Class code: ENGL-UA 9060 - 001

Instructor Details
Dr. Courtney Hopf
Office: Room 314  Consultation times: Mondays 1 – 2 pm

Class Details
Major British Writers, Spring 2014
Mondays 10 – 1
Location: Room 206

Prerequisites
None

Class Description
This course features authors and texts with significant literary ‘afterlives’ that have persisted to the contemporary moment – Shakespeare, Jane Austen, Robert Louis Stevenson, and Virginia Woolf to name a few – with a view towards encouraging students to seek out the origins of iconic narratives. Most people know who Jekyll and Hyde are, but not many have read Stevenson’s original Strange Case. As such, this course allows students to engage at length with some of the most beloved and renowned authors in British literary history, but it also challenges them to reconsider preconceptions they may hold about certain authors or texts. They will also become stronger readers of the contemporary ‘remix’ culture that has produced works like Pride and Prejudice and Zombies and similar rewrites.

In this way, the course seeks to explore both the lives and ‘afterlives’ of enduring authors, characters and narratives. We shall read Jane Austen’s Pride and Prejudice, for example, and consider how the world in which she lived influenced the form and content of her novels. At the same time, we will also inquire into the endurance of Austen’s work, and consider what it is about her writing that makes it so open to retelling. Similarly, while Mrs. Dalloway provides ample means for discussing Woolf’s London, we will also watch Stephen Daldry’s The Hours, to investigate how thematic elements are rewritten or reinscribed for contemporary audiences. The course includes a visit to Sam Mendes’ production of King Lear at the National Theatre, as well as a tour of ‘Victorian’ London. Texts will be studied in chronological order, with overviews provided of key literary periods.

Desired Outcomes
1. To foster an informed enjoyment of the literature of Britain, and to enable students to begin identifying their own connections between literary works, themes and forms.
2. To acquire a basic understanding of literary forms and techniques.
3. To acquire a sense of the historical and social contexts of the texts studied.

Assessment Components
Essay 1: close reading or performance analysis – 1,500 words max, 15%
Essay 2: research, comparative – 2,000-2,500 words, 30%
Essay 3: single text – 1,500 words max, 20%
Response papers – 1-2 pages each, 20%
Participation (timely attendance, discussion, etc.) – 15%

Failure to submit or fulfil any required course component results in failure of the class.

Assessment Grade A: Demonstrates a truly sophisticated grasp of the material and a concentrated, specific,
interesting argument. Well-structured and clearly presented, with an excellent sense of language and tone. Incorporates textual and/or contextual evidence to great effect, with a solid understanding of form and genre. Virtually free of grammatical errors.

**Grade B:** Close engagement with text and/or context; good insights linked to evidence; generally well written and clear, but does not reach the heights of sophisticated critical analysis seen in an A paper.

**Grade C:** Demonstrates basic knowledge and some effort in close analysis; may have an argument that is poorly outlined/structured, or may lack central argument. May make poorly substantiated or subjective claims.

**Grade D:** Errors of fact; no evidence that texts were read, slipshod or disorganised thinking; failure to relate generalisations to evidence; careless writing.

**Grade F:** Gross errors; complete lack of organisation; no evidence of structure or careful thought; culpably bad writing.

### Required Text(s)


### Supplemental Text(s) (not required to purchase as copies are in NYU-L Library)

Guidelines

You are strongly advised to use only those sources that you access through the NYU system, i.e., the MLA Bibliography database, Project Muse, JSTOR, LION (Literature Online), Cambridge Collections Online (where you will find all the ‘Cambridge Companions’ listed above [find via ‘Research’/’Databases’/‘Cambridge Collections’], etc.

Additional Req.

Equipment

It is always useful to have a camera on hand for excursions – as well as an umbrella!

Session 1

Monday
27 January

• Introduction to the course
• Introduction to periods of British literature
• Introduction to Early Modern period and Early Modern Drama

Session 2

Monday
3 February

Reading assignment: *King Lear* (full text – please review some of the supporting material, too.)
Writing assignment: Response paper 1 – Focus on a specific element of Lear

• Elizabethan England
• Shakespearean language and form
• *King Lear* and his incarnations

Thurs. 6 Feb

Co-curricular event: Performance of *King Lear* at the Olivier Theatre, 7 pm

Session 3

Monday
10 February

Reading assignment: Sonnet selections, and bring your copy of *King Lear*

• Debrief and discussion of *King Lear* performance
• Introduction to reading poetry
• Essay 1 assigned

Session 4

Monday
17 February

Reading assignment: Selections of Romantic poetry
Writing assignment: Response paper 2 – overall impressions, or focus on one poem

• Romantic poetry and its impact
• Reading and understanding poetic forms

Session 5

Monday
24 February

Reading assignment: *Pride and Prejudice*, first half

**Essay 1 due:** Close reading of a poem or monologue, or analysis of Lear performance

In-class excursion: The British Library – ‘Georgians Revealed’ exhibition (Meet there at 10!)

First half of class only. We will return to Bedford Square for the remainder of the session.

Session 6

Friday
28 February

Reading assignment: *Pride and Prejudice*, second half
Writing assignment: Response paper 3

**Please note:** this is a make-up day (in lieu of 5th May bank holiday)

• Austen’s afterlives
• Film clips and textual excerpts
Session 7
Monday 3 March
Reading assignment: *The Strange Case of Dr. Jekyll and Mr. Hyde*, first half

**In-class excursion:** ‘Victorian London’ tour

Session 8
Monday 10 March
Reading assignment: *The Strange Case of Dr. Jekyll and Mr. Hyde*, second half

Writing assignment: Response paper 4

- The Victorian novel and publishing
- The many and varied afterlives of Jekyll and Hyde
- Film clips and textual excerpts

Session 9
Monday 17 March
Reading assignment: *Mrs. Dalloway*, first half

- Introduction to Modernism – forms and concerns
- Figures of the Modernist movement

Session 10
Monday 24 March
Reading assignment: *Mrs. Dalloway*, second half

Writing assignment: Response paper 5

- Gender and narrative form
- Rewriting *Dalloway* in *The Hours*

Session 11
Monday 31 March
Reading assignment: selected short stories (to be announced)

Writing assignment: full draft of research paper – bring in three copies

- Introduction to Postmodernism
- In-class draft workshop and discussion on research paper drafts

Session 12
Monday 7 April
Reading assignment: *Cloud Atlas*, first three chapters (Ewing, Frobisher and Luisa Rey)

**Essay 2 due: comparative research paper**

Writing assignment: Response paper 6

- Genres at work in Mitchell’s fiction
- Final essay assigned

11-27 April

**SPRING BREAK – KEEP READING!!**

Session 13
Monday 28 April
Reading assignment: *Cloud Atlas*, completed

Writing assignment: Response paper 7

- Discussion of full text
- Film clips and comparisons

Please note: NO CLASS on Monday, 5th May (UK bank holiday)

Fri. 9 May

Extra Credit Event: Symposium on David Mitchell at NYUL Academic Centre

Details will be provided in class
Session 14  
Monday  
12 May  

Writing assignment: Full draft of your final essay  
- In-class draft workshop of final essay – please bring three copies  
- Final thoughts, connections and questions

Session 15  
Monday  
19 May  

No final exam or class meeting – Final Essay due to me BY EMAIL by 5 pm today

Classroom Etiquette  

Please arrive on time at the start of class and after the break. You should also leave your phones turned off for the duration of class. I prefer students to take notes the old-fashioned way and leave the laptops and tablets at home, but if you genuinely prefer to take notes electronically, please just let me know and I’m generally fine with it. I hope you will all participate actively in discussion, and I only ask that you treat others’ opinions with respect.

Required Co-curricular Activities  

- Performance of King Lear at the Olivier Theatre (London) – £4.40 by tube or £2.80 by bus  
- ‘Darkest Victorian London’ tour – £4.40 by tube or £2.80 by bus  
- ‘Georgians Revealed’ exhibition at the British Library – free, walking distance

Suggested Co-curricular Activities  

- Get out and do and see as much as possible!  
- Day trip to Bath (Jane Austen’s stomping ground) with Student Life, Sat. 29 March  
- Symposium on David Mitchell at NYUL, 9 May (time tbc)

Your Instructor  

I am an American ex-pat and have been living in London since 2010. Prior to that I lived in northern California, where I did my PhD, and Bordeaux, France, where I taught for a year. I also did my MA degree at the University of East Anglia in Norwich, England, and I studied abroad during undergrad at the University of Kent in Canterbury. I grew up in a very small town in upstate New York (pop. 5,000), which may go some way to explaining the above sentences.

I have taught literature and composition at the university level for almost ten years. My research as an academic focuses on literary mass-collaborations (large groups of people writing a single narrative together), so you’ll find that collaboration in general is a big element of this course. I have published articles on collaboration and social media (see Rhizomes and Alluvium), and I have an essay on Cloud Atlas in the first collection of essays on author David Mitchell, titled, surprisingly, David Mitchell: Critical Essays (Gylphi Ltd, 2011). I enjoy reading contemporary young adult novels as much as the great tomes of the Victorian and Modernist eras, I’m a huge pop culture nerd, and I’m currently learning to play the ukulele, which might make me a little bit of a hipster. The jury is still out.
NYU LONDON ACADEMIC POLICIES

Plagiarism Policy

Plagiarism: the presentation of another piece of work or words, ideas, judgments, images or data, in whole or in part, as though they were originally created by you for the assignment, whether intentionally or unintentionally, constitutes an act of plagiarism.

Please refer to the Student Handbook for full details of the plagiarism policy.

All students must submit an electronic copy of each piece of their written work to www.turnitin.com and hand in a printed copy with the digital receipt to their professor. Late submission of work rules apply to both the paper and electronic submission and failure to submit either copy of your work will result in automatic failure in the assignment and possible failure in the class.

Electronic Submission

The Turnitin database will be searched for the purpose of comparison with other students’ work or with other pre-existing writing or publications, and other academic institutions may also search it.

In order for you to be able to submit your work onto the Turnitin website, you will need to set up an account:

1) Go onto the Turnitin website http://www.turnitin.com
2) Click ‘Create Account’ in the top right hand corner
3) Select user type of ‘student’
4) Enter your class ID & Turnitin class enrolment password (these will be e-mailed to you after the drop/add period, or contact academics@nyu.ac.uk if you have misplaced these).
5) Follow the online instructions to create your profile.

To submit your work for class, you will then need to:

1) Log in to the Turnitin website
2) Enter your class by clicking on the class name
3) Next to the piece of work you are submitting (please confirm the due date), click on the ‘submit’ icon
4) Enter the title of your piece of work
5) Browse for the file to upload from wherever you have saved it (USB drive, etc.), please ensure your work is in Word or PDF format, and click ‘submit’
6) Click ‘yes, submit’ to confirm you have selected the correct paper (or ‘no, go back’ to retry)
7) You will then have submitted your essay onto the Turnitin website.
8) Please print your digital receipt and attach this to the hard copy of your paper before you submit it to your professor (this digital receipt appears on the web site, immediately after you submit your paper and is also sent to your e-mail address). Please also note that when a paper is submitted to Turnitin all formatting, images, graphics, graphs, charts, and drawings are removed from the paper so that the program can read it accurately. Please do not print the paper in this form to submit to your lecturers, as it is obviously pretty difficult to read! You can still access the exact file you uploaded by clicking on the ‘file’ icon in the ‘content’ column.

Please also see the Late Submission of Work policy, above.

Students must retain an electronic copy of their work for one month after their grades are posted online on Albert and must supply an electronic copy of their work if requested to do so by NYU in London. Not submitting a copy of a piece of work upon request will result in automatic failure in the assignment and possible failure in the class. NYU in London may submit in an electronic form the work of any student to a database for use in the detection of plagiarism, without further prior notification to the student. Penalties for confirmed cases of plagiarism are set out in the Student Handbook.
Written work due in class must be submitted during the class time to the professor. Late work should be submitted in person to a member of NYU London staff in the Academic Office (Room 308, 6 Bedford Square) during office hours (Mon – Fri, 10:30 – 17:30). Please also send an electronic copy to academics@nyu.ac.uk for submission to Turnitin.

Work submitted within 5 weekdays after the submission time without an agreed extension receives a penalty of 10 points on the 100 point scale.

Written work submitted more than 5 weekdays after the submission date without an agreed extension fails and is given a zero.

Please note end of semester essays must be submitted on time.

NYUL has a strict policy about course attendance. No unexcused absences are permitted. While students should contact their class teachers to catch up on missed work, you should NOT approach them for excused absences.

Excused absences will usually only be considered for serious, unavoidable reasons such as personal ill–health or illness in the immediate family. Trivial or non-essential reasons for absence will not be considered.

Excused absences can only be considered if they are reported in accordance with guidelines which follow, and can only be obtained from the appropriate member of NYUL’s staff.

Please note that you will need to ensure that no make-up classes – or required excursions - have been organised before making any travel plans for the semester.

Absence reporting for an absence due to illness

1. On the first day of absence due to illness you should report the details of your symptoms by e-mailing absences@nyu.ac.uk including details of: class(es) missed; professor; class time; and whether any work was due including exams. Or call free (from landline) 0800 316 0469 (option 2) to report your absences on the phone.

2. Generally a doctor’s note will be required to ensure you have sought treatment for the illness. Contact the Gower Street Health Centre on 0207 636 7628 to make an appointment, or use HTH general practitioners if you cannot get an appointment expediently at Gower Street.

3. At the end of your period of absence, you will need to complete an absence form online at http://bit.ly/NuCl5K. You will need to log in to NYU Home to access the form.

4. Finally you must arrange an appointment to speak to Nigel Freeman or Donna Drummond-Smart on your first day back at class. You must have completed the absence form before making your appointment.

Supporting documentation relating to absences must be submitted within one week of your return to class.

Absence requests for non-illness reasons

Absence requests for non-illness reasons must be discussed with the Academic Office prior to the date(s) in question – no excused absences for reasons other than illness can be applied retrospectively. Please come in and see us in Room 308, 6 Bedford Square, or e-mail us at academics@nyu.ac.uk.

Further information regarding absences

Each unexcused absence will be penalized by deducting 3% from the student’s final course mark. Students are responsible for making up any work missed due to absence.

Unexcused absences from exams are not permitted and will result in failure of the exam. If you are granted an excused absence from an examination (with authorisation, as above), your lecturer will decide how you will make-up the assessment component, if at all (by make-up examination, extra coursework, viva voce (oral examination), or an increased weighting on an alternate assessment component, etc.).

NYUL also expects students to arrive to class promptly (both at the beginning and after any breaks) and to remain
for the duration of the class. If timely attendance becomes a problem it is the prerogative of each instructor to deduct a mark or marks from the final grade of each late arrival and each early departure.

Please note that for classes involving a field trip or other external visit, transportation difficulties are never grounds for an excused absence. It is the student’s responsibility to arrive at an agreed meeting point in a punctual and timely fashion.

Please refer to the Student Handbook for full details of the policies relating to attendance. A copy is in your apartment and has been shared with you on Google Docs.

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**Grade conversion**

NYU in London uses the following scale of numerical equivalents to letter grades:

- A=94-100
- A-=90-93
- B+=87-89
- B=84-86
- B-=80-83
- C+=77-79
- C=74-76
- C-=70-73
- D+=67-69
- D=65-66
- F=below 65

Where no specific numerical equivalent is assigned to a letter grade by the class teacher, the mid point of the range will be used in calculating the final class grade (except in the A range, where 95.5 will be used).

**Grading Policy**

NYU in London aims to have grading standards and results in all its courses similar to those that prevail at Washington Square.