

ENL3122-194B(13441) - English Novel 19 Cen

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ENL 3122

19th Century British Novel

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Office Turlington 4320

Syllabus 3122 Fall2019

Thursday, pers 9-11 (405-705pm)

TUR 2322

Reading list:

- **Jane Austen, *Pride and Prejudice***
- **Charlotte Bronte, *Jane Eyre***
- **Elizabeth Gaskell, *North and South***
- **Charles Dickens, *Bleak House***
- **George Eliot, *Mill on the Floss***
- **Braddon, Mary Elizabeth *Lady Audley's Secret***
- **Haggard, H Rider *She***
- **Short articles, to be available on Canvas**
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If you already own these books in a good unabridged form, I do not require you to buy new ones. They are also all available online on Project Gutenberg. Good editions are those by Broadview, Oxford University Press and Penguin. Most are available as used paperbacks through amazon, abebooks.com, and other sites.

The Course:

This course samples key developments in the British novel through the nineteenth century. We will examine the novels within three contexts: historical, literary-historical, and critical. If you have not had English 2022, you should plan to familiarize yourself with the period: the Norton Anthology introduction to the period is a good place to start. Robin Gilmour's and Walter Houghton's books are also very useful and are available in the library.

The Victorian period was the great age of the novel's emergence as a dominant popular form within a newly extensive literary marketplace, and Victorian novelists were consummate entertainers driven to

sell widely and well. They were also preoccupied with the condition of their own culture; to paraphrase Richard Altick, rarely is the Present so much present in literature as it is in the novel of this period. Victorian novelists considered it their duty and pleasure to criticize, praise and generally comment upon current issues, and they developed new forms and genres to accommodate their purposes. These issues represent the formative phases of social concerns which we have inherited and which still define us: for example, the role of mass media, the ethics of capitalism, gender roles, the responsibilities of liberal government, the welfare state, pollution, the role of nation in the global community, etc. We will read a range of representative genres and consider them not only in the light of the emergence of the novel as a dominant form, but as documents of a culture's attempts to represent and work out these issues of contemporary importance – aesthetically and ethically – and consider the ways in which Victorian ideas resonate for us today.

This course provides upper-division credit in the major, and will be taught with that in mind; therefore, students will be expected to know how to do research in the field and to attempt the application of critical frameworks. Due to the nature of the material, there is a considerable amount of reading. Carefully consider your reading speed and the expectations of the other courses you are taking before committing to this course.

Attendance and Participation:

The most important “materials” in any class are the insights and knowledge that the class members bring to the information being discussed. In a sense, if a class member does not participate in discussion and related activities, that person is depriving the rest of the members of the class of one of the most important components of their education. Your participation is very important to everyone here.

If you must miss class, be sure to arrange to get the notes from a classmate. Poor participation or attendance will affect your grade; given that every absence is a week missed, more than one absence or two latenesses will lower your grade.

Grading:

Grading will reflect University standards, and will be based largely on the papers and the quizzes, as well as timely completion of non-graded activities.

- Three Short Papers, drop the lowest. 60 percent.
- Creative assignment 10%
- Quizzes 30%

For information about GPA, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

Papers:

There will be three six-seven page essays (not including works cited page). Essays should be double-spaced, with one inch margins in a normal typing font (e.g. Times New Roman), with a point size of 12. You will drop the lowest grade, and the remainder will count for 60 percent. **IMPORTANT:** You **must** write the first one; you may choose to skip either the second or third if you wish, or turn in all

three and drop the lowest. Obviously, the ideal is to turn in One and Two, and then decide about Essay Three--but that will be your choice!

Quizzes:

These are weekly reading quizzes. If you do the reading, you should be able to answer most of the questions. I drop the three lowest, so there are no make ups for lateness or absences.

Presentation:

You will work individually or in groups of up to four to complete a class presentation that approaches the course material or the period in a creative way. We will talk more about options for this, and I'll give you detailed information about possibilities.

Discussion:

Because of the nature of the class and its upper division status, this class will be partly based on discussion and in-class activities. Each student is expected to participate – to speak in class, to answer and ask questions and to come prepared each day. I may call on students as a normal part of the class process. It is acceptable to make mistakes or not to know the answer to questions; it is not acceptable to give up or refuse to try.

Please do not underestimate the value of class participation. I don't grade separately for discussion because it is a basic requirement of the course, like coming regularly or turning in papers on time. However, as with those other basic requirements, your responsible completion of them can push a "split grade" higher, whereas failing to take those responsibilities seriously will result in a **substantially** lowered grade, regardless of your performance on graded exercises.

Statement of student disability services.

The Disability Resource Center in the Dean of Students Office provides information and support regarding accommodations for students with disabilities. For more information, see: <http://www.dso.ufl.edu/drc/>

Statement on harassment.

UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty. For more about UF policies regarding harassment, see: <http://www.dso.ufl.edu/sccr/sexual/>

Statement on academic honesty.

All students must abide by the Student Honor Code. For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration, see: <http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php>

Statement on electronics in class:

I allow you to use electronic versions of most of the texts, so you may have your devices on. However, the classroom is a workspace for this course, and I expect you to honor that. That means that during the class, you are not texting, watching videos, using social media, or doing online work for other classes—or anything else I haven't mentioned here that doesn't directly relate to your work for this course. Violation of this standard can cause you to be marked absent.

Course evaluations:

Students are expected to provide feedback on the quality of instruction in this course based on 10 criteria. These evaluations are conducted online at <https://evaluations.ufl.edu>. 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. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results>

Schedule

Aug 22 Introduction to class

Aug 29 *Austen Pride and Prejudice*

Sept 5 Bronte *Jane Eyre*

Sept 12 Realism pdf (George Levine and Catherine Belsey) on Canvas.

****First paper due Sept 13, 1159pm**

Sept 19 *North and South*

****Creative topic due Sept 19 1159p**

Sept 26 Read *Bleak House* beginning through Chapter 22, "Mr. Bucket."

Oct 3 *Bleak House through chapter 42, "In Mr Tulkinghorn's Chambers."*

Oct 10 *Bleak House* through end. Read Caroline Levine essay (Files, Canvas).

****Paper Two due Oct 15 1159p.**

Oct 17 Extra Office Hours early in week. TBA

Oct 24 *Eliot Mill on the Floss* Read Books 1-3

Oct 31 *Mill on the Floss* Read through Books 4-5 (Creative Project presentations begin, and continue through end of term.)

Nov 7 *Mill on the Floss* Read through end.

Nov 14 Braddon *Lady Audley's Secret*

Nov 21 **Last day of Class.** Haggard *She*

****Creative project and write up due in class or online Nov 22 1159p**

****Final Paper due Dec 3, 1159pm**

Course Summary:

Date	Details		
Fri Aug 23, 2019	Assignment	two page write up of creative project	due by 11:59pm
Fri Sep 13, 2019	Assignment	Essay One	due by 11:59pm
Thu Sep 19, 2019	Assignment	submit presentation topic here	due by 11:59pm
Tue Oct 15, 2019	Assignment	Essay Two	due by 11:59pm
Fri Nov 22, 2019	Assignment	Creative Project	due by 11:59pm
Tue Dec 3, 2019	Assignment	Essay Three	due by 11:59pm
	Assignment	Quiz 1	
	Assignment	Quiz 10	
	Assignment	Quiz 11	
	Assignment	Quiz 12	
	Assignment	Quiz 13	
	Assignment	Quiz 2	
	Assignment	Quiz 3	
	Assignment	Quiz 4	
	Assignment	Quiz 5	

Date

Details

Assignment

[Quiz 6](#)

Assignment

[Quiz 7](#)

Assignment

[Quiz 8](#)

Assignment

[Quiz 9](#)

Assignment

[Roll Call Attendance](#)
