

Consuming Victorian Media

Hum/VC 049 | Fall 2019



Dr. Sullivan
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Office: Dabney Hall B111
Office hours: by appointment

Tues/Thurs 2:30 – 3:55pm
115 Beckman Institute

Course Description

Proliferating communication and entertainment media technologies in 19th-century England vexed the imagined boundaries between humans and machines while catalyzing social anxieties about aesthetics, attention, and distraction. We will explore both “old” (novels, paintings, sculptures) and “new” forms of 19th-century media (telegraphs, magic lanterns, and photography) as we analyze overly stimulating Gothic print media in Jane Austen’s *Northanger Abbey*, Wordsworth’s contempt for popular entertainments in *The Prelude*, and the inversion of imperial consumption in Bram Stoker’s *Dracula*, a novel mediated through characters’ telegrams, diary entries, and phonographic recordings. Authors studied also may include: Charles Dickens, Christina Rossetti, Sir Arthur Conan Doyle, Rudyard Kipling, and Vernon Lee.

Required Texts

Jane Austen, *Northanger Abbey* (1817), Penguin edition (2003), ISBN: 978-0141439792
Bram Stoker, *Dracula* (1897), Norton Critical Edition (1996), ISBN: 978-0393970128
BBC *Sherlock*: “A Scandal in Belgravia” (Netflix: season 2, episode 1, 2012)
Additional texts will be made available on Moodle. Do not circulate those texts beyond our class.

Weighted Assignments

- 20% Essay 1 *Northanger Abbey* (1000-1500 words)
- 20% Essay 2 “Goblin Market” OR Sherlock Holmes (1000-1500 words)
- 20% Essay 3 *Dracula* (1000-1500 words)
- 10% Discussion Facilitation
- 30% Participation:
 - Short Response Papers (400-800 words each) (10%)
 - Daily in-class conversation (15%)
 - Quizzes (5%)

Please note that you must pass all parts of the course and each individual writing assignment to pass the class.

Class Policies

Attendance: Attendance is mandatory and will be taken daily. You may miss two (2) classes, but subsequent absences will impede your ability to pass the class. Please note that an *absence from class does not extend the due date for any assignment*.

Participation: Since this is a discussion driven course, you are expected to actively participate by: coming to class prepared and on time, driving discussion by offering insights or asking questions, and responding to your instructor's and peers' ideas and questions. Preparing for class includes completing any reading and writing assignments in advance, writing notes in response to the assignments (e.g. annotating the text itself or jotting down ideas on a separate piece of paper), identifying passages and topics from the texts that you want to discuss, creating questions that will generate discussion, and asking questions for clarification. You will not receive participation points merely for showing up to class. If you are shy about speaking in front of your peers, use this requirement as an incentive to develop your public speaking skills. Participation grades are up to the discretion of the instructor and will not be posted on Moodle.

Short Response Papers (400-800 words) and Informal Writing Assignments: You will write short response papers (400-800 words each) that will help you practice literary analysis and prepare for the longer essay assignments. Some of these short response papers already appear on the course schedule below, but we may add more response papers as the term progresses. You may also complete informal writing assignments throughout the quarter, including: impromptu writing assignments that we complete during class time and pre-writing assignments that you will need to complete before class (e.g. drafting a thesis statement, creating an essay outline, writing an analytical paragraph etc.). The short essay and informal writing assignments will be graded as pass/fail and will count towards your participation grade. While the goal of these assignments is for you to practice generative writing, please note that your work must demonstrate effort in order to receive a passing grade. Merely completing the assignment with substandard work will result in a failing grade on the assignment.

Quizzes: We will use quizzes to incentivize each other to read and to practice timed writing as a means of generating ideas for further discussion, research, and formal writing. Quizzes will be given at the beginning of class and they may not be announced ahead of time. Tardy students *will not* be able to take the quiz. Absent students *will not* have an opportunity to make up a missed quiz. Students with serious scheduling conflicts (e.g. conferences or sports competitions) must contact me in advance (at least 48 hours) to ask about making up a quiz. Quiz scores will count towards your participation grade, and you will have an opportunity to drop your lowest quiz score at the end of the term.

Assignments: All assignments listed on the course schedule must be completed before class begins on that date (unless otherwise noted). The daily reading and writing assignments are designed to help you participate in class discussions and activities and to help you prepare for the essay assignments. Additional reading and writing assignments may be announced throughout the quarter.

Discussion Facilitation: Students will work in small groups to prepare open-ended questions related to the assigned readings that will generate a 20-minute in-class discussion. A detailed description of this assignment is available on Moodle.

Paper Formatting: The short response papers and three longer essays must adhere to current MLA formatting guidelines. This includes proper document formatting, such as one-inch margins, Times New Roman 12-pt. font, and double-spacing, in addition to properly citing sources. Consult the Purdue Online Writing Lab (OWL) for assistance:

<https://owl.english.purdue.edu/owl/resource/747/01/>.

Paper Submission Instructions: Send your short response papers and longer essay assignments to me via e-mail by the dates and times listed on the course schedule. Please attach .doc, .docx, or .pdf files only, otherwise I will not be able to read your file and your assignment will be counted as late. Please use the following format for your file's name: first initial + last name + assignment name. E.g. asullivanresponse1.pdf

Late Work: In general, I do not accept late work for any of the assignments in this course. Please note that an *absence from class does not extend the due date for any assignment*. However, there are notable exceptions to this policy. Please see the "Late Pass" and "Emergency" sections below.

One Free Extension Pass:

You may use **one** free extension pass on the writing assignment of your choice *except* for Essay 3, which is due during finals week. The free extension pass extends the assignment's due date by 48 hours without any grading penalties. Submitting one of the short response papers or Essay 1 or Essay 2 with an extension pass means the assignment will still be counted as on time. Students do not have to ask for permission to use their one free extension pass, nor do they need to offer any explanations or answer any questions. There are two important disclaimers about using this pass: 1) the free extension pass is no longer valid after 48 hours have passed, and 2) using the pass may result in delayed grading and feedback from the instructor. Once 48 hours have passed, the assignment will be counted as late and will not be accepted.

Class Etiquette and Decorum: It is expected that you will participate appropriately and as adults during class discussions. We are a diverse academic community, representing different faiths, lifestyles, ethnicities, sexualities, and cultures. We will be discussing sensitive topics and controversial issues in class—issues that can elicit strong opinions, so it is especially important that you show tolerance and respect for your fellow classmates and instructor at all times.

Electronic Devices: Laptop computers and tablet devices like iPads are *only to be used during class for accessing assigned texts and related resources*. If you abuse your in-class electronics privileges (e.g. by continuously browsing Facebook), you will be banned from bringing electronics to class and will be required to bring print copies of course materials from that point forward. As a courtesy to your fellow classmates and me, please turn off and put away phones and other electronic devices before entering the classroom. If you need to keep your phone or other electronic devices on during class, please keep them on silent if possible, and, if needed, please consider choosing a seat that will let you exit our class quickly and quietly.

Moodle and E-mail: Be sure to check your Caltech e-mail and our Moodle site daily for announcements and important instructions regarding completing assignments.

The Hixon Writing Center: Caltech's Hixon Writing Center, located on the north end of the 3rd floor of the Center for Student Services (Bldg. 86), offers a number of resources that you may find useful for supporting your writing in this class, including tutorial support that allows you to discuss a work-in-progress with a professional or peer tutor. You can learn more about the location of

the Hixon Writing Center, how to make an appointment with a tutor, and about their other resources on their website: writing.caltech.edu.

Accessibility Accommodations: I am committed to making our classroom accessible for every student. If you have any questions or concerns regarding accessibility, please contact Caltech Accessibility Services for Students (CASS) in week 1 so CASS and I can work with you to ensure appropriate and supportive accommodations are made.

Emergencies: Please know that there are resources on campus to support you. One of the staff members from Caltech's CARE team can help you navigate medical, psychological, psychiatric, social, financial, or academic issues that you are facing, and they work alongside many other resources on campus. Per the CARE website, "If you need a consultation after hours, please call the Counseling Services main line, 626-395-8331, and press "2" to be connected with the on-call service." Also, if an emergency comes up, please e-mail me as soon as possible. You do not need to describe the details of the emergency. The benefit of letting me know that an emergency is happening is that we can have a frank conversation about your options.

Additional Support: I'm still learning about Caltech's campus resources, so I invite you to share information with your fellow classmates and me. One place to get started is Caltech's Student Wellness Services: <http://wellness.caltech.edu/resources>

Plagiarism: The Hixon Writing Center website states, "Plagiarism is the appropriation of another person's ideas, processes, results, or words without giving appropriate credit, and it violates the honor code in a fundamental way. One of the collective goals of Caltech is to produce new knowledge through research and writing, and we often do that work through collaboration. For this process to work, we need to be able to trust that when our ideas or words are taken up by another thinker, we will be credited for our contribution to his or her thinking. Not crediting the author of writing or ideas takes unfair advantage of the intellectual work that individual has done." If you are unsure about how to cite sources correctly, please feel free to work with the Hixon Writing Center or with me during office hours. In class, we will discuss how properly citing sources will boost your confidence as a writer, enhance your creative thinking, and make you feel empowered to enter into an ongoing critical conversation. We will also discuss how to read and critique each other's writing in ways that follow Caltech's Honor Code. For more information about plagiarism, please consult the Hixon Writing Center website: <http://www.writing.caltech.edu/resources/plagiarism>

Course Schedule

Subject to change with notice

Week 1: Too Much Screen Book Time

Tuesday, October 1

In-class:

Gentleman's Magazine, Letter: "On Reading Novels" (1797) pp. 33-34; John Stuart Mill "The Present State of Literature" (1827) pp. 21-23. Introductory discussion on defining "media."

Thursday, October 3

Readings:

Jen Rose Smith, "The 18th-Century Phenomenon of Putting a Filter on a Sunset for Likes" (2017); Melissa Dickson "The Victorians had the same concerns about technology as we do" (2016); Jane Austen *Northanger Abbey* (1803, 1817) pp. 3-58 (Biographical Notice – Vol. 1 Ch. VIII); Kathryn Sutherland "Female education, reading and Jane Austen" (2014)

In-class

Frost and Vasiliev "How to tell you're reading a gothic novel – in pictures" (2014); Practice writing activity to prepare you for next week's writing assignment

Week 2: All-Consuming Gothic Media

Tuesday, October 8

Readings:

Northanger Abbey pp. 59-119 (Vol. 1 Ch. IX – Ch. XV); excerpt from William Wordsworth's *Prelude* (1798-1850); Markman Ellis "The spectacle of the panorama"; John Mullan, "The ball in the novels of Jane Austen" (2014)

Writing Assignment: short response paper to *Northanger Abbey*. You may choose to analyze a passage in the book, or you may write about a related topic (e.g. your relationship to reading books, your perception of how you use media, your impressions of historic media). You may also choose to incorporate the other texts we have read so far.

Thursday, October 10

Northanger Abbey pp. 123-186 (Vol. 2 Ch. I – Ch. IX); John Bowen "Gothic Motifs" (2014)

Week 3: All-Consuming Gothic Media, continued

Tuesday, October 15

Readings:

Northanger Abbey pp. 187-235 (Vol. 2 Ch. X – Ch. XVI); skim Marilyn Butler's "Introduction" pp. vii-xliii

Writing Assignment: short response paper related to *Northanger Abbey*.

Thursday, October 17

In lieu of class, attend a mandatory writing workshop at The Hixon Writing Center. You will bring some pre-writing assignments with you. We'll discuss details in advance.

Week 4: Print Media and Illustrations

Tuesday, October 22

Writing Assignment: Bring a complete draft of Essay 1 to exchange with a partner. Please bring a hard copy to facilitate your peers' engagement with your writing. This will be our last class to discuss *Northanger Abbey* in depth, so be sure to bring the book with you as well as any lingering questions or comments about the novel.

Thursday, October 24

Readings:

Christina Rossetti "Goblin Market" (1859, 1862); Dinah Roe "An introduction to 'Goblin Market'" (2014)

Friday, October 25

Writing Assignment: Essay 1 due by 5pm

Week 5: "Reading" Bodies as Texts

Tuesday, October 29

Reading and Viewing Assignments:

Sir Arthur Conan Doyle "A Scandal in Bohemia" (1891) pp. 61-75; BBC *Sherlock*: "A Scandal in Belgravia" (Netflix: season 2, episode 1, 2012); Alison Byerly "Media" from *VLC* pp. 759-763

Thursday, October 31

Readings:

Bram Stoker, *Dracula* (1897) pp. 5-55 (Ch. I-IV); excerpt from Lisa Gitelman *Scripts, Grooves, and Writing Machines* (1999).

Writing assignment:

Short response paper with creative component. See directions on Moodle.

Week 6: *Dracula*

Tuesday, November 5

Readings:

Dracula pp. 55-101 (Ch. V – Ch. IX: Letter, Lucy Westenra to Mina Harker); excerpt from Richard Menke *Telegraphic Realism* (2008); Wolfgang Schivelbusch "Night Life" from *Disenchanted Night* (137-154); excerpt from Lynda Nead *Victorian Babylon*

Thursday, November 7

Readings:

Dracula pp. 102-147 (Ch. IX: Dr. Seward's Diary – Ch. XII)

Week 7: *Dracula*, continued

Monday, November 11: Dr. Sullivan will submit midterm deficiency notices.

Tuesday, November 12

Readings:

Dracula pp. 147-193 (Ch. XIII-Ch. XVI)

Thursday, November 14

Readings:

Dracula pp. 194-240 (Ch. XVII – Ch. XX); Greg Buzwell “*Dracula*: vampires, perversity and Victorian anxieties” (2014)

Friday, November 15

Writing assignment: Essay 2 due by 5pm

Week 8: *Dracula*, continued

Tuesday, November 19

Readings:

Dracula pp. 241-285 (Ch. XXI – Ch. XXIV)

Thursday, November 21

Readings:

Dracula pp. 285-327 (Ch. XXV – Ch. XXVII); Stephen D. Arata, “The Occidental Tourist: *Dracula* and the Anxiety of Reverse Colonization”

Week 9: *Dracula*, continued

Tuesday, November 26

Readings:

Reviews of *Dracula* in Norton Critical Edition pp. 363-367; Daniel Martin, “‘Some trick of the Moonlight’: Seduction and the Moving Image in Bram Stoker’s *Dracula*” (2012)

Thursday, November 28

NO CLASS: THANKSGIVING HOLIDAY

Week 10: Haunted Media and “the Cloud”

Tuesday, December 3

Rudyard Kipling “Wireless” (1902); excerpt from John Durham Peters *The Marvelous Clouds* (2015)

Writing assignment: Bring a draft of your Essay 3 thesis and outline as well as one body paragraph that includes close reading and textual analysis.

Thursday, December 5

Readings:

Vernon Lee, “Wicked Voice” (1890) (writing assignments continued on the next page)

Writing assignment: Bring a revised draft of your Essay 3 thesis and outline as well as one body paragraph that includes close reading and textual analysis. You may choose to revise the paragraph from Tuesday, or you may write a new paragraph.

Week 11: Finals Week

Wednesday, December 11

Essay 3 due by 5pm