

Rae X. Yan
University of Florida
LIT4930
Spring 2019

Note:

Contextual information has been added and extraneous information has been excised from this version of the Spring 2019 LIT4930 syllabus for public review.

LIT4930: 19thC Literature and the Scientific Imagination



Heath, William [alias Paul Pry] (engraver). "Monster Soup commonly called Thames Water." 1828.

Course Description

Why did Erasmus Darwin, Charles Darwin's grandfather, turn to writing erotic poems about the love lives of plants? For what reason did G.H. Lewes theatrically exclaim his horror over "THE THINGS I HAVE SEEN IN TAPIOCCA PUDDING...!"? More generally, what was in the water, or "monster soup," that was exciting the scientific imagination of 19th century writers? These are among some of the questions we will explore as part of our studies into the long nineteenth-century British scientific imagination. As we read nineteenth-century literary texts alongside scientific treatises, we will appraise the historical, social, and cultural influences that shaped the imaginative language of scientific writing. As scholars, we may want to question why and how literature and science spoke to each other during the nineteenth century to produce such experimental and playful forms of writing. To that end, part of our studies will bring us to evaluate how scientific fact gets translated (and mistranslated); who gets to translate science and

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who doesn't; and what aspects of scientific imagination caught "popular" attention during an era of mass literary production.

Besides becoming familiar with scholarship already in circulation on the nineteenth-century science and literature, you will produce scholarship yourself. An important objective for this course is to teach you a variety of research skills and thus prepare you for the kind of work expected of scholars in the humanities. On one hand, this means becoming a good teacher: you will be asked to prepare a presentation where you synthesize and then teach a significant work of scholarship to your fellow classmates. On the other hand, you will produce your own original research of the kind we will often read for this course. You will discover an underdiscussed or underread text that needs recovery in the archives at Smathers Library; prepare to bring this text into conversation with contemporary debates by making an annotated bibliography; make an argument for the significance of this project via a project proposal; and then compose a scholarly introduction to this text you have recovered to teach others how to engage with the material. For those considering a career in English or similar Humanities fields, this course will hopefully help you develop a toolkit of methods and skills that will situate you to succeed.

Primary Texts

This is an upper-level English course; therefore, the reading load will be quite substantial. Students taking this course are expected to manage a heavy load of literary and critical readings every week in addition to spending a significant amount of time conducting additional reading and independent research. If students are unable to commit to completing a minimum of 2 hours of independent research outside of class per week alongside their weekly readings, they should not take this course.

You may purchase the textbooks individually OR purchase them in a special "4 for the price of 3" bundle offered by Broadview through our bookstore. The bundle will make the cost of textbooks you need to purchase \$59.85 for students with the discount. You may also choose to purchase the textbooks in digital formats. An Oxford World Edition of *The Water Babies* will be considered acceptable for this course.

PRIMARY READINGS

- Erasmus Darwin, selections from *The Botanic Garden* (1791)***
- Mary Shelley's *Frankenstein* (1818)
 - buy the Broadview edition
 - ISBN: 9781554811038 / 1554811031
 - <https://broadviewpress.com/product/frankenstein-third-edition/?ph=520e08a63daa08ffebfa06f6#tab-description>
- G.H. Lewes, *Sea-side Studies at Ilfracombe, Tenby, the Scilly Isles, and Jersey* (1858)***
- Charles Darwin, selections from *On the Origin of Species* (1859)***
- Charles Kingsley, *The Water-Babies* (1863)
 - buy the Broadview edition

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- ISBN: 9781551117737 / 1551117738
- <https://broadviewpress.com/product/the-water-babies/?ph=520e08a63daa08ffebfa06f6#tab-description>
- Wilkie Collins, *Heart and Science* (1882)
 - buy the Broadview edition
 - ISBN: 9781551111247 / 1551111241
 - <https://broadviewpress.com/product/heart-and-science/?ph=520e08a63daa08ffebfa06f6#tab-description>
- H.G. Wells, *The Invisible Man* (1897)
 - buy the Broadview edition
 - ISBN: 9781554812738 / 1554812739
 - <https://broadviewpress.com/product/the-invisible-man/?ph=520e08a63daa08ffebfa06f6#tab-description>

*** These texts will be made available as PDF documents or links on Canvas either in Course Reserves or Files.

Please also buy and bring to class 1 pack of index cards.

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.

Assignments

I. Analytical Class Notes (every class with readings)

Taking regular analytical class notes where you attempt to practice your close-reading skills will help you participate well in class discussion. For each class day where we have readings, submit 1 page of single-spaced hand-written or typed notes in hard copy. You have 1 pass should you miss a day of turning in notes, so you only need to turn in notes on 20 out of the 21 days with readings. Class notes are the only assignment that cannot be turned in “late” for a 10% grade reduction, as noted in the Course Policies section. If you are unable to come to a class but would like to receive credit for your notes, you must email them to Professor Yan by the time class would normally begin on the day of absence.

You should take notes in a way that is useful to practicing literary analysis and interpretation. You must start by noting chapter numbers and/or page numbers of passages that evoke strong interest—passages that you are deeply confused by, profoundly angry at, uncharacteristically enraptured to read, etc. In your analytical note for that passage, you would then go on and write interpretive arguments about the passage and/or how it connects to what we have discussed or read before to practice close-reading.¹ You could also be more artistic and try diagramming what

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 course... In this way, metaphorically speaking, a strong

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interests you in the passage by linking together the passages, major questions, plot points, characters, and themes in a visualization (i.e., a “mind map” or other brainstorming diagram). Regardless of what approach you take, these notes should be helpful for daily discussion and opportunities for you to practice making arguments about the text.

Due: on class days when we have readings, hand in hard copy of notes to me directly at end of class

Deliverable: 1 single-spaced page (standard 8.5x11 paper) of hand-written or typed notes in hard copy

II. Argumentative Close-Reading Paper (2-3 pages)

In order to practice the kind of close-reading and analysis skills that you need for your final project, you will submit a short argumentative close-reading paper that examines a passage or passages of interest to you. 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, and then you will have until Sunday night of that same week to submit a final version of your work

Draft Close-Reading Paper 1 Due: Wednesday, January 30, 11:59pm.

Final Close-Reading Paper 1 Due: Sunday, February 3, 11:59pm.

Deliverable: as a Word document, 12 pt. font, Times New Roman or Cambria, 2-3 pages, double-spaced, 1-inch margins, uploaded to Assignments in Canvas

III. Summative Presentation (7-10 minutes)

During the semester you will be given the task of, first, (1) completing an additional reading or readings of a subject of historical, scientific, or critical significance assigned to the topic you have selected in the “LIT4930 Presentation Topic List” handout and, then, (2) giving a presentation where you summarize and synthesize your reading(s) in order to help your peers make connections to our general course readings. This will help you develop mastery of specific subject from our reading and direct our class discussion for the day. Students are expected to either create a PowerPoint or a handout to disseminate the synthesized information gleaned from their resource(s) to classmates. Students are allowed to bring a prepared script or outline to help them remember talking points while giving their presentation.

In order to succeed at this presentation, you must:

1. summarize and synthesize the main ideas of your assigned reading for your classmates in your own terms

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, one of a few I’ve seen so far (including an experiment with metal filings and one with a pier glass). Mrs Cadwallader, the town busy-body, is depicted as a microscopic creature who seems active under a weak lens and passive under a strong lens. This interest in microscopic creatures ties into our discussions about sea-side studies, where we said...etc.

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2. make connections between the assigned reading and an aspect of our readings for the day or week
3. use visual aids such as PowerPoint presentations or handouts to prepare a 7 to 10-minute presentation on your findings
4. practice your formal presentation in advance of your presentation day so that you sound professional and prepared
5. deliver copies of your presentation or handout to classmates via Discussions in Canvas

The general topics are defined in this syllabus under Course Schedule; however, again, a much more detailed document titled “LIT4930 Presentation Topic List” contains all relevant information about the specific readings you will be covering for your presentation, which can be found in Files of Canvas. A guide regarding how to prepare for and conduct the presentation can also be found in Files.

Due: on the day you signed up to deliver a presentation, presentation schedule is posted to Canvas > Files

Deliverable: submit 1 PowerPoint presentation or handout to Discussions in Canvas by the time class begins on the day you give a presentation

IV. Annotated Bibliography

In order to complete your final project for this course and have a rich scholarly introduction, you will need to conduct research on both the context behind and discourse surrounding the subject of your final project. To keep track of the resources you will ultimately engage in the scholarly introduction, you will produce an annotated bibliography of primary and secondary materials that you plan on using to enhance the biographical, historicist, literary critical, and/or generic analysis of your text. A guide on the purpose of annotated bibliographies and format for your annotations is provided in Files via our Canvas website. Please note that *you will need to contact a librarian and use the library's online databases to find and then collect at least 4 contextual resources on your subject well before this particular assignment is due* in order to compose brief annotations on each source. On our workshop day, you will get in peer review groups and review the annotations for the resources that you have collected.

Draft Paper Proposal Due: Monday, February 25, 11:59pm.

Final Paper Proposal Due: Sunday, March 3, 11:59pm.

Deliverable: Word document, 12 pt. font, Times New Roman or Cambria, 2 pages, double-spaced, 1-inch margins, uploaded to Assignments in Canvas

V. Project Proposal (1-2 pages)

You must submit a 1 to 2-page paper proposal for your final project that contains:

- (1) contextual information notifying me of
 - a. what text you will write on
 - b. what topics you plan to explore within this text
 - c. a debatable, substantive thesis about how we should understand and analyze this text

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- d. a clear idea of the evidence (the moments or passages in the text) supporting your argument
- (2) a brief statement regarding how you will use and respond to other primary and/or secondary historical, biographical, and/or literary critical sources you have found from your annotated bibliography
- (3) a References section in MLA format containing citations for the edition of the primary text you will be studying and the secondary sources you plan to use

A guide for writing the final paper proposal may be found on our Canvas site. You must submit both a draft final paper proposal that will undergo peer-review and a final version.

Draft Annotated Bibliography Due: Monday, March 25, 11:59pm.

Final Annotated Bibliography Due: Sunday, March 31, 11:59pm.

Deliverable: Word document, 12 pt. font, Times New Roman or Cambria, 2 pages, double-spaced, 1-inch margins, uploaded to Assignments in Canvas

VI. Final Project - Scholarly Introduction (7-9 pages)

For your final project of the semester you will be conducting original research in the University of Florida's Baldwin Library of Historical Children's Literature and/or the Harold and Mary Jean Hanson Rare Book Collection to produce a scholarly introduction for a work of scientific literature that is not commonly studied. Your job will be to (re)discover and illuminate the significance of a text of your choice from these archives by exploring your text's (1) background and history (pertinent with the text's resonance within nineteenth-century scientific and literary discourse), (2) rhetorical arguments, and (3) resonance with the modern world today. While you are trying to explain to general and academic audiences why your text is a significant contribution to literary studies, the history of science, and/or the history of education, as a literary scholar, you are also attempting to offer literary *interpretation* of the text at hand by offering an argument about how we should interpret the work. A guide for understanding scholarly introductions is available to you in our Canvas site.

You must use a minimum of 4 additional scholarly sources (peer-reviewed articles, books, or book chapters—NOT websites, unless they are also scholarly) in your paper. 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 Final Project Paper Due: Monday, April 22, 11:59pm

Final Version of Final Project Paper Due: Sunday, April 28, 11:59pm.

Deliverable: Word document, 12 pt. font, Times New Roman or Cambria, double-spaced, 2 pages, 1-inch margins, uploaded to Assignments in Canvas

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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 my direct communications.

WEEK 1: "TO ENLIST IMAGINATION UNDER THE BANNER OF SCIENCE"

Tuesday, 1/8:

- Erasmus Darwin, *The Botanic Garden* [1st American ed. from 3rd London ed.]***
 - o (no reading necessary before class, we will read the front matter, Advertisement to the American Edition, "Epistle to the Author...", Advertisement to the London Edition, and Apology together in class)
 - <https://archive.org/details/thebotanicgarden00darwrich/page/n9>

Thursday, 1/10:

- Erasmus Darwin, "Economy of Vegetation"***
 - o read Cantos I & II, and skim Additional Notes I-XIII (pp. 1-67 and skim 135-160)
 - <https://archive.org/details/thebotanicgarden00darwrich/page/n27>

WEEK 2: NEW APPROACHES TO LOVE AND (RE)PRODUCTION

Tuesday, 1/15:

- Erasmus Darwin, "The Loves of the Plants"***
 - o read Preface, Proem, Cantos I-IV, Interludes I-III (pp. iii-125)
 - <https://archive.org/details/thebotanicgarden00darwrich/page/256>
- Presentation 1: Who Was Erasmus Darwin?
 - McNeil, Maureen. "Darwin, Erasmus (1731–1802), physician and natural philosopher." *Oxford Dictionary of National Biography*. October 03, 2013. Oxford University Press.
- Presentation 2: The Impact of Erasmus Darwin
 - Carroll, Siobhan. "On Erasmus Darwin's The Botanic Garden, 1791-1792." Branch Collective.
- Presentation 3: Nineteenth-Century Botany
 - Shteir, Ann B. "Prologue: Botanical Conversations" AND "Chapter One: Spreading Botanical Knowledge throughout the Land, 1760-1830." *Cultivating Women, Cultivating Science: Flora's Daughters and Botany in England, 1760-1860*. Johns Hopkins University Press, 1996, pp. 1-32.***

Thursday, 1/17:

- Shelley, *Frankenstein*
 - o read Front Matter through Chapter IV (pp. 47-88)
- Presentation 4: Who Was Mary Shelley?

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- Bennett, Betty T. "Shelley [née Godwin], Mary Wollstonecraft (1797–1851), writer." Oxford Dictionary of National Biography. May 29, 2014. Oxford University Press.

WEEK 3: IMAGINING SCIENTIFIC MONSTROSITIES

Tuesday, 1/22:

- Shelley, *Frankenstein*
 - read Vol I Chapter V through Vol II Ch VII (pp. 88-148)
- Presentation 5: The Creation Myth of Shelley's Novel
 - Broadview Introduction, "The Evolution of the Novel" (pp. 31-37)
 - Broadview "Appendix I: Introduction to Shelley's 1831 Edition" (pp. 347-352)
- Presentation 6: The Year Without Summer
 - Wood, Gillen D'Arcy. "1816, The Year without a Summer," Branch Collective.
- Presentation 7: The Monstrous Birth
 - Johnson, Barbara "Review: My Monster/My Self." *Diacritics*, Vol. 12, No. 2, *Cherchez la Femme Feminist Critique/Feminine Text* (Summer, 1982), pp. 2-10

Thursday, 1/24:

- Shelley, *Frankenstein*
 - read Vol II Ch VIII through Vol III Ch III (pp. 149-181)
- Presentation 8: Electricity
 - Houe, Ulf. "Frankenstein Without Electricity: Contextualizing Shelley's Novel." *Studies in Romanticism*, Vol. 5, No. 1 (2016), pp. 95-117.

WEEK 4: TRANSFORMATIVE CREATURES

Tuesday, 1/29:

- Shelley, *Frankenstein*
 - read Vol III Ch IV to End (pp. 181-221)
- Presentation 9: Vitalism / Animal Chemistry
 - Ruston, Sharon. "Resurrecting *Frankenstein*." *The Keats-Shelley Review*, Vol. 19, No. 1 (2005), pp. 97-116.
- Presentation 10: The Transformation of *Frankenstein*
 - St. Clair, William. "Frankenstein", *The Reading Nation in the Romantic Period*, Cambridge University Press, 2004, pp. 357-373

Thursday, 1/31:

- **Draft of Close-Reading Paper due Wednesday, 1/30, 11:59pm**
- No readings. Paper Workshopping.
- **Final Version of First Close-Reading Paper due Sunday, 2/3, 11:59pm**

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WEEK 5: RESEARCH WEEK

Tuesday, 2/5:

- *Library Day. Meet at Smathers Library 2nd Floor.*

Thursday, 2/7:

- *Library Day. Meet at Smathers Library 2nd Floor.*

WEEK 6: LOOKING CLOSER, LOOKING DEEPER

Tuesday, 2/12:

- Lewes, *Sea-side Studies****
 - o read Part I (pp. frontispiece-112)
 - o <https://archive.org/details/seasidestudiesat00leweuoft/page/n9>
- Presentation 11: Who Was G.H. Lewes?
 - Bell, Srilekha. "George Henry Lewes: A Man of His Time." *Journal of the History of Biology*, Vol 14 No 2 (Autumn 1981), pp. 277-298.
- Presentation 12: George Eliot's "Ilfracombe Journal"
 - Bellanca, Mary Ellen. "Recollecting Nature: George Eliot's 'Ilfracombe Journal' and Victorian Women's Natural History Writing." *Modern Language Studies*, Vol 27, No 3/4 (Autumn-Winter 1997), pp.19-36.

Thursday, 2/14:

- Lewes, *Sea-side Studies****
 - o read Part II (pp. 113-174)
- Presentation 13: Microscopy
 - Armstrong, Isobel. "The Microscope: Mediations of the Sub-Visible World." *Transactions and Encounters: Science and Culture in the Nineteenth Century*, edited by Roger Luckhurst and Josephine McDonagh, Palgrave MacMillan, 2002, pp. 30-54.

WEEK 7: NEW BODILY FORMS

Tuesday, 2/19:

- Lewes, *Sea-side Studies****
 - o read Part IV (pp. 265-397)
- Presentation 14: Victorian Tide Pools
 - King, Amy M. "Reorienting the Scientific Frontier: Victorian Tide Pools and Literary Realism." *Victorian Studies*, vol. 47, no. 2, Papers from the Second Annual Conference of the North American Victorian Studies Association, 2005, pp. 153-163.
- Presentation 15: Unfamiliar Creatures

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- Coriale, Danielle. "When Zoophytes Speak: Polyps and Naturalist Fantasy in the Age of Liberalism." *Nineteenth-Century Contexts*, vol. 34, no. 1, 2012, pp. 19-36.

Thursday, 2/21:

- No readings. [Presentation and General Research Workshopping.](#)
- Presentation 16: Popular Science, Citizen Science
 - "Lightman, Bernard. "Historians, Popularizers, and the Victorian Scene." *Victorian Popularizers of Science: Designing Nature for New Audiences*, pp.1-38
- **Draft of Annotated Bibliography due Monday, 2/25, 11:59pm**

WEEK 8: EVOLVING DISCOURSES

Tuesday, 2/26:

- [No readings. Presentations and Annotated Bibliography Workshop.](#)
- Presentation 17: Who Was Charles Darwin?
 - Desmond, Adrian, James Moore, and Janet Browne. "Darwin, Charles Robert (1809–1882), naturalist, geologist, and originator of the theory of natural selection." *Oxford Dictionary of National Biography*. May 28, 2015. Oxford University Press
- Presentation 18: Science and Religion
 - Robson, John M. "The Fiat and the Finger of God: *The Bridgewater Treatises*." *Victorian Faith in Crisis: Essays on Continuity and Change in Nineteenth-Century Religious Belief*, edited by Richard J. Helmstadter and Bernard Lightman, Stanford University Press, 1990, pp. 71-125

Thursday, 2/28:

- Darwin, *On the Origin of Species****
 - read Intro through Ch. 1 (pp. 9-45)
- Presentation 19: Darwin's Plots
 - Beer, Gillian. Introduction. *Darwin's Plots: Evolutionary Narrative in Darwin, George Eliot and Nineteenth-Century Fiction*, Cambridge University Press, 1983, pp. 1-22
- **Final Version of Annotated Bibliography due Sunday, 3/3, 11:59pm**

WEEK 9: SPRING BREAK

Tuesday, 3/5: No Class, Spring Break
Thursday, 3/7: No Class, Spring Break

WEEK 10: NATURAL SELECTIONS

Tuesday, 3/12:

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- Darwin, *On the Origin of Species****
 - o read Ch. 2 through Ch. 4 (pp. 46-119)
- Presentation 20: Besides Darwin
 - Desmond, Adrian. "Evolution and Society: Setting the Scene," *The Politics of Evolution: Morphology, Medicine, and Reform in Radical London*, University of Chicago Press, 1989, 1-24
- Presentation 21: Social Darwinism
 - Halliday, R. J. "Social Darwinism: A Definition." *Victorian Studies* Vol. 14 (1973), pp. 384-405

Thursday, 3/14:

- Kingsley, *The Water-Babies*
 - o read Ch I through Ch III (pp. 39-85)
- Presentation 22: Who Was Charles Kingsley?
 - Kelly, Richard. "The Paradoxical Curate" from Introduction to the Broadview Edition of *The Water-Babies*. pp 9-18.
 - Vance, N. "Kingsley, Charles (1819-1875), novelist, Church of England clergyman, and controversialist." *Oxford Dictionary of National Biography*. May 21, 2009. Oxford University Press.

WEEK 11: ARGUMENT AND TURMOIL

Tuesday, 3/19:

- Kingsley, *The Water-Babies*
 - o read Ch IV through Ch VI (pp. 86-176)
- Presentation 23: The 1860 Huxley-Wilberforce Debate
 - Smith, Jonathan. "The Huxley-Wilberforce 'Debate' on Evolution, 30 June 1860." *Branch Collective*.
- Presentation 24: Kingsley and Natural Selection
 - Hale, Piers J. "Monkeys into Men and Men into Monkeys: Chance and Contingency in the Evolution of Man, Mind and Morals in Charles Kingsley's *The Water-Babies*." *Journal of the History of Biology*, Vol. 46 (2013)

Thursday, 3/21:

- Kingsley, *The Water-Babies*
 - o read Ch VII and Ch VIII (pp. 177-232)
- Presentation 25: Kingsley and Recapitulation Theory
 - Straley, Jessica. "Of Beasts and Boys: Kingsley, Spencer, and the Theory of Recapitulation." *Victorian Studies*, vol. 49, no. 4, 2007, pp. 583-609.

WEEK 12: MAD, MAD SCIENTISTS

Tuesday, 3/26:

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- No readings. Presentation and Project Proposal Peer Review Workshop.
- Presentation 26: Who Was Wilkie Collins?
 - Peters, Catherine. "Collins, (William) Wilkie (1824–1889)" *Oxford Dictionary of National Biography*. May 19, 2011. Oxford University Press
- **Draft of Project Proposal due Monday, 3/25, 11:59pm**

Thursday, 3/28:

- Collins, *Heart and Science*
 - read Ch I through Ch. X (pp. 45-90)
- Presentation 27: The Scientist as Figure
 - Turner, Frank M. "Practicing Science: An Introduction." *Victorian Science in Context*, edited by Bernard Lightman, University of Chicago Press, 1997, pp. 283-289
- **Final Version of Project Proposal due Sunday, 3/31, 11:59pm**

WEEK 13: IMAGINING ANIMALS, IMAGINING US

Tuesday, 4/2:

- Collins, *Heart and Science*
 - read Ch XI through Ch. XX (pp. 90-139)
- Presentation 28: Bodies, Sensations, and Sensation Fiction
 - Kennedy, Meegan. "Some Body's Story: The Novel as Instrument." *NOVEL: A Forum on Fiction*, vol. 42, no. 3, Theories of the Novel Now, Part II, 2009, pp. 451-459.
- Presentation 29: Collins and Sensation Fiction
 - Straley, Jessica. "Love and Vivisection: Wilkie Collins's Experiment in *Heart and Science*." *Nineteenth-Century Literature*, vol. 65, no. 3, 2010, pp. 348-373.

Thursday, 4/4:

- Collins, *Heart and Science*
 - read Ch XXI through Ch XXXII (pp. 143-191)
- Presentation 30: Vivisection Debates of the 1870s and 1880s
 - Broadview, Parts II and III from the "Introduction" and "Appendix B: The Vivisection Debate of the 1870s and 1880s" (pp. 13-19, 339-367)

WEEK 14: SECRETS OF THE LABORATORY

Tuesday, 4/9:

- Collins, *Heart and Science*
 - read Ch XXXII through Ch LI (pp. 191-279)
- Presentation 31: Frances Power Cobbe

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- Caine, Barbara. "Cobbe, Frances Power (1822–1904), writer and campaigner for women's rights." *Oxford Dictionary of National Biography*. May 25, 2011. Oxford University Press.
- Broadview "Appendix C: Frances Power Cobbe's Account of the Ferrier Trial" & letter to Frances Power Cobbe from "Appendix D: Letters by Collins Concerning or Mentioning *Heart and Science*" (pp. 368-370)
- Presentation 32: Human and Nonhuman Emotions
 - Mayer, Jed. "The Expression of the Emotions in Man and Laboratory Animals." *Victorian Studies*, vol. 40, no. 3, 2008, pp. 399-417

Thursday, 4/11:

- *Collins*, *Heart and Science*
 - read Ch LII to Ch LXIII (pp. 279-327)
- Presentation 33: Vivisection and the Work of Fiction
 - Menke, Richard. "Fiction as Vivisection: G. H. Lewes and George Eliot." *ELH*, vol. 67, no. 2, 2000, pp. 617-653.

WEEK 15: SPECULATIVE SKINS

Tuesday, 4/16:

- Wells, *The Invisible Man*
 - Read Ch I through Ch. XXI (pp. 43-135)
- Presentation 34: Who Was H.G. Wells?
 - Parrinder, Patrick. "Wells, Herbert George (1866–1946), novelist and social commentator." Jan 6, 2011. Oxford University Press, 15 Dec 2018.
 - Gregory, Richard. "H. G. Wells: A Survey and Tribute." *Nature*, vol. 158, 21 September 1946, pp. 399-402.***
 - Wells, H. G. "Popularising Science." *Nature*, vol. 50, 26 July 1894, pp. 300-301.
- Presentation 35: Invisibility and Skin
 - Broadview section on "Invisibility in Nineteenth-Century Fiction" from the Introduction (pp. 16-19) & "Appendix B: Invisibility in Nineteenth-Century Fiction" (pp. 175-188)

Thursday, 4/18:

- Wells, *The Invisible Man*
 - Read Ch XXII through Epilogue (pp. 135-171)
- Presentation 36: The Rise of X-Rays and Radio Waves
 - Broadview section on "Röntgen Rays and Radio Waves" from the Introduction (pp. 19-20) & "Appendix F: Technological Contexts: Röntgen Rays and Radio Waves" (pp. 205-213)

WEEK 16: SEEING US THROUGH TO THE END

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Tuesday, 4/23:

- **Draft of Final Scholarly Introduction Paper due Tuesday, 4/23, 11:59pm**
- No readings. Paper Workshopping Day.

***** Final Paper Due Sunday, 4/28, 11:59pm *****