



COURSE UNIT (MODULE) DESCRIPTION

Course unit (module) title	Code
The Victorian Novel and its Contemporary Transformations/Viktorijos epochos romanai ir šiuolaikinės jo transformacijos	

Lecturer(s)	Department(s) where the course unit (module) is delivered
Coordinator: Dr. R. Šlapkauskaitė	Faculty of Philology Department of English Philology

Study cycle	Type of the course unit (module)
2 nd /MA level	Compulsory

The period	Period when the course unit (module) is delivered	Language(s) of instruction
Face-to-face, seminars	Autumn semester	English

Requirements for students	
Prerequisites: Proficient English (C1)	Additional requirements (if any): Introduction to Literary Theory; British Literary History of the 18-19 th centuries and the 20 th century

Course (module) volume in credits	Total student's workload	Contact hours	Self-study hours
5	150	32	118

Purpose of the course unit (module): programme competences to be developed						
<p>This research-driven and reading-intensive course aims to rethink and recalibrate the material-semiotic assemblages that constitute the complex legacy of industrial modernity, particularly of the Victorian era, in the present age. The course consists of two main segments, one of which centers on nineteenth-century (literary) culture and the other examines its conceptual resonances in contemporary neo-Victorian imagination. Analytically, the course hinges on Edward Said's notion of <i>contrapuntal reading</i>, whereby literary texts are studied in conjunction with the larger material and historical forces so as to have into view the ideological premises that underpin the figural structures and strictures of emplotment and cultural dialogism. By highlighting the issues of inter- and metatextuality, this course draws attention to the contingencies of the literary tradition and its enmeshments in the material world of social formations, governmental policies, and discursive practices, which mark the (dis)continuities between the different genres of the Victorian writing. To that end, the course calls for the students' skills of close and critical reading and intellectual argumentation while aiming to forge new competences in dialectical thinking, interdisciplinarity, and aesthetic sensibility.</p>						
<table border="1" style="width: 100%;"> <thead> <tr> <th style="text-align: center;">Learning outcomes of the course unit (module)</th> <th style="text-align: center;">Teaching and learning methods</th> <th style="text-align: center;">Assessment methods</th> </tr> </thead> <tbody> <tr> <td> </td> <td> </td> <td> </td> </tr> </tbody> </table>	Learning outcomes of the course unit (module)	Teaching and learning methods	Assessment methods			
Learning outcomes of the course unit (module)	Teaching and learning methods	Assessment methods				

<p>The students should develop the following generic competences:</p> <ol style="list-style-type: none"> 1. ability to find, analyse, synthesise and evaluate data needed for studies, professional, cultural, and creative activities; integrate knowledge, apply the acquired knowledge in practice, recognise problems and propose possible solutions; 2. ability to generate ideas and knowledge, independently find appropriate forms of expressing them, seek new knowledge and skills and apply them in solving tasks in a new environment and in the implementation of innovations. 3. ability to identify differences between one's own and others' cultural identities and attitudes, explore others' ideas despite cultural differences, express one's ideas in ways that are understandable and acceptable to different people; 4. ability to understand and value the common public interest, work in a team to achieve a common goal, cooperate with people of various cultures, take responsibility for the quality of one's own and the team's activities and its improvement. 5. ability to set realistic goals, identify all the steps and effective strategies needed to fulfil such goals within the time available; meet deadlines, make necessary decisions, and flexibly adapt to the circumstances; 6. ability to take initiative and carry out one's activities, rationally assess the strengths and weaknesses of one's work, reflect and be responsible for one's decisions and actions, be aware of the impact of one's activities and their outcomes on society and the environment. 	<p>Intellectual discussion, academic research (source research, systematization of information, etc.), analytical methods (i.e. theoretical framing), writing tasks (e.g. producing summaries).</p> <p>The students will have to read and study texts from the Primary (Compulsory) list and discuss them during the seminars. In addition to these primary texts, students are expected to do their own research to understand the issues raised in the course.</p> <p>Individual work:</p> <ul style="list-style-type: none"> • Reading of research articles • Reading of primary texts • Written assignments <p>Work in class:</p> <ul style="list-style-type: none"> • Thought mapping • In-class discussion • Tasks on writing (e.g. building an argument) • Peer-evaluation tasks 	<p>A cumulative grade comprised of three written assignments throughout the course.</p>
<p>Subject-specific competences:</p> <ol style="list-style-type: none"> 1. ability to comprehend literary and cultural studies as independent yet interconnected disciplines and define their objects of inquiry; become acquainted with literary and cultural theories, their historical development and the socio-cultural factors involved in that process; be able to define and use appropriate terminology within the fields of literary and cultural studies; 2. comprehension of the intricacies of the anglophone literary canon and British culture as highly complex phenomena; ability to demonstrate a thorough knowledge of the development of anglophone literature and the factors involved in that process; ability to discuss comprehensively the processes and problems of contemporary literature; 3. ability to analyse and evaluate anglophone literary and cultural texts of various genres in relation to their historical, social, and other contexts; 4. ability to conduct a research study by adopting innovative methods of data collection and processing, interpret findings of the study, draw conclusions and evaluate the results of the research within the context of other studies; 5. ability to present the results of research in writing and orally to a variety of audiences and demonstrate the ability to provide logical arguments in discussions. 	<p>See above.</p>	

	Contact hours	Self-study work: time and assignments
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Content: breakdown of the topics	Lectures	Tutorials	Seminars	Exercises	Laboratory work	Internship/work placement	Contact hours	Self-study hours	Assignments
<p>Constructing the Victorian Age: historical, social and cultural contexts. The rise of industrial modernity and the global market economy. Victorian sensibility and literary discourse: early-Victorian doubt and hope, mid-Victorian agnosticism, and late-Victorian skepticism. Corporate imperialism and its politics: propriety, property, and portability. The subject as producer and consumer. The politics of ownership: geography, capital, and ethics. The body in Victorian culture. Literature and affect. Victorian politics and poetics of race and gender. Suspense as a vehicle for literary realism. Gender and Victorian authorship: an aesthetic of anxiety.</p>			4				4	10	<p>William Madden, “The Victorian Sensibility” (pp. 67-97)</p> <p>Fredric Jameson, from <i>The Antinomies of Realism</i> (pp. 15-44)</p> <p>Caroline Levine, from <i>The Serious Pleasures of Suspense</i> (pp. 1-18)</p> <p>Sandra Gilbert and Susan Gubar, “Infection in the Sentence: The Woman Writer and the Anxiety of Authorship” from <i>The Madwoman in the Attic</i> (pp. 45-92)</p>
<p><i>Jane Eyre</i> as a female Bildungsroman, Gothic romance, and feminist fantasy. The governess in Victorian society. Autobiography and the narrative self. Bunyan’s <i>The Pilgrim’s Progress</i> and Brontë’s literary eschatology. Prosopopeia and the voice of the dead. Narrative structure and tropology: polyphony, affect, suspense, catharsis. Suspense and realist epistemology. The figure of the Victorian governess. The Byronic hero. Gothic tropes. Madness and the split subject. The discourse of the Other: class, gender, race. Homology and doubling. Interpretive axes: <i>public/private, mind/body, past/present, financial values/spiritual values, religion/secularism, sanity/madness, repression/revelation.</i></p>			4				4	12	<p>Charlotte Brontë, <i>Jane Eyre</i>.</p> <p>Sandra Gilbert and Susan Gubar, “A Dialogue of Self and Soul: Plain Jane’s Progress” from <i>The Madwoman in the Attic</i> (pp. 336-371)</p> <p>Mary Poovey, “The Governess and <i>Jane Eyre</i>” from <i>Uneven Developments</i> (pp. 126-163)</p> <p>Paul de Man, “Autobiography as De-Facement” (pp. 67-81)</p>
<p>The Victorian sensation and detective novels: figures, tropes, narrative devices. The rise of forensic science and criminology. The marketability of affect. <i>The Moonstone</i> and the lapidary imagination. Orientalism and the history of the East India Company. The Siege of Seringapatam (1799) and the Sepoy Mutiny (1857). The British Empire and the agency of diamonds. The detective plot and the Victorian social structures. Race, capital, and cousin kinship. White kinship vs. brown kinship: filiation vs. positionality. Narrative structure and tropology: framing, polyphony, suspense, catharsis; diamond, quicksand, linen, home, ink, opium. Homology and doubling. The body of/as evidence. Interpretive axes: <i>fiction/fact, writer/reader, public/private,</i></p>			6				6	15	<p>Wilkie Collins, <i>The Moonstone</i>.</p> <p>Adrienne Munich, from <i>Empire of Diamonds</i> (p. 31-55)</p> <p>Edward Said, from <i>Orientalism</i> (p.1-28)</p> <p>Deirdre David (ed), from <i>The Cambridge Companion to the Victorian Novel</i> (p. 169-191)</p>

<p><i>past/present, financial values/spiritual values, religion/secularism, innocence/guilt.</i></p>								<p>Tzvetan Todorov, “The Typology of Detective Fiction” (p. 42-52)</p>
<p>The poetics of neo-Victorian fiction. Retro-Victorianism vs. neo-Victorianism. Adaptation and appropriation: recycling Victorian tropes. Victoriana and the question of nostalgia. Reflective nostalgia vs. restorative nostalgia. The hermeneutics of the past and representation of the past. History as narrative. Historiographic metafiction.</p>		2				2	5	<p>Linda Hutcheon, from <i>A Poetics of Postmodernism</i>. (p. 87-101; 105-123; 124-140)</p> <p>Ann Heilmann and Mark Llewellyn, from <i>Neo-Victorianism</i> (p. 1-33)</p> <p>Svetlana Boym, from <i>The Future of Nostalgia</i> (p. xiii-32)</p>
<p>Historiographic metafiction and neo-Victorian self-consciousness. Dialogue with tradition. Narrative structure and tropology: garden, home, serpent, tree. Narrative frames. Figures of memory. Intertextuality, parody, pastiche. Fiction as palimpsest. Collection, recollection, revision. Passion and possession. Robert Browning’s “Childe Roland to the Dark Tower Came”, Christina Rossetti’s “Maud”. The problem of genre: poetry, prose, romance, epistolary and sensation novel. Gender, sexuality, and the Victorian social formation. Body as text. Interpretative axes: <i>fiction/fact, writer/reader, public/private, past/present, mind/body, male/female, religion/secularism, innocence/guilt, art/life.</i></p>		6				6	15	<p>A.S. Byatt, <i>Possession: A Romance.</i></p> <p>Mariadele Boccardi, from <i>The Contemporary British Historical Novel</i> (p. 76-86)</p> <p>Robert Browning, <i>Childe Harold to the Dark Tower Came.</i></p> <p>Fuchs, Barbara, from <i>Romance</i>. (pp. 1-11; 37-65)</p>
<p>Postmodern neo-Victorianism in <i>Alias Grace</i>: genres, narrative frames, intertexts. Metafictionality and dialogue with tradition. The postmodern anti-detective novel: parody of Victorian criminology and forensic science. The doctor and the detective. Susanna Moodie and nineteenth-century settler colonialism in Canada. Historiography and a poetics of patchwork. Quilt and guilt. The body of the condemned. Panopticism and power. Gender, sexuality, and the Victorian social formation. The female body as text: the governess, the maid, and other woman-servants. Historical epistemology and the scopic crisis. Interpretative axes: <i>fiction/fact, writer/reader, public/private, past/present, mind/body, male/female, conscious/unconscious, religion/secularism, respectability/transgression, innocence/guilt, art/life.</i></p>		4				4	15	<p>Margaret Atwood, <i>Alias Grace.</i></p> <p>Michel Foucault, from <i>Discipline and Punish</i> (p. 3-31; 195-228)</p> <p>Hilde Staels, “Intertexts of Margaret Atwood’s <i>Alias Grace</i>” (p. 427-450)</p> <p>Alison Toron, “The Model Prisoner: Reading Confinement in <i>Alias Grace</i>” (p. 12-28)</p>

Three written assignments in class.			6						On the designated day.
			32				32	118	
Total									

Assessment strategy	Weight ,%	Deadline	Assessment criteria
<p>Written midterms</p> <p>Seminar attendance is compulsory. Students who do not attend the seminars accept the responsibility for mastering the course material on their own. Students who are absent from more than 30% of the seminars may not be admitted to the exam. No individual consultations will be provided. Should there be questions related to the material or the final exam, the students have to tackle these issues before the exam date. The instructor reserves the right to not answer research-related questions – those sent by email included – once the course has been completed and the exam period has begun.</p> <p>N.B. The course instructor reserves the right to turn class assignments into home assignments in case of a conference, lecture, library visit, or any other unforeseen (especially <i>force majeure</i>, quarantine, other types of lockdown) circumstances.</p> <p>The contents of the course will not be measured only by the contents of the seminars. It is the responsibility of the students to “fill in the gaps” by studying the theoretical material provided in the reading list. Needless to say, any <u>reputable academic</u> source of theory not mentioned in the course description may be useful as well. Internet sources are not deemed to be reputable academic sources. The use of AI tools is not allowed.</p> <p>Should any question arise as to the authenticity of the student’s work, he or she may be asked to account for it by means of a <i>viva voce</i> defence.</p> <p>The course material will be available on the VU Moodle system: www.emokymai.vu.lt</p>	40+30+30	<p>1st assignment (40% of the final grade) – October</p> <p>2nd assignment (30% of the final grade) – November</p> <p>3rd assignment (30% of the final grade) – December/January</p>	<p>The final, cumulative grade consists of the grades for the three written assignments. The tasks will be oriented towards evaluating students’ factual knowledge (as derived from the discussions in class) and their capacity to analyse and interpret literary texts.</p> <p>10- Excellent. <i>All the tasks have been carried out in such a way that the answers show the student’s academic excellence and an astute understanding of the main issues under discussion. Apt use of the necessary critical and theoretical terms. Full understanding of the relation between form and content. Solid grasp of the discursive contingencies and their contradictions. Excellent, almost effortless, ability to conceptualise and substantiate one’s reasoning. Independent and creative thinking. Fluent and error-free academic English.</i></p> <p>9- Very good. <i>The tasks have been very well carried out but lack the edge of excellence. Mostly apt use of the necessary critical and theoretical terms. A very good understanding of the relation between form and content. A reliable grasp of the discursive contingencies and most of their contradictions. A consistent, though not excellent, ability to conceptualise and substantiate one’s reasoning. Independent, though not always creative, thinking. Fluent and error-free academic English.</i></p> <p>8 – Good. <i>The tasks have been well carried out, but without razor-sharp intelligence or creativity. Mostly apt use of the necessary critical and theoretical terms. A good, though predictable, understanding of the relation between form and content. A limited grasp of the discursive contingencies and their contradictions. An inconsistent, and varying in degree of success, ability to conceptualise and substantiate one’s reasoning. Coherent and logical thinking derived from learned sources. Mostly fluent and error-free academic English.</i></p> <p>7 – Average. <i>The tasks have been carried out selectively and without much cognitive labour. A tendency towards inept use of critical and theoretical terms. A predictable and limited understanding of the relation between form and content. An amateurish grasp of the discursive contingencies and their contradictions. An inconsistent, mostly inadequate, ability to conceptualise and substantiate one’s reasoning. Struggle with logic and coherence of thought, as made manifest in reproduction of the ideas of others. Some instances of relying on Internet sources may be detected. Lack of fluency and correct grammar in the use of academic English.</i></p> <p>6 – Satisfactory. <i>The tasks have been carried out selectively and with little cognitive labour. Inept use of critical and theoretical terms. An inconsistent, and largely inadequate, understanding of the relation between form and content. A weak and amateurish grasp of the discursive contingencies and their contradictions. Lack of ability to conceptualise and substantiate one’s reasoning. Struggle with logic and coherence of thought, as made manifest in reproduction (not always successful) of the ideas of others. Multiple instances of relying on Internet sources may be detected. Lack of fluency and correct grammar in the use of academic English.</i></p> <p>5 – Poor. <i>The tasks have been carried out selectively and poorly. Irresponsible and/or incompetent use of critical and theoretical terms.</i></p>

		<p>Lack of understanding of the relation between form and content. A poor grasp of the discursive contingencies and their contradictions. Lack of ability to conceptualise and substantiate one's reasoning. Struggle with logic and coherence of thought, as made manifest in poor reproduction of the ideas of others. Prevalent instances of relying on Internet sources. Poor use of academic English.</p> <p>4-0 – Fail. None of the tasks has been adequately carried out to show the student's intellectual competences developed in the course.</p> <p>N.B. In case of suspicion of plagiarism or the authorship of the work, the student will be asked to account for his or her work in a form of viva voce defence in the Department of English Philology.</p>
	Course policy regarding the use of electronic devices in class	
	<p>The usage of electronic devices (e.g. laptops, tablets, cell phones, smart phones, e-readers, music players, etc.) during class is only allowed for study and research purposes, when it is required for in-class assignments (assigned by the course instructor), for contacting group members (when such need arises), or in cases of emergency. Mobile phones should be silenced and put away during the entire seminar, unless they are used for above-mentioned learning purposes and prior permission to use them from the course instructor is granted. If a student has an emergency situation that requires keeping his/her phone on, he/she must inform the course instructor beforehand. Taking photos, videos and making sound recordings in class are forbidden, unless instructed otherwise by the professor or unless students provide documents that outline the requirements for necessary accommodations of the use of electronic devices due to disability or other diagnosed health issues.</p>	

Author	Year of publication	Title	Issue of a periodical or volume of a publication	Publishing place and house or web link
Compulsory reading				
Atwood, Margaret.	1996	<i>Alias Grace.</i>		Toronto: Seal Books.
Boccardi, Mariadele.	2009	<i>The Contemporary British Historical Novel.</i>		London: Palgrave.
Boym, Svetlana.	2001	<i>The Future of Nostalgia.</i>		New York: Basic Books.
Brontë, Charlotte.	2008	<i>Jane Eyre.</i>		London: OUP.
Browning, Robert.	2009	<i>The Major Works.</i>		Oxford: OUP.
Byatt, A.S.	1993	<i>Possession: A Romance.</i>		London: Vintage.
Collins, Wilkie.	1999	<i>The Moonstone.</i>		London: Wordsworth Editions.
David, Deirdre. (ed.)	2005	<i>The Cambridge Companion to the Victorian Novel.</i>		Cambridge: CUP.
De Man, Paul.	1984	<i>The Rhetoric of Romanticism.</i>		New York: Columbia University.
Foucault, Michel.	1991	<i>Discipline and Punish. The Birth of the Prison.</i>		London: Penguin Books.
Fuchs, Barbara.	2004	<i>Romance.</i>		London and New York: Routledge.
Gilbert, Sandra and Susan Gubar.	1979	<i>The Madwoman in the Attic.</i>		New York: Yale University Press
Heilmann, Ann and Mark Llewellyn.	2010	<i>Neo-Victorianism. The Victorians in the Twenty-First Century, 1999-2009.</i>		London: Palgrave Macmillan.
Hutcheon, Linda.	2004	<i>A Poetics of Postmodernism.</i>		New York and London: Routledge.
Jameson, Fredric.	2013	<i>The Antinomies of Realism.</i>		London and New York: Verso.
Levine, Caroline.	2003	<i>The Serious Pleasures of Suspense. Victorian Realism and Narrative Doubt.</i>		Charlottesville and London: University of Virginia Press.
Madden, William A.	1963	"The Victorian Sensibility".	<i>Victorian Studies</i> , Vol. 7, No. 1	
Munich, Adrienne.	2020	<i>Empire of Diamonds. Victorian Gems in Imperial Settings.</i>		Charlottesville: University of Virginia Press.
Poovey, Mary.	1988	<i>Uneven Developments. The</i>		London: Virago.

		<i>Ideological Work of Gender in Mid-Victorian England.</i>		
Said, Edward.	1979	<i>Orientalism.</i>		New York: Vintage.
Staels, Hilde.	2000	“Intertexts of Margaret Atwood’s <i>Alias Grace</i> ”.	<i>Modern Fiction Studies</i> , Vol. 46, No. 2	
Todorov, Tzvetan.	1977	“The Typology of Detective Fiction” from <i>The Poetics of Prose.</i>		Ithaca: Cornell University Press.
Toron, Alison.	2011	“The Model Prisoner: Reading Confinement in <i>Alias Grace</i> ”	<i>Canadian Literature</i> , No. 208	
Optional reading				
Bloom, Harold.	2001	<i>Harold Bloom’s Major Poets – Robert Browning.</i>		New York: Infobase Publishing.
Goodman, Ruth.	2013	<i>How to be a Victorian.</i>		London: Viking.
Howells, Coral Ann. (ed.)	2006	<i>The Cambridge Companion to Margaret Atwood.</i>		Cambridge: CUP.
Ingersoll, Earl G.	2001	“Engendering Metafiction: Textuality and Closure in Margaret Atwood’s <i>Alias Grace</i> ”.	<i>The American Review of Canadian Studies.</i>	
Kohlke, Marie-Luise and Christian Gutleben (eds.)	2011	<i>Neo-Victorian Families: Gender, Sexual and Cultural Politics.</i>		Amsterdam, New York: Rodopi.
Miller, D.A.	1988	<i>The Novel and the Police.</i>		Los Angeles and London: University of California Press.
Sanders, Julie.	2006	<i>Adaptation and Appropriation.</i>		London and New York: Routledge.

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