

THE VICTORIANS— ENGLISH 452, SECTION 001
FALL 2018 // 9:05 – 9:50 a.m. MWF, HAWTHORN 133

From Madonna To Whore & Back Again? The Uneven Evolution of Victorian Women & Men



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COURSE DESCRIPTION Think gender and power relations are volatile in our time? You're right; they are, but we'll look at another time in which women's and men's role were radically changing, a time when a woman ruled an empire, yet any woman could also be stopped and medically examined if a legal authority thought she might be a prostitute. We'll examine a time—perhaps very like our own—when people resisted and persisted for change, and that time was scary and exciting (and that's why we're starting with Dracula!!).

Throughout this course, we'll see what we can learn about how women and men successfully worked toward equality and shared governance, and how and why they failed. This class, subtitled "**From Madonna To Whore and Back Again? The Uneven Evolution of Victorian Women and Men,**" will explore those issues, examining a wide array of representations of Victorian women and men in order to understand the Victorian period from which, I assert, we can also learn today.

In our non-fiction, novels, play, and poetry, we will read of what should be done with "redundant women," of how bicycles or artistic talent could make women threatening, of how higher education for men and women was embroiled in religious, class, and marriage debates, and so much more. In short, we'll learn about a transformative period for Victorian men and women and the world.

The hope is that by more critically viewing Victorian culture you will also look evaluatively at the culture in which you live. The *goals of this class* thus include familiarizing you with 1) the social conditions that influenced (and were influenced by) the Victorians; 2) prominent thematic concerns of Victorian literature; and 3) the most notable literary techniques and genres of this time period. This class should simultaneously foster your close reading and writing skills as well as your critical thinking.

One bonus of this course is that it can be "attached" to a one-week trip to London. This trip will occur after spring semester 2019 and will be listed as an English course subtitled "London Calling: Ordering the World" on the spring schedule. Throughout this fall semester, the Study Abroad Office and I will give you information concerning this great opportunity.

REQUIRED TEXTS—PLEASE purchase the SPECIFIC EDITIONS listed

—Stoker's *Dracula* (1897) Broadview ISBN 9781551111360

—Anne Brontë's *Tenant of Wildfell Hall* (1848) Broadview ISBN 9781551115085

—Robert's & Braddon's *Lady Audley's Secret: A Drama in Two Acts* (1863)

Provided in Class

—Gissing's *Odd Women* (1893) Broadview ISBN 9781551111117

—Grant's *The Woman Who Did* (1897) Broadview ISBN 9781551115108

—Colmore's *Suffragette Sally* (1911) Broadview ISBN 9781551114743

—Further readings will be provided on **COVE, a great online Victorian resource; a \$10 charge for using this service is required.**

Important Note: Getting the books is your responsibility, *not that of the campus bookstore*. If the campus bookstore runs out, then you **MUST** find a replacement in time to do the assigned reading. Explore ordering books online; often you find cheaper and/or used copies this way.

DISCLAIMER Please be advised that we will encounter material in this course that may seem offensive to some. But, as a critic said of Thomas Hardy's *Jude the Obscure*, "This book, it is said, is immoral, and indecent as well. So are most of our great novels."

CANVAS SETTINGS, PROFILE, AND NOTIFICATION PREFERENCES

We will use the online system Canvas as our Course Management System. To access Canvas go to <http://canvas.psu.edu>. One of the first things I have included on our site is a link to Canvas Video Tours that will familiarize you with this system; I ask, if you are new to Canvas, that you view the Overview, Update Your Settings and Profile, and Update your Notification Preferences videos ASAP. Then please update your settings, profile, and notification preferences. My **HIGHLY ENCOURAGED SUGGESTION** for preferences is:

- Due Date - ASAP or daily
- Grading - ASAP
- Announcement - ASAP
- All Conversations - ASAP
- Calendar - ASAP
- Membership Update - ASAP or daily

There is a Canvas mobile app; I highly encourage downloading that as well.

A LITERATURE CLASSROOM is most stimulating when it encourages thought-provoking discussion. To achieve this goal, read the texts carefully and voice all the ideas and questions that these writings inspire for you. Recognize that you may not like everything we read, but take those texts as opportunities to articulate what you feel the text or author does not provide you (artistically, emotionally, and/or intellectually). Also know that some of these texts may influence you in surprising ways. Surprises make for lively class discussions, ones in which you may not always agree with your classmates. When disagreements arise, we will examine, discuss, and evaluate all views. We will foster an environment in which all writers' and students' ideas will be examined and challenged without ridicule or personal attacks.

ALWAYS REMEMBER

I encourage questions from you in class, out of class, and via e-mail. If you don't understand an assignment, if you're having trouble with a project, or if you just want to discuss something we're reading, please let me know. I'd like to have a chance to suggest a solution before an issue becomes a problem. You, however, have to come to me with these questions. I cannot know you have questions until you voice them. Also know that I often like to have one-on-one discussions about my own writing and presentations because they help me flesh out ideas as well as learn which of my ideas are not making it clearly to my audiences. I also feel that some of my most meaningful interactions with students occur in such meetings. I am more than willing to have such one-on-one meeting with you. That is why I maintain office hours. I also know those office hours may conflict with your classes. **SO** if you want to see me for such a one-on-one meeting, which usually lasts about 15 minutes—**AND EVEN IF YOU CAN COME DURING OFFICE HOURS**—please **SCHEDULE** an appointment with me. Email me at ler12@psu.edu and we'll get something set up!!

COURSE REQUIREMENTS AND ASSESSMENT

1) **Reading:** This course demands a **great** deal of reading, so resist the temptation to put off your reading, thinking you can squeak by in discussion. Always bring your text and ideas about the writing to every class session. Also remember you will be expected to discuss more than plot, so think about and question the texts you read; don't merely move your eyes across the pages.

2) **Quizzes** (160 points [8 at 20 each]): There will be 8 pop quizzes that will ask you to analyze and/or respond to a question about that day's reading. Completing all readings is essential for successful completion of the quizzes.

3) **Wikipedia vs BRANCH project** (250 points [1 presentation at 150 & 1 paper at 100]): As you know, Wikipedia can get you up to speed on many topics, including Victorian ones. BRANCH (Britain, Representation, and Nineteenth-Century History) is another online resource offering a similar encyclopedia experience . . . or is it similar? That is one question of the paper you will compose that compares and contrasts a Wikipedia and BRANCH article on a similar topic (assigned to you). You'll also offer an informational class presentation about your topic.

4) **Road to Suffrage Timeline and Map Project** (540 points): COVE (the Central Online Victorian Educator) is a new learning and teaching tool that allows us to create INFORMATIVE timelines and maps that will help us (and perhaps later students who may use COVE) flesh out the events that led to some British women gaining voting rights in 1918. To most productively and professionally contribute to the online resource, you will undertake a multi-step approach to this project. The steps will be: 1) presentation about an already established COVE timeline event(s) and any associated map sites (assigned to you) 75 points; 2) written evaluation of that already established COVE timeline event(s) and any associated map site(s) 75 points; 3) creation of a COVE timeline event—180 points—and map site(s)—30 points—(topic assigned to you); 4) peer reviews of 2 timeline events and associated map site(s) 15 points each; 5) presentation of revised-according-to-peer-and-my-suggestions timeline event and map site(s) 50 points; 6) short paper explaining how a timeline event and associated map site(s) illuminated an issue in one of our literary readings 100 points.

5) **Participation and Attendance** (50 points): Participation in this class—especially in response to other students' presentations—is strongly encouraged and rewarded because we are here to learn from everyone, not just our readings or me. So, I expect not just bodily presence, but that you consistently enter into class discussions, demonstrate knowledge of the assigned readings, contribute thoughtful comments, ask relevant and engaged questions, and provide helpful feedback to peers. Also valuable is recognizing when it is time for other students to contribute.

Attendance, of course, is necessary for participation, so absences will be monitored. While exceptions may arise (because of illnesses, family emergencies, or other absences about which I have been informed prior to their occurrence [or as absolutely soon as possible after their occurrence] AND for which students actively make arrangements so as to make up work), **students who miss more than FOUR classes can expect to have their final grades lowered by 25 points per absence beginning with the FIFTH absence.** Excessive and/or repeated lateness or unpreparedness may also count as an absence, at my discretion.

Note that I am not required to re-teach any assignment or explain points covered in a class you missed or entered late; any assignment may be modified orally in class, and small assignments can be given orally in class without being put in writing. Moreover, any time you miss a class, for whatever reason, it is your responsibility to follow the schedule and/or to contact me to complete any assignment due when you return. Prior or immediate (preferably 6, maximum 12, hours after class time) arrangements are REQUIRED to make up class activities and for me to consider whether an absence can be excused. If class is unexpectedly cancelled, I will send an e-mail explaining what will be expected for the next class.

As a student in this course, you should avoid the disruption of class with behavior that is distracting or interferes with class. This means all cell phones should be turned OFF during class. Most notably, **texting during class and/or talking while other students or I am speaking will not be tolerated.** All are here to learn from each other and to carry on constructive discussions together. In short, if you come to class, please be fully engaged in class.

Written Work: Below is a "base" scale. All writings will be graded according to this scale with the necessary multiplications made when the assignment's point value is not 100 points.

100 points for an essay truly excellent in all aspects—ideas, structure, evidence selection and presentation, attention to audience, and editing.

90-99 points for an essay that takes a fresh and convincing look at its subject, presents its case in a persuasive way, shows a thorough mastery of the subject matter and audience expectations, and not only is virtually free of errors, but also makes its points clearly, logically, and gracefully.

80-89 points for an essay that offers fresh—beyond the obvious—insight into the subject, articulates that insight well, recognizes audience expectations, and is structured well enough that informed readers would see it as organized, clear, and generally correct in matters of usage.

70-79 points for an essay that advances a thesis using some persuasive evidence, shows an understanding of the main features of the subject matter, and is usually well organized, clear and correct at the sentence and paragraph level. Improvement is desirable with such papers; however, students should remember that 70 to 79 points does indicate average college work.

60-69 points for an essay that falls short of the minimum requirements in subject and/or length. Such essays may also present arguments whose intelligibility is seriously flawed ideologically, structurally, and/or grammatically. Such essays, however, will show an honest effort and will have some compensating strengths, such as potentially revisable ideas.

50-59 points for an essay that fails to meet the assignment in subject and/or length.

Oral Presentations will be graded according to this scale with the necessary multiplications made when the assignment's point value is not 100 points.

90-100 points for a presentation that makes its purpose clear in its introduction, offers concrete and convincing evidence, exhibits strong organization and careful word choice, and provides effective (sometimes provocative) closure. Such a presentation will also be delivered clearly, complemented by postures, gestures, and eye contact that are appropriate to the topic and audience. Such a presentation engages audiences, often inspiring questions/comments.

80-90 points for a presentation that makes its purpose clear early, offers concrete evidence, exhibits good organization and word choice, and provides sufficient closure. Such a presentation will also be delivered clearly, complemented by postures, gestures, and eye contact that are appropriate to the topic and audience. Such a presentation should engage its audience.

40-70 points for a presentation that is lacking in substance, is inaccurate in its facts, and/or fails to meet significant assignment requirements. Such a presentation might not exhibit a purpose, offer little to no evidence, reflect little to no preparation, and simply end. Such a presentation may also be delivered in a manner that does not allow audiences to engage with the speaker or his/her ideas.

LATE WORK will result in a **ten percent per day deduction** from the work's possible total, beginning immediately after the deadline. This means that if you miss a class and/or e-mail or place your work in my mailbox (real or virtual) five minutes after the deadline, you will receive a ten percent deduction. Obvious exceptions will be made in cases of medical emergencies, at my discretion. Exceptions will NOT be made for computer error, printer failure, missing class, travel plans, oversleeping, or anything else non-catastrophic. Make back-ups of your papers to protect against computer error!

Ranges for Final Grades: Grades will not be based on a curve! *EX: 798 points = C+

A = 925 – 1000 points

A- = 900 – 924 points

B+ = 875 – 899 points

B = 825 – 874 points

B- = 800 – 824 points

C+ = 775 – 799 points

C = 700 – 774 points

D = 600 – 699 points

F = 0 – 599 points

Bonus Possibility (up to 30 points [6 events at 5 points each]): Throughout the semester there will be frequent "Arts and Humanities In Action ;j;AHA!!" events These DIVERSE events will showcase our history, literature, music, art, philosophy, religion, and performing arts programs. You will be able to find a—continually updated—list of these events at

<http://altoona.psu.edu/academics/arts-humanities/in-action>
click on "See More" at the Right for complete list of events

For each—up to 6—that you attend AND email me about (within 24 hours of the event), you can receive 5 bonus points. Your email should run about 3 or 4 sentences and offer an evaluation of how / why the presenter(s) offered an effective or ineffective program.

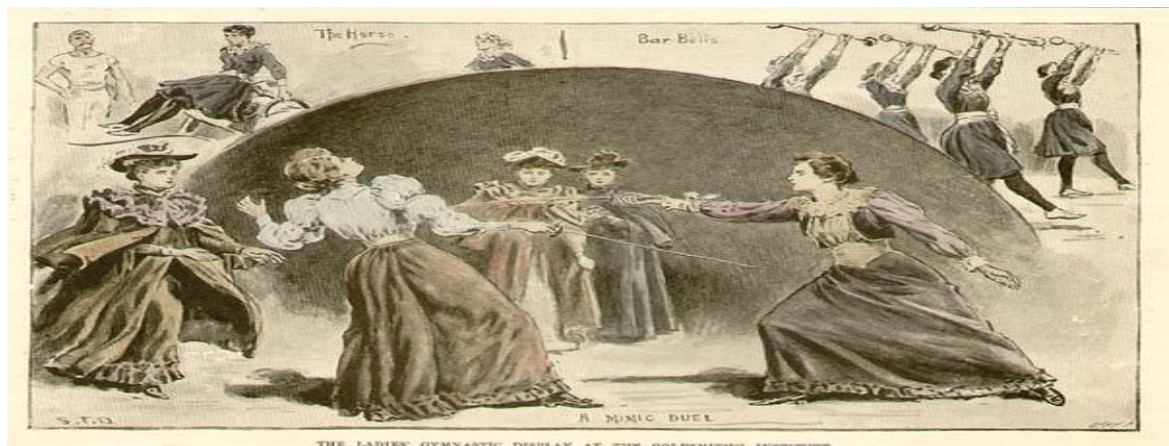
ACADEMIC INTEGRITY Academic integrity is the pursuit of scholarly activity in an open, honest, and responsible manner. Academic integrity is a basic guiding principle for all academic activity at The Pennsylvania State University, and all members of the University community are expected to act in accordance with this principle. Consistent with this expectation, the University's Code of Conduct states that all students should act with personal integrity, respect other students' dignity, rights, and property, and help create and maintain an environment in which all can succeed through the fruits of their efforts.

Academic integrity includes a commitment not to engage in or tolerate acts of falsification, misrepresentation, or deception. Such acts of dishonesty violate the fundamental ethical principles of the University community and compromise the worth of work completed by others. Of special importance to this class is PLAGIARISM and the avoidance of it. Plagiarism includes any use of the words or ideas of another writer—including student writers and internet sources—that would allow readers unfamiliar with the source to assume that the words or ideas originated with you. More specifically, plagiarism is (1) another writer's language inserted without quotation marks or acknowledgment, or (2) a close, unacknowledged paraphrase of someone else's writing, or (3) another writer's research or analysis presented without acknowledgment in writing you claim as your own.

Consequences of academic dishonesty: The instructor may assign an academic sanction ranging from failure on the assignment to failure in the course. The instructor reports each academic sanction to the Office of Judicial Affairs, which keeps a record. Students can appeal academic sanctions to the Committee on Academic Integrity through the Office of Academic Affairs. In more serious cases of academic dishonesty, the Office of Judicial Affairs may apply disciplinary sanctions in addition to the academic sanctions. These may range from automatic failure for the course to probation, suspension, or expulsion from the University. An "XF" grade is a formal University disciplinary sanction that indicates on the student's transcript that failure in a course was due to a serious act of academic dishonesty (Policies and Rules for Students, Section 49-20).

Penn State has a plagiarism prevention and detection system, "Turnitin," that is linked into our Canvas system and your paper submission portals. That means that all your writings will undergo turnitin review.

Don't force me to unleash these women on You!!!



Disability Access Statement

Penn State welcomes students with disabilities into the University's educational programs. Every Penn State campus has an office for students with disabilities. The Student Disability Resources Web site provides [contact information for every Penn State campus](#). For further information, please visit the [Student Disability Resources Web site](#).

In order to receive consideration for reasonable accommodations, you must contact the appropriate disability services office at the campus where you are officially enrolled, [participate in an intake interview, and provide documentation](#). If the documentation supports your request for reasonable accommodations, your [campus's disability services office](#) will provide you with an accommodation letter. Please share this letter with your instructors and discuss the accommodations with them as early in your courses as possible. You must follow this process for every semester that you request accommodations.

If you have a documented disability, you are advised to notify both your instructor and the Student Disability Resources office to request specific classroom accommodations based on your disability. Classroom accommodations are only provided when a certifying accommodation form is presented by the student from the Student Disability Resources office.

If you need accommodations due to a documented disability, please inform the instructor within the first week of class. You may find resources at the Health & Wellness Center, Disability Services, located at the Sheetz Family Health Center. For more information call 814-949-5540 or visit the Disability Services web site at: www.altoona.psu.edu/healthwellness

Counseling and Psychological Services Statement

Many students at Penn State face personal challenges or have psychological needs that may interfere with their academic progress, social development, or emotional wellbeing. The university offers a variety of confidential services to help you through difficult times, including individual and group counseling, crisis intervention, consultations, online chats, and mental health screenings. These services are provided by staff who welcome all students and embrace a philosophy respectful of clients' cultural and religious backgrounds, and sensitive to differences in race, ability, gender identity and sexual orientation. You may find resources at the Health & Wellness Center, Disability Services, located at the Sheetz Family Health Center. For more information call (814) 949-5540 or visit the Disability Services web site at: www.altoona.psu.edu/healthwellness. Also: www.altoona.psu.edu/counseling; Penn State Crisis Line (24 hours/7 days/week): 877-229-6400; and Crisis Text Line (24 hours/7 days/week): Text LIONS to 741741

Educational Equity Concerns through the Report Bias Site Statement

Penn State takes great pride to foster a diverse and inclusive environment for students, faculty, and staff. Acts of intolerance, discrimination, or harassment due to age, ancestry, color, disability, gender, gender identity, national origin, race, religious belief, sexual orientation, or veteran status are not tolerated and can be reported through Educational Equity via the [Report Bias webpage](#).

Penn State University has adopted a "[Protocol for Responding to Bias Motivated Incidents](#)" that is grounded in the policy that the "University is committed to creating an educational environment which is free from intolerance directed toward individuals or groups and strives to create and maintain an environment that fosters respect for others." That policy is embedded within an institution traditionally committed to [academic freedom](#). Bias motivated incidents include conduct that is defined in University [Policy AD 91: Discrimination and Harassment, and Related Inappropriate Conduct](#).

* Submit a report via the [Report Bias webpage](#)

* Contact one of the following offices: University Police Services, University Park: 814-863-1111; Multicultural Resource Center, Diversity Advocate for Students: 814-865-1773; Office of the Vice Provost for Educational Equity: 814-865-5906; Office of the Vice President for Student Affairs: 814-865-0909 / Affirmative Action Office: 814-863-0471

Emergency Statement

In the event of a University-wide emergency, course requirements, classes, deadlines, and grading schemes are subject to changes that may include alternative delivery methods, alternative methods of interaction with the instructor, class materials, and/or classmates, a revised attendance policy, and a revised semester calendar and/or grading scheme. For more general information about the emergency situation, please refer to: [Penn State Altoona's home page](#) and/or [PSUAlert](#): This is a service designed to alert the Penn State community via text messages to cell phones when situations arise on campus that affect the ability of the campus – students, faculty and staff – to function normally. Everyone is encouraged to sign up to receive the text alerts.

COURSE SCHEDULE

Readings and Dates are subject to change throughout the semester.

Reading Assignments are to be read BEFORE class on the day they appear on the schedule.

	Class Activity
Aug. 20	Introduction, Discussion of class policies, and "What Might They Be Scared Of" Activity
Aug. 22	<u>Dracula</u> chapters 1 – 4; Wikipedia and BRANCH Assignment Introduced
Aug. 24	Canvas & Cove Bonus due by 9 a.m. <u>Dracula</u> chapters 5 – 9; Appendix "Gender" & <u>Suffragette Sally</u> Appendix "Suffrage"
	Saturday, Aug 25 Drop Deadline Sunday, Aug 26 Add Deadline
Aug. 27	<u>Dracula</u> chapters 10-14; Appendices "London" & "Degeneration"
Aug. 29	<u>Dracula</u> chapters 15-18; Tennyson's "Mariana" & "The Lady of Shalott" and Browning's "My Last Duchess" & "Porphyria's Lover" in Cove Studio
Aug. 31	Wikipedia and BRANCH Assignment Progress Discussion; <u>Dracula</u> chapters 19-23 & Doyle's "A Scandal in Bohemia" in Cove Studio
Sept. 3	LABOR DAY NO CLASSES
Sept. 5	<u>Dracula</u> chapters 24-27 (End); <u>Suffragette Sally</u> Appendices "Imprisonment . . ." & "Conciliation Bill & Black Friday"
Sept. 7	Introduction of COVE Timeline & Map assignment; Wikipedia and BRANCH presentations "touch base"; <u>Tenant of Wildfell Hall</u> Preface – Chapter 3 and Appendices "Wives" & "Childrearing"
Sept. 10	<u>Tenant</u> Chapters 4 – 15; Appendix "Women and Art"; Barrett Browning's Selections from <u>Aurora Leigh</u> #1; Dante Gabriel Rossetti's "The Blessed Damozel" and Christina Rossetti's "In an Artist's Studio" in Cove Studio
Sept. 12	WIKIPEDIA & BRANCH INFORMATIONAL PRESENTATIONS <u>Tenant</u> Chapters 16 – 24
Sept. 14	WIKIPEDIA & BRANCH INFORMATIONAL PRESENTATIONS <u>Tenant</u> Chapters 25 – 31
Sept. 17	<u>Tenant</u> Chapters 32 – 41; Selections from Tennyson's <u>In Memoriam</u> & Hopkins's "The Windhover" & "No Worst, There is None" in Cove Studio
Sept. 19	WIKIPEDIA V. BRANCH EVALUATION PAPERS DUE & group discussion Paper Copy for Rotunno & Post to Canvas by class time <u>Tenant</u> Chapters 42 – 47
Sept. 21	<u>Tenant</u> Chapters 48 – 53 (End); Appendix C "Women's Education"; and Barrett Browning's Selections from <u>Aurora Leigh</u> #2 in Cove Studio
Sept. 24	Christina Rossetti's 1862 "Goblin Market" in Cove Editions, Editions Section
Sept. 26	<u>Lady Audley's Secret: A Drama in Two Acts</u> all reading/acting done in class
Sept. 28	<u>Lady Audley's Secret: A Drama in Two Acts</u> all reading/acting done in class
Oct. 1	<u>Lady Audley's Secret: A Drama in Two Acts</u> all reading/acting done in class
Oct. 3	COVE TIMELINE AND MAP PRESENTATIONS <u>Odd Women</u> Chapters 1 – 6 & Appendix "Debate on the 'Woman Question'"
Oct. 5	COVE TIMELINE AND MAP PRESENTATIONS <u>Odd Women</u> Chapters 7 – 11
Oct. 8	COVE TIMELINE & MAP EVALUATION PAPERS DUE & group discussion Paper Copy for Rotunno & Post to Canvas by class time **your ADDITIONS assigned** <u>Odd Women</u> Chapters 12 – 16
Oct. 10	<u>Odd Women</u> Chapters 17 – 21 & Appendix "Women and Paid Employment"
Oct. 12	<u>Odd Women</u> Chapters 22 – 26 & Appendix "Attitudes toward Women and Marriage"

Oct. 15	Odd Women Chapters 27 – 31 (End)
Oct. 17	COVE progress discussion; Hardy's "Ruined Maid" & Dante Gabriel Rossetti's 1870 "Jenny" in Cove Studio
Oct. 19	Oscar Wilde's 1882 "Harlot House" in Cove Editions, Editions Section
Oct. 22	ROTUNNO OUT OF TOWN—NO CLASS Work on Map & Timeline
Oct. 24	Arnold "Buried Life" and "Dover Beach" in Cove Studio
Oct. 26	The Woman Who Did Appendices "Grant Allen on . . ." & "Sources of Allen's Views"
Oct. 29	The Woman Who Did Preface – Chapter 6
Oct. 31	The Woman Who Did Chapters 7 – 15
Nov. 2	The Woman Who Did Chapters 16 – 24 (End)
Nov. 5	YOUR COVE MAP & TIMELINE ADDITIONS POSTED TO COVE By class time Suffragette Sally Chapters 1 – 9
Nov. 7	Suffragette Sally Chapters 10 – 17
Nov. 9	Suffragette Sally Chapters 18 – 26 LATE DROP DEADLINE
Nov. 12	PEER REVIEW OF 2 CLASSMATES' MAP & TIMELINE ADDITIONS POSTED TO CANVAS by class time Suffragette Sally Chapters 27 – 34
Nov. 14	Suffragette Sally Chapters 35 – 42
Nov. 16	Suffragette Sally Chapters 42 – Author's note (End)
	THANKSGIVING BREAK NOV. 19-23
Nov. 26	Peer Review (for 10 possible bonus point option) Bring one paper Draft of "Illuminating Paper" <i>Readings and Activities to be announced</i>
Nov. 28	Return Peer Review to Partner <i>Readings and Activities to be announced</i>
Nov. 30	"ILLUMINATING" PAPER DUE Paper Copy for Rotunno & to Canvas by class time informal discussions of papers and any final questions about map and timeline revisions and presentations
Dec. 3	MAP AND TIMELINE PRESENTATIONS
Dec. 5	MAP AND TIMELINE PRESENTATIONS
Dec. 7	MAP AND TIMELINE PRESENTATIONS Withdrawal Deadline

ENGLISH 452—SECTION 001—ASSIGNMENT PACKET

USING CANVAS AND COVE—AND A LITTLE BONUS

Canvas will be our course management system, and it now houses the TURNITIN system, so it is vitally important for you to become comfortable using it. To that end, I ask you to

*Navigate to Canvas at to <http://canvas.psu.edu> and then go to our Course.

*At the Discussion entitled “Bonus Spot,” please enter a reply that includes **one of the most important things** you learned in your reading of the syllabus and paper assignment packet **AND one question** that your reading of the syllabus and paper assignment packet inspired for you.

COVE (the Central Online Victorian Educator) will be a site of a majority of our major assignments as well as the site where you will find readings that are not contained in the texts you purchased for this class.

*Navigate first to NAVSA (the site at which you’ll pay your **\$10 fee to gain access** to COVE and get your password for COVE): <https://www.navsa.org/members/join-navsa/#cove-only>

*Navigate next to COVE at <https://editions.covecollective.org> and then **create a Profile**; it can be minimal but please include in the AFFILIATION section: Penn State Altoona, and in the EDITED EDITIONS and ANNOTATED EDITIONS sections: Victorians Penn State Altoona.

*Next **join the Victorians Penn State Altoona Group**.

**Completing the CANVAS comment and question
AND the COVE registration, profile, & group joining
by 9 am on Friday, August 24
will earn you 10 bonus points.**

PRESENTATIONS: As you’ll find throughout the assignment descriptions, you will be required to offer class presentations on the basis of a number of your assignments. These presentations—that will need to be at least 6 but no more than 8 minutes in length (and I will be strict about time limits)—are designed to serve multiple purposes. First, to fully understand (and/or prove one’s understanding) of a subject, one must be able to speak clearly about it. Second, when discussing—rather than just writing about—a subject, one may come to new ideas; the discussions raised by these presentations could similarly inspire new ideas. Third, the more times you offer presentations, the more comfortable you should become giving presentations. Fourth, participation is key to this class, particularly during presentations, first, to give feedback to the presenter, and, second, (and most selfishly), to spur your own ideas. In other words, pay close attention! Other students’ presentations can give spark more good ideas for YOU!

**WIKIPEDIA VS BRANCH PROJECT—250 possible points
(1 presentation at 150 possible points; 1 paper at 100 possible points)**

You know Wikipedia. It's a great resource when you want quick information. While that information always needs to be confirmed by further sources if one is to use it for serious matters, Wikipedia itself can often lead you to such sources (and your experience, by now, with the PSU libraries should make you very capable of finding good sources as well).

BRANCH is something I doubt you're familiar with. BRANCH, which stands for "Britain, Representation, and Nineteenth-Century History," is another online resource that offers encyclopedic-style articles about topics of interest that fit with our class.

For this assignment, I'm bringing these two resources together. You will be assigned one of the pairs of articles I have selected. When you access the list of articles on Canvas, you should be able to click directly through to the articles.

Your **first task** after reading these articles is to plan an informative presentation that tells the class what you have learned about the topic of your articles. These topics will have connections to what we are studying in class, so your presentation could/should logically make those connections apparent to your audience. These presentations too should be packed with SPECIFIC, interesting details—get people excited about your topic. You want people to ask questions; indeed, that is the sign of a successful presentation.

Your **second task** will be a comparison/contrast paper that gets you thinking about the differences in the type of information offered, the ways the information is offered, and how students, like yourselves, could/should best put these resources to use. Specifically, the following questions should be addressed in your paper:

1) Do the articles contain central arguments and how well are those arguments supported? If you see no arguments, evaluate the clarity of the information presented. To judge argument support and/or clarity of presentation, consider whether sources are cited (clearly, perhaps even with links) and judge the quality of those sources.

2) What biases and/or unstated assumptions do you detect in the articles? These biases or assumptions could relate to concepts of what constitutes "progress" or "correct or acceptable behavior," especially in relationship to political activism. Recognize that these biases or assumptions may be ones you share and that many would accept as morally sound.

3) Thinking about this class and similar English literature courses you have taken at Penn State Altoona, write one paragraph about Wikipedia and one about BRANCH addressed to a student like yourself, explaining how that student could best use Wikipedia and BRANCH resources in a class like 452, or 452 itself. The answer can't be for this assignment.

While all of the previous questions need to be addressed, you need not address them in the order given. Also know that if you wish to address each question in AT LEAST TWO FULL PARAGRAPHS (one for each article) and just place a shortened form of the question in bold as a heading in your paper, that is absolutely acceptable. A SHORT introductory paragraph that defines the topics of your articles and gives a two or three sentence overview of the most important issues covered should open the paper.

- Goals:
- 1) To synthesize and clearly present information from two sources on a similar topic to an audience of one's peers
 - 2) To evaluate and clearly present one's evaluations of ostensibly objective writings for argument, biases, and unstated assumptions
 - 3) To imagine and explain uses for two easily accessible online information resources for a specific type of user
 - 4) To present ideas that productively stimulate others' thoughts and conversation
 - 5) To respond to others' thoughts with questions and comments

ROAD TO SUFFRAGE TIMELINE AND MAP PROJECT—540 possible points

(Presentation & Written Evaluation of already established Timeline Event(s) & Associated Map Site(s) at 75 possible points each; Creation of a Timeline Event & Associated Map Site(s) at 180 and 30 possible points respectively; 2 Peer Reviews of Creations at 15 possible points per review; Presentation of Revised Creations at 50 possible points; Paper on how a Timeline Event & Associated Map Site(s) illuminated a literary reading at 100 points)

COVE (the Central Online Victorian Educator) is a new learning and teaching tool that allows us to create INFORMATIVE timelines and maps that will help us (and perhaps other students who may use COVE) flesh out the events that led to some British women gaining voting rights in 1918. To most productively and professionally contribute to the online resource, you will undertake a multi-step approach to this project. The steps will be:

1) A **presentation concerning a timeline event** (or a collection of inter-related and often information-overlapping events) and any associated map sites. Your event(s) will be assigned to you. This presentation, like the Wikipedia and BRANCH presentation, should first introduce your audience to what you learned about the topic of your timeline event. Next, your presentation should point out what “additional materials” besides the immediately-seen text explanations of the event and sites are offered. Finally, your presentation should explain what you see as a main strength of this timeline event(s) and how/why it connects to women’s suffrage. During this presentation you will show the class your timeline event(s) using the class computer.

2) A **written evaluation of a timeline event** (or a collection of inter-related and often information-overlapping events) and any associated map sites. Open this at least 2, nor more than 4 page, paper with a 2 or 3 sentence summary of the content of your timeline event (or a collection of inter-related and often information-overlapping events) and any associated map sites. Then, for the majority of the paper, offer your “scholarly-reactions” (we’ll discuss this term in class) to the information provided about your event(s). In a final paragraph, offer a list of the questions that the information provided left unanswered for you. Here you are thinking about what one could add to the event(s)’ presentation to make it even more engaging.

3) **Creation of a timeline event**, on a topic that you will be assigned, **and at least one associated map site**. Your creation should use as a template the best timeline events to which you have been exposed through your own work, that of your classmates, and our class discussions. More specifically, your timeline should include a minimum of seven items that clarify or set in context the event you will be examining. Be sure to support the timeline with appropriate images; you might consider using Wikimedia Commons as a resource for the images; just make sure that you properly state fair use or public domain status of any images and provide information about the source of all images and/or other materials offered in your entry.

4) **Peer reviews for two fellow students’ timeline creations**. These peer reviews will evaluate those students’ timeline events and associated map sites. We will, as a class, compose the criteria on which to base your evaluations of your peers’ work.

5) **Presentation of your finalized Timeline and Map Creations**. These presentations will be the official unveiling of your highly polished, so-we-can-officially-submit-them Timeline Creations. This presentation will showcase what you have included in your creations and EXPLAIN your reasons for those inclusions.

6) An at least **3 but no more than 5 page paper** (not including MLA Works Cited) **explaining how a timeline event** and its associated map site(s) helped you to **think differently/better understand/more critically consider** an issue or character in **one of our literary readings**.

- Goals:
- 1) To clearly present information gleaned from a multimedia source
 - 2) To evaluate and clearly present one’s evaluations of information-offering, multimedia compositions
 - 3) To undertake research and identify reliable sources about a topic of class interest
 - 4) To create an information-offering, multimedia composition following the model of already published and peer-reviewed work
 - 5) To present ideas that productively stimulate others’ thoughts and conversation
 - 6) To respond to others’ thoughts with questions and comments

A GUIDE TO PEER REVIEW

The goal of peer review is to read and consider seriously another person's writing/work and to offer productive suggestions that can help the writer improve his/her work. In undertaking this project, do not think of yourself as an editor burdened with the task of correcting another person's writing. You should not get bogged down in correcting grammar and spelling errors; you may mark these problems, but it is the writer's final responsibility to correct those errors. You are to be an audience for the writer, to tell him/her what works well in the project, what needs work, and to offer suggestions for constructing a stronger composition. A person who can write a good peer review looks at compositions critically and this practice should improve his/her work.

THE HOW-TOs

Initial Steps

1. Reread the assignment then read through the whole project without making a mark.
2. Immediately after this initial read-through, answer the following questions; your answers can serve as material to include in the comment at the assignment's end.
 - A) What is this project's main point and does it fully address the assignment?
 - B) Are all goals/requirements of the assignment met and/or which goals deserve more attention?
 - C) What is the main strength and what is the main area for improvement in this work?

Comments Inside the Assignment

1. Works Well/Needs Work notes. In these notes you are giving both positive and negative responses. Be specific about what you think works well—be it a sentence that clarifies the main theme of the paragraph, a description, an explanation, or an example. On every page there will be something a careful reader will be able to identify as working well and needing work, so write at least one note of each kind per page. With your "needs work" comments, try to add suggestions of how the problem you identify could be eliminated.
2. The Short Question/Comment. A well-placed "Why," "How," "Show me," "Explain more," or "Need more proof" can show the writer points at which his/her writing is not fully clear or convincing. A "Good," a star, or a "Yes" can show where the writer has hit upon a good idea or explained his/her thoughts well.

Comments at Project's End

You should write a FULL PARAGRAPH at the end of the writer's work, summing up your consideration of the composition, noting both the assignment's strengths and the weaknesses. It should also include Next-Step Notes, that is, a note to the author that begins: "If this were my work, I'd do these things next" and then identifies and explains the 3 most important things this writer should do during his/her revision process.

Final Thoughts: Be courteous but also seriously critical in these comments. The reviewer who dots the assignment with only a happy face or comments such as "Great work," "I can't think of anything to fix," or "Just add some more to it, so it looks longer" has not helped anyone.

Bonus Point Breakdown: 10 points for an extraordinary review, one in which the reviewer considers the subject matter as if s/he were working on/with it, in which there are substantial and useful comments about subject matter and presentation, and in which the text is proofread with great care. Typically such a review would involve more than 300 words in notes.

8-9 points for a review comparable in quality to the notes a thorough professor makes on a submission, including advice on content and presentation, and the marking of all errors obvious to an ordinary reader. Typically such a review would involve more than 200 words in notes.

7 points for a review that makes some useful comments on content, presentation and errors, and that involves at least 100 words in notes.