and the longer critical research paper. Successfully demonstrate how to write lucidly (clearly), coherently (logically), in-depth (ideas fully developed with reason and illustration to prove original significant argument in conversation with other scholarly writers in this field), and eloquently (engaging and beautiful prose).

Create your own writer's voice as you respond to a variety of 19th C literature in conversation with other scholarly voices whom you invite to affirm, illustrate, and in some cases counter/resist your own ideas. (Remember that development of argument – logical proof of an idea – is sometimes most effectively produced by explaining why another theory is faulty or incomplete.)

Construct sound, probing questions and hypotheses appropriate to scholarly work in your written intellectual conversations centered on the historical, aesthetic, moral, scientific and intellectual developments of the 19th C. These questions and hypotheses will be proposed in each class meeting and in each of your individual written assignments as well as in your presentation.

Develop critical analytic and evaluative thinking in your own writing, through drafting, revising, and otherwise editing, collaborating with classmates and teacher in a variety of ways, including peer review and conferences.

Research, prepare and deliver a lucid, informative, and intriguing oral presentation on a given topic of the 19th C. You will learn the importance of primary research in preparing this presentation by visiting a DC area monument, museum, or other site/exhibit in order to study an impression of this century that has been re-created in our own environs in order that we might remember and honor some particular aspects of the 19th C.

Schedule of Class Meetings and Readings

M 5.21 Course Intro. Lecture and In-class readings/discussion on The

Gothic and Romantic Perspective in Science and Art

- H 5.24 *Frankenstein*. Have read Vol 1. Prepare Discussion Question Responses.
- MONDAY 5.28 Memorial Day Holiday
- H 5.31 *Frankenstein*. Have read Vols 2 and 3. Prepare Discussion Question Responses.
- M 6.4 *Hard Times*. Have read Book the First.
Draft of First Short Response Paper Due for Writing Workshop
- H 6.7 Have read *Hard Times*, Book the Second. Prepare Discussion Question Responses.
- M 6.11 Have read *Hard Times*, Book the Third. Prepare Discussion Question Responses.
FINAL VERSION of First Short Response Paper Due.
- H 6.14 Have read *A Doll's House* and *Hedda Gabler*. Prepare Discussion Question Responses.
- M 6.18 Have read *Ghosts and The Master Builder*. Prepare Discussion Question Responses.
- H 6.21 Have read GOGOL selections assigned. Prepare Discussion Question Responses.
- M 6.25 Have read GOGOL selections assigned. Prepare Discussion Question Responses.
Draft of Second Short Response Paper Due for Writing Workshop.
- H 6.28 Have read *Madame Bovary*, Part 1. Prepare Discussion Questions Responses.
- M 7.2 Have read *Madame Bovary*, Part 2. Prepare Discussion Question Responses.
FINAL VERSION of Second Short Response Paper Due.
- H 7.5 Have read *Madame Bovary*, Part 3. Prepare Discussion Question Responses.
- M 7.9 Have read assigned BIERCE selections. Prepare Discussion Question Responses.
- H 7.12 Have read assigned BIERCE selections. Prepare Discussion Question Responses.
Workshop for Final Paper.

FINAL PAPER IS DUE ON JULY 16 by 7 pm. No late papers accepted.