

**SYLLABUS: EN 409.31 SENIOR HONORS SEMINAR
MODERN CLASSIC REVISIONS:
TWENTIETH CENTURY REWRITINGS OF CLASSIC TEXTS**

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REQUIRED TEXTS:

1. A Readable Beowulf, trans. Stanley Greenfield. Southern Illinois UP, 1982. R
2. John Gardner, Grendel. Vintage, 1971.
3. William Shakespeare, The Tempest. 1611. Ed. Peter Hulme and William H. Sherman. Norton Critical Edition, 2004. R
4. Gloria Naylor, Mama Day. Vintage, 1988.
5. Mary Shelley, Frankenstein. 1818/1831. Ed. Johanna M. Smith. 2nd ed. Bedford/St. Martin's, 2000. R, F
6. Peter Carey, My Life as a Fake. New York: Vintage, 2003.
7. Charlotte Bronte, Jane Eyre. 1847. Ed. Beth Newman. Bedford/ St. Martin's, 1996. R, F
8. Jean Rhys, Wide Sargasso Sea. 1967. Ed. Judith Raiskin. Norton Critical Edition, 1999. R, F.
9. Virginia Woolf, Mrs. Dalloway. 1925. Annotated Edition, ed. Bonnie Kime Scott. Harcourt, 2005. R, F.
10. Michael Cunningham, The Hours. Picador, 1998. F
11. William Faulkner, As I Lay Dying. 1930. Norton Critical Edition, 2010. R
12. Suzan-Lori Parks, Getting Mother's Body. Random House, 2003.
13. Various handouts: critical articles and literary theory.

R = this edition required.

Since students will all be working on different projects, I have not placed books on reserve. However, I expect you to use relevant print sources for research papers, not merely articles on online databases!

LEARNING AIMS

- ▶ To provide a discussion-oriented format that encourages all students to participate and exchange ideas in class: to debate and enjoy the fruits of challenging intellectual discourse.
- ▶ To enable students to create their own research paper topics and to write more expansive and sophisticated critical essays.
- ▶ To afford an opportunity to read texts from several periods in literary history, and to gain a better understanding of influence, intertextuality and forms such as parody and pastiche.
- ▶ To furnish Loyola's most talented English majors with an opportunity to share ideas with peers and thereby refine and expand their ability to respond to and analyze sophisticated

- ▶ literary works.
- ▶ To have fun.

REQUIREMENTS:

1. **Presence and Participation.** Since this is a once-a-week course, we require your presence *at every class meeting*, including the final one. And because this is a seminar, I expect every student to come fully prepared, which means not only that you'll have read the assignment for the week, but also that you'll have thought about it and have written an insightful response.

Please read the study questions and assignments posted on Moodle for each week's reading. I will post these no later than Saturday of each week. The questions will provide topics for forum posts and furnish a forecast of the direction of each week's discussion. I will also post any changes or details about each week's work on Moodle.

2. **Moodle Posts.** Each student will write a well-considered response to the reading each week of **no fewer than five and no more than eight paragraphs**. You will post these on each week's Moodle Forum. You **must post by no later than 2 pm each Wednesday**. I'm not expecting seamless interpretations of the text; rather, I'd like to see you grappling with each text's themes and devices, or considering each in terms of the literary, political and historical issues it raises or that we raise in class. I want to see you asking questions, but don't necessarily expect answers. The posts should provoke discussion, not end it.

Each student must also respond to at least three other students' posts by 3 pm each Wednesday. Your responses need not be lengthy, but should engage your peers in discussion. Responses such as "sick post, Bill," aren't worth much.

In addition, you must post on at least two of the film versions available. In other words, for two class meetings you will write and post a considered response to a film, as well as to the text. You may choose any film version you wish. The texts for which film versions are available are designated on the first page of the syllabus by F. They are placed on reserve at the library, but you may watch them at home if you wish.

3. **Oral Presentation.** Each student will deliver an oral presentation on a text to be determined the second week of class. Some will be solo; others will be duos. You will consult with me the week before your presentation, and we'll arrive at a topic together. When the presentations cover the second text of each pair, they should be comparative.

- a. Each student must provide handouts and/or audiovisual aids for his or her presentation.
- b. Each presentation must be accompanied by a bibliography containing at least 4 secondary sources. You will distribute the bibliography when you deliver your presentation.
- c. You may write out your presentation, but you may not simply read it to us.
- d. Each presentation should take no more than 15 minutes. At 20 minutes I will cut you off.
- e. The student giving a presentation may, but is not required to, post a response that week.

4. **Seminar Paper.** Each student will write a 12-20 page paper, **due two weeks after your presentation date (if you present on *As I Lay Dying*, your paper is due one week later).**

a. The paper will arise from your presentation topic.

b. The paper should be comparative, and must use at least 5 secondary—i.e. critical, theoretical, cinematic, or biographical—sources. Check with me before using any internet source. Ordinarily, refereed journal articles downloaded from ProjectMUSE or the library’s literary resource site are acceptable.

c. **You must use MLA documentation style:** parenthetical citations followed by a Works Cited page. We'll review this form early in the semester. Please review the MLA documentation tutorial on the Diana Hacker website if you aren't sure how to use the form: http://bcs.bedfordstmartins.com/resdoc5e/RES5e_ch08_o.html.

d. You must submit your research paper to me both in hard copy and electronically, by attaching your paper to an e-mail. The English Department subscribes to turnitin.com, an internet plagiarism detection site. I will submit any suspicious paper to the site.

5. **Final Exam.** If everyone does his or her job—comes prepared, posts intelligently and diligently every week, engages in stimulating discussion each week—we won't have a final exam. However, if sessions grow dull because students aren't keeping up, we will have quizzes and a final exam.

6. **Ratios:**

Class Participation:	20%
Weekly posts and responses:	30%
Presentation:	20%
Seminar Paper:	30%

HONOR CODE NOTICE: EVERYBODY READ THIS!

This course is covered by the Loyola College Honor Code. All students guilty of plagiarizing or cheating on any assignment will fail the course, regardless of their grades on other assignments or activities.

The English department regards plagiarism and other forms of cheating as the antithesis of scholarship, learning, collegiality, and responsible citizenship. The department defines plagiarism as any unacknowledged use of another's words or ideas. This definition applies to non-print media, including (especially!) the internet, as well as to books, magazines, journals, newspapers, and other print media.

It is the student's responsibility to understand what constitutes plagiarism and to avoid it in all assignments. Students should familiarize themselves with the Loyola Undergraduate Catalogue's statement on "Intellectual Honesty," (pp. 76-7), as well as with the section "Citing Sources; Avoiding Plagiarism" (pp. 82-93, R5) in Diana Hacker's A Writer's Reference, the English departmental handbook that you originally used. Anyone having questions or

uncertainties about plagiarism should consult with the instructor before submitting any assignment. When in doubt, err on the side of safety! Neither ignorance of the definition of plagiarism nor the lack of intention to deceive constitutes an acceptable defense in matters of scholarly dishonesty.

EN 409.31 MODERN CLASSIC REVISIONS

Schedule of Readings

September 7: Introduction and brief lecture on revision, intertextuality, parody, pastiche.

I. Monsters and Heroes

September 14: A Readable Beowulf, including the Introduction.

September 21: Gardner, Grendel. Cowart, Literary Symbiosis, 1-25 (online handout), plus other articles on theory.

II. Islands and Colonies

September 28: Shakespeare, The Tempest, plus articles by Lamming (148), Hulme (233), and Aime Cesaire's "A Tempest" (321), all in the text. Presentation.

October 5: Naylor, Mama Day. Critical theory handouts (TBA). Presentation.

III. Hideous Progeny

October 12: Shelley, Frankenstein, plus article in text by Zakhariyeva and films. Presentation.

October 19: Carey, My Life as a Fake. Presentation.

IV. The Other Side of the Story

October 26: Bronte, Jane Eyre, first half (through Chapter 20).

November 2: Jane Eyre, remainder, plus "Critical History" (445-58), articles by Gilbert (475), others, in text. One film version. Presentation.

November 9: Rhys, Wide Sargasso Sea, plus articles in text by Emery (161), Thorpe (173), and Rody (217). Presentation.

V. Parallel Lives

November 16: Woolf, Mrs. Dalloway. Presentation.

November 23: No Class: Thanksgiving Break.

November 30: Cunningham, The Hours. Presentation.

VI. Boxes and Holes

December 7: Faulkner, As I Lay Dying. Presentation.

December 10: English Department Holiday Feast. You must get involved!

December 14: Parks, Getting Mother's Body. **Class Party!**

EN 409: Films on reserve.

1. Frankenstein.

- a. Frankenstein (Dir: James Whale). 1931. PN1997. F735
- b. Bride of Frankenstein (Dir: James Whale). 1935. VHS 03559
- c. Mary Shelley's Frankenstein (Dir: Kenneth Branagh). 1994. PN1997 .F7325 2004
- d. Frankenstein (TNT Film. Dir: David Wickes). 1993. VHS 04072
- e. Young Frankenstein (Dir: Mel Brooks). 1974. PN 1997.Y68.

Other pertinent films: Gothic (Dir: Ken Russell, 1986), Frankenweenie (Dir: Tim Burton). And don't forget these immortal classics (not on reserve): Frankenstein Conquers the World, Frankenstein Meets the Wolf Man, Frankenhooker, and (my favorite title) Frankenstein General Hospital.

3. a. Jane Eyre. (Dir: Robert Stevenson). 1944. PN1997 .J299 1999
- b. Jane Eyre (Dir: Franco Zeffirelli). 1996. PN1997 .J299 2003
- c. Jane Eyre (Dir: Cary Fukunaga). 2011.
4. Wide Sargasso Sea (Dir: John Duigan). 1993. VHS 04133
5. Mrs. Dalloway (Dir: Marleen Gorris). 1998. VHS 07756
6. The Hours (Dir: Stephen Daldry). 2002. PN 1997.H687 2002.

Other "Symbiotic" Texts:

Homer, The Odyssey
 Sir Gawain and the Green Knight.
 Shakespeare, King Lear.
 Shakespeare, Hamlet.

Shakespeare, The Tempest

Defoe, Robinson Crusoe.

Mary Shelley, Frankenstein.

James Joyce, Ulysses (1922).

Iris Murdoch, The Green Knight (1993).

Jane Smiley, A Thousand Acres (1991).

Tom Stoppard, Rosencrantz and Guildenstern are Dead (1966).

John Fowles, The Magus (1965); Iris Murdoch, The Sea, The Sea (1974).

Muriel Spark, Robinson (1958); Michel Tournier, Friday.

Theodore Roszak, The Memoirs of Elizabeth Frankenstein (1995)

(There are dozens of variations on the Frankenstein and Robinson Crusoe stories.)

Carlo Collodi, Pinocchio.

Nathaniel Hawthorne, The Scarlet Letter

Lewis Carroll, Alice in Wonderland.

Gustave Flaubert, "Un Coeur Simple."

Charles Dickens, Great Expectations.

Robert Louis Stevenson, The Strange Case of Dr. Jekyll and Mr. Hyde.

Margaret Mitchell, Gone with the Wind.

Vladimir Nabokov, Lolita

Herman Melville, Moby Dick.

Robert Coover, Pinocchio in Venice (1991).

John Updike, A Month of Sundays (1975), Roger's Version (1986), and S (1988).

Don DeLillo, Ratner's Star (1976).

Julian Barnes, Flaubert's Parrot (1985).

Peter Carey, Jack Maggs (1998).

Valerie Martin, Mary Reilly (1991).

Alice Randall, The Wind Done Gone (2002)

Pia Pera, Lo's Diary (1995).

Sena Jeter Naslund, Ahab's Wife, or: The Stargazer (1999).