UNIVERSITY OF ZADAR

UNIVERSITAS STUDIORUM IADERTINA

Form 1.3.2. *Syllabus*

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| **Course** | **Victorian Literature** | **Year** | 2022/2023 |
| **Study programme** | **Undergraduate Study of English Language and Literature** | **ECTS** | **4** |
| **Department** | **English Department**  |
| **Level of study programme** | ☒ Undergraduate | * Graduate
 | * Integrated
 | * Postgraduate
 |
| **Type of study programme** | * Single major

☒ Double major | * University
 | * Professional
 | * Specialized
 |
| **Year of study** | * 1.
 | ☒ 2. | * 3.
 | * 4.
 | * 5.
 |
| **Semester** | ☒ Summer* Winter
 | * I.
 | * II.
 | ☐ III. | ☒ IV. | * V.
 |
| * VI.
 | * VII.
 | * VIII.
 | * IX.
 | * X.
 |
| **Status of the course** | ☒Compulsory | * Elective
 | * Elective course offered to students from other

departments | **Teaching Competencies** | * YES

☒ NO |
| **Workload** | **1** | **L** | **2** | **S** | **0** | **E** | **Internet sources for e-learning** | ☒ YES* NO
 |
| **Location and time of instruction** | **Classroom 143****Thursdays at 8AM** | **Language(s) in which the course is taught** | **English** |
| **Course start date** | **March 2nd, 2023** | **Course end date** | **June 8th, 2023** |
| **Enrolment requirements** | **Students have to be enrolled in the fourth semester** |
|  |
| **Course coordinator** | **Vesna Ukić Košta** |
| **E-mail** | **vukic@unizd.hr** | **Consultation hours** | Tuesday from 10 AM - 11.30 AM |
| **Course instructor** | **Emilia Musap** |
| **E-mail** | **emusap@unizd.hr** | **Consultation hours** | Thursday from 10.30 AM -12.30 |
| **Assistant/Associate** |  |
| **E-mail** |  | **Consultation hours** |  |
| **Assistant/Associate** |  |
| **E-mail** |  | **Consultation hours** |  |
|  |
| **Mode of teaching** | ☒ Lectures | ☒ Seminars and workshops | * Exercises
 | * E-learning
 | * Field work
 |
| * Individual assignments
 | * Multimedia and network
 | * Laboratory
 | * Mentoring
 | * Other
 |
| **Learning outcomes** | After they have completed the course students should:* be able to critically analyze selected works in the context of chosen theories and theoretical texts
* be able to recognize and understand the cultural, social, and political contexts within which the selected works were created
* be able to recognize the key features of Victorian literature
* be able to critically discuss selected works and share their insights with other students
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| **Learning outcomes at the Programme level** | After they have completed the course students should:- recognize and describe relevant ideas and concepts |

UNIVERSITY OF ZADAR

UNIVERSITAS STUDIORUM IADERTINA

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|  | * - connect different approaches, perceptions, and knowledge through an interdisciplinary approach
* apply a critical and self-critical approach in argumentation

- analyse basic approaches and concepts of contemporary cultural and literary theory - differentiate and compare literary periods and critically assess literary texts of the English-speaking world in relation to the social, political and cultural contexts in which they were created |
|  |
| **Assessment criteria** | ☒ Class attendance | ☒ Preparation for class | * Homework
 | ☒ Continuous evaluation | * Research
 |
| * Practical work
 | * Experimental work
 | * Presentation
 | * Project
 | * Seminar
 |
| ☒ Test(s) | ☒ Written exam | * Oral exam
 | * Other:
 |
| **Conditions for permission to take****the exam** | Attending at least 80% of lectures |
| **Exam periods** | ☐ Winter | ☒Summer | ☒ Autumn |
| **Exam dates** |  | June 19thJuly 3rd | September 11thSeptember 25th  |
| **Course description** | The course will analyze some of the most significant writers of the Victorian literary canon whose works will be considered in relation to the historical and cultural context of 19th-century England. Particular attention will be paid to the impact of industrialization, imperial expansion, and the development of scientific and technological thought. The first half of the course will highlight some of the canonical novelists of the era, such as Charles Dickens and the Brontë sisters. More precisely, it will provide an in-depth discussion of the Dickensian *Bildungsroman*, the symbolism behind the seminal Satis House, as well as the immensely important ideology of separate spheres and the subsequent positioning of women as either “Angels in the House” or “Madwomen in the Attic.” Therefore, it will also draw attention to the depiction of “female madness” in the Victorian literary canon which will be analyzed on the example of Miss Havisham, but also in the context of *Jane Eyre* and *Wuthering Heights*. The course will end with “atypical” examples of Victorian prose that mark the transition toward literary modernism. Therefore, the course will focus on Lewis Carroll’s *Alice’s Adventures*, providing students with a psychoanalytic approach to analyzing “Wonderland.” Drawing inspiration from Oscar Wilde’s vibrant literary legacy, the second section will also consider Victorian conceptions of gender, sex, and sexuality. Finally, it will discuss the importance of the Decadent movement, aestheticism, and homoerotic desire in Wilde’s *The Picture of Dorian Gray*. |
| **Course content** | 1. Introductory Lecture – Course Overview (**March 2nd**)
2. Introduction to Victorian England: “It Was the Best of Times; it Was the Worst of Times;” Naturalism vs. Realism; The Novel (**March 9th**)
3. The Ideology of Separate Spheres; The Angel in the House or the Madwoman in the Attic? (**March 16th**)
4. Charles Dickens’s *Great Expectations* (1861); The Critique of the Victorian *Bildungsroman* (**March 23rd**)
5. Charles Dickens’s *Great Expectations* (1861); Satis House as a Gothic Setting; The Contaminated Mind – Miss Havisham’s Madness? (**March 30th**)
6. Easter Holidays (**April 6th**)
7. The Brontë Sisters I – Charlotte Brontë’s *Jane Eyre* (1847); The Position of Women During Victorian England; The Rise of the Archetypal Madwoman in the Attic (**April 13th**)
8. The Brontë Sisters II – Emily Brontë’s *Wuthering Heights* (1847); Elements of the Gothic Genre (**April 20th**)
9. **Mid-term Exam** (**April 27th**)
10. Nonsense Literature: Lewis Carroll’s *Alice’s Adventures in Wonderland* (1865) (**May 4th**)
11. Finding Wonderland? A Psychoanalytic Approach to Lewis Carroll’s *Alice’s Adventures in Wonderland* (1865) (**May 11th**)
12. Gender and Sexuality in the 19th-century: Oscar Wilde on Trial (**May 18th**)
13. Decadence and Aestheticism: Oscar Wilde’s *The Picture of Dorian Gray* (1890)(**May 25th**)
14. **End-term Exam (June 1st)**
15. **Tijelovo (June 8th)**
 |
| **Required reading** | * Dickens, Charles. *Great Expectations*. 1861. Penguin Books, 2012.
* Brontë, Charlotte. *Jane Eyre*. 1847. Penguin Books, 2017.
* Brontë, Emily. *Wuthering Heights*. 1847. Penguin Books, 2012.
* Carroll, Lewis. *Alice’s Adventures in Wonderland*. 1865. Dover Thrift Editions, 1993.
* Gilbert, Sandra and Susan Gubar. *The Madwoman in the Attic: The Woman Writer and the Nineteenth-century Literacy Imagination*. 1979. Yale University Press, 2000. (selected chapters)
 |

Form 1.3.2. *Syllabus*

UNIVERSITY OF ZADAR

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* Brontë, Charlotte. *Jane Eyre*. 1847. Penguin Books, 2017.
* Brontë, Emily. *Wuthering Heights*. 1847. Penguin Books, 2012.
* Carroll, Lewis. *Alice’s Adventures in Wonderland*. 1865. Dover Thrift Editions, 1993.
* Gilbert, Sandra, and Susan Gubar. The Madwoman in the Attic: The Woman Writer and the Nineteenth-century Literary Imagination. 1979. Yale University Press, 2000. (selected chapters)
* Mill Stuart, John. *The Subjection of Women*. 1869. Dover Publications, 1997. (selected chapters)
* Shi, Donglai. “Alice’s Adventures in Wonderland as an Anti-Feminist Text: Historical, Psychoanalytical and Postcolonial Perspectives.” *Women: A Cultural Review*, vol. 27, no. 2, 2016, pp. 177-201.
* Wilde, Oscar. *The Picture of Dorian Gray*. 1890. Penguin Books, 2010.
 |
| **Additional reading** | * Alexander, Christine and Margaret Smith. *The Oxford Companion to the Brontës*. Oxford University Press, 2006.
* Bloom, Harold. *The Victorian Novel*. Chelsea House, 2004.
* Goodman, Ruth. *How to be a Victorian?* 2013. Penguin Books, 2014.
* Marcus, Sharon. *Between Women: Friendship, Desire, and Marriage in Victorian England*. Princeton University Press, 2007.
* Maynard, John. *Charlotte Brontë and Sexuality*. 1984. Cambridge University Press, 1987.
* O’Gorman, Francis. *A Concise Companion to the Victorian Novel*. Blackwell, 2005.
* Raby, Peter. *The Cambridge Companion to Oscar Wilde*. Cambridge University Press, 1997.
* Sedgwick, Eve Kosofsky. *Between Men: English Literature and Male Homosocial Desire*. Colombia University Press, 1985.
* Showalter, Elaine. *The Female Malady: Women Madness and English Culture, 1830-1980.* Virago Press, 1987.
* Sinfield, Alan. *The Wilde Century: Effeminacy, Oscar Wilde and the Queer Moment*. Continuum, 1994.
* Thesing, William. *A Companion to the Victorian Novel*. Blackwell Publishers Ltd, 2002.
* Ussher, Jane M. *Women’s Madness: Misogyny or Mental Illness?* The University of Massachusetts Press,1992.
* Wilde, Oscar. *The Importance of Being Earnest*. 1895. Dover Publications Inc., 2002.
 |
| **Internet sources** | [www.victorianweb.org](http://www.victorianweb.org)[www.bl.uk](http://www.bl.uk)[www.victorianist.wordpress.com](http://www.victorianist.wordpress.com) |
| **Assessment criteria of learning outcomes** | Final exam only |  |
| ☒Final written exam | * Final oral exam
 | * Final written and oral exam
 | * Practical work and final exam
 |
| * Only test/homework
 | ☒Test/homework and final exam | * Seminar paper
 | * Seminar

paper and final exam | * Practical work
 | * other forms
 |
| **Calculation of final grade** | The final grade is calculated on the basis of mid-term and end of term exams. Students who fail one of the two exams are obliged to take the final exam. Those who pass both exams may take the final exam if they wish to obtain a higher grade. In that case, the grade achieved in this exam will be taken as final.Students who want to improve their grade, after passing the mid-term and end term exams or the final exam, can take an oral exam. |
| **Grading scale** | < 60 % | % Failure (1) |
| >= 60 % | % Satisfactory (2) |
| > 71 % | % Good (3) |
| > 81 % | % Very good (4) |
| > 91 % | % Excellent (5) |
| **Course evaluation procedures** | ☒ Student evaluations conducted by the University* Student evaluations conducted by the Department
* Internal evaluation of teaching

☒ Department meetings discussing quality of teaching and results of student evaluations* Other
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UNIVERSITAS STUDIORUM IADERTINA

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**Note/Other**

In accordance with Art. 6 of the *Code of Ethics* of the Committee for Ethics in Science and Higher Education, “the student is expected to fulfil his/her obligations honestly and ethically, to pursue academic excellence, to be civilized, respectful and free from prejudice.”

According to Art. 14 of the University of Zadar's *Code of Ethics*, students are expected to “fulfil their responsibilities responsibly and conscientiously. […] Students are obligated to safeguard the reputation and dignity of all members of the university community and the University of Zadar as a whole, to promote moral and academic values and principles. […]

Any act constituting a violation of academic honesty is ethically prohibited. This includes, but is not limited to:

- various forms of fraud such as the use or possession of books, notes, data, electronic gadgets or other aids during examinations, except when permitted;

- various forms of forgery such as the use or possession of unauthorised materials during the exam; impersonation and attendance at exams on behalf of other students; fraudulent study documents; forgery of signatures and grades; falsifying exam results.”

All forms of unethical behaviour will result in a negative grade in the course without the possibility of compensation or repair. In case of serious violations the *Rulebook on Disciplinary Responsibility of Students at the University of Zadar* will be applied.

In electronic communications only messages coming from known addresses with a first and a last name, and which are written in the Croatian standard and appropriate academic style, will be responded to.

This course uses the Merlin system for e-learning, so students are required to have an AAI account.