

SYLLABUS
Spring FRPG: 188N---The Dickens Phenomenon
Tuesday and Thursday, 10:10 to 11:40, AT 32
Wednesday, 12 to 1:30, RI-104

Faculty:

Robert M. DeGraaff (Bob)
English Department
7 University Ave., Rm. 103, x5161
Office hours: W, 2 to 4 & H, 2:45 to 3:45
Home phone: 386-4235 (9 a.m. to 9 p.m.)

rdegraaff@stlawu.edu

Mentor:

Michael Petrik (Mike)

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 0-14-043494-1)

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 15 to 20 unannounced reading quizzes throughout the semester. Quizzes may not be made up, but I will drop your worst 2. Quizzes are a mechanism to encourage you to keep up with the reading, since there will be no formal testing on this material. (Of course, you’ll have to know the novels well in order to lead discussion and participate intelligently.) 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.

Late Work:

There will be no extensions for oral reports. Written assignments are expected to be turned in on the assigned dates unless other arrangements are made **before the assignment is due**. 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:

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

Munn Writing Center:

In addition to Mike, 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 31 Precise of *Household Words* article (written) – 5%
- Feb 14 Charles Dickens Profile (written, 500 words) – 5%
- Feb 16 Readers’ theatre performance of *A Christmas Carol* (oral) – 5%
- Mar 2 Term paper: thesis, outline, sources (written) – 5%
Minimum of 5 sources, at least 3 of which must be “paper” (MLA format)
- Mar 16 Charles Dickens Profile, revised (written, 1000 words) – 10%
- Apr 20 Term paper: 8 to 12 typed pages, with “Works Cited” (written) – 10%
- May 4 Term paper (revised): 8 to 12 pages, with “Works Cited” (written) – 10%
- May 8 Self-evaluation essay due with portfolio (written, 300 to 500 words) – 5%
- 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 (15 to 20, worst 2 dropped) (written) – 20%

Class participation (mostly oral, but there may be some “process points” included) – 10%

CLASS CALENDAR

Jan 24 T Syllabus/ introduction

25 W Peter Ackroyd film on Dickens, Part 1 (meet in RI-15)

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

31 T *Christmas Carol*, xxiv-xlix and 49-78 (Stave 2)

Feb 1 W Meet in ODY Library, Rare Book Room (Mark McMurray)

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

7 T *Christmas Carol*, lxxviii-cxiii and 126-161 (Staves 4 and 5)

8 W Peter Ackroyd film on Dickens, Part 2 (meet in RI-15)

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

14 T Dramatic readings of *A Christmas Carol* – rehearsal
Due: Charles Dickens Profile (500 words)

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

16 H Dramatic readings of *A Christmas Carol*

21 T *The Pickwick Papers*, 15-120.

22 W Research techniques, with Joan Larsen; meet in ODY, Rm 30B

23 H *PP*, 120-158. **Student Discussion Leader: Amy Bolis**

28 T *PP*, 158-274.

Mar 1 W *PP*, 274-313. **SDL: Stewart Bennett**

2 H *PP*, 313-351. **SDL: Emily Bean**

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

7 T *PP*, 352-467. Schedule conferences on term paper.

8 W Conferences on term paper.

9 H Conferences on term paper.

14 T *PP*, 468-505; *David Copperfield*, 9-90.

Term Paper Oral: Lisa Kim, “Dickens and Maria Beadnell.”

15 W *DC*, 90-131. **SDL: Cassaundra Anslow.**

TPO: Samuel Hesseltine, “Dickens and Hablot K. Browne.”

16 H *PP*, 506-544. **SDL: Annalise Ammer.**

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

SPRING BREAK

28 T *PP*, 544-583; *DC*, 132-215.

TPO: Jeffrey Graceffo, “Dickens and Mary Hogarth”.

29 W *DC*, 215-257. **SDL: Melissa Rixford.**

TPO: Nicolas Gordon, “Dickens and Catherine Hogarth.”

30 H *PP*, 583-620. **SDL: Alan Rijapa.**

TPO: Daniel Coughlin, “Dickens and Prisons.”

Apr 4 T *PP*, 621-659. **SDL: Sara Pascale.** *DC*, 258-340.

TPO: Marina Chiasson, “Dickens and John Forster.”

- 5 W *DC*, 340-380. **SDL: Marc Mancus.**
TPO: Amy Bolis, “Dickens and Theatre.”
- 6 H *PP*, 660-698. **SDL: Ashley LaCavalla.**
TPO: Stewart Bennett, “Dickens’s American Tours.”
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- 11 T *PP*, 698-754 and xi-xxvii.
TPO: Emily Bean, “Dickens and His Publishers.”
- 12 W *DC*, 381-421. **SDL: Lisa Kim.**
TPO: Cassandra Anslow, “Dickens and Education.”
- 13 H *DC*, 421-461. **SDL: Samuel Hesseltine.**
TPO: Annalise Ammer, “Dickens and Orphans.”
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- 18 T *DC*, 462-544.
TPO: Melissa Rixford, “Dickens’s Homes as a Map of His Career.”
- 19 W *DC*, 544-584. **SDL: Jeffrey Graceffo.**
TPO: Alan Rajapa, “Dickens and Ellen Ternan.”
- 20 H *DC*, 585-625. **SDL: Nicolas Gordon.**
Due: Term Paper (8-12 typed pages)
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- 25 T *DC*, 625-665.
TPO: Sara Pascale, “Dickens and ‘Fallen Women’.”
- 26 W *DC*, 666-707. **SDL: Daniel Coughlin.**
TPO: Marc Mancus, “Dickens’s Public Readings.”
- 27 H *DC*, 708-748. **SDL: Marina Chiasson.**
Course evaluations.
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- May 2 T *DC*, 748-806 and vii-xxii.
TPO: Ashley LaCavalla, “Dickens and William Thackeray.”
- 3 W *David Copperfield* film (BBC), Parts 1 & 2; meet in RI-15.
- 4 H *David Copperfield* film (BBC), Parts 3 & 4; meet in RI-15.
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- May 8 M **Due: portfolio with self-evaluative essay (before noon).**

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."