

SYLLABUS

Spring FRPG: 188N---The Dickens Phenomenon

Monday, 12 to 1:30, RI-104

Tuesday and Thursday, 10:10 to 11:40, RI-104

Faculty:

Robert M. DeGraaff (Bob)
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Mentor:

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Office hours (Library entrance):
M – 7:30 to 9:30; T – 4:30 to 5:30
W – 7:30 to 8:30; H – 7:30 to 8:30
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Texts:

Charles Dickens, *The Annotated Christmas Carol*, Norton (ISBN 0-393-05158-7)
Charles Dickens, *The Pickwick Papers*, Penguin (ISBN 0-140-43611-1)
Charles Dickens, *David Copperfield*, Penguin (ISBN 0-14-043944-7n)
James P. Davis, *The Rowman & Littlefield Guide to Writing with Sources* (2nd ed.)
(ISBN 0-7425-3061-2)
Diane Hacker, *A Pocket Style Manual*, Bedford/St. Martin's (ISBN 0-312-40684-3)
(You probably already have "Hacker" from your FYP last term.)

The Dickens Phenomenon:

Charles Dickens was, in his own time, the most popular novelist writing in English, and he remains so today. During the publication, in monthly parts, of his first novel, *The Pickwick Papers*, sales soared from 400 to 40,000 copies. Later novels and Christmas stories, as well as his weekly journal, usually sold between 50,000 and 100,000 copies, and all before a "mass market" existed. This course will examine Dickens's life and work within the Victorian cultural/historical context, in order to try to understand this enormous popularity.

COURSE POLICIES

Attendance:

I expect you to attend all classes, and to be on time. However, you may miss up to 4 classes without explanation or direct penalty. (But if you miss a class in which a quiz is given, you will receive a 0 for that quiz.) After 4 absences, your **final grade** will be lowered by **.25** for each additional absence. It would be very wise to save your 4 cuts to cover illness or other unforeseen emergencies. If you miss more than 10 classes, for whatever reason, you will fail the course.

Quizzes:

There will be 10 unannounced reading quizzes throughout the semester. Quizzes may not be made up, but I will drop your worst 2. Your quiz average will count for 10% of your final grade.

Class Participation:

Your active participation in class discussions is absolutely necessary in order to make this course a success for all of us, especially for you. It is okay to think out loud. It is okay to try on ideas. It is okay to change your mind about something. I will gladly tell you what I think, but, just as importantly, I want to know what you think about Mr. Dickens and his novels. Please always bring to class this syllabus and your copy of the novel(s) on tap for that day. Class participation will count for 10% of your final grade.

Term Project:

The end product of this project is a 10-12 typed-page research paper, primarily biographical/historical, on Charles Dickens. The project will involve several steps, as noted below in the "Assignment Summary" and "Class Calendar": the steps will include a library research training session, a thesis-outline-sources assignment, a conference with the instructor, an oral report (about 10 minutes long), the completed term paper, and a revision of that paper. Taken together, these steps will make up 30% of your final grade (and some "participation" credit).

Please note that you have already been assigned a topic, and your oral report (TPO) has been scheduled on the "Class Calendar." **You have an option to trade topics with a classmate.** The conditions are (1) that I must be informed of any trade before Feb. 19; (2) that the trade must be agreeable to both parties (no pressure); (3) and that if you switch topics, **you also switch TPO dates.**

Late Work:

There will be no extensions for oral reports. Written assignments are expected to be turned in on the assigned dates, and will be penalized .25 per day late. Extensions will be given only under the most extreme circumstances.

Formats for Papers:

All written work for this course must be word-processed in 12-point Times New Roman, with top and bottom margins of 1", and left and right margins of 1.25".

Portfolio and Essay:

All written work must be submitted in a portfolio (organized and tabbed) at the end of the course, along with a reflective essay that critically evaluates your progress this semester in writing, speaking, and research skills. The portfolio with essay will count for 5% of your final grade.

Plagiarism:

Penalties for plagiarism are very severe, and never worth the risk. It is your responsibility to learn and abide by the standards of academic honesty in force at St. Lawrence. If you are at all unclear about anything, consult your instructor. Please see *Appendix* for the University's statement on academic honesty.

Writing Mentor:

Amy Bolis is the writing mentor for our seminar. She will be an integral part of our course, and can be a valuable help to you. Amy will attend many of our classes, and will be familiar with the course content, putting her in a good position to assist you. She will keep regular office hours in the library, making it convenient for you to consult her for advice about your writing. I **strongly** encourage you to take advantage of this.

Munn Writing Center:

In addition to Amy, the Writing Center provides students with an opportunity to discuss their writing with student tutors. These are strong writers who have been trained to read your papers thoughtfully and offer constructive commentary. Their purpose is to help you become a better writer, **not** to write papers for you, or to proofread and edit your work. The Writing Center is located on the main level of the ODY Library, where you can drop in or phone 5727 for an appointment.

Communication:

Every student at SLU has an official e-mail account. Even if you have other personal e-mail addresses, **you are responsible** for checking and responding in a timely manner to e-mail messages sent to you at your SLU address.

Special Needs:

Students with learning disabilities who need special accommodation should see me as soon as possible.

Grading Scale:

4.0 = 93.75—100	2.25 = 76.25—78.74
3.75 = 91.25—93.74	2.0 = 73.75—76.24
3.5 = 88.75—91.24	1.75 = 71.25—73.74
3.25 = 86.25—88.74	1.5 = 68.25—71.24
3.0 = 83.75—86.24	1.25 = 66.25—68.24
2.75 = 81.25—83.74	1.0 = 60—66.24
2.5 = 78.75—81.24	0.0 = 0—59.99

ASSIGNMENT SUMMARY and SCHEDULE (with weighting):

Detailed assignment sheets or verbal instructions will be given in class for each of the following projects. However, since oral, written, and research assignments are often intertwined in this course, what follows is a combined summary of your work for the semester. Due dates are always for the beginning of class on the dates listed.

- Jan 29 Precise of *Household Words* article (written) – 5%
- Feb 12 Charles Dickens Profile (written, 500 words) – 5%
- Feb 15 Readers’ theatre performance of *A Christmas Carol* (oral) – 5%
- Mar 5 Term paper: thesis, outline, sources (written) – 5%
Minimum of 5 sources, at least 3 of which must be “paper” (MLA format)
- Mar 15 Charles Dickens Profile, revised (written, 1000 words) – 10%
- Apr 19 Term paper: 8 to 12 typed pages, with “Works Cited” (written) – 10%
- May 3 Term paper (revised): 8 to 12 pages, with “Works Cited” (written) – 10%
- May 4 Self-evaluation essay due with portfolio (written, 300 to 500 words) – 5%
- May Final Exam (quotation test on *Pickwick Papers* and *David Copperfield* – 10%
- As scheduled on **Class Calendar**, oral report on term paper subject (oral) – 5%
- As scheduled on **Class Calendar**, discussion leadership (oral) – 10%

Throughout course:

- Unannounced reading quizzes (10, worst 2 dropped) (written) – 10%
- Class participation (mostly oral, but there may be some “process points” included) – 10%

CLASS CALENDAR

Jan 22 M Syllabus/ introduction

23 T Peter Ackroyd film on Dickens, Part 1 (meet in RI-15)

25 H *Christmas Carol*, xiii-xxiii and 5-48 (Stave 1)

29 M *Christmas Carol*, xxiv-xlix and 49-78 (Stave 2)

Due: Precis of *Household Words* article (500 words)

30 T Meet in ODY Library, Rare Book Room (Mark McMurray) **Pencils only.**

Feb 1 H *Christmas Carol*, l-lxvii and 79-125 (Stave 3)

5 M *Christmas Carol*, lxviii-cxiii and 126-161 (Staves 4 and 5)

6 T Peter Ackroyd film on Dickens, Part 2 (meet in RI-15)

8 H *Christmas Carol*, 163-211; assign dramatic reading sections

12 M Dramatic readings of *A Christmas Carol* – rehearsal

Due: Charles Dickens Profile (500 words)

13 T Peter Ackroyd film on Dickens, Part 3 (meet in RI-15)

15 H Dramatic readings of *A Christmas Carol*

19 M *The Pickwick Papers*, 15-120 (Chaps. 1-8). Writing drill.
Deadline for trading term project topics

20 T *PP*, 120-158 (Chaps. 9-11).

Student Discussion Leader: Elissa McKay

College Success Questionnaire at 11 a.m.

22 H Research techniques, with Joan Larsen; meet in ODY library, Rm 125

26 M *PP*, 158-274 (Chaps. 12-20). Writing drill.

27 T *PP*, 274-313 (Chaps. 21-23). **SDL:** Jay Morris

Mar 1 H *PP*, 313-351 (Chaps. 24-26). **SDL:** Lucy Sammis

5 M *PP*, 352-467 (Chaps. 27-33). Schedule conferences on term paper.

Due: thesis and outline for term paper, with 5 sources (at least 3 “paper”)

6 T Conferences on term paper (my office).

8 H Conferences on term paper (my office).

12 M *PP*, 468-505 (Chaps. 34-36); *David Copperfield*, 11-99 (Chaps. 1-6).

Term Paper Oral (TPO): “Dickens and Maria Beadnell.” M. Crowley

13 T *DC*, 99-144 (Chaps. 7-9). **SDL:** Melissa Shaw

TPO: “Dickens and Hablot K. Browne.” Matt Fidler

15 H *PP*, 506-544 (Chaps. 37-39). **SDL:** Phoebe Wood

Due: Charles Dickens Profile (revised, 1,000 words).

SPRING BREAK

26 M *PP*, 544-583 (Chaps. 40-42); *DC*, 144-235 (Chaps. 10-15). Writing drill.

TPO: “Dickens and Mary Hogarth.” Graham Flinn

27 T *DC*, 235-281 (Chaps. 16-18). **SDL:** Heather Workman

TPO: “Dickens and Catherine Hogarth.” Heather Goss

TPO: “Dickens and Christianity.” Eva Heffner

29 H *PP*, 583-620 (Chaps. 43-45). **SDL:** Zach Barkan

TPO: “Dickens and Prisons.” Mary Herrmann

Follow-up on term paper research: progress reports.

Apr 2 M *PP*, 621-659 (Chaps. 46-48); **SDL:** Matt Carpenter. *DC*, 258-340.

TPO: “Dickens and John Forster.” Sean Mallia

3 T *DC*, 372-417 (Chaps. 25-27). **SDL:** Angie Christie

TPO: “Dickens and Theatre.” Elissa McKay

5 H *PP*, 660-698 (Chaps. 49-51). **SDL:** Nick Cosey
TPO: “Dickens’s American Tours.” Jay Morris
Follow-up on term paper research: introductory paragraph due.

9 M *PP*, 698-754 (Chaps. 52-56) and xi-xxvii.
TPO: “Dickens and His Publishers.” Lucy Sammis

10 T *DC*, 417-461 (Chaps. 28-31). **SDL:** Melissa Crowley
TPO: “Dickens and Education.” Melissa Shaw

12 H *DC*, 461-505 (Chaps. 32-34). **SDL:** Matt Fidler
TPO: “Dickens and Orphans.” Phoebe Wood

16 M *DC*, 505-595 (Chaps 35-40). **SDL** (on *DC*, pp. 505-551): Graham Flinn
TPO: “Dickens’s Homes as a Map of His Career.” Heather Workman

17 T *DC*, 596-640 (Chaps. 41-43). **SDL:** Heather Goss
TPO: “Dickens and Ellen Ternan.” Zach Barkan

19 H *DC*, 640-684 (Chaps. 44-46). **SDL:** Eva Heffner
Due: Term Paper (8-12 typed pages)

23 M *DC*, 685-728 (Chaps. 47-50). Writing drill.
TPO: “Dickens and ‘Fallen Women’.” Matt Carpenter

24 T *DC*, 728-774 (Chaps. 51-53). **SDL:** Mary Herrmann
TPO: “Dickens’s Public Readings.” Angie Christie

26 H *DC*, 774-819 (Chaps. 54-57). **SDL:** Sean Mallia
Course evaluations.

30 M *DC*, 819-882 (Chaps. 58-64) and “Introduction,” xi-xxxix.
TPO: “Dickens and William Thackeray.” Nick Cosey

May 1 T *David Copperfield* film (BBC), Parts 1 & 2; meet in RI-15.

3 H *David Copperfield* film (BBC), Parts 3 & 4; meet in RI-15.
Due: Revised Term Paper (8-12 typed pages)

4 F **Due: portfolio with self-evaluative essay (by 4 p.m., at my office)**

May 12 **Final Exam (a quotation test on *Pickwick Papers* and *David Copperfield*)**
Sat., 1:30 to 4:30, in RI-104. This is the last exam on the schedule, but I
am also offering it at an earlier alternative time: Wed., May 9, 1:30 to 4:30
in RI-104. You may choose either date.

APPENDIX

ACADEMIC HONESTY: SELECTIONS FROM THE SLU STUDENT HANDBOOK

All students at St. Lawrence University are bound by honor to maintain the highest level of academic integrity. By virtue of membership in the St. Lawrence community, every student accepts the responsibility to know the rules of academic honesty, to abide by them at all times, and to encourage all others to do the same.

Responsibility for avoiding behavior or situations from which academic dishonesty may be inferred rests entirely with the students. Claims of ignorance, unintentional error, and academic or personal pressure are not excuses for academic dishonesty. Students should be sure to learn from faculty what is expected as their own work and how the work of other people should be acknowledged. Instructors are expected to maintain conditions which promote academic honesty.

Instructors have the duty to investigate any instance involving possible academic dishonesty and must present evidence of academic dishonesty to the Academic Honor Council rather than make private arrangements with the student involved. Violations of the St. Lawrence University Code of Academic Honor are administered under the constitution of the Academic Honor Council [See Student Handbook for the Constitution].

Academic Honesty

The primary objective of the University is the promotion of knowledge. This objective can be furthered only if there is strict adherence to scrupulous standards of honesty. At St. Lawrence, all members of the University community have a responsibility to see that standards of honesty and integrity are maintained. Students who respect academic honesty and who are orderly and meticulous in their treatment of both their own work and the work of others should anticipate no difficulty with cheating, plagiarism, or other forms of academic dishonesty. Borrowing ideas or language from others is acceptable scholarly practice and in many instances actively to be encouraged.

Academic dishonesty generally arises from one of two sources: either a student has knowingly cheated or plagiarized or he/she has been careless or slipshod in discriminating between his/her own work and that of others or in acknowledging sources accurately. These latter difficulties are easily circumvented. Any standard handbook on English usage or term paper writing manual will furnish a methodology as well as appropriate internal reference, endnote, or bibliographical forms (cf., for example, the Harbrace Handbook, A Guide to MLA Documentation, or Writers Inc.).

Academic Dishonesty

1. It is assumed that all work submitted for credit is done by the student unless the instructor gives specific permission for collaboration.

2. Cheating on examinations and tests consists of knowingly giving or using or attempting to use unauthorized assistance during examinations or tests.
3. Dishonesty in work outside of examinations and tests consists of handing in for credit as original work that which is not original, where originality is required.

The following constitute examples of academic dishonesty:

- a) Plagiarism: Presenting as one's own work the work of another person - words, ideas, data, evidence, thoughts, information, organizing principles, or style of presentation-without proper attribution. Plagiarism includes paraphrasing or summarizing without acknowledgment by quotation marks, footnotes, endnotes, or other indices of reference (cf. Joseph F. Trimmer, A Guide to MLA Documentation).
- b) Handing in false reports on any experiment.
- c) Handing in a book report on a book one has not read.
- d) Falsification of attendance records of a laboratory or other class meeting.
- e) Supplying information to another student knowing that such information will be used in a dishonest way.
- f) Submission of work (papers, journal abstracts, etc.) which has received credit in a previous course to satisfy the requirement(s) of a second course without the knowledge and permission of the instructor of the second course.

Claims of ignorance and academic or personal pressure are unacceptable as excuses for academic dishonesty. Students must learn what constitutes one's own work and how the work of others must be acknowledged.

St. Lawrence students are required to sign the following statement prior to registration for classes:
"I hereby acknowledge that I have read the above document and I understand my responsibility in maintaining the standards of academic honesty at St. Lawrence University."

First-Year Program Philosophy and Goals 2006-07

The First-Year Program (FYP) and First-Year Seminar (FYS) are the first steps in a four-year process of helping you meet the University's Aims and Objectives and the broader goals of a liberal education. The faculty of the FYP and FYS see themselves as partners and mentors in the process of working with you to acquire the intellectual habits of mind, the writing, speaking, and research skills, and the ethical self-reflexiveness that are at the core of a liberal education. The FYP and FYS will ask you to consider new perspectives on the world and your place in it and will challenge you to confront many of the hidden assumptions you bring to college with you. We hope to open you to new ideas, help you to see the complexity of the way in which knowledge gets produced and used in society, and encourage you to see yourself as an active contributor in making the world a better place. The course topics, the texts you will read, listen to, and watch, the in-class and out-of-class activities you will engage in, and the writing, speaking, and research assignments you will work on are all designed to introduce you to the depth of critical thinking and the quality and complexity of the communication skills that will be expected of you at SLU and as a citizen of an increasingly diverse society.

First and foremost among our goals are those related to your abilities as a communicator. The work of the FYP and FYS asks you to design and deliver written, spoken, performed and/or visual texts that demonstrate basic skills in the relevant modes of communication and with an increasing degree of rhetorical sensitivity. Our focus on "rhetorical sensitivity" means that we expect you to cultivate the awareness that all of your communication, whether formal or informal, involves having to make choices about your messages, whether written, spoken, aural or visual. To become a good communicator, you need to recognize that the creation of meaningful and powerful written, spoken, performed, or visual texts involves both a creator and an audience, and that therefore the voice you adopt in your communication, the audience you imagine yourself communicating to, and the social and ethical context of the content, matter a great deal in creating such texts. One important way to become a better communicator is to become a better critical reader, viewer, and listener, which is why we will ask you to engage challenging materials in a variety of forms and work with you to learn how to interpret them.

Learning to read, listen, write, speak, do research and/or perform well also requires feedback. As faculty, we submit our work for feedback from colleagues all the time, and giving and receiving constructive feedback from both friends and strangers is central to collaborative work in any field and is itself a form of critical thinking and learning. We further recognize that this feedback process is not linear and that good communication requires that you continually rethink, restructure, and revise your work in order for it to be your best. This is why we require that your writing, speaking, and performance assignments be "projects" that include preparatory exercises and multiple drafts or rehearsals, all of which ask you to continue to reflect critically on the choices you have made in the texts that you produce. Furthermore, we see all of these forms of communication as complementary and intertwined, which is why many of your assignments will ask you to integrate elements of the written, spoken, performed, and visual. Finally, developing good habits of critical inquiry and communication also means reflecting on the ethical dimensions of how your work represents that of others, thus one of our goals is to help you to understand both the nature of academic integrity and the social processes by which knowledge is produced and represented.

To ensure that the program is meeting its stated goals, all FYP and FYS syllabi are read by other faculty in the program to determine if they include a variety of assignments that foster the writing, speaking, research, and critical thinking goals of the program. All FYP and FYS courses have to be approved by faculty in the program before they are offered.

First-Year Seminar research project learning goals

With respect to research skills specifically, our learning goals for the spring are that students should:

- Be introduced to ways of conducting productive and imaginative inquiry and research in order to become a part of the various conversations surrounding issues.
- Learn 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.
- Learn how to evaluate and synthesize information, whether gathered from traditional sources, such as books and journals, or from websites or electronic media.
- Begin to develop the skills of critical analysis in the interpretation and use of information gathered from any source.
- Be introduced to 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.
- Present the results of your research through writing, speaking, visual elements, or other multimedia forms in such a way that you demonstrate the ability to communicate effectively using the rhetorical conventions of the chosen form.