

SU24

AP/EN 4573 3.0M (S2)	<i>Victorian Ghosts</i>
Course Director:	Name: Peter Paolucci Office: Ext. e-mail: paolucci@yorku.ca Office hours: online, on demand
Time:	Mon & Thurs, 4:00pm – 7:00pm
Delivery Format:	ONLINE
Description:	<p>The Victorians loved their ghost stories. "Serious" writers like Charles Dickens wrote one ghost a year in the latter years of his career, probably the most famous of which is <i>A Christmas Carol</i>. Ghost stories seemed to be ubiquitous, especially in the weekly magazines that could be purchased at railway stations. In an age driven by literary realism, empirical philosophy, burgeoning medical and scientific knowledge, and the systematic recruitment of scientific knowledge into the service of industry, it is both surprising and understandable that ghosts held so much attention in the popular imagination. Sometimes, the <i>very idea</i> of the existence of a ghost is the only subject or theme of the story. In those cases, "the problem of belief" appears as a struggle between intuitive conviction and faith on the one hand and skepticism and scientific-philosophical rationalism on the other. In other stories, however, the literary complexity is increased; the problem of belief remains, but the ghost is also a signifier of other things. Occupying the nexus of religion, (para)psychology, literature, culture, and ideology, the ghost story became a destabilizing metaphor for many displaced cultural practices and anxieties. It's not uncommon to encounter themes of gender destabilization and dysphoria, domestic violence, crimes of greed and passion, and erotic fantasies of forbidden pleasures.</p> <p>The Victorian era (1838-1901) was characterized by the birth and rise to prominence of the ghost story. Starting with Dickens, whose <i>Pickwick Papers</i> contained a number of fragments of ghost stories, the genre seemed to increase in popularity until, by the <i>fin de siècle</i>, it matured into a widespread literary phenomenon. This course explores the emergence and evolution of the Victorian ghost story both as a literary art form and as a cultural and ideological artifact, with specific attention to Jung and Gothic theorists such as Todorov, Cornwell, Twitchell, and others. Students will be encouraged to approach the texts from their preferred methods of analysis. Writers studied include Charles Dickens, Amelia Edwards, Wilkie Collins, Mary E. Braddon, Margaret Oliphant, R. Murray Gilchrist, E. Bulwer-Lytton, Edgar Allan Poe and Ambrose Bierce.</p>
Category:	C
Historical Requirement:	Time Period II

<p>Requirements:</p>	<p><i>How You Are Evaluated</i></p> <p>Participation in two parts: 30% (15% + 15%)</p> <ol style="list-style-type: none"> 1. Seminar presentation on a single short story: 15% 2. Constructive criticisms for seminar presenters: 15% <p>Major Essay 30% (due end-of-term)</p> <p>Test 1 20%</p> <p>Test 2 20%</p> <p>There is no formally scheduled exam in this course. <u>Both tests</u> will be administered during class time.</p>
<p>Reading List:</p>	<p>The required readings for this course are provided digitally, either through the public domain or through the library's copies. A list of relevant items on Reserve will also be provided.</p> <p>Nevertheless, some students may find it useful to own the following items.</p> <p>Collins, Wilkie. <i>Tales Of Terror And The Supernatural</i>. On reserve: PR 4494 T3 1972 Or at Amazon. New York: Dover Publications. ISBN: 0486203077</p> <p>Cox, Michael and R. A. Gilbert, Eds. <i>The Oxford Book of Victorian Ghost Stories</i> ISBN-10: 0192804472 or ISBN-13: 978-0192804471. Amazon has all kinds of new and used copies, too.</p> <p>Dickens, Charles. <i>The Complete Ghost Stories of Charles Dickens</i> (PR 4553 H26 1982).</p>
<p>Open To:</p>	<p>YR 3/4</p>