

## ENC 1145 Topics in Composition (Section 3318) Writing About Late-Victorian Serialized Fiction and Periodicals

**Madeline B. Gangnes**

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**Office Location:** Turlington 4315

**Office Hours:** Weds. 10:00-11:00am and by appointment

<http://sites.google.com/site/mbgangnes/teaching/writing-about-fall-2016>

**Class Meetings:** T 2-3; R 3 (Tuesdays 8:30-10:25 AM; Thursdays 9:35-10:25 AM)

**Location:** TUR 2342 (Turlington Hall 2nd Floor)

### Course Description

The popular conception of a novel today is a book bound in one self-contained volume. However, many of the major canonical British texts from the early nineteenth century were published in three volumes, and by the middle and latter part of the 1800s, novels by authors such as Charles Dickens and H. G. Wells were not published as collected volumes until after they had been serialized over the course of several months or longer. Serialization is responsible for many Western storytelling *conventions*: cliffhangers at the end of chapters or sections in a book, for example, or shorter narratives that are part of a series, such as Arthur Conan Doyle's *Sherlock Holmes* stories. Today, we no longer read these texts in a format that resembles their original publication. In this course, we will read a selection of Victorian novels, series, short stories, and other texts that were first published in British periodicals in the late 1800s. We will also examine illustrations, cartoons, advertisements, and other materials that were printed alongside these texts in an effort to re-contextualize them. When possible, we will read the texts in facsimile editions or scans of the periodicals so that we may experience their original format as a Victorian reader would have done.

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### Student Learning Outcome/Objectives

- Achieve a nuanced understanding of how the format and context of a given text—including illustrations, advertisements, and other accompanying materials—contribute to meaning-making.
- Develop a habit of considering format and context when approaching serialized works, not only from the Victorian period but all time periods, including the present day (such as newspapers, magazines, television, comics, radio dramas, podcasts, and so forth).
- Gain a basic understanding of the culture surrounding serialized texts and periodicals at the end of the nineteenth century in Britain.
- Learn how to effectively access and navigate online archives of serialized materials.
- Write coherent, cohesive theses and develop them into works with thoughtful analysis, appropriate organization, proper formatting, and thorough research (when applicable).
- Become a more confident, competent, and sophisticated writer!

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## List of Readings/Texts

All course materials will be provided by the instructor in the form of PDFs, handouts, or links to online resources. PLEASE NOTE: This means that students must bring either a laptop or a tablet to class on which to view the materials. A cell phone is not sufficient, as the documents we will be viewing are not compatible with small-screen devices. If you cannot bring a laptop or tablet to class, printing out some of the materials may be acceptable; discuss with instructor. It is the student's responsibility to ensure that her/his device can access the materials in class, either by downloading them or accessing them over the Internet.

### Novel/Novella-length texts:

- Conan Doyle, Arthur. *The Adventures of Sherlock Holmes* (July 1891 - June 1892 in *The Strand Magazine*) - Adventures 1-8
- Conrad, Joseph. *Heart of Darkness* (February-April, 1899 in *Blackwood's Magazine*)
- Stevenson, Robert Louis. *Kidnapped* (May-July, 1886 in *Young Folks Paper*)
- Wells, H. G. *The War of the Worlds* (April-December, 1897 in *Pearson's Magazine*)
- Wilde, Oscar. *The Picture of Dorian Gray* (July 1890 in *Lippincott's Monthly Magazine*)

### Short Fiction and Poetry:

- Cross, Victoria. "Theodora: A Fragment" (January 1895 in *The Yellow Book* 4)
- D'Arcy, Ella. "The Death Mask" (July 1896 in *The Yellow Book* 10)
- Egerton, George. "A Lost Masterpiece" (April 1894 in *The Yellow Book* 1)
- Marriott-Watson, Rosamond. "Two Songs" (April 1895 in *The Yellow Book* 5)

### Periodicals:

- Selections from *Punch* (1880s and 1890s)
- Selections from *The Woman's World* (1888)

**A Note on the Readings:** The stories we will be reading are certainly important, but this course is about *context* as much as content, so it is equally important to examine the illustrations, editorials, advertisements, and other "matter" that was published in the periodicals alongside the stories. We will be discussing these materials on certain class days (see class meeting and assignment schedule) and you will be expected to engage them in short responses and to address them in some fashion in your papers (see assignment descriptions).

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## Evaluation of Performance

**Assignment Deadlines:** Assignments are due on the dates and times specified in this syllabus. Late assignments will not be accepted unless you have personally arranged an extension with me. Please email me in advance if you know you will have a difficulty submitting assignments for personal/emergency reasons. Do not suffer in silence! I want you to succeed and am willing to work with you (within reason) to that end.

**Assignment Descriptions:** The major writing assignments for this course are designed to meet the 6,000-word minimum requirement for the University Writing Requirement credit. To satisfy this requirement, every assignment's word count must be fulfilled; you cannot submit one assignment with an insufficient word count and "make up" for it with a longer word count in another assignment. Submitted assignments short of the minimum word count will receive NO CREDIT and consequently 0 words toward the 6,000-word minimum. Three major assignments contribute to the word count minimum; you must complete all of them in order to pass this class and to fulfill the writing requirement.

- Response Papers on Periodical "Matter": These short responses (6 of them, spread throughout the semester) will be at least 150 words (just under 1/2 page double-spaced) EACH, and will combine to be worth **9% of your grade for this class**. They are meant to prompt you to engage with the other "matter" in the periodicals we will be reading besides the main stories that are assigned and provide us with concrete examples to discuss during seminars. In your responses, you will choose one or more stories, essays, articles, advertisements, etc. from the periodical covered during the appropriate class meeting (there will be one class meeting devoted to each periodical) and respond to them in writing on Canvas (see below). I'm looking for something beyond an "I liked this because..." response, but the papers can be informal. For example, you might consider how an article on cats or photos of Victorian celebrities in *The Strand* affects your reading of *Sherlock Holmes*, or react to a scientific article in *Pearson's*. **These response papers should be submitted by posting them as discussion thread responses on Canvas no later than Noon on the day before the appropriate class meeting. I will set up individual posts for each of the six papers. Papers that are missing or posted late will not be counted.** Note: each of these papers will be graded on a credit/no-credit basis. If you post them and they meet the requirements, you will receive 15 points; if you do not post them or they do not meet the requirements, you will receive 0 points.
- Serialization Response Paper: This assignment will be worth **20% of your grade**. You will write a paper of 2,500-2,700 words on *Kidnapped* and/or *The Adventures of Sherlock Holmes* in relation to their publication in *Young Folks Paper* and *The Strand*, respectively. This paper should be written as a formal analytical paper supported by evidence from the books/series and other material in the periodicals. More specific instructions on the paper will be provided several weeks before the due date.

You will have the option to revise this paper if you are unhappy with your grade; your new grade will replace the first one. You must revise your paper according to my feedback and submit it **IN PERSON DURING MY OFFICE HOURS** so we can briefly discuss the revisions you made. Revisions submitted by any other method will not be accepted. The purpose of the in-person discussion is so you can show me that you understand the need for the specific changes. Basically, I just want to know that you will be better prepared to write future assignments. You must submit your revised paper within two weeks of the date when I first returned the graded paper to you.

- Final Paper Proposal: This assignment will be worth **5% of your grade**. You will submit, **via email**, a proposal of about 100 words on the topic of your final paper and what you intend to write. It does not need to be completely planned out; I just want to make sure you are headed in the right direction. More info on the final paper below.
- Draft of Final Paper: This assignment will be worth **20% of your grade**. You will write a paper of 2,500-2,700 words on the subject of serialized fiction and/or periodicals in the present day as compared with the late nineteenth century. You will choose one or more present-day magazine(s), newspaper(s), or website(s) with periodical-style content and compare them analytically with one or more of the periodicals we will study in this class. More specific instructions on the paper will be provided several weeks before the due date.

Note: I do not expect this paper to be perfect; it is a draft, after all. However, it must still conform to MLA and other formatting guidelines, and it must still show the development of a sophisticated argument that is supported by specific examples and evidence from primary and secondary sources.

- In-Class Peer Review of Final Paper Drafts: This assignment will be worth **5% of your grade**. You will bring five (5) printed copies of your final paper draft to class with you on the specified day. I will divide the class into small groups and you will give each other feedback on your drafts in person. **NOTE**: You **MUST** attend this class period and participate in peer review in order to earn the 50 points that this assignment is worth. Barring extreme extenuating circumstances, if you are absent on this day you will receive 0 points for the assignment. There is no way to make it up later.
- Revised Final Paper: This assignment will be worth **25% of your grade**. After you have received feedback on your final paper draft from me and from your classmates through peer review, you will revise and expand the draft into a longer and more polished final paper, which should be 3,500-3,700 words total (so approximately an extra 1,000 words added to your draft). I strongly encourage you to visit my office hours to discuss the paper before you submit the final version. Please note that a high grade on the draft does not guarantee a high grade on the final paper; my evaluation standards for the revised final paper will be higher than for the draft.

**Student Evaluation (total calculated from 1,000 points):**

<u>Assignment</u>	<u>Points</u>	<u>Due Date and Time</u>
Attendance and Participation	160 (graded)	N/A
Response to <i>The Strand Magazine</i>	15 (credit/no-credit)	September 14 Noon
Response to <i>Young Folks Paper</i>	15 (credit/no-credit)	September 21 Noon
Serialization Paper (2,500-2,700 words)	200 (graded)*	Sept. 25 11:59 PM
Response to <i>Pearson's Magazine</i>	15 (credit/no-credit)	October 24 Noon
Response to <i>Blackwood's Magazine</i>	15 (credit/no-credit)	October 26 Noon
Response to <i>Lippincott's Magazine</i>	15 (credit/no-credit)	November 16 Noon
Proposal for Final Paper (~100 words)	50 (credit/no-credit)	Nov. 18 11:59 PM
Response to <i>The Yellow Book</i>	15 (credit/no-credit)	November 21 Noon

Draft of Final Paper (2,500-2,700 words)	200 points (graded)*	November 28 Noon
In-Class Peer Review of Drafts	50 (credit/no-credit)	Nov. 29 (in class)
Revised Final Paper (3,500-3,700 words**)	250 (graded)*	Dec. 13 7:30 PM

\*See the end of this document for a **detailed grading rubric** for the formal papers.

\*\*This is the **total** number of words for the paper. As mentioned above, in addition to making revisions based on peer review and my comments, you will add at least 1,000 words to your final paper draft when you turn in the revised version.

### Grading Scale:

A = 4.00	93-100 (930-1000)	B- = 2.67	80-82 (800-829)	D+ = 1.33	67-69 (670-699)
A- = 3.67	90-92 (900-929)	C+ = 2.33	77-79 (770-799)	D = 1.00	63-66 (630-669)
B+ = 3.33	87-89 (870-899)	C = 2.00	73-76 (730-769)	D- = 0.67	60-62 (600-629)
B = 3.00	83-86 (830-869)	C- = 1.67	70-72 (700-729)	E = 0.00	0-59 (0-599)

### The University Writing Requirement and CLAS Gen Ed Requirements:

This course can provide 6,000 words toward fulfillment of the UF requirement for writing. More information [here](#). This course can also satisfy the CLAS General Education requirement for Composition (C) or Humanities (H). More information [here](#).

The Writing Requirement (WR) ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. Course grades have two components: the writing component and a course grade. **You MUST pass this course with a “C” or higher** (a “C-” is NOT sufficient) to satisfy the [CLAS General Education Requirement for Composition \(C\) or Humanities \(H\)](#) and to receive the 6,000-word [University Writing Requirement](#) credit (WR-E6). **You MUST turn in all papers totaling a minimum of 6,000 words** to receive credit for writing 6,000 words. It is possible to not meet the writing requirement and still earn a minimum grade of C in a class, so students should review their degree audit after receiving their grade to verify receipt of credit for the writing component.

The instructor will evaluate and provide feedback on the student’s written assignments with respect to content, organization and coherence, argument and support, style, clarity, grammar, punctuation, and mechanics. A general rubric is provided at the end of this syllabus, but rubrics may be modified to suit specific assignments.

**Final Grade Appeals:** If you would like to appeal your final grade for this course, you must contact [Carla Blount, Program Assistant](#), about filling out the appropriate form.

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### Attendance and Participation Requirements

Instruction for this course will be conducted primarily through guided discussion and impromptu lectures, so it will be impossible to offer a sufficient recap of what occurred during a class

meeting if you miss one. The reading load for this class is comparatively light because the texts are presented in a difficult format and are accompanied by other materials that I expect you to study. This means that class discussions are essential to understanding the texts. Simply put, if you do not come to class and/or you do not participate in class discussion, it will be extremely difficult for you to do well on your assignments, even without considering the fact that attendance and participation are worth **16% of your grade**.

**Attendance:** The university recognizes the right of the individual professor to make attendance mandatory. After due warning, professors can prohibit further attendance and subsequently assign a failing grade for excessive absences. You are required to attend all class meetings. The only exemptions to this policy are those absences involving university-sponsored events, such as athletics and band, military duty, court-mandated responsibilities, and religious holidays. The full official UF Attendance Policy can be found [here](#). I understand that there may be situations in which missing class is unavoidable. Regardless of the reason for your absence, you are required to notify me via email as far in advance as possible before your expected absence. I am happy to excuse absences in the case of illness/injury or other serious circumstances, but I may ask for a doctor's note or other information on a case-by-case basis before I make my decision. You may also be required to do make-up work for the time you've missed, even if it's excused.

Because our class meets for two hours on Tuesdays and one hour on Thursdays, I must calculate missed classes by period rather than by "day." So if you miss two Tuesdays, that counts as four 50-minute periods—four absences, not two absences. You are permitted to be absent for a maximum of **SIX 50-MINUTE PERIODS**, assuming that I have officially acknowledged that you have a legitimate reason to be excused from class. You are only permitted a maximum of **THREE UNEXCUSED 50-MINUTE PERIODS**. Any unexcused absence beyond the third period will result in an automatic fail for the class. Unexcused absences will also automatically result in a penalty to your attendance and participation grade. This may seem harsh, but if you communicate clearly with me about when and why you need to be absent, there should be no reason why you would have any unexcused absences, let alone three.

**Tardiness:** I will take attendance at the beginning of each class period. If you arrive after that point, you will be considered tardy. Three instances of tardiness count as one unexcused absence (unless you have discussed an excuse for your tardiness with me ahead of time).

**Participation:** As I indicated above, this class relies heavily on guided discussion. You are expected to prepare for each class by doing the assigned readings and (when applicable) participating in the discussion board threads. I understand that some students are more shy than others and I will try not to pick on anyone, but I may call on you if you haven't spoken in a while. Takes notes, ask questions, and share ideas when prompted. We'll be working with some difficult material and we will all benefit from discussing it in depth. Your participation in the discussion threads on Canvas (related to the eight response papers) counts toward your participation grade, so I encourage you to respond to other people's papers. This is an excellent opportunity for those of you who are a bit shy in class to participate.

If you have had to miss class or are often tardy or are struggling with participating in class, please come to my office hours to discuss the matter with me. Talking to me can only help you

and I will try to accommodate your circumstances when I can. I want you to enjoy this class and I want you to succeed.

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### **Academic Honesty and Plagiarism**

**Academic Honesty:** As a University of Florida student, your performance is governed by [the UF Student Honor Code](#). The Honor Code requires students to neither give nor receive unauthorized aid in completing all assignments. Violations include cheating, plagiarism, bribery, and misrepresentation, all defined in detail at the above site. University of Florida students are responsible for reading, understanding, and abiding by the entire Student Honor Code.

**Plagiarism:** Plagiarism is a serious violation of the Student Honor Code. The Honor Code prohibits and defines plagiarism as follows:

*Plagiarism.* A student shall not represent as the student's own work all or any portion of the work of another. Plagiarism includes but is not limited to:

1. Quoting oral or written materials including but not limited to those found on the internet, whether published or unpublished, without proper attribution.
2. Submitting a document or assignment that in whole or in part is identical or substantially identical to a document or assignment not authored by the student.

(University of Florida, Student Honor Code, 8 July 2011)

There should never be a time when you copy and paste something from the Internet or any other source and don't provide the exact location and citation information for the source. If a student plagiarizes all or any part of any assignment, he or she will be **awarded a ZERO (not an E) on the assignment**. Additionally, University policy suggests that, as a MINIMUM, instructors should impose a course grade penalty and report any incident of academic dishonesty to the Office of the Dean of Students. **I will be following their advice and reporting any intentional plagiarism to the Dean of Students.** You are always better off turning in your own work, even if you feel that it's substandard, than turning in work that contains plagiarism.

Each student's work may be tested for its originality against a wide variety of databases by anti-plagiarism sites to which the University subscribes, and negative reports from such sites may constitute PROOF of plagiarism. Other forms of academic dishonesty will also result in a failing grade (most likely a ZERO) on the assignment as a minimum penalty. Students could also be assigned a failing grade with no option to withdraw, and repeat offenders could face expulsion. Examples of plagiarism include cheating on a quiz or citing phony sources or quotations to include in your assignments. More information on how to avoid plagiarism can be found on the Writing Studio's website [here](#).

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### **Other Class Policies and Pertinent Information**

**Electronic Devices:** Students are required to silence ALL electronic devices before the beginning of each class period and to keep phones and other devices that are not essential to class participation in their bags. Ringing phones and text messaging are a disruption of the class, which may result in your being asked to leave the classroom and being counted absent. If you have a personal emergency and must keep your phone on for some reason on a particular day, please discuss it with me before class. A zero will automatically be given for participation for that day if you have your phone or other non-essential device out during discussion.

As I said in the “list of readings/texts” section of this syllabus, a laptop or tablet is necessary to access the readings during class (discuss possible exceptions with me). These devices should be muted during class time to avoid disruption. Please do not check emails, social media, or other non-class related sites or materials during class. Doing so may result in a penalty to your participation grade. (Trust me, I understand the temptation, but we’ve got less than three hours together per week and you will benefit from giving class time your undivided attention.)

**Classroom Behavior:** Much of this class is discussion-based, so it is vital that we always respect each other’s views, both in the classroom and in online discussions. Please keep in mind that UF students come from diverse cultural, economic, and ethnic backgrounds. You are expected to demonstrate respect for ideas that may differ from your own. Disrespectful behavior in class will result in dismissal, and accordingly absence, from the class period. Disrespectful behavior in Canvas discussion threads will result in no credit for the corresponding assignment.

**Submission of Assignments:** All assignments will be submitted through Canvas—the response papers written/pasted into the appropriate discussion threads and the formal writing assignments (serialization response paper, final paper draft, and revised final paper) uploaded as MS Word (.doc/.docx) documents in the section for that assignment.

**Formatting of Assignments:** The formal writing assignments should be polished and presented in a professional manner using MLA formatting with 12-point Times New Roman font, double-spaced with 1-inch margins and pages numbered. I highly recommend the [Purdue Online Writing Lab \(OWL\)](#) as a reliable guide to proper MLA formatting. You can also purchase an official MLA style guide for ~\$15. (The 8<sup>th</sup> Edition is the newest but the 7<sup>th</sup> Edition is fine.)

The response papers for discussion threads can be significantly less formal, but they should still be free of spelling and grammatical errors and you should cite to page numbers when referring to specific texts for clarity’s sake. It should go without saying that plagiarism is not acceptable even in the response papers, and any outside information you reference must be properly cited. Failing to do so will result in no credit for the assignment, even if it’s an informal response paper.

**Paper Maintenance Responsibilities:** Students are responsible for maintaining duplicate copies (or saved digital files) of all work submitted in this course and retaining all returned, graded work until the semester is over. Should the need arise for a resubmission of papers or a review of graded papers, it is the student’s responsibility to have and to make available this material.

**Writing Assistance:** The University Writing Studio is an excellent resource for students who may require assistance with writing assignments. The Writing Studio is located in Tigert 302 and is available to all UF students in need of their services. More information [here](#).

**Online Faculty Evaluations:** Students are expected to provide feedback on the quality of instruction in this course based on ten criteria. These evaluations are conducted online [here](#). Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open.

**Students with Disabilities:** If you need any special accommodations, please let me know by the end of this first week. The University of Florida complies with the Americans with Disabilities Act. The Disability Resource Center in the Dean of Students Office provides information and support regarding accommodations for students with disabilities. More information [here](#).

**Sex Discrimination and Sexual Harassment Policy:** UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty. More about UF policies regarding harassment [here](#).

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### **Class Meeting and Assignment Schedule**

#### **WEEK 1 (Add/Drop Period)**

**Tuesday, August 23:** Course introduction, background info on Victorian periodicals

**Thursday, August 25:** *The Adventures of Sherlock Holmes* by Sir Arthur Conan Doyle in *The Strand Magazine*

- [Excerpt from Viney's \*Sherlock Holmes in London\*](#) (1989)
- "[A Scandal in Bohemia](#)" (July 1891)
- "[The Red-Headed League](#)" (August 1891)

#### **WEEK 2**

**Tuesday, August 30:** *Kidnapped* by Robert Louis Stevenson in *Young Folks Paper*

- Background reading on *Kidnapped* (TBA)
- [Part 1: Chapters I-IV \(part\)](#) (May 1, 1886)
- [Part 2: Chapters IV \(cont\)-VI](#) (May 8, 1886)
- [Part 3: Chapters VII-IX](#) (May 15, 1886)

**Thursday, September 1:** *The Adventures of Sherlock Holmes* by Sir Arthur Conan Doyle in *The Strand Magazine*

- "[A Case of Identity](#)" (September 1891)
- "[The Boscombe Valley Mystery](#)" (October 1891)
- "[The Five Orange Pips](#)" (November 1891)

### WEEK 3

**Tuesday, September 6:** *Kidnapped* by Robert Louis Stevenson in *Young Folks Paper*

- [Part 4: Chapters X-XI](#) (May 22, 1886)
- [Part 5: Chapters XII-XIII](#) (May 29, 1886)
- [Part 6: Chapters XIV-XV](#) (June 5, 1886)
- [Part 7: Chapters XVI-XVII](#) (June 12, 1886)

**Thursday, September 8:** *The Adventures of Sherlock Holmes* by Sir Arthur Conan Doyle in *The Strand Magazine*

- [“The Man with the Twisted Lip”](#) (December 1891)
- [“The Adventure of the Blue Carbuncle”](#) (January 1892)
- [“The Adventure of the Speckled Band”](#) (February 1892)

### WEEK 4

**Tuesday, September 13:** *Kidnapped* by Robert Louis Stevenson in *Young Folks Paper*

- [Part 8: Chapters XVIII-IX](#) (June 19, 1886)
- [Part 9: Chapters XX-XI](#) (June 26, 1886)
- [Part 10: Chapters XXII-XXIII](#) (July 3, 1886)
- [Part 11: Chapters XXIV-XXV](#) (July 10, 1886)

**Wednesday, September 14 Noon: Response Paper on *The Strand Magazine* Due**

**Thursday, September 15:** *The Strand Magazine*

- Other “matter” from *The Strand Magazine*

### WEEK 5

**Tuesday, September 20:** *Kidnapped* by Robert Louis Stevenson in *Young Folks Paper*

- [Part 12: Chapters XXVI-XXVII](#) (July 17, 1886)
- [Part 13: Chapters XXVIII-XXIX](#) (July 24, 1886)
- [Part 14: Chapters XXX](#) (July 31, 1886)

**Wednesday, September 21 Noon: Response Paper on *Young Folks Paper* Due**

**Thursday, September 22:** *Young Folks Paper*

- Other “matter” from *Young Folks Paper*

### WEEK 6

**SUNDAY, SEPTEMBER 25 11:59 PM: SERIALIZATION RESPONSE PAPER DUE**

**Tuesday, September 27:** *Punch*

- Background reading on *Punch* (TBA)
- Selected cartoons and excerpts from *Punch* (TBA)

**Thursday, September 29:** Introduction to *Heart of Darkness* and *The War of the Worlds*

- Background reading on *Heart of Darkness* (TBA)
- Background reading on *The War of the Worlds* (TBA)

**WEEK 7**

**Tuesday, October 4:** *Heart of Darkness* by Joseph Conrad in *Blackwood's Magazine*

- [Heart of Darkness Part I](#) (February 1899)

**Thursday, October 6:** *The War of the Worlds* by H. G. Wells in *Pearson's Magazine*

- [Part 1: Chapters I-IV](#) (April 1897)
- [Part 2: Chapters V-VIII](#) (May 1897)
- [Part 3: Chapters IV-XI](#) (June 1897)

**WEEK 8**

**Tuesday, October 11:** *Heart of Darkness* by Joseph Conrad in *Blackwood's Magazine*

- [Heart of Darkness Part II](#) (March 1899)

**Thursday, October 13:** *The War of the Worlds* by H. G. Wells in *Pearson's Magazine*

- [Part 4: Chapters XII-XIII](#) (July 1897)
- [Part 5: Chapters XIV-XV \(part\)](#) (August 1897)
- [Part 6: Chapters XV \(cont\)-XVI](#) (September 1897)

**WEEK 9**

**Tuesday, October 18:** *Heart of Darkness* by Joseph Conrad in *Blackwood's Magazine*

- [Heart of Darkness Part III](#) (April 1899)

**Thursday, October 20:** *The War of the Worlds* by H. G. Wells in *Pearson's Magazine*

- [Part 7: Chapters XVII-XVIII](#) (October 1897)
- [Part 8: Chapters XIX-XXI \(part\)](#) (November 1897)
- [Part 9: Chapters XXI \(cont\)- XXII](#) (December 1897)

## WEEK 10

**Monday, October 24 Noon: Response Paper on *Pearson's Magazine* Due**

**Tuesday, October 25:** *Pearson's Magazine* and extra discussion of *TWotW* and *HoD*

- Other “matter” from *Pearson's Magazine*

**Wednesday, October 26 Noon: Response Paper on *Blackwood's Magazine* Due**

**Thursday, October 27:** *Blackwood's Magazine*

- Other “matter” from *Blackwood's Magazine*

## WEEK 11

**Tuesday, November 1:** *The Picture of Dorian Gray* by Oscar Wilde in *Lippencott's Monthly*

- Background reading on *The Picture of Dorian Gray* (TBA)
- [Chapters I-IV](#) (p. 1-36; July 1890)

**Thursday, November 3:** *The Yellow Book*

- Background reading on *The Yellow Book* (TBA)
- George Egerton, “[A Lost Masterpiece](#)” from *The Yellow Book* 1 (April 1894): 189-196
- Rosamond Marriott-Watson, “[Two Songs](#)” from *The Yellow Book* 5 (April 1895): 71-72
- Ella D'Arcy, “[The Death Mask](#)” from *The Yellow Book* 10 (July 1896): 265-74

## WEEK 12

**Tuesday, November 8:** *The Picture of Dorian Gray* by Oscar Wilde in *Lippincott's Monthly*

- [Chapters V-VIII](#) (p. 36-64; July 1890)

**Thursday, November 10:** *The Yellow Book*

- Victoria Cross, “[Theodora: A Fragment](#)” from *The Yellow Book* 4 (January 1895): 156-188

## WEEK 13

**Tuesday, November 15:** *The Picture of Dorian Gray* by Oscar Wilde in *Lippencott's Monthly*

- [Chapters IX-XII](#) (p. 65-100; July 1890)

**Wednesday, November 16 Noon: Response Paper on *Lippincott's Monthly Magazine* Due**

**Thursday, November 17:** *Lippincott's Monthly Magazine*

- Other “matter” from *Lippincott's Monthly Magazine*

**FRIDAY, NOVEMBER 18 11:59 PM: FINAL PAPER PROPOSAL DUE**

**WEEK 14**

**Monday, November 21 Noon: Response Paper on *The Yellow Book* Due**

**Tuesday, November 22: *The Yellow Book***

- Other “matter” from *The Yellow Book*

**Thursday, November 24: THANKSGIVING – NO CLASS**

**WEEK 15**

**MONDAY, NOVEMBER 28 NOON: FINAL PAPER DRAFT DUE**

**Tuesday, November 29: In-Class Peer Review of Final Paper Drafts**

- Instead of reading: Bring FIVE (5) printouts of the final paper draft you submitted  
**REMINDER: You MUST attend this class period and participate in peer review in order to earn the 50 points that this assignment is worth. Barring extreme extenuating circumstances, if you are absent on this day you will receive 0 points.**

**Thursday, December 1: *The Woman’s World* 1888, edited by Oscar Wilde**

- Mrs. Johnstone, “[October Fashions](#)”
- Helen Mary Tirard, “[A Lady in Ancient Egypt](#)”
- Laura M’Laren, “[The Fallacy of the Superiority of Man](#)”
- Lucy M. J. Garnett, “[The Fallacy of the Equality of Women](#)” (response to M’Laren)
- Helena, “[Nursing as a Profession for Women](#)”

**WEEK 16**

**Tuesday, December 6: Final class meeting! Course debriefing, discussion of final papers, etc.**

**Thursday, December 8: READING DAY – NO CLASS**

**TUESDAY, DECEMBER 13 7:30 PM: REVISED FINAL PAPER DUE**

## Formal Paper Grading Rubric

Letter grades given for the formal papers will correspond to the following criteria. In order to receive the grade on the left, the assignment must meet ALL of the criteria in the description.

- A**
- Follows all instructions specific to the assignment description
  - Generates and elaborates on original ideas relevant to the course content
  - Assignment is mechanically sound and free of distracting grammatical, stylistic, and/or technical errors
  - Assignment displays clear organizational forethought including attention to transitions, introduction, and conclusion
  - Assignment is properly formatted in MLA or other style guide approved by instructor
  - Assignment incorporates source material appropriately and effectively
  - Assignment provides evidence to support claims
- B**
- Follows most instructions specific to the assignment description
  - Incorporates and elaborates ideas relevant to the course content
  - Assignment may have a few minor errors but is free of distracting grammatical, stylistic, and/or technical errors
  - Assignment has an identifiable organizational structure
  - Assignment has a few minor formatting issues
  - Assignment incorporates source material appropriately
  - Assignment provides evidence to support most of its claims
- C**
- Follows some instructions specific to the assignment description
  - Incorporates ideas relevant to the course content
  - Assignment has a few distracting grammatical, stylistic, and/or technical errors
  - Assignment has an identifiable organizational structure
  - Assignment has a few minor formatting issues
  - Assignment incorporates source material
  - Assignment provides evidence to support some of its claims
- D**
- Follows very few instructions specific to the assignment description
  - Incorporates ideas irrelevant to the course content
  - Assignment has numerous distracting grammatical, stylistic, and/or technical errors
  - Assignment has an unclear organizational structure
  - Assignment has formatting issues
  - Assignment incorporates no (or very little) source material
  - Assignment provides little to no evidence to support its claims
- E**
- Does not follow instructions specific to the assignment description
  - Incorporates no ideas relevant to the course content
  - Assignment has numerous distracting grammatical, stylistic, and/or technical errors
  - Assignment has no identifiable organizational structure
  - Assignment has numerous formatting issues
  - Assignment incorporates no source material
  - Assignment provides no evidence to support its claims