This class will investigate the prominent sounds and soundscapes of nineteenth-century literature through several representative novels—Mansfield Park, Jane Eyre, and Dracula—as well as select shorter fiction. In doing so, we will explore various descriptions of aurality, from the reticence of a Romantic estate to the cackles of gothic villains, to the clamor of industrialized cities. Additionally, we will listen to a collection of twenty-first-century music to hear echoes of both the sounds and themes of our literature.

Assessment:

- Attendance and participation (20%)
- Written notes for reading assignments (20%)
- Literary analysis one (2–3 pages) (15%)
- Literary analysis two (4–6 pages) (30%)
- Final exam (15%)

Required Texts: Please note that you must have the following requested editions. You can obtain many of these editions on Amazon for only a few dollars each.


  - http://www.amazon.com/Life-Iron-Mills-Other-Stories/dp/0935312390/ref=sr_1_1?ie=UTF8&qid=1455773651&sr=8-1&keywords=life+in+the+iron+mills

Essays:

You will compose two essays for this class. For your first essay, you will analyze, in two to three pages, a brief passage of text (e.g., a paragraph from a novel or a stanza of a poem) and explain how that passage illuminates a larger theme or idea in the novel.

For your second essay, you will compose, in four to six pages, an original argument about one or two of the texts we’ve read. In this essay, you must place your argument in conversation with at least one scholar, clearly demonstrating how your argument affirms, challenges, or modifies that scholar’s claim(s).

Rules:

- **Attendance is required.** Because one summer session meeting roughly equals an entire week of classes during the regular academic year, more than one unexcused absence will lower your final grade by 10%. Missing three classes will result in an automatic failure of the course. You will be counted absent if you are tardy twice, so please arrive to class on time.
- **Late work** will not be accepted. Please hand in your work by each deadline.
- **Computers and phones** are prohibited in class, for they often distract both the user and the user’s classmates.

Written notes:

Many reading assignments will include a required number of pages of bullet-pointed notes, which I will collect each class. These notes serve several purposes, for they encourage you to write informal thoughts while you are reading, consider ideas that you would like to introduce during class discussions, and practice forming theses for your essays.

Your notes can contain important plot points and names and other identifying information of characters, but they must also include your own thoughts while reading. You have endless possibilities for the content of your notes: if a passage reminds you of another text (from this class or not), write about that; if you find a peculiar, interesting, or jarring pattern in a work, write about that, too; if you find a passage you simply cannot understand, note the specific confusing element(s)—the passage might be a worth introducing into class discussion; and if you feel inspired to create an argument from your reading, write about that—it might be the starting point of an essay topic. I strongly encourage you to reread your notes before class and to bring them to individual conferences, where we can refine or expand on any ideas you would like to pursue further.

I will always assign a minimum page number of notes, and if certain elements of a text, like a specific sound or an important motif, will be a prominent part of the next class lecture, I will ask you to observe and reflect briefly on those. Most of the time, however, you will be solely responsible for choosing the content of your notes.
One note about the format of these assignments: every note must include a corresponding page number in the left margin. Because we will all be using the same editions, having these page numbers immediately accessible will greatly facilitate class discussion.

**Tentative Reading Schedule and Deadlines:**

**Week I**

Tuesday, May 31: Edgar Allan Poe’s “The Tell-Tale Heart” (PDF); Jane Austen’s *Mansfield Park* (1–46); Passion Pit, “Little Secrets”

Wednesday, June 1: *Mansfield Park* (46–105); DIIV, “How Long Have You Known?”
   DUE: 2 double-sided pages of notes

Thursday, June 2: *Mansfield Park* (105–157)
   DUE: 2 double-sided pages of notes

**Week II**

Tuesday, June 7: Finish *Mansfield Park*
   DUE: 3 double-sided pages of notes

Wednesday, June 8: “The Goblin Market” (PDF); The Weeknd, “The Host” and “Initiation”; *Jane Eyre* (1–44)
   DUE: 2 double-sided pages of notes

Thursday, June 9: *Jane Eyre* (44–100)
   DUE: 2 double-sided pages of notes

*literary analysis one due Monday, June 13 by noon*

**Week III**

Tuesday, June 14: *Jane Eyre* (100–274); Kendrick Lamar, “Sing About Me, I’m Dying of Thirst”
   DUE: 3 double-sided pages of notes

Wednesday, June 15: *Jane Eyre* (274–321)

Thursday, June 16: Finish *Jane Eyre*; Alvvays, “Archie, Marry Me”
   DUE: 2 double-sided pages of notes
Week IV

Tuesday, June 21: *Life in the Iron Mills*; *Dracula* (1–55); ♪ Kendrick Lamar, “m.A.A.d city”
DUE: 3 double-sided pages of notes

Wednesday, June 22: *Dracula* (55–110); ♪ Explosions in the Sky, “Colors in Space”

Thursday, June 23: *Dracula* (110–160)
DUE: 2 double-sided pages of notes

Week V

Tuesday, June 28: Finish *Dracula*
DUE: 3 double-sided pages of notes

Wednesday, June 29: Final exam review

*literary analysis two due Wednesday, June 29 by 5:30 PM *

Thursday, June 30: Final Exam