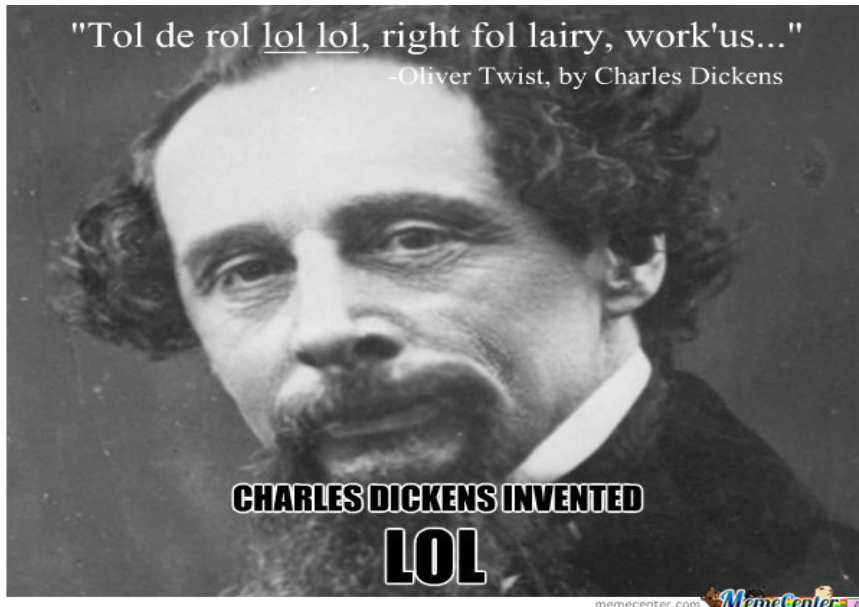


LITR 317: Victorian and Edwardian Literature 1832-1914
 “Digital Victorians”

Instructor: Ann Garascia
 Office hours: TR: 10:00am-11:30am
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Class time: TR 12:40-2:00p



Nineteenth-century cat photographs showcased next to LOLcats memes. George Eliot quotes re-tweeted hundreds of times. Locketts made from weaved hair for sale on Etsy. Everywhere we look traces of nineteenth-century British material culture permeate contemporary digital culture. But what is it about Victoriana that translates so well to the internet? Spanning roughly the early 1830’s to Queen Victoria’s death in 1901, the Victorian period in England was the birth of the “meanwhile.” Unparalleled technological, industrial, and social changes increased people’s sense of simultaneity as they realized that everyone’s life narratives were running parallel, overlapping, and diverging. From periodicals to serial novels to cartes-de-visite, print culture fueled this dynamism. A hallmark of Victorian modernity, the “meanwhile” now resonates with our own real-time, hyperlinked digital moment: just like Victorians, through new media, we attempt to document a world more accessible yet more unrecognizable than ever.

This course provides a survey of Victorian texts, genres, and forms, which we will study within the context of the period’s major cultural, technological, social, and political changes. But rather than stopping there, we will be pushing on to explore how Victorianisms shape our contemporary understandings of class, gender, sexuality, race, faith, science, and imperialism by pairing Victorian primary source materials with contemporary digital Victorian archive projects. Each of our seven units will feature a digital archive designed to enhance our investigations of Victorian cultural productions. Our units traverse a broad terrain of topics, such as industrialism, liberalism, the women question, science and faith, mourning, imperialism, aestheticism, and modernism. Linking each unit is the relationship between digitality and materiality, as we will be reading digital Victorian humanities criticisms alongside our primary texts. This course’s readings and writings are designed to stress the intertwined qualities of the material and digital so we may better understand how Victorian documentary legacies inform contemporary culture.

Learning Objectives:

1. To acquaint students with major figures, genres, and forms in nineteenth-century literature and media.
2. To chart the development of literary, material, visual, and digital cultures. We will be studying the production and dissemination of a variety of texts, including but not limited to the novel, poetry, non-fiction prose, photography, the handbill, lithography, and digital archival collections.
3. To familiarize students with the social, intellectual, and technological contexts reflected in and constituted by various texts. In particular we will be focusing on treatments of gender, sexuality, class, race and ethnicity, and disability in both written and visual texts.
4. To refine analytical skills, including close reading, critical thinking, and communicating effectively in both verbal and written forms.
5. To identify some of the major concerns or “problems” in Victorian studies research and participate in current scholarly conversations.

Class Expectations:

1. You will come in having read every assigned text thoroughly and will be prepared to discuss it.
2. Class will occasionally start with in-class writing assignments. These are short, informal, and designed to prepare you for participating in class. You are to take these writing exercises seriously and write the entire allotted time.
3. “Digital Victorians” is (of course) technology friendly, but non-class-related technology is not permitted.

Special Needs:

If you have a physical, psychiatric/emotional, medical, or learning disability that may affect your ability to carry out assigned course work, I urge you to contact the staff in the Disability Resource Center, <http://www.emich.edu/drc/>, who will review your concerns and determine, with you, what accommodations are necessary and appropriate. All information and documentation are confidential.

Required Texts:

- Braddon, Mary Elizabeth, *Lady Audley's Secret*. Ed. Natalie M. Houston. Ontario, Canada: Broadview Literary Texts, 2003.
- Conrad, Joseph. *The Secret Agent: A Simple Tale*. Eds. Michael Newman and J.H. Stape. New York: Penguin Classics, 2007.
- Dickens, Charles. *Hard Times*. Ed. Fred Kaplan and Sylvere Monod. New York: W.W. Norton & Company, 2001.
- Dickens, Charles. *Our Mutual Friend*. Worcester Polytechnic Institute
- Rohmer, Sax. *The Mystery of Dr. Fu-Manchu*. London: Titan Books, 2012
- Tennyson, Alfred. *In Memoriam: An Authoritative Text, Backgrounds and Sources, Criticism*. Ed. Robert Ross. New York: W.W. Norton & Company, 1974.
- Wilde, Oscar. *The Picture of Dorian Gray*. New York: W.W. Norton & Company, 2006.

**The rest of the primary and secondary source materials will be available on our course website under “Course Materials.”

Note: Because this course is invested digital cultural production, it is necessary that you have reliable access to the internet. If this is not possible, please come see me as soon as possible so that we can make suitable arrangements to ensure your success in the course.

Writing Requirements:

1. Paper #1: Literary Analysis (15%); **Due Tuesday Week 4**
2. Paper #2: Object Ethnography (15%); **Due Tuesday Week 8**
3. Paper #3: Archive Entry (15%); **Due Tuesday Week 11**
4. Annotated Bibliography for research project (10 %); **Due Week 13**
5. Digital Research Project (25%): **Due Friday of finals week**
6. Twitter Weekly Assignment / Final Exam (15%) **Due every Sunday by 11:59p**
7. Quizzes, Participation, etc. (5 %)

Writing Prompts:

Paper #1: Literary Analysis (1000 words)

Modernity's Dialectics

Marshall Berman sketches out as a central tension of *The Communist Manifesto* Marx's solid and melting visions of modernity. Through Marx's prose we “find that the solid social formations around us have melted away. By the time Marx's proletarians finally appear, the world stage on which they were supposed to play their part has disintegrated and metamorphosed into something unrecognizable, surreal, a mobile construction that shifts under the players' feet” (Berman 91-2). Pick a short passage from one of the following texts: Carlyle's “Signs of the Times,” Charles Dickens' *Hard Times*, or Charles Dickens' *Our Mutual Friend* (of what we've read so far.) In a close reading, discuss how the author articulates this dialectic of modernity, and how it contributes to the text's overall concerns. This requires you to pay keen attention to literary devices in order to connect the passage to the text's overall concerns/themes in a convincing and detailed manner. Your success on this paper demands you not simply summarize, but explicate your chosen passage. To prepare for this assignment, we will devote each class period to a brief discussion of specific literary devices.

Paper #2: Object Ethnography (1000 words)

Digital Victoriana

Traces of Victorian literary, visual, and material can be found all over contemporary digital culture. For this assignment you will choose something you would consider to be Victorian in

form or content found on the internet. You will then write an ethnography of this object in which explore its history and its present digital state. As you write your ethnography you will answer the following major questions: how do the material and digital lives of this object enhance one another and what does this object reveal about the Victorian ways of thinking that shape our contemporary moment?

Paper #3: Archive Entry (1000-1500 words)

19th-Century Jewish Life Digital Archive

Eastern Michigan University's English Department hosts a number of digital initiatives. For this assignment, you will be taking part in a broader scholarly community beyond this classroom by writing entries for potential publication on the 19th-Century Jewish Life Digital Archive. Your entry will conform to the following contributor guidelines:

1. A 500-word excerpt from a primary source that you will edit accordingly. **If you are editing substantially you will need to include editorial notes explaining as much and summarizing what you've cut.
2. A 750 word introduction explaining the significance of your chosen source and how it reflects new information about nineteenth-century Judaism.
3. Any footnotes you deem necessary for explaining or clarifying nineteenth-century topics. You may provide hyperlinks to external sources, if needed.
4. A short list of further recommended reading. These can include scholarly monographs and articles. Do try to find open access readings, since not all the reading audience may have access to scholarly databases.
5. An image of your primary source
6. A bibliographic entry of your primary source

To replicate the process of academic publishing, you will be blind peer reviewing your entry with your fellow classmates. Each entry will receive two reads and then you will revise according to feedback to produce the highest-level scholarship.

Final Project: Digital Archive Research

Thinking Digitally

For your final project you will choose a c19 digital archive that we have either looked at in class or that you have found on your own. Through carefully analysis of the collection's contents as well as its affordances, you will propose an analytical rubric that best identifies how to conduct research with your chosen collection. **As you work on this project, keep in mind that we have been studying the relationship between the material and digital all semester, so you want to consider this as you experiment with your rubric.** You may present your final rubric in a number of different forms. Traditional typewritten essays are welcome, but you are also encouraged to present your analytical rubric as a piece of born-digital scholarship. Depending on your familiarity and expertise with digital publishing, this may involve something user-friendly, such as wordpress, tumblr, or pinterest. Or, if you're feeling adventurous, you can use a program like Omeka, a digital archive/exhibition builder. Just keep in mind that you will want

your presentation of your rubric to reflect its content in a meaningful way. (For example: if you are working with a primarily visual archive, you may want to choose a publishing venue geared toward visual preservation and display.)

Twitter Assignment:

A class on digital Victorians wouldn't be complete without some digital writing! Twitter has gained tremendous currency over the past few years as a place where academics and professionals can learn and share ideas. To spark our class conversations and keep them going throughout the week, everyone in the class will tweet a minimum of two times a week (1 tweet per class!) We will use the hashtag #EMUDIGITALc19 to keep track of the tweets. The only guidelines are that your tweets must be respectful and relevant to the class. Your tweets could include 1) a question or an observation about the reading 2) a quotation from the reading 3) a response to a tweet 4) a link to a relevant resource (scholarly article, film adaptation etc.) and 5) a response to a point made in discussion. At the end of the week, I will create a Storify narrative of the tweets from that week's class, which I will post to our course website and twitter page. So, by the end of the semester we will have a digital narrative of our entire course. Everyone can use this to generate ideas for their assignments.

Twitter is public: that said, please put your best, most professional foot forward in your tweets. I encourage you to follow your classmates and me @MsAnnGarascia. Also, since this class is dedicated to preparing you for future professional/academic endeavors, I also encourage you to follow people active and exciting in your field of study. It will be easiest for everyone in the class to link Twitter identities with classroom identities if you are comfortable using your name and a picture of yourself as part of your Twitter handle, but this is not required. If you choose to be anonymous, let me know what your Twitter handle is so that I can give you credit for participation

Adapted from Josh Eyler, Rice University

Late Assignments:

Expect deductions for late work. If you do submit an assignment late, I typically dock it 1/3 of a letter grade per 24 hours (For example: a paper that earns a B, but is turned in one day late receives a B-...)

Plagiarism:

Eastern Michigan University has clear guidelines on plagiarism and academic dishonesty that can be found in the Student Conduct Code and Community Standards:

<http://www.emich.edu/policies/policy.php?id=124&term=student%20conduct>

Plagiarism is defined as: "Plagiarism - deliberate and knowing use of someone else's work or ideas as one's own. Examples of plagiarism are: quoting a source verbatim, or paraphrasing text from a given source, without properly citing the source; turning in a research paper that was written by someone else; or in any other way passing off someone else's work as one's own; or failing to give credit for ideas or materials taken from someone else."

Reading Schedule

Note: In this class we will be reading like Victorians—that is serially, in volumes, balancing more than one text at a time, and a lot. Over the entire semester, we will be reading a serialized edition of *Our Mutual Friend* 1864-1865 (*OMF* on schedule) digitized by the Worcester Polytechnic Institute along Dickens' working notes digitized by the Digital Dickens project. Please plan your time accordingly to ensure that you complete each reading thoroughly.

!!No spoilers!!

Unit 1: Birth (and Death of the Modern)

Archives: Victorian Meme Machine

- Week 1 T:** overview of class (highlights from Gilmour's *The Victorian Period: The Intellectual and Cultural Context of English Literature*)
- Week 1 R:** Karl Marx, *Communist Manifesto* (1848); Marshall Berman, selections from *All That is Solid Melts into Air* ("All that is Solid Melts Into Air: Marx, Modernism, and Modernity: "The Melting Vision and Its Dialectic," and "Innovative Self Destruction"); *OMF* Installment 1
- Week 2 T:** selections from Muller, Fruin, Feith *Manual for Arrangement and Description of Archives* (1898); Jerome McCann, "The Rationale of Hypertext"; Mussell and Payor, "The Mighty Maze"

Unit 2: Industrialism

Archives: Charles Booth Online Archive

- Week 2 R:** Thomas Carlyle, "Sign of the Times" (1829); *OMF* Installments 2 & 3
- Week 3 T:** Charles Dickens, *Hard Times* (1854); Allington, Brouillette, Golumbia, "Neoliberal Tools (and Archives): A Political History of Digital Humanities."
- Week 3 R:** Charles Dickens, *Hard Times*; *OMF* Installment 4
- Week 4 T:** Charles Dickens, *Hard Times*; selections from Mayhew's *London Labor and the London Poor* (1840's)
- Week 4 R:** Thomas Hood, "Song of the Shirt" (1843); *OMF* Installment 5 & 6

Unit 3: The Woman Question

Archives: Victorian Periodical Poetry Index & Elizabeth Barrett Browning Archives

- Week 5 T:** George Reynolds, *Mysteries of London* Ch 1-7 (1847)
- Week 5 R:** John Stuart Mill, *The Subjection of Women* (1869); *OMF* Installment 7
- Week 6 T:** Christina Rossetti, "Goblin Market" (1862); Dante Gabriel Rossetti, "Jenny" (1870); Tennyson, "Lady of Shalott" (1832); Natalie Houston, "What Can Digital Reading Tell Us About the Material Places of Victorian Poetry"
- Week 6 R:** Elizabeth Barrett Browning, "The Greek Slave," (1850); Hiram Powers' "The Greek Slave"; *OMF* Installments 8 & 9

Week 7 T Mary Elizabeth Braddon, *Lady Audley's Secret* (1862)

Week 7 R Mary Elizabeth Braddon, *Lady Audley's Secret*; OMF Installment 10

Unit 4: Mourning / Crisis of Faith

Archives: Queen Victoria's *Album Consolativum* & Darwin Correspondence Project

Week 8 T: Mary Elizabeth Braddon, *Lady Audley's Secret*; Karen Bourrier, "Victorian Memes"

Week 8 R: Tennyson, *In Memoriam* (1849); OMF Installment 11

Week 9 T: Tennyson, *In Memoriam*

Week 9 R: Tennyson, *In Memoriam*; OMF Installment 12

Week 10 T: Tennyson, *In Memoriam*; selections from Charles Darwin *On the Origin of the Species* (1859) (CH. 4: "Natural Selection"; CH. 8: "Hybridism"; CH. 9: "On the Imperfections of the Geological Record")

Unit 5: The Colony and the Metropole

Archives: Digitizing "Chinese Englishmen"

Week 10 R: Sax Rohmer, *The Mystery of Fu-Manchu* (1913) OMF Installment 13

Week 11 T: Sax Rohmer, *The Mystery of Fu-Manchu*; Adeline Koh, "Addressing Archival Silence on 19th Century Colonialism" Parts 1 & 2.

Week 11 R: selections from G.E. Mitton, *A Bachelor Girl in Burma* (1907); "Farini's wonder of wonders. 'Krao,' a living specimen of Darwin's 'Missing link.'" (life story pamphlet)

Week 12 T: General William Booth, introduction from *In Darkest England and the Way Out* (1890); John Thomson's photography"; OMF Installment 14

Unit 6: Aestheticism and Decadence

Archives: Yellow Nineties Online & The Michael Field Papers

Week 12 R: Marion Thain, "Perspective: Digitizing the Diary—Experiments in Queer Encoding (A Retrospective and a Prospective)"; OMF Installment 15

Week 13 T: conclusion from Walter Pater, *The Renaissance* (1873); Vernon Lee, "Oke of Okehurst; Or, the Phantom Lover" (1890)

Week 13 R: Oscar Wilde *The Picture of Dorian Gray* (1890); OMF Installment 16

Week 14 T: Oscar Wilde *The Picture of Dorian Gray*

Week 14 R: selections from Michael Field, *Wild Honey from Various Thyme* (1908); OMF Installment 17

Unit 7: Looking Forward, Looking Back: Victorian Modernism

Archives: Conrad First & Digital Dada Library

Week 15 T: Joseph Conrad, *The Secret Agent* (1907)

Week 15 R: Joseph Conrad, *The Secret Agent*; OMF Installment 18

Week 16 T: Joseph Conrad, *The Secret Agent*; Matthew Arnold, "Dover Beach" (1867)

Week 16 R: OMF Installments 19 & 20