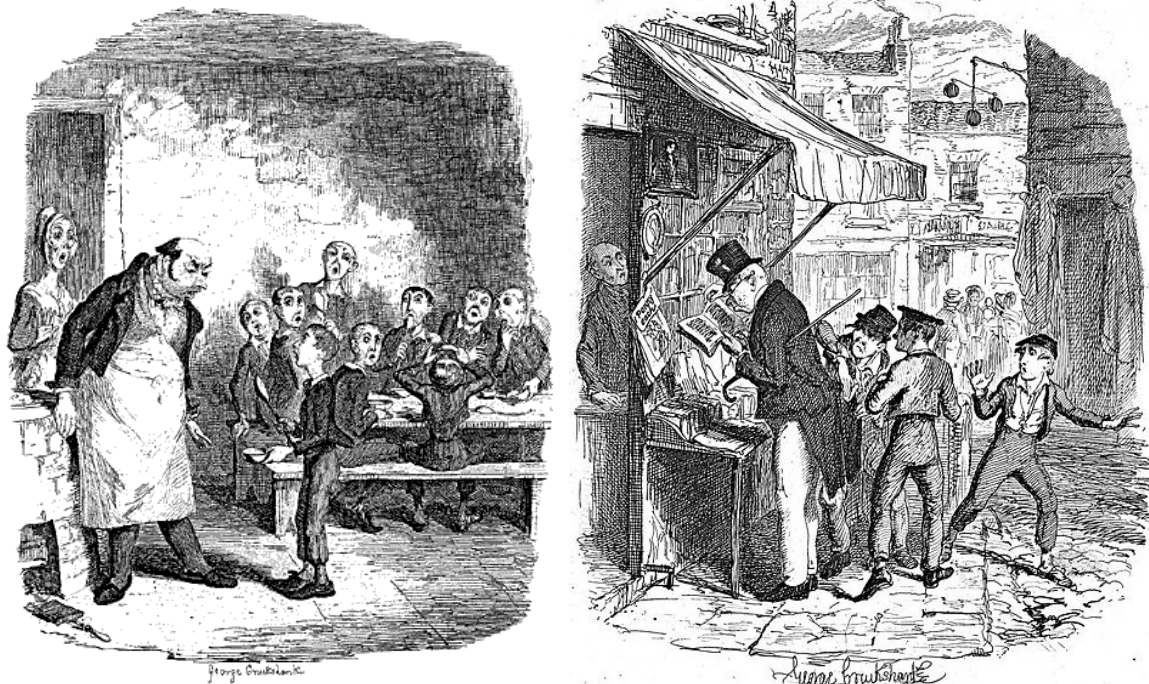


Note:

Extraneous information has been excised from this version of the Spring 2020 ENL3122 syllabus for public review.

ENL3122 The Nineteenth-Century British Novel



Cruikshank, George (illustrator). Illustrations from Oliver Twist. 1838.

Course Description

This course analyzes key developments in the nineteenth-century British novel through a consideration of the British novel's historical, literary-historical, and critical contexts. As we will find, the nineteenth-century saw the development of the novel alongside a new enthusiasm for narratives of growth (this was, after all, the age of the rise of Samuel Smiles' 1859 bestseller, *Self-Help*, and the popularization of the "self-help" genre). Given the central interest in "growth" and "development" during this era, we will focus on these themes to guide our readings and discussion. That is, our course will center on nineteenth-century literary depictions of "growing up," broadly speaking, during a period in history when everything from the human population, to the market economy, to industrial technology, to print culture itself also seemed to be growing—and in alarming ways. How do nineteenth-century British novels attend to these anxieties about growth? For what reasons do nineteenth-century British novels so persistently turn to narratives of development? These are the questions we will attempt to answer by semester's end. As we focus on developing our skills in close-reading and argumentation over the span of this semester, we will also carefully consider thematic and formal questions related to these texts' genres—

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thinking carefully about how these genres, too, grow and develop over the course of the nineteenth century.

Primary Texts

This is an upper-level English course; therefore, the reading load will be substantial. Students taking this course can expect an average of 250 to 300 pages a week of literary and critical readings. Since students have a longer period between class meetings on T/Th (between Thursdays and Tuesdays), readings have been spaced so that heavier reading loads are on Tuesdays and lighter reading loads are on Thursdays.

I suggest you buy the specific Broadview Editions of *Frankenstein* and *Lady Audley's Secret*, as well as the Norton Critical Edition of *The Picture of Dorian Gray*. You can purchase the Broadview *Frankenstein* using the ISBN number 9781554811038 or 1554811031; the Amazon page can be accessed here: <https://www.amazon.com/Frankenstein-Broadview-Editions-Mary-Shelley/dp/1554811031>. The Broadview *Lady Audley's Secret* edition can be found using the ISBN numbers 9781551113579 or 1551113570; the Amazon page can be accessed here: <https://www.amazon.com/Audleys-Broadview-Editions-Elizabeth-2003-08-19/dp/B019NRGDC4>. You can purchase the Norton *The Picture of Dorian Gray* using the ISBN numbers 9780393927542 or 978-0719546686; the Amazon page can be accessed here: <https://www.amazon.com/Picture-Dorian-Gray-Norton-Critical/dp/0393927547>.

Otherwise, the Penguin Classic or Oxford World Classic editions work for other novels. Many of these other novels have also been digitized and are available free online—I will provide you links to appropriate versions via Canvas. PDFs of additional readings and handouts for our course will also be posted to our Canvas site. Students should plan to bring either a laptop or tablet to view digital materials in class.

PRIMARY READINGS

- Mary Shelley, *Frankenstein* (1818) **buy the Broadview Edition
- Charles Dickens, *Oliver Twist* (1838)
- Elizabeth Gaskell, *North and South* (1855)
- George Eliot, *Mill on the Floss* (1860)
- Mary Elizabeth Braddon, *Lady Audley's Secret* (1862) **buy the Broadview Edition
- Oscar Wilde, *The Picture of Dorian Gray* (1891 version) **buy the Norton Edition

In addition to texts, please purchase and bring to class 1 pack of index cards.

Assignments

I. Analytical Reflections (submit 1 page, once a week)

After each reading session, you should endeavor to take time to reflect about key passages and themes analytically. Analytical reflections should be your first attempts to produce close-readings about the passages, topics, ideas, and characters that most interest you in the texts we

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read. This form of analytical writing helps you (1) prepare for class participation and, more importantly, (2) develop ideas for close-reading papers. As you read, bookmark or highlight 2 to 4 passages you find interesting or important—passages that you are deeply confused by, profoundly angry at, uncharacteristically enraptured to read, etc. When you get ready to write your reflection, start with citation: write down the chapter number(s) and/or page number(s) of passage(s) that evoke strong interest so you can easily reference them later. Copy-and-paste or transcribe a part of the passage. Then, write a few interpretive arguments to close-read the textual material.¹ You could also submit more artistic reflections by diagramming what interests you in passages from the text by linking together multiple quotes, major questions, plot points, characters, and themes in a visualization (i.e., a “mind map” or other brainstorming diagram) and uploading a picture of your thoughts as your 1-page submission.

Once a week (on weeks that we have reading), post your **best** page of analytical reflections for assessment before or by the assigned due date in the Course Schedule on the appropriate thread in Canvas Discussions as either a text response (250-500 words copied into a Canvas Discussions post, not posted as a separate Word file) or an embedded/attached image of a page from your notebook. Reflections are the only assignment that cannot be turned in “late” for a 10% grade reduction, as noted in the Course Policies section. You may miss up to 3 collections so that you will be graded for 10 out of 13 weeks’ worth of reflections; if you turn in all 13 weeks’ worth of reflections, your grade will reflect assessments from your 10 best-scoring weeks. I do not accept reflections submitted after the due date for credits.

Due: once a week, every week we have readings, due dates posted in Canvas

Deliverable: 1 post of 250-500 words or a picture of your reflection page

II. Argumentative Close-Reading Papers (complete 2 papers, 3 pages each)

You will need to submit 2 short argumentative close-reading papers during the course of the semester. A handout on our Canvas site provides a guide on how to write these close-reading papers. You will need to submit a complete draft of your work for peer review. We will peer-review the draft on Tuesdays, and then you will have until Sunday night that same week to submit a final version of your work

Draft Close-Reading Paper 1 Due: Monday, February 11, 11:59pm.

Final Close-Reading Paper 1 Due: Sunday, February 16, 11:59pm.

Deliverable: as a Word document, 12 pt. font, Times New Roman or Cambria, 3 pages, double-spaced, 1-inch margins, uploaded to Assignments in Canvas

¹ A note that one could write might look like this:

In *Middlemarch* Book I, Ch. VI: “Even with a microscope directed on a water-drop we find ourselves making interpretations which turn out to be rather coarse... In this way, metaphorically speaking, a strong lens applied to Mrs Cadwallader’s match-making will show a play of minute causes producing what may be called thought and speech vortices to bring her the sort of food she needed” (55). Here it seems like Eliot is showing her reader a little science experiment, with Mrs Cadwallader, the town busy-body, as the primary specimen! She is compared to a “creature” in a water-drop that has “active voracity,” which seems to suggest something sinister about her gossiping ways (her “speech vortices”). However, Eliot also suggests that if you use a “strong lens” she might not be so actively voracious after all since if you look with the “stronger lens” more closely you see she, a “swallower”, “waits passively” for her prey. This reminds me of the language about competition and consumption from our discussions about Darwin’s natural selection last Wednesday.

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Draft Close-Reading Paper 2 Due: Monday, March 23, 11:59pm

Final Close-Reading Paper 2 Due: Sunday, March 29, 11:59pm.

Deliverable: as a Word document, 12 pt. font, Times New Roman or Cambria, 3 pages, double-spaced, 1-inch margins, uploaded to Assignments in Canvas

III. Final Paper (6-8 pages)

Submit a final paper that provides a substantive argumentative close-reading about one of the texts we have read this semester. Though the focus on the paper should be on literary interpretation through close-reading, you may synthesize your close-reading with 1 or 2 of the following: literary criticism about genre, biographical analysis, or historical contextualization. You are encouraged to cite and use the literary critical material we cover in class, though you are certainly welcome to find your own resources to help you expand your paper as long as you only use credible, academic peer-reviewed sources (such as monographs published from academic/scholarly presses and articles from peer-reviewed academic journals—no websites). Use proper MLA formatting for your [parenthetical in-text citations](#) and [Works Cited section](#) at the end of your paper. Your Works Cited information will not count toward your final page count.

Draft of Final Paper Due: Monday, April 20, 11:59pm

Final of Final Paper Due: Friday, April 24, 11:59pm

Deliverable: Word document, 12 pt. font, Times New Roman or Cambria, double-spaced, 1-inch margins, uploaded to Assignments in Canvas.

Course Schedule

The schedule for this course is subject to change according to necessity. You will be updated of such changes as soon as they are made. If there is an unexpected class cancellation, you should look for direct communications.

WEEK 1: THE EARLY HISTORY OF THE NOVEL

Tuesday, 1/7:

- Syllabus
- (optional) Watt, Ian. "Realism and the Novel Form." *The Rise of the Novel: Studies in Defoe, Richardson and Fielding*, University of California Press, 1957, pp. 9-34.***

Thursday, 1/9:

- Flint, Kate. "The Victorian Novel and Its Readers." *The Cambridge Companion to the Victorian Novel*, edited by Deirdre David, Cambridge University Press, 2012, pp. 13-35.***

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- Eliot, Simon. "The Business of Victorian Publishing." *The Cambridge Companion to the Victorian Novel*, edited by Deirdre David, Cambridge University Press, 2012, pp. 36-61.***

WEEK 2: FRANKENSTEIN & EPISTOLARY NOVELS

Tuesday, 1/14:

- Shelley, *Frankenstein* (Front Matter through Chapter IV, pp. 47-88)
 - o <http://www.gutenberg.org/files/41445/41445-h/41445-h.htm>
- Broadview Introduction, "The Evolution of the Novel" (pp. 31-37)
- Broadview "Appendix I: Introduction to Shelley's 1831 Edition" (pp. 347-352)

Thursday, 1/16:

- Shelley, *Frankenstein* (Vol 1 Chapter V through Vol II Ch VII, pp. 88-148)
- Watt, Ian. "Private Experience and the Novel." *The Rise of the Novel: Studies in Defoe, Richardson and Fielding*, University of California Press, 1957, pp. 174-207.
 - *Note: Watt writes about the 18th century, NOT the 19th century – we will want to think about what changes over the span of a century*
- **Reflection 1 Due Wednesday 1/15 by 11:59pm**

WEEK 3: FRANKENSTEIN & THE GOTHIC NOVEL

Tuesday, 1/21:

- Shelley, *Frankenstein* (Vol II Ch VIII through Vol III Ch III, pp. 149-181)
- Sedgwick, Eve Kosofsky. "The Structure of Gothic Conventions," (1980) *The Coherence of Gothic Conventions*, Methuen, 1986, pp. 9-36.

Thursday, 1/23:

- Shelley, *Frankenstein* (Vol III Ch IV to End, pp. 181-221)
- Johnson, Barbara "Review: My Monster/My Self." *Diacritics*, Vol. 12, No. 2, Cherchez la Femme Feminist Critique/Feminine Text (Summer, 1982), pp. 2-10.
- **Reflection 2 Due Wednesday 1/22 by 11:59pm**

WEEK 4: OLIVER TWIST & POPULAR GENRES

Tuesday, 1/28:

- Dickens, *Oliver Twist* (Book 1 Ch 1 "Treats of the Place Where Oliver Twist Was Born, and of the Circumstances Attending His Birth" through Book 1 Ch 17 "Oliver's Destiny Continuing Unpropitious, Brings A Great Man to London to Injure His Reputation")
 - o <https://archive.org/details/olivertwistorpar01dick/page/n7>
- Hollingsworth, Keith. "Chapter 1: The Newgate Theme" and "Chapter 2: Reform in the Criminal Law," *The Newgate Novel, 1830-1847: Bulwer, Ainsworth, Dickens, and Thackeray*, Wayne State University Press, 1963, pp. 3-28.

Thursday, 1/30:

- Dickens, *Oliver Twist* (Book 1 Ch 18 "How Oliver Passed His Time in the Improving Society of his Reputable Friends" through Book 2 Ch 7 "Has an Introductory Account of the Inmates of the House to Which Oliver Resorted, and Relates What They Thought of Him")
 - o <https://archive.org/details/olivertwistorpar01dick/page/n7>
 - o <https://archive.org/details/olivertwistorpar02dick/page/n7>
- Schwarzbach, F.S. "Ch. 13 Newgate Novel to Detective Fiction." *A Companion to the Victorian Novel*, edited by Patrick Brantlinger and William B. Thesing, Blackwell Publishing, 2005, pp. 227-243.
 - *Note: only read intro of chapter through part II, pp 227-236.*
- **Reflection 3 Due Wednesday 1/29 by 11:59pm**

WEEK 5: OLIVER TWIST & THE NEWGATE NOVEL

Tuesday, 2/4:

- Dickens, *Oliver Twist* (Book 2 Ch 8 "Involves a Critical Position" through Book 3 Ch 4 "Containing Fresh Discoveries, And Showing that Surprises, Like Misfortunes, Seldom Come Alone")
 - o <https://archive.org/details/olivertwistorpar02dick/page/n7>
 - o <https://archive.org/details/olivertwistorpar03dick/page/n7>
- Miller, D.A. "Chapter One: The Novel and the Police." *The Novel and the Police*, University of California Press, 1988, pp. 1-32.***

Thursday, 2/6:

- Dickens, *Oliver Twist* (Book 3 Ch 5 "An Old Acquaintance of Oliver's, Exhibiting Decided Marks of Genius Becomes a Public Character in the Metropolis" through to end)
- Hollingsworth, Keith. "Chapter 5: The 'Real' World of *Oliver Twist*," *The Newgate Novel, 1830-1847: Bulwer, Ainsworth, Dickens, and Thackeray*, Wayne State University Press, 1963, pp. 111-131.
- **Reflection 4 Due Wednesday 2/5 by 11:59pm**

WEEK 6: NORTH AND SOUTH & THE REGIONAL NOVEL

Tuesday, 2/11:

- **Draft of First Close-Reading Paper due Monday, 2/10, 11:59pm**
- **No readings. Paper Workshopping.**

Thursday, 2/13:

- Gaskell, *North and South* (Ch 1 "Haste to the Wedding" through Ch 8 "Home Sickness")
 - o <https://archive.org/details/northsouth00gask/page/n11>

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- Duncan, Ian. "Ch. 18 The Provincial or Regional Novel." *A Companion to the Victorian Novel*, edited by Patrick Brantlinger and William B. Thesing, Blackwell Publishing, 2005, pp. 318-335.***
- **Reflection 5 Due Wednesday 2/12 by 11:59pm**
- **Final Version of First Close-Reading Paper due Sunday, 2/16, 11:59pm**

WEEK 7: NORTH AND SOUTH & THE "CONDITION OF ENGLAND" NOVEL

Tuesday, 2/18:

- Gaskell, *North and South* (Ch 9 "Dressing for Tea" through Ch 25 "Frederick")
- Simmons, James Richard Jr. "Ch. 19 Industrial and 'Condition of England' Novels." *A Companion to the Victorian Novel*, edited by Patrick Brantlinger and William B. Thesing, Blackwell Publishing, 2005, pp. 336-352.
 - *Note: only read intro of chapter through subsection on "The 'Factory Question'," pp 336-340.*

Thursday, 2/20:

- Gaskell, *North and South* (Ch 26 "Mother and Son" through Ch 38 "Promises Fulfilled")
- Childers, Joseph W. "Social Class and the Victorian Novel." *The Cambridge Companion to the Victorian Novel*, edited by Deirdre David, Cambridge University Press, 2012, pp. 148-169.***
- **Reflection 6 Due Wednesday 2/19 by 11:59pm**

WEEK 8: NORTH AND SOUTH & THE REALIST NOVEL

Tuesday, 2/25:

- Gaskell, *North and South* (Ch 39 "Making Friends" through Ch 52 "Pack Clouds Away")
- Williams, Raymond. "Realism." *Keywords: A Vocabulary of Culture and Society, Revised Edition*, Oxford University Press, 1983, pp. 257-262.***
- Barthes, Roland. "The Reality Effect." 1968. *The Rustle of Language*, translated by Richard Howard, Hill and Wang, 1986, pp. 141-148.***

Thursday, 2/27:

- Auerbach, Erich. "Odysseus Scar." 1953. *Mimesis: The Representation of Reality in Western Literature*, translated by Willard R. Trask, Princeton University Press, 1971, pp. 3-23.***
- Levine, Caroline. "Victorian Realism." *The Cambridge Companion to the Victorian Novel*, edited by Deirdre David, Cambridge University Press, 2012, pp. 84-106.***
- **Reflection 7 Due Wednesday 2/26 by 11:59pm**

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WEEK 9: SPRING BREAK

Tuesday, 3/3: No Class, Spring Break
Thursday, 3/5: No Class, Spring Break

WEEK 10: MILL ON THE FLOSS & THE HISTORICAL NOVEL

Tuesday, 3/10:

- Eliot, *Mill on the Floss* (Vol 1 Book 1)
 - o <https://archive.org/details/flossmillon01eliorich/page/n5>
- (optional) Lukács, Georg. "Sir Walter Scott." 1937. *The Historical Novel*, translated by Hannah and Stanley Mitchell, Beacon, 1962, pp. 30-63.***

Thursday, 3/12:

- Eliot, *Mill on the Floss* (Vol 1 Book 2 through Vol 2 Book 3)
 - o <https://archive.org/details/flossmillon02eliorich/page/n5>
- **Reflection 8 Due Wednesday 3/11 by 11:59pm**

WEEK 11: MILL ON THE FLOSS & BILDUNGSROMAN

Tuesday, 3/17:

- Eliot, *Mill on the Floss* (Vol 2 Book 4 and Vol 2 Book 5)
- Maynard, John R. "Ch. 16 The Bildungsroman." *A Companion to the Victorian Novel*, edited by Patrick Brantlinger and William B. Thesing, Blackwell Publishing, 2005, pp. 279-301.

Thursday, 3/19:

- Eliot, *Mill on the Floss* (Vol 3 all)
 - o <https://archive.org/details/onflossmill03eliorich/page/n5>
- **Reflection 9 Due Wednesday 3/18 by 11:59pm**

WEEK 12: LADY AUDLEY'S SECRET & SENSATION NOVELS

Tuesday, 3/24:

- **Draft of Second Close-Reading Paper due Monday, 3/23, 11:59pm**
- Paper Workshopping.

Thursday, 3/26:

- Braddon, *Lady Audley's Secret* (Vol 1 Ch I through Vol 1 Ch X)
 - o <https://archive.org/details/ladyaudleyssecre01brad/page/n9>
- Brantlinger, Patrick. "What is 'Sensational' About the 'Sensation Novel'?" *Nineteenth-Century Fiction*, vol. 37, no. 1, 1982, pp.1-28.
- **Reflection 10 Due Wednesday 3/25 by 11:59pm**
- **Final Version of Second Close-Reading Paper due Sunday, 3/29, 11:59pm**

WEEK 13: LADY AUDLEY'S SECRET & OTHER SENSATIONS

Tuesday, 3/31:

- Braddon, *Lady Audley's Secret* (Vol 1 Ch XI through Vol 2 Ch IV)
 - o <https://archive.org/details/ladyaudleyssecre01brad/page/n9>
 - o <https://archive.org/details/ladyaudleyssecre02brad/page/n8>
- Felber, Lynette. "The Literary Portrait as Centerfold: Fetishism in Mary Elizabeth Braddon's *Lady Audley's Secret*." *Victorian Literature and Culture* 35.2 (2007), pp. 471-488.

Thursday, 4/2:

- Braddon, *Lady Audley's Secret* (Vol 2 Ch V through Vol 2 Ch XIII)
 - o <https://archive.org/details/ladyaudleyssecre02brad/page/n8>
- Badowska, Eva. "On the Track of Things: Sensation and Modernity in Mary Elizabeth Braddon's *Lady Audley's Secret*." *Victorian Literature and Culture* 37.1 (2009), pp. 157-175.
- **Reflection 11 Due Wednesday 4/1 by 11:59pm**

WEEK 14: LADY AUDLEY'S SECRET & LEGAL FICTIONS

Tuesday, 4/7:

- Braddon, *Lady Audley's Secret* (All of Vol 3)
 - o <https://archive.org/details/ladyaudleyssecre03brad/page/n8>
- Nayder, Lillian. "Three—Rebellious Sepoys and Bigamous Wives: The Indian Mutiny and Marriage Law Reform in *Lady Audley's Secret*." *Beyond Sensation: Mary Elizabeth Braddon in Context*, edited by Marlene Tromp, Pamela Gilbert, and Aeron Haynie, SUNY Press, 2000, pp. 31-42.
- **Reflection 12 Due Monday 4/6 by 11:59pm**

Thursday, 4/9:

- No readings. Paper Workshopping.

WEEK 15: THE PICTURE OF DORIAN GRAY (1891 VERSION) & DECADENCE

Tuesday, 4/14:

- Wilde, *Dorian Gray* (Preface through Ch 10 from the 1891 edition)
- Pater, Walter. "Conclusion [The Renaissance]." Norton Critical Edition of *The Picture of Dorian Gray*, edited by Michael Patrick Gillespie, pp. 326-329.
- Pater, Walter. "A Novel by Mr. Oscar Wilde." Norton Critical Edition of *The Picture of Dorian Gray*, edited by Michael Patrick Gillespie, pp. 372-375.

Thursday, 4/16:

- Wilde, *Dorian Gray* (Ch 11 through Ch 20 from the 1891 edition)
- **Reflection 13 Due Wednesday 4/15 by 11:59pm**

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WEEK 16: CONCLUDING

Tuesday, 4/21:

- **Draft of Final Paper due by Monday, 4/20, 11:59pm**
- Final Paper Workshop

**** Final Paper is Due Friday, 4/24 by 11:59pm****