

Course Syllabus

ENL 3251

19th Century British (Victorian) Literature

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Office Turlington 4320

Spring 2019

M,W,F | Period 10 (5:10 PM - 6:00 PM), TURL 1105

Reading list:

In separate document, on home page for course

Most material will be available online, either through links or pdfs on Canvas. DVDs will be on reserve in the library, or you may be able to stream the material, depending on your subscriptions.

The Course:

This course will survey several genres of Victorian literature, including fiction, drama, poetry and non-fiction prose. It will be organized thematically rather than historically, but historical context will be important as we progress. This is not a course on the novel (that course is ENL 3122), and so we will be reading some fiction, but mostly in forms other than the novel itself. We will cover a range of poetic work, drama, shorter fiction, and some nonfiction, and will move back and forth across the period as we go, rather than in linear progression. Persistent broad themes will include the following: economic change, poverty and class; sex and gender; past and future; race and empire. 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. Expect a considerable amount of reading. Assignments will likely include three short papers, quizzes, and one creative project. The goals of the course are 1) to give a sense of the richness and range of genres beyond the novel in the period, 2) to explore some themes and historical issues that were important to the period and often remain so today, and 3) to read both some well-known literary works from the period and some less-taught works that open up different views of the Victorians.

If you have not had English 2022, it is helpful 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.

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Attendance and Participation:

Among 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; more than three absence or four 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> (Links to an external site.)
[Links to an external site.](#) (Links to an external site.)
[Links to an external site.](#)

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. 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 quizzes, covering both reading and discussions. If you do the reading and pay attention in class, you should be able to answer most of the questions. I drop the three lowest scores, 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> ([Links to an external site.](#))[Links to an external site.](#) ([Links to an external site.](#))[Links to an external site.](#)

Schedule

WEEK ONE

Jan 7 Introduction

INDUSTRIALISM AND POVERTY

9 Engels, from "The Great Towns"; Mayhew from *London Labour and the London Poor*

11 Hood "Song of the Shirt,"; Kingsley *Cheap Clothes and Nasty*

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WEEK TWO

POPULAR FICTION AND THEATER

14 from *The String of Pearls*

16 watch *Sweeney Todd* (Out of class)—discuss

18 Sharon Weltman "Sweeney Todd and Abolition" BRANCH

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WEEK THREE

SEX AND FALLEN WOMEN

21 HOLIDAY—Martin Luther King

23 Keats "Eve of St Agnes"; Christina Rossetti "Goblin Market"

25 Gaskell "The Old Nurse's Story"; Hardy "A Sunday Morning Tragedy."

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WEEK FOUR

28 Dante Gabriel Rossetti "Jenny"; Hood "Bridge of Sighs"

30 [catch up day!]

Feb 1 Trollope "Mrs General Talboys"

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WEEK FIVE

MASCULINITY

- 4 Carlyle from *On Heroes*, "Odin," Tennyson "Ulysses"; Kipling "If"
6 Browning "My Last Duchess"; "Porphyria's Lover"
8 Hall "Miss Ogilvy Finds Herself" PAPER ONE DUE FEB 11 11pm

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WEEK SIX

Empire: INDIA

- 11 Flora Annie Steel "In a Citron Garden" CREATIVE ASSIGNMENT TOPIC DUE FEB 12 11pm
13 India Kipling, "Rikki Tikki Tavi,"
15 Kipling, "Lispeth," Anu Dutt "The Young Captive," Toru Dutt "Our Casuarina Tree"

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WEEK SEVEN

CLASSICS AND HISTORICAL CHANGE

- 18 Arnold "Empedocles on Etna"*
20 Vernon Lee "Marsyas in Flanders"
22 [Class cancelled]

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WEEK EIGHT

EMPIRE AND WAR: CRIMEA in 1855

- 25 [Crimea] Mary Seacole *Wonderful Adventures*
27 Tennyson "Charge of the Light Brigade"; From Dobell *Sonnets on the War*;
Mar 1 Westland Marston "The Death Ride: a Tale of the Light Brigade"

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WEEK NINE-- Mar 4-6-8 SPRING BREAK

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WEEK TEN

EMPIRE, SLAVERY AND REBELLION in the 1850s

- 11 Boucicault *The Octoroon* *
13 Fulweiler "Strange Case..."
15 Rossetti "In the Round Tower at Jhansi" and Joshi BRANCH

PAPER TWO DUE MAR 17 11pm

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WEEK ELEVEN

DETECTION

18 Doyle "The Adventure of the Speckled Band"; Catherine Louisa Pirakis *The Experiences of Loveday Brooke, Lady Detective*. "The Black Bag Left on a Door-Step"

20 "

22 [No CLASS]

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WEEK TWELVE

EMPIRE AND AFRICA

25 Schreiner "Trooper Peter Halkett of Mashonaland"

27 "

29

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WEEK THIRTEEN

EPIC AND THE ARTIST

April 1 EBB *Aurora Leigh* *

3 "

5 "

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WEEK FOURTEEN

DECADENCE AND AESTHETICISM

8 Wilde *The Importance of Being Ernest**

10 Oscar Wilde "Impression du Matin"; Symons "Liber Amoris"

12 Arthur Machen "The Great God Pan"

Presentation: Carly

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WEEK FIFTEEN

THE "NEW" SOCIAL DRAMA

15 Shaw "Mrs Warren's Profession"

Presentation, Phoebe

17 "

Presentation: Luke, Laura

HORROR AND SCIFI AT THE TURN OF THE CENTURY: LOOKING BACKWARD AND FORWARD

19 MR James "The Ash Tree"

Presentation: Sydney and Andrew

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WEEK SIXTEEN

22 Forster "The Machine Stops" CREATIVE PROJECT and TWO PAGE WRITE UP DUE

Presentation: Brian, Anna, Yuting, and Hannah W

24 LAST CLASS PAPER THREE DUE APRIL 26 11pm