Course Overview

This course will focus on the fictional constructions of nation in British novels of the nineteenth century. In an era embracing massive imperial expansion and shocked by the memory of European revolutions, British novelists sought to explore national identity within a global context. We will discuss writers’ representations of Europe and empire, considering how these texts reflect anxieties both about “other” nations and the state of Britain itself. We will begin with Jane Austen’s depiction of British life set against a West Indian background in *Mansfield Park*, and move to the question of empire with Wilkie Collins’ famous detective novel *The Moonstone*, which figures the 1857 Indian Mutiny as hauntingly absent-yet-present. We will compare the fearful yet alluringly powerful protagonists who emerge from eastern Europe and Africa in Bram Stoker’s *Dracula* and H. Rider Haggard’s *She*. Written papers will respond to critical texts read in conjunction with the novels.

Required Texts (from UO Bookstore)

H Rider Haggard, *She* (1887) Oxford World’s Classics
Bram Stoker, *Dracula* (1897) Oxford World’s Classics

* Please try to obtain these editions. Please note that Kindle editions of many works do not contain explanatory notes and/or translations, meaning that you will miss important details.

Packet containing critical essays (from Copyshop on 13th Ave)

Course Requirements:

1. Regular and active participation in class discussion, & presentation. 15%
2. Quizzes. 10%
3. Paper one: 3-4 pages. 20%
4. Paper two: 4-page paper. 20%
5. Paper three: 6-page paper. 35%
Policies

Attendance
Attendance is mandatory and you must arrive promptly. You may miss two classes without penalty (one week’s worth of class meetings); students who are absent more than the allowed number will lose 1/3 of a letter grade for each additional day absent, deducted from the final letter grade. Please see me if you have an extended illness or exceptional circumstances.

I will post brief discussion notes from each day’s class on the Blackboard site no later than 48 hours after class. If you miss class, please read through the discussion notes and study the relevant material and questions carefully so that you will be caught up on material when you return to class.

Quizzes
Quizzes will be held at 8.30am every Thursday. You may take up to two quizzes by email in cases of sickness (student athletes – please see me for accommodation). If you are getting low grades on the quizzes, this is a sign you may need to drop the class.

Presentations
On Tuesdays, groups will help lead class discussion. This involves carefully reading the assigned text, drawing up and printing out questions to ask the class (either large or small group work, as you wish), pointing out passages that merit special attention, and suggesting possible links to other themes and texts already covered in class.

Papers
Written work is due in class on the day assigned, unless you have made prior arrangements with me (this means that if you are sick you email me before the essay is due and I will grant an extension.) Late work will be penalized. Do not consult any Internet sources when writing your papers. Many such sources are unreliable and may even be plagiarized.

Paper one: 4 pages
This will be an essay on Mansfield Park, responding to specific questions based on themes covered so far in the course (a handout will be available).

Paper two: 4 pages
You may write on either The Moonstone or She (a handout will be available).

Final paper: 6 pages
This 6-page paper will discuss Dracula or She in the context of one of the accompanying critical essays assigned in class (a handout will be available). Please write about a different novel than for paper two. Your paper will respond to the critic’s essay in relation to your careful reading of the novel. It will deal directly with the critic’s argument by raising questions, problems, or issues related to the critical reading.
**Academic Honesty**
All work submitted in this course must be your own and be written exclusively for this course. The use of sources (ideas, quotations, paraphrases) must be properly documented. See the Library’s website for more information about plagiarism in general, and about specific UO policies:
http://libweb.uoregon.edu/guides/plagiarism/students/
Academic dishonesty will result in an automatic failing grade for this course. For more information about the consequences of academic dishonesty, refer to the Student Conduct Code (especially Articles V.A and XII.A):
http://studentlife.uoregon.edu/programs/student_judi_affairs/conduct-code.htm
Please see me if you have any questions about your use of sources, or about this policy.

**Students with disabilities**
If you have a disability (physical or learning), or any other issue, which you think may affect your performance in this class, please see me during the first week of term so that we can make arrangements, if necessary, for your full access to all classroom activities.

**Formatting essays**
**Please use 12-point Times or Times New Roman, with regular margins. Essays with extra-large fonts, wide gaps, or less than the required number of pages will be penalized.**

In literary essays, MLA style indicates you need only the **page number in parentheses** followed by a period. You do not need to cite the author as in other disciplines (eg. Conrad, 87) if this is obvious from the context. You must have a **Works Cited page** or paragraph.

**Longer quotes** should be indented, with no quotation marks, with the period coming before the page number.

**Examples of MLA style:**

In *Heart of Darkness*, Conrad describes the company manager as inspiring “neither love nor fear, nor even respect” (87).

Carretta and Gould explain that:

> The black writing that appeared during the eighteenth and nineteenth centuries – which included the genres of spiritual autobiography, captivity narrative, travel narrative, public epistle, sea adventure, and economic success story – is a literature of diasporic movement and cultural encounter. Born to enslaved African parents on a ship in the Middle Passage bearing its human cargo from Africa to the Americas and then brought to England, Sancho might serve as an emblem of most of the writers discussed in *Genius in Bondage*. (5)

**Works Cited:**
Week 1
Tues 27 Sep  Introduction
Thurs 29 Sep  *Mansfield Park* 1-90 (end chap 9).

Week 2
Tues 4 Oct  *Mansfield Park* 91-181 (end chap 20).
Thurs 6 Oct  *Mansfield Park* 183-273 (end chap 30).

Week 3
Tues 11 Oct  *Mansfield Park* 274-397 (end chap 44).
Thurs 13 Oct  *Mansfield Park* 398-439 (to end).
   Edward Said, from *Culture and Imperialism* in Packet.

Week 4
**Paper #1 due in to my office (236 PLC) on Friday by noon** (4 pages)
Tues 18 Oct  *The Moonstone* 1-119 (end 1\textsuperscript{st} period chap 14).
Thurs 20 Oct  *The Moonstone* 119-239 (end 2\textsuperscript{nd} period, 1\textsuperscript{st} narrative, chap 6).

Week 5
Tues 25 Oct  *The Moonstone* 239-363 (end 2\textsuperscript{nd} period, 3\textsuperscript{rd} narrative, chap 8)
Thurs 27 Oct  *The Moonstone* 363-466 (to end).

Week 6
She 11-51 (end chap 3).
Thurs 3 Nov  She 51-124 (end chap 11).
   Ania Loomba, *Colonialism/Postcolonialism* in Packet

Week 7
**You may hand Paper 2 in early this week!** (4 pages)
Tues 8 Nov  She 125-226 (end chap 22).
Thurs 10 Nov  She 227-275 (to end).
   Daly, “Mummie is Become Merchandise” in Packet

Week 8
**Paper 2 due in my office (236 PLC) on Friday by noon** (4 pages)
Tues 15 Nov  *Dracula* 1-75 (end chap 6).
Thurs 17 Nov  *Dracula* 75-162 (end chap 12).

Week 9
Tues 22 Nov  *Dracula* 162-247 (end chap 18).
Thurs 24 Nov  Happy Thanksgiving!
Week 10
Tue 29 Nov
Dracula 247-329 (to end chap 24).
Thurs 1 Dec
Dracula 329-378 (to end).

Finals Week
Wed 7 Dec
**Final Paper due,** 6 pages, in my office (236 PLC) by 10am.