

GROWING UP VICTORIAN
FRPG 188, section S – Spring 2009
TH 10:10-11:40, Richardson 304
W 12-1:30, Richardson 301

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7 University Ave., room 103
MF 12:00-2:15, Th 4-5



Queen Victoria

Description of the Course

Some social historians claim that the notion of “childhood” as a special period distinct from adulthood has its roots in Rousseau and developed fully during the 19th Century. In this course we will be exploring this idea through literature and social history, looking at many kinds of texts that focus on children and the raising of children during the Victorian period. We will be reading two Victorian children’s novels (Robert Louis Stevenson’s *Treasure Island* and Frances Hodgson Burnett’s *A Little Princess*) and two novels written for adults whose tales are centered on a child growing up in the midst of the Victorian world (Charlotte Brontë’s *Jane Eyre* and Charles Dickens’s *Great Expectations*). To understand the context of these stories, we will conduct and share research projects in various aspects of Victorian culture. Like all the First Year Seminars, this course includes the following FYS commonalities:

- conducting productive and imaginative inquiry and research in order to become a part of the various conversations surrounding issues.
- learning to differentiate among the various ways that information is produced and presented, between popular and scholarly journals and books, between mainstream and alternative publications, between primary and secondary sources.
- learning how to evaluate and synthesize information, whether gathered from traditional sources, e.g., books and journals, or from websites or electronic media.
- developing the skills of critical analysis in the interpretation and use of information gathered from any source.
- learning the ethical obligations that scholars have to both responsibly represent their sources and inform their readers of the sources of their information, as well as learning, and being held responsible for the proper use of, the conventions of scholarly citation and attribution.

- o presenting the results of your research in written, spoken, visual and/or other forms that demonstrate the ability to communicate effectively using the conventions of the mode of communication adopted.

Assignments and Weighting

Seminarship and in-class work	5%
One 5-6 minute research presentation	5%
Two 2-3 page papers	5% each
Two 5 page papers	15% each
One 10-minute research presentation	25%
One 10-12 page researched essay	25%

Books and Other Materials

Required:

Robert Louis Stevenson. *Treasure Island*. Signet.

Frances Hodgson Burnett. *A Little Princess*.

Penguin.

Charlotte Brontë. *Jane Eyre*. Norton.

Charles Dickens. *Great Expectations*. Norton.

Diana Hacker. *A Pocket Style Manual*. Bedford.

Pack of 4x6 index cards

3-ring binder for your final portfolio (2" size)

Recommended:

Stapler and staples

3-hole punch



Writing Mentor.

Jennifer is a senior English major who is an experienced teacher as well, since she just completed a semester teaching an English class last fall for the Education program’s Professional Semester. She is also an excellent writer and speaker, and she took this course as a First Year student herself, so she knows the material well. She will be announcing her office hours and location soon. I encourage you to make use of her excellent judgment and knowledge as much as possible.

The WORD Studio.

For extra help with either papers or presentations, you might also try the WORD Studio, located in ODY. (We’ll make a visit there soon.) The peer tutors who work there have been trained to help students generate or refine a thesis, organize ideas, figure out how to cite obscure sources, turn a paper into a presentation, and in short help you to resolve the myriad complexities that can arise while working on products for your classes.

Seminarship.

This is what I’m calling citizenship in a *seminar* (as in “First Year Seminar”). A seminar is a kind of course in which every one is responsible each day to make the inquiry happen (rather than the professor divulging information for students to absorb). Your

research and developing ideas will be the engine of our collective understanding. I hope to encourage seminarship by rewarding those who ask interesting questions during class discussion and oral presentations with seminarship points. Similarly, you will get seminarship points when you bring in interesting things to discuss yourself, thus the helpful device of—

Index cards.

Biweekly, you will bring in a passage (a quotation) from the day's reading assignment for the class to discuss. On the card, include your name, the page number and opening and closing phrases of the passage, and a brief comment explaining why you chose it. Besides giving us something to talk about, these cards will also help you learn how to identify moments in a text that lead to interesting analysis and thus how to ask questions of a literary work. I have divided the class into "Ones," "Twos," "Threes," and "Fours." Ones and Threes bring index cards on alternating Tuesdays, Twos and Fours on alternating Thursdays (marked on the Course Calendar). **If you don't bring an index card on your day, you'll be marked absent.**



Papers.

It might look like a lot of papers, and it is. But each short paper will in fact become a part of the long researched essay due at the end of the semester, so work done on each of them is work done on it at the same time. Due dates for all assignments are noted on the Course Calendar; I will be giving you detailed descriptions of each as proper time arises. All papers must be properly documented in MLA Style, typewritten, double spaced, stapled, in 12-point font, with numbered pages and standard margins. Rubrics for grading papers are at the end of this syllabus.

Some papers have **drafts due** for peer response **workshops** and **writing exercises** (see Course Calendar for dates). **If you don't bring a draft on those days, you will be marked absent.**

Research Presentations.

These assignments, too, are vital parts of the research process: reporting your findings to an interested audience. Both presentations have the aim of explaining and

describing your findings about Victorian culture to your classmates, who will *need* your information. Due dates are on the Course Calendar, and I will be handing out detailed descriptions of each as the times approach. You will have the chance to practice your presentations with a small group of classmates during class time (those dates are also on the Calendar). Both presentations must be accompanied by a 1-2 page handout for the rest of the class (make 18 copies). Rubrics for grading presentations are at the end of this syllabus.

Portfolio.

The portfolio is a three-ring binder (I suggest the 2” size) that will contain two documentary records:

- the record of all your written products
- the record of your all your research activity.

This means you must **SAVE EVERYTHING**—even printouts of your search lists, copies of articles you don’t end up using in your papers, preliminary outlines and marked up, peer responded, messy drafts. You’ll want me to know about *all that work* you did, even when your final paper doesn’t have all the sources listed in its official Works Cited list, right?

Attendance and timeliness.

Do come to class. As I have already said, this is a seminar, which means that each person’s participation is vital for the development of everyone’s understanding of our subject. Still, I know disasters happen. To accommodate these, you’re allowed four absences without penalty. However, for non-disaster-related absences (failing to set or hear your alarm, or leaving for spring break early are **NOT** disasters), I will be deducting 3 points per missed class from your final grade, once you’ve used up the free four. I will only allow make-ups for missed presentations with documentation of an emergency situation, such as a death in the family or your own serious illness, from the Dean of Students office. Let me repeat that: **I will only allow make-ups for missed presentations and exams with documentation from the Dean’s office.**



As to timeliness. I will deduct 3 points per day late (day, not class meeting) from short papers. For the research project: **I will not accept late portfolios.** You’ve had the whole semester to compile it and weeks to put together the final paper that should be among its contents!

Grading System

I use percentages of 100 to signify grades. Assignments will receive grades like “85” or “73.” I have translated these numbers into descriptive categories on your Grading Guidelines handout. To calculate your final grade, I take each component—say you got an

86 on your final presentation, which is 25%, for example—and multiply it by its weighting: $86 \times .25 = 20.5$. When I add the total of all the components multiplied by their weightings, I get your total for the final grade, which will be some number out of 100. Let's say it's 86. Then I deduct any points for absences—let's say you didn't bring a draft to one peer response day and had three other absences. That brings you to an 83. Then I convert it to an SLU grade according to the following scale:

96-100	4.0	84-86	3.0	72-74	2.0	60-62	1.0
93-95	3.75	81-83	2.75	69-71	1.75	below 60	0.0
90-92	3.5	78-80	2.5	66-68	1.5		
87-89	3.25	75-77	2.25	63-65	1.25		

That 83 would go to the Registrar as a 2.75. Well *shoot!* If you'd just come to class *one* more time (or *brought that index card*), you'd have gotten a 3.0.

A Note on Plagiarism

According to *The SLU Student Handbook*, plagiarism is defined as “Presenting as one's own work of another person—words, ideas, data, evidence, thoughts, information, organizing principles, or style of presentation—without proper attribution.” This form of academic dishonesty, like all the others, is cheating. It will cost you a severe punishment—and a long, laborious, painful, embarrassing process as well—from the Academic Honor Council. Just do your own work and learn to document all sources properly. It's a much better learning experience.



COURSE CALENDAR

Week 1

- 1/20 Introduction: Victorian images
- 1/21 Meet in ODY Special Collections: find source for paper 1
- 1/22 *Treasure Island* parts 1-3 (Twos bring cards); documentation styles: **bring Hacker**

Week 2

- 1/27 *Treasure Island* parts 4-6 (Ones bring cards); using quotation vs. summary
- 1/28 Treasure hunt in ODY: Victorian Studies sources
- 1/29 *Little Princess* 1-8 (Fours bring cards); Magic Lantern show; **bring draft for writing exercise**

Week 3

- 2/3 *Little Princess* 9-end (Threes bring cards); establish research areas; assign paper 2; **paper 1 due**
- 2/4 Meet in ODY: find sources for paper 2 (social historians)
- 2/5 *Jane Eyre* I.1-3, *Great Expectations* 1-2 (Twos)



Robert Louis Stevenson

Week 4

- 2/10 *Jane Eyre* I.4-6, *Great Expectations* 3-5(Ones); assign research presentation 1
- 2/11 Meet in ODY: work on paper 2, presentation 1 (conferences available)
- 2/12 *Jane Eyre* I.7-8, *Great Expectations* 6-7(Fours); work on presentations

Week 5

- 2/17 *Jane Eyre* I.9-11, *Great Expectations* 8-11 (Threes); practice presentations in groups; **paper 2 due**
- 2/18 **Research presentations**
- 2/19 *Jane Eyre* I.12-13, *GE* 12-13 (Twos); **research presentations**

Week 6

- 2/24 *Jane Eyre* I.14-15, *Great Expectations* 14-17 (Ones); assign paper 3
- 2/25 Meet in ODY: collect sources for paper 3
- 2/26 *Jane Eyre* II.1-2, *Great Expectations* 18-19 (Fours); work on paper 3 research (reading, taking notes)

Week 7

- 3/3 *Jane Eyre* II.3-4, *Great Expectations* 20-22 (Threes);
- 3/4 Meet in ODY: collect more sources, work on paper 3
- 3/5 *Jane Eyre* II.5, *Great Expectations* 23-24 (Twos)



Frances Hodgson Burnett

Week 8

- 3/10 *Jane Eyre* II.6-8, *Great Expectations* 25-27 (Ones); **peer review: 2 copies of draft**
- 3/11 **Bring draft for writing exercise**
- 3/12 *Jane Eyre* II.9-11, *Great Expectations* 28-30 (Fours); assign paper 4; **paper 3 due**



Charlotte Brontë

❖ **Spring Break: *finish* the novel you're writing about; read the *next assignment* in the other novel**

Week 9

- 3/24 *Jane Eyre* III.1-8, *Great Expectations* 31-42 (Threes); **literary evidence list due**
- 3/25 Meet in ODY: work on paper 4 (conferences available)
- 3/26 *Jane Eyre* III.9-10, *Great Expectations* 43-44 (Twos)

Week 10

- 3/31 *Jane Eyre* III.11-end, *Great Expectations* 45-46 (Ones)
- 4/1 Meet in ODY: work on paper 4 (conferences available)
- 4/2 *Great Expectations* 47-50 (Fours); **peer review: bring 2 copies of draft**

Week 11

- 4/7 *Great Expectations* 51-end and Appendix A (Threes); assign Thesis-Claims-Evidence plan and final research presentation; **paper 4 due**
- 4/8 Meet in ODY: work on TCE plan, presentation (conferences available)
- 4/9 Meet in ODY: work on TCE plan, presentations (conferences available)

Week 12

- 4/14 **Thesis-Claims-Evidence plan due**; assign functional outline
- 4/15 Meet in ODY: work on functional outlines, presentations (conferences required)
- 4/16 Meet in ODY: work on functional outlines, presentations (conferences required)

Week 13

- 4/21 **Functional outline due**; course evaluations
- 4/22 Meet in ODY: work on drafting, presentations (conferences available)
- 4/23 Practice final presentations in groups

Week 14

- 4/28 **Research presentations**
- 4/29 **Research presentations**
- 4/30 **Research presentations**



Charles Dickens

Finals Week

- 5/4 all day conferences on final paper
- 5/8 noon **Final portfolio (with research project) due in my office**

GRADING RUBRICS

PAPERS:

I use the following rubric for grading shorter response papers, précis-type, and non-researched literary analyses: in other words, **your first 4 papers**.

Accuracy (30%): no distortions in the ideas or information of the text(s) discussed.

Insight (30%): good use is made of the information or ideas in the text discussed in the student's understanding of the issues.

Evidence (30%): ample support of all points with interesting close readings of a text and/or appropriately summarized and cited information from a text's context.

Style (5%): mature, graceful prose, including precise diction and usage. (I will deduct one point per mistake—up to five total.)

Mechanics (5%): impeccable; virtually no typos, grammar or punctuation errors, citations and bibliography are perfectly formatted. (I will deduct one point per mistake—up to five total.)

I use the following rubric for grading longer researched essays that require a sustained argument or thesis: in other words, **for paper 5**.

Thesis (30%): its claim is debatable, interesting, and insightful, and it is placed in context by the introduction and conclusion and carried clearly throughout the paper in topic sentences.

Evidence (20%): ample support of all points with interesting close readings of a text and/or appropriately summarized and cited information from a text's context.

Use of sources (20%): thoroughly researched; sources have been integrated in the argument and quoted or paraphrased accurately and aptly.

Organization (10%): Coherent, logical, including effective sequencing of points for emphasis and interest.

Paragraphs (10%): clearly focused, with smooth transitions and ample development, including sentence sequencing appropriate for emphasis and interesting development of ideas.

Style (5%): mature, graceful prose, including precise diction and usage. (I will deduct one point per mistake—up to five total.)

Mechanics (5%): impeccable; virtually no typos, grammar or punctuation errors, citations and bibliography are perfectly formatted. (I will deduct one point per mistake—up to five total.)

PRESENTATIONS:

We will all use the following rubric for evaluating oral presentations, I for grading and you for giving each other feedback during practices. Content is 80% (four categories of 20 points each), organization and performance are each 10 % (ten points each).

CONTENT

Thesis or informing idea

Lacking foggy Clear Well expressed

Accuracy

unrecognizable some distortion mostly accurate on the money

Use of detail (quotes, illustrations, examples)

None Relevance unclear Too little discussion Effective discussion

Handout

Too brief or cryptic Too dense Omitted important information Complete and useful

ORGANIZATION

Intro:

None Not clear enough Too brief Clear Engaging

Body:

Scattered Some odd placements Clear structure Carefully developed

Transitions:

Not articulated Could be more graceful Clear Graceful

Conclusion:

None Petered out Too thin Nice summary Engaging

PERFORMANCE

Eye contact:

None Fleeting glances Looked up—only at teacher Pretty good Excellent

Pace:

Too slow Too fast Speeded up at ends of phrases Just right

Audibility:

Too quiet Too quiet sometimes swallowed phrases Nicely audible

Animation:

Utter monotone Some variation, more needed Nice variation, expressiveness

Nervous tics:

“Likes” “Ums” Rocking Fidgeting Pretty tic-free

READING CONTRACT

WHEREAS: we wish to recreate as completely as possible the *Victorian* experience of reading long novels in small installments published in weekly or monthly literary journals;

WHEREAS: producing one-, two-, or three-chapter installments in xeroxed packets to distribute at the end of each Tuesday and Thursday presents to the professor's mind a life of xeroxing without end (not to mention the specter of breaking the law on a daily basis), and no doubt presents to the students' minds the unattractive proposition of reading hideous xeroxed text;

WE THEREFORE CONTRACT: to read *not a letter more* than the day's assignment—*not even to look at the title of the next chapter*—until the class on that assignment is finished, upon pain of severe displeasure, perhaps even **merciless taunting**—accusations of weak will and the like—from the membership.

SIGNED this ____ day of _____, in **THE YEAR OF OUR LORD** 20____:

student

professor

witness