

ENGL-659-M01
Dickens: Home and Abroad
Saint Louis University Madrid Campus
Spring Quarter 2007

Instructor: Paul Vita, Ph.D.
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Office: Padre Rubio Hall, First Floor (Valle, 28)
Office Hours: 12:00 - 2:00 p.m., Mondays-Thursdays
Meeting Time: Tuesdays and Thursdays, 17:00-19:20
Room: Padre Rubio Hall – The Tower (Room 15)

Course Description: Dickens as traveller and travel-writer, and the extent to which the consideration of other cultures influenced his politics, social thought and creative work. Particular focus on Dickens' construction of the European other, his response to European literature, and, in turn, his reception in Europe. Students are also welcomed to pursue research in trans-Atlantic issues present in Dickens work.

Required Primary Texts

American Notes, 1842
Pictures from Italy, 1846
Little Dorrit, 1857
A Tale of Two Cities, 1859
The Uncommercial Traveller, 1861

Optional Primary Texts

Martin Chuzzlewit, 1844

Bibliography of Theoretical and Critical Resources

A collection secondary/theoretical texts not available in electronic formats have been gathered together, photocopied, and placed in a course packet available at our campus bookstore.

- Anderson, Benedict. *Imagined Communities*, 1999.
Auerbach, Erik. *Mimesis: The Representation of Reality in Western Literature*, 1946.
Baba, Homi K. Ed. *Nation and Narration*, 1990.
Bakhtin, M. M. *The Dialogic Imagination*. Ed. Michael Holquist. Trans. Caryl Emerson and Michael Holquist, 1981.
Bal, Mieke. *Narratology*, 1985.
Barthes, Roland. *S/Z*, 1974.
Bluestone, George. *Novels into Film*, 2003.
Booth, Alison. *Famous Last Words: Changes in Gender and Narrative Closure*, 1993.
Booth, Wayne. *The Rhetoric of Fiction*, 1961.
Bordwell, David. *Narration in the Fiction Film*, 1985.
Brooks, Peter. *Reading for the Plot*, 1985.
Buzard, James. *The Beaten Track*, 1993.
Chambers, Ross. *Story and Situation: Narrative Seduction and the Power of Fiction*, 1984.
Chapman, Seymour. *Story and Discourse: Narrative Structure in Fiction and Film*, 1978.
Cohn, Dorrit. *Transparent Minds: Narrative Modes for Presenting Consciousness in Fiction*, 1978.
Collins, Philip. *Dickens the Critical Heritage*. 1971
Culler, Jonathan. *The Pursuit of Signs*, 2002 (“augmented edition”)
Daldry, Graham. *Charles Dickens and the Form of the Novel Fiction and Narrative in Dickens' Work*, 1987
Doherty, Thomas. *Reading (Absent) Character*, 1983.
Duncan, Ian. *Modern Romance and Transformations of the Novel the Gothic, Scott, Dickens*, 1992
Eco, Umberto. *Interpretation and Overinterpretation*, 1992.
Fletcher, Angus. *Allegory: The Theory of a Symbolic Mode*, 1964.
Foucault, Michel. *Discipline and Punish: The Birth of the Prison*, 1979.
Garret, Peter. *The Victorian Multiplot Novel*, 1980.
Genette, Gerard. *Narrative Discourse*, 1980.
Gerard, Rene. *Deceit, Desire, and the Novel*, 1961.

Gilbert, Sandra and Susan Gubar. *The Madwoman in the Attic*, 1979.
 Hollington, Michael. *Dickens and the Grotesque*. 1973.
 Iser, Wolfgang. *The Implied Reader*, 1974.
 Jameson, Fredric. *The Political Unconscious: Narrative as a Socially Symbolic Act*, 1981.
 Jordan, John and Robert L. Patten, *Literature in the Marketplace*, 1990.
 Jordan, John. *The Cambridge Companion to Charles Dickens*, 1989.
 Kermode, Frank. *The Genesis of Secrecy*, 1979.
 Kermode, Frank. *The Sense of an Ending*, 1966.
 Kucich, John. *Repression in Victorian Fiction: Charlotte Brontë, George Eliot, and Charles Dickens*, 1987.
 Landow, George. *Hypertext 2.0: The Convergence of Contemporary Critical Theory and Technology*, 1997.
 Lanser, Susan Snaider. *Fictions of Authority: Women Writers and Narrative Voice*, 1992.
 Martin, Wallace. *Recent Theories of Narrative*, 1986.
 Mezei, Kathy ed. *Ambiguous Discourse: Feminist Narratology and British Women Writers*, 1996.
 Millar, D. A. *Narrative and Its Discontents: Problems of Closure in the Traditional Novel*, 1981.
 Miller, D. A. *The Novel and the Police*, 1988.
 Miller, J. Hillis. *Fiction and Repetition: Seven English Novels*, 1982.
 Miller, J. Hillis. *The Form of Victorian Fiction*, 1968.
 Morley, John. *Death, Heaven, and the Victorians*, 1971.
 Orwell, George. *Dickens, Dali and Others*, 1946
 Patten, Robert L. *Charles Dickens and His Publishers*, 1978.
 Phelan, James. *Reading People, Reading Plots: Character, Progression, and the Interpretation of Narrative*, 1989.
 Pollard, Arthur. *The Victorians*, 1987.
 Posner, Richard A. *Law and Literature*, 1998.
 Reitz, Caroline. *Detecting a Nation*, 2004.
 Richter, David H. *Fable's End: Completeness and Closure in Rhetorical Fiction*, 1974.
 Ricoeur, Paul. *Time and Narrative*. Three Volumes, 1984, 1985, 1988.
 Schad, John. *Dickens Refigured: Bodies, Desires and Other Histories*, 1996.
 Scholes, Robert and Robert Kellogg. *The Nature of Narrative*, 1966.
 Stone, Harry. *Dickens and the Invisible World*, 1980
 Sturgess, Philip J. M. *Narrativity: Theory and Practice*, 1992.
 Tambling, Jeremy. *Lost in the American City: Dickens, James and Kafka*, 2001.
 Torgovnick, Mariana. *Closure in the Novel*, 1981.
 White, Hayden. *The Content of the Form: Narrative Discourse and Historical Representation*, 1987.
 Williams, Jeffrey. *Theory and the Novel: Narrative Reflexivity in the British Tradition*, 1998.
 Williams, Raymond. *The English Novel from Dickens to Lawrence*, 1984.

Course Requirements:

1. Attendance, Preparation, and Participation in all class meetings.
2. Three projects (written work should follow MLA style guidelines):
 - ◆ A short paper (5 pages plus bibliography), accompanied with a detailed bibliography, due by the fourth week of class, that reviews the reception of one of Dickens' novels in Spain. This project should include a complete bibliography of translations, complete list of secondary criticism in Spanish, and a discussion of influences on other writers and, if possible, on Spanish culture in general.
 - ◆ An annotated bibliography related to research project, due the seventh week of class.
 - ◆ An in-depth, longer study (12-15 pages) on a subject of your choice related to the novelists under consideration, a version of which you will present in class during the final week of the course.

Libraries and Research: While the SLU Madrid Library's collection is a modest one, there are several critical and theoretical works of especial interest to students in the class. In addition to the *PMLA*, students have access to the Proxy Server—perhaps Madrid's finest collection of electronic journals and databases—which hosts the MLA International Bibliography, the Oxford English Dictionary On-line, the Wellesley Index to Victorian Periodicals 1824-1900, Academic Search Premier, JSTOR, Project Muse, and 19th Century Masterfile. Students, of course, have borrowing privileges from the Humanities library at UAM and reading privileges at other libraries in Madrid, including the National Library and UCM. In a

pinch, some texts may be borrowed from me directly as well. Finally, I direct students to Alan Liu's *Voice of the Shuttle* (<http://vos.ucsb.edu/>) as an entry point for relevant links to information available on the world wide web and the *Victorian Web*.

E-mail: Announcements and additional information will often be handled by e-mail. Please check your e-mail regularly.

Special Accommodations: I urge students who require special accommodations for individual needs (learning disabilities, physical handicaps, or other reasons) to speak with me early in the term.

Statement on Academic Integrity: All students should read carefully Saint Louis University's Policy on "Academic Integrity/Ethics, which can be found on page 27 of *The Graduate School Catalog – 2006-2007*.

Grading Rubrics:	Participation and Presentations	20%
	Written Work (including write-ups)	80%

Course Schedule:

Week I – October 8 & 10: Course Introduction

Wilson "Dickens: The Two Scrooges"

"Nurse's Stories" from *The Uncommercial Traveller*

Week II – October 15 & 17: Dickens at Home

Selections from *Pickwick* – Chapters 1-10

Week III – October 22 & 24: Dickens in the United States

American Notes

Selections from *Martin Chuzzlewit*

"Bound for the Great Salt Lake" from *The Uncommercial Traveller*

Week IV – October 29 & 30: Dickens in Italy

Pictures from Italy

"The Italian Prisoner" from *The Uncommercial Traveller*

Week V – November 5 & 7: Dickens in France

A Tale of Two Cities

"Travelling Abroad" from *The Uncommercial Traveller*

Week VI and VII – November 12, 14, 19 & 21: Dickens and Europe

Little Dorrit

Course Presentations

Week VIII – November 26 & 28: Europe and Dickens: Russia, Spain, Switzerland

Selections from *David Copperfield*, as well as from Dostoyevsky and Perez Galdos

Week IX – December 3: Dickens and the Orient

The Mystery of Edwin Drood

Week X – December 10: Conclusions and Evaluations