

EN 222W: Spring 2020
The Victorian Illustrated Book
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Office Hours: TBD



Texts:

Carroll, Lewis. *Alice's Adventures Under Ground*. New York: Dover Publications, Inc., 1965.
----- *The Annotated Alice* (which includes *Alice's Adventures in Wonderland* and *Through the Looking-Glass*). Norton, 2000.
Dickens, Charles. *Oliver Twist*. Oxford World's Classics, OUP, 2008.
Golden, Catherine. *Serials to Graphic Novels*. UPF, 2018.
Potter, Beatrix. *The Tale of Benjamin Bunny*. Penguin, 2002.
----- *The Tale of Peter Rabbit*. Penguin, 2002.
Ruskin, *The King of the Golden River*. Dover, 1974.

Graphic Novel Adaptations:

Copies of graphic novel adaptations of *Oliver Twist*, *Alice in Wonderland*, and *A Christmas Carol* will be on reserve in the library. Students in pairs will select one graphic novel from a range of books including *Olivia Twist: Honor Among Thieves*, adapted by Darin Strauss and Adam Dalva; *Fagin the Jew*, written and illustrated by Will Eisner; *Oliver Twist: The Graphic Novel* (Campfire Classics), adapted by Dan Johnson and illustrated by Rajesh Nagulakonda; *Oliver Twist* (Classics Illustrated Deluxe Graphic Novel), adapted by Loic Dauvillier and illustrated by Olivier Deloye; *Alice in Wonderland: The Graphic Novel* (Campfire Classics), adapted by Lewis Helfand and illustrated by Rajesh Nagulakonda; *The Complete Alice in Wonderland* (Dynamite Comics), adapted by Leah Moore and John Reppion and illustrated by Erica Awano; *Alice*, adapted by Chris Weiman and illustrated by Lela Dowling; *Batman: Noël* (DC Comics), written and illustrated by Lee Bermejo. ***With the move to online learning, I am asking students to return my copies of the books I loaned to you. I am searching to find inexpensive copies of the books you can use for this assignment.**

Recommended

Hacker, Diana. *A Pocket Style Manual*. New York: St. Martin's, 2004.
Serrell, Beverly. *Exhibit Labels: An Interpretive Approach*. Rowman and Littlefield, 2015.

Course Overview:

An exploration of the Victorian illustrated book as it came into being, flourished, and evolved during the long nineteenth century. This writing-intensive Honors Forum course examines how a genre designed for adults found a home in children's literature at the end of

the nineteenth century and gains new expression in our time through the graphic classics, a prescient form of material culture. Students will learn how to evaluate and interpret an illustrated text by “reading” illustrations to decipher meaning, engaging in creative practice to become author-illustrators, and mounting an exhibition of Victorian illustrated books.

Exhibition of Rare Books from the Norman M. Fox Collection:

This course provides you with an exciting opportunity to design and install an exhibition, which entails the following: reading about designing an exhibition; choosing illustrated books to develop a theme drawn from the Victorian era; coordinating images to display in cases in the English Department and the Pohndorff Room of the Lucy Scribner Library; writing and revising brief write-ups called captions; creating an introduction to the exhibit and your case; placing the images in the cases; decorating the cases (e.g. lace, silk flowers, ribbons, telling objects etc.); designing an exhibition booklet; evaluating audience response. As a class, we will choose a theme central to the Victorian age and discuss ways each class member will have an active role in the exhibition and, if you wish, the creation of an illustrated booklet.

***With the move to online learning, we will now create an online exhibition using COVE, Central Online Victorian Educator. The Fox-Adler Lecture is digitized, so we will be able to choose images from that collection as planned as well as to use images on the *Victorian Web* (all in the public domain). We will curate an online exhibition with a link you can add to your resumes.**

Blackboard for EN 222W, "The Victorian Illustrated Book":

In addition to the syllabus and course assignments, our Blackboard page contains a host of interesting articles and websites. Before writing each paper, plan to consult Blackboard our course reserves to find information to support your analysis of Victorian texts and images. Blackboard should also be a source for your own enjoyment.

Course Objectives:

- ❖ To gain an appreciation of the Victorian illustrated book in relation to culture, history, and literary criticism
- ❖ To “read” visual materials to derive non-visual meaning from them including nonverbal languages (e.g. the Victorian language of the flowers)
- ❖ To select topics for, write, and revise analytic papers, using illustrations as a central part of the argument.
- ❖ To understand how writers with outside illustrators and author-illustrators express a creative vision through and with illustrations
- ❖ To learn about archival studies and mount an exhibition for a College audience
- ❖ To gain appreciation of the Victorian illustrated book as an art form through creative practice.

***With the move to online learning, Blackboard will be very important to us. We will use this to post all shared material and our drafts and our final papers and projects. Please check Blackboard at least once a day.**

Guidelines for Writing-Intensive, Visual Literacy, and Oral Literacy Components:

This writing-intensive English course situates illustrated fiction in an historical context to enable you to "read" nineteenth-century texts and illustrations much like their Victorian audiences once did. More specifically, the goals are:

- ❖ To practice a range of rhetorical modes in regular writing assignments
- ❖ To engage in invention, prewriting, outlining, and revision
- ❖ To craft a cogent thesis and support it in writing with textual and visual evidence (novels, illustration, historical sources, and literary criticism)
- ❖ To write about images with clarity, creativity, and precision and make illustrations a central part of your argument
- ❖ To engage in peer critique via the "Discussion Forum" on Blackboard
- ❖ To design a visually appealing PowerPoint that has an effective layout and clearly identified images
- ❖ To present an oral report with succinctness, fluidity, and liveliness.

The assignments, which situate the illustrated book in an historical context and require close reading of texts and illustrations, reinforce visual literacy and information literacy skills. The oral, visual, and written assignments demand critical thinking and revision. It is unreasonable to expect yourself to be able to write a polished paper or exhibition caption without a first draft, give a timed oral report without practice, or create effective PowerPoint slides without reflection. For the papers, make sure to have a cover page or header, a well-chosen title, numbered pages, an appendix with images central to your argument, and a staple/clip in the upper left-hand corner.

***With the move to online learning, final papers and projects will all be posted on Blackboard. I have created links for our Blackboard page. I will respond to papers using track changes, and I will email students written assessments of their work in the creative project, exhibition, and graphic novel presentations.**

Paper Policy:

Success in this course requires prompt submission of papers, drafts, and exercises. A hard copy of all work is due at the beginning of class on the assigned due date. Bring to class with a printed copy of your papers that includes the relevant illustrations as an appendix or incorporates the images into the body of your paper. Late assignments will be marked down a third of a grade for each day late. To help you plan, due dates appear on assignments and the syllabus.

Writing Center:

I encourage you to attend workshops on grammar and style held at the Writing Center and to meet with peer tutors and staff members to discuss an idea for a paper or a draft in progress. To schedule an appointment, visit <https://www.skidmore.edu/writingcenter/>

*** Writing Center will be operational for online meetings.**

Participation:

I expect you to participate actively to build a class community. Active participation means coming to class on time with readings done and questions to pose about the texts and

illustrations. In class, please volunteer to read passages aloud and respond to comments made by your classmates to promote lively discussion. ***We can still participate actively through our Zoom meetings and Blackboard postings!**

Victorian Tea:

This semester, I will hold a Victorian tea party. Stay tuned for details! ***With the move to online learning, we will have a virtual tea, and we will play Victorian parlor games over Zoom!**

Conferences:

You may "walk-in" during my office hours or arrange for a meeting at a mutually convenient time to discuss readings and course work; to plan a class activity; just to chat about the class. If you would like me to read a draft of your paper, please give it to me well in advance of the due date to make the best use of our conference time. ***We can meet over Zoom or have exchanges over email with the move to online learning.**

Attendance Policy:

Regular class attendance is expected. After four absences and a warning, your final grade will be dropped 1/3 of a grade for each missed class. Lateness of more than 10 min. will count as an absence even if you attend class that day. The Withdrawal Deadline for Spring Term 2020 is April 9th. ***This date has been adjusted in light of the pandemic.**

Email:

You are responsible for checking your Skidmore email regularly. I will send updates via email and respond to student emails within 24 hours during the week (weekends may take longer). Please do not hesitate to contact me with questions about the class or assignments.

Grading:

The final grade will be determined as follows:

Paper 1-----	15%
Paper 2-----	15%
Paper 3 -----	20%
COVE Exhibition-----	25%
Creative Project-----	15%
Participation in Class, Peer Critique, and Attendance---	10%

Title IX Statement: Skidmore College faculty and staff are committed to supporting our students and upholding gender equity laws as outlined by Title IX. We consider sexual and gender-based misconduct to be one of the most serious violations of the values and standards of the College. Unwelcome sexual contact of any form is a violation of students' personal integrity and their right to a safe environment and therefore violates Skidmore's values. Sexual and gender-based misconduct is also prohibited by federal regulations.

If you choose to confide in a member of Skidmore's faculty or staff regarding an issue of sexual or gender-based misconduct, that faculty or staff member is obligated to tell Skidmore's Title IX Coordinator or Title IX Deputy Coordinator. The Title IX Coordinator or Deputy Coordinator will assist the student in connecting with all possible resources for

support and reporting both on and off campus. Identities and details will be shared only with those who need to know to support the student and to address the situation through the college's processes. If the student wishes to confide in a confidential resource, The Counseling Center Staff, Health Services, and Victim Advocates are all options available to the student.

More information can be found at <https://www.skidmore.edu/sgbm/> or by contacting the Title IX Coordinator, Joel Aure, or Deputy Coordinator, Sarah Green.

Accommodations Statement: If you are a student with a disability and believe you will need academic accommodation, you must formally request accommodation from Meg Hegener, Coordinator of Student Access Services. You will need to provide documentation that verifies the existence of a disability and supports your request. For further information, please call x8150 or stop by the Office of Student Academic Services in Starbuck Center.

Academic Integrity Statement: By enrolling at the college, you have agreed to abide by the Skidmore Honor Code, which states, "I hereby accept membership in the Skidmore College community and, with full realization of the responsibilities inherent in membership, do agree to abide by the College regulations." You should understand the high value we place on intellectual honesty and familiarize yourselves with the "Definitions and Guidelines" section of Skidmore's *Academic Integrity Guide*. These "Definitions and Guidelines" are published online.



Readings, exercises, papers, captions, presentations, and creative projects are to be completed by the day they appear on the syllabus. I have indicated minimum page guidelines for our longer selections, but encourage you to read ahead. Although the schedule is subject to changes, it should help you to budget your time.

- 1/21 Course Introduction
Unit I: Origins of the Victorian Illustrated Book and the Caricature Tradition
Begin reading *Oliver Twist*
- 1/23 *Pickwick*, Charles Dickens, and the Rise of the Victorian Illustrated Book
Serials to Graphic Novels, 11-18, 39-49
Chapter from *Pickwick* and accompanying illustration (Blackboard)
Introduce *Oliver Twist*, discussion of Chapters I and II (1-15)

1/28 Charles Dickens, George Cruikshank, and the Victorian Illustrated Book
Come prepared to discuss *Oliver Twist*, Ch. III -XXVII (15-215)
Serials to Graphic Novels, 55-58
Meet in Pohndorff Room, 3rd Floor Scribner Library

1/30 Come prepared to discuss *Oliver Twist*, Ch. XXVIII-XXXVIII (216-306)
Exercise 1 Due

2/4 Come prepared to discuss *Oliver Twist*, Ch. XXXIX-LIII (306-440)
Draft for Paper 1 Due

2/6 Final discussion of *Oliver Twist* and illustrations; meet in Pohndorff Room
Serials to Graphic Novels, 72-77, 131-39

2/11 Paper 1 Due
Creative Project and Group Project on Graphic Novel Adaptations
Unit II: From Caricature to Realism: Versions of *Alice*
Alice's Adventures Under Ground, Ch. I

2/13 Carroll, *Alice's Adventures Under Ground*, Ch. II-IV; examine word-picture
arrangement
Serials to Graphic Novels, 77-82
Introduce *Wonderland*

2/18 Carroll, *Alice's Adventures in Wonderland* in *The Annotated Alice*, Chapters I-VI

2/20 *Alice Through the Ages: Illustrators of Alice*
Exercise 2 Due

2/25 *Alice's Adventures in Wonderland*, Chapters VII-XII
Reading from *Serials to Graphic Novels*, 139-49
Draft for Paper 2 Due

2/27 *Through the Looking-Glass*, Chapters I-VI

3/3 *Through the Looking-Glass*, Chapters VII-XII
Barry Moser's *Alice's Adventures in Wonderland* and *Through the Looking-Glass*
Meet in Pohndorff Room
Paper 2 Due

3/5 No Class: Professional Conference

3/7 – 3/22

EXTENDED SPRING BREAK

3/24

Unit III: The Legacy of the Illustrated Book in Children’s Literature

The King of the Golden River

Illustrations by Doyle

3/26

Exhibition Brainstorming for COVE Exhibit

King of the Golden River, illustrations by Rackham, and introduce Beatrix Potter

Discuss Exercise #3

3/31

Beatrix Potter, *The Tale of Peter Rabbit* and the storybook series

Exercise #3 Due

4/2

COVE Gallery Exhibition: Finalize Topics, Determine Cases, Start Captions

Further discussion of *Peter Rabbit*; introduce *Benjamin Bunny*

Draft for Paper #3 Due

4/7

Potter's *The Tale of Benjamin Bunny*

4/9

Serials to Graphic Novels, 165-71

Paper #3 Due

4/14

COVE Gallery Exhibition: final captions due. Finalize Case Layout

Serials to Graphic Novels, Conclusion, 186-234

4/16

COVE Gallery complete—reflections due.

Continued discussion of *Serials to Graphic Novels*, Conclusion, 186-234

Graphic Novel PowerPoint Presentation by C. Golden

4/21

Creative Projects Due (Project and Written Reflection)

Begin Oral Presentations

4/23

Oral Presentations Continued

“The Owl and the Pussy Cat” illustrated and written by Edward Lear

4/28

Virtual Tea Party with Victorian Parlor Games!