

ENL 6256-3A85(13074) -Victorian Literature

Professor:

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Email:

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Fall 2020

T E1-3

(7:20-10:10pm)

### **ENL 6256: Victorian Popular Novels**

This course will explore “popular” and emerging genres in the nineteenth century novel, especially between 1840 and 1900. We will also interrogate the notion of the popular and the history of “taste.” There is such a variety of material and ways to approach it in this period that I have organized the course around a selection from a few genres, and have arranged the course so as to allow exploration on your own of those that intrigue you. The reading is divided between novels, the history of reading, and some theoretical materials on genre and dissemination. By the end of the semester, you will have read a number of novels that were quite influential in their time (though often unknown now) and thought about their placement *vis a vis* the more canonical texts of the period. One advantage of studying these novels is that many have not received much critical attention, and thus provide fertile ground for publishable inquiry. You will also have learned a good deal of history of reading and of the period, and you will have had opportunities to think from an informed perspective about ideas of taste, genres and the popular in the development of the novel, as well as to sample some recent scholarship. This course is about working through questions as much as gaining a specific kind of knowledge; sometimes you won’t walk away with “answers” so much as a more sophisticated understanding of the conversations and the issues they entail. I encourage you to tailor your research for this course to your interests and to your dissertation project, however you envision that at this point in your studies.

#### **Reading:**

from Flint. *The Woman Reader* (Intro and Ch 7), book on reserve.

from Altick *The Common Reader* (on reserve: Chapters 12, 13, 14 and 15, or pp 260-365)

from Armstrong *How Novels Think*, Introduction. course site/ARES

Armstrong "A Gothic History of the British Novel" course site

from Bourdieu, Preface, Intro., and Chapter 1, pp xi-88. book on reserve

from Moretti, *Graphs, Maps, Trees* Ch 1, "Graphs," pp3-34 course site

From GWM Reynolds *Mysteries of*

*London* [https://books.google.com/books?id=zj4qAQAAIAAJ&pg=PP9&source=kp\\_read\\_button#v=onepage&q&f=false](https://books.google.com/books?id=zj4qAQAAIAAJ&pg=PP9&source=kp_read_button#v=onepage&q&f=false) (Links to an external site.)

Law, Graham, with Gregory Drozd and Debby McNally: *Charlotte Bronte* course site--  
also see link below

<http://www.victoriansecrets.co.uk/wordpress/wp-content/uploads/2012/05/36-Charlotte-May-Bronte.pdf> (Links to an external site.)

King, "Impure Researches, or Literature, Marketing and Aesthetics: The Case of Ouida's «A Dog of Flanders» (1871-Today)" course site

Van Remoortel, "A Poem's Flight: Reprints of Dante Gabriel Rossetti's "Sunset Wings" in the American Newspaper Press" Use

link. <http://scholarlyediting.org/2013/editions/intro.sunsetwings.html#note2> (Links to an external site.)

Hack, Introduction. *Reaping Something New: African American Transformations of Victorian Literature* (ebook available through UFLib—get it in advance, as only one person can read at a time!)

Jones, "Victorian Childhood of Manga." course site.

Chatterjee, Christoff, and Wong, "Undisciplining Victorian Studies" in files

Banerjee, "Transimperial" (files)

Banerjee "Troubling Conjugal Loyalties" (files)

Leighton "Illustrated Victorian Fiction" (files)

Find novels on your own. Oxford editions are good, except for a few where I recommend the Broadview. But you may use any unabridged edition. Most are available through Gutenberg. We will vote on retaining or replacing some of these novels depending on people's interests, so check before you purchase the novels for later in the term. I am putting asterisks after the ones that I am certain we will keep.

Dickens, Charles *The Old Curiosity Shop*\*  
Corelli, Marie *The Sorrows of Satan*  
Wood, Mrs. Henry *East Lynne*\*  
Braddon, Mary Elizabeth *Lady Audley's Secret*\*  
Collins, William Wilkie *Woman in White*\*  
Yonge, Charlotte Mary *The Heir of Redclyffe*\*  
\*\*Ouida (Marie de la Ramee) *Under two Flags*  
Broughton, *Cometh Up as a Flower* Broadview  
Ainsworth, Harrison *Jack Sheppard* Broadview\*  
\*\**She*

Readings will be available on reserve or online, except in the few cases where I ask you to find your own.

### **Requirements:**

Requirements include **\*attendance and participation**, **\*six short (1-2 page) responses** to the reading, **\*one full length paper (21-25 pages)** of which a **\*draft** is due early, **\*one brief (10 minute) oral presentation** (based on an "outside" novel you will choose--this can be related to your paper, or not), **\*one twenty-minute "conference style" presentation of your research** and **\*one five minute presentation of an annotation or timeline assignment on COVE** (of which more in class). The course is a seminar format, so everyone is expected to contribute to discussion and to come prepared with comments and questions. Given COVID, I am experimenting with format, so this may change. But right now, I expect that each week, **one person will be assigned to present a ten minute summary of the key themes and issues from the reading, with some background info on the literary authors, and three discussion questions (think of this as a process of preparing these materials for teaching undergraduates)**. And we will rotate and repeat. I anticipate we will meet synchronously for two hours as a large group. Then I will meet with you individually (still on ZOOM) afterwards--just for ten minutes each the first few weeks, while we are getting to know each other, and then, as your work expands, we can have longer meetings on a slower rotation (e.g., twenty minutes each every two weeks). For the last three weeks, we will go back to the full

three hours (with a break!), so two people will present their research at the beginning of each class, and then we will segue into the regular class content.

Response papers are due each week to the class email list to be circulated and shared; you should post them by midnight Sunday, so that people have a chance to read them. (I will create an email list for the class, to which you may post papers, responses, questions, etc.) You may choose which six weeks you will turn something in, but do not turn them in late! You need not comment on the entire reading—you may comment on any portion of it. Use these as think-pieces. They should be driven by a single argument or question, and refer to the text--other than that, these can be informal, and should be about two pages, double spaced.

If you would like to tailor your final project for a particular purpose (dissertation chapter, for example), please let me know--I encourage you do make this course work for you.

### **Late and Absence Policy**

Absences in a graduate course are generally unacceptable. The only reasons to be absent are illness or attendance at a professional conference at which you are a speaker on the day of class. More than one absence (each of which represents a week of class) will affect the course grade.

### **Grading**

Grading will take into account class participation, and all assignments. We will follow university and college policy. The college stipulates that Incompletes are to be awarded only when a student has completed most of the course work with a passing grade, and through no fault of his/her own is prevented late in the term from completing on time, because of severe illness, accident, etc. You must complete all coursework. **Incompletes awarded for any other reason will result in a lowered course grade.** That said, we may have students here beginning their program and finishing course work, field specialists and those from very different fields. You are not undergraduates, but colleagues in training and I am less interested in "grading" your work than I am in your effort and progress.

**Outside novel of your choice--**

Lawrence, George A., *Guy Livingstone*

Broughton, Rhoda--any

Gore, Catherine, any

Brame, Charlotte, any

Disraeli, Benjamin, *Henrietta Temple* or *Coningsby*

Bulwer-Lytton, Lord, *Zanoni*, *Pelham*, *Paul Clifford*

Oliphant, Margaret, any

Trollope, Anthony, any

Broughton, Rhoda, *Cometh Up as a Flower, Not Wisely But Too Well*

Haggard, H. Rider, *King Solomon's Mines*

Stoker, Bram, *Lair of the White Worm*

Ouida, (Marie de la Ramee), any (other than assigned)

Ward, Mrs. Humphry, *Robert Elsmere*, *Marcella*

Schreiner, Olive, *Story of an African Farm*

Yonge, Charlotte Mary, any (other than assigned)

Scott, Sir Walter, any

Ainsworth, Harrison, any (other than assigned)

Taylor, Philip Meadows, *Confessions of a Thug*

Trollope, Frances, *The Life and Adventures of Michael Armstrong*, *Factory Boy*

Marryat, Frederick, *Mr Midshipman Easy*, or *Peter Simple*

Shiel, M.P. *The Purple Cloud*

[Thomas Peckett Prest, James Rhymer] *The String of Pearls*

[https://en.wikisource.org/wiki/The\\_String\\_of\\_Pearls](https://en.wikisource.org/wiki/The_String_of_Pearls) (Links to an external site.)

Note—the course mostly focuses on fiction, but you may also choose to focus on a drama (or dramatization), for example, Boucicault's *The Octoroon*, or a popular poet. You may also propose a novel. You may also wish to consider works written in the empire more broadly, or, if your interests are primarily in US Lit, "crossover" works and discussions.

### Tentative Schedule

September 1: Intro. Read *Mysteries of London*, Preface and Chapters 1-5, and

<https://www.bl.uk/collection-items/penny-dreadful-the-mysteries-of-london> (Links to an external site.)

For an idea of what this might have looked like, see The String of Pearls wiki:

[http://www.victorianlondon.org/mysteries/sweeney\\_todd-00.htm](http://www.victorianlondon.org/mysteries/sweeney_todd-00.htm) (Links to an external site.)

Sept 8	Ainsworth	<i>Jack Sheppard</i>
15	Armstrong	Intro from <i>How Novels Think</i> and "Gothic History of the Novel."
22	Dickens	<i>The Old Curiosity Shop</i>
29	King on Ouida; Hack, Introduction, <i>Reaping Something New</i> ; Jones, "Victorian Childhood of Manga."	
October 6	Collins	<i>The Woman In White</i> COVE annotation/timeline
due Oct 11		

13 Chatterjee, Christoff, and Wong, "Undisciplining Victorian Studies" in files, Banerjee, "Transimperial" (files), Banerjee " Troubling Conjugal Loyalties" (files), One presentation on outside novel.

20 from Altick *The Common Reader*; Law On Brame; VanRemoortel on Rossetti; Look over

NCNA: <https://ncna.dh.chass.ncsu.edu/imageanalytics/history.php> (files), (Links to an external site.) Leighton "Illustrated Victorian Fiction" (Links to an external site.) (Links to an external site.) One presentation on outside novel. (Links to an external site.)

[\(Links to an external site.\)](#)

[\(Links to an external site.\)](#)

27 Ouida *Under two Flags* One presentation on outside novel.

Nov 3 Yonge, *The Heir of Redclyffe* One presentation on outside novel.

10 From Flint *The Woman Reader*; from Bourdieu; from Moretti, *Graphs, Maps, Trees*, look over UK

RED <https://www.open.ac.uk/Arts/reading/UK/index.php> One presentation on outside novel. (Links to an external site.)

17 Wood *East Lynne* One presentation on outside novel.

**Draft due online , midnight, Nov 20.**

24 Braddon *Lady Audley's Secret*. (Two research presentations TBA)

Dec 1 Broughton *Cometh Up As A Flower* or? Vote! (Two research presentations TBA)

8 Corelli *The Sorrows of Satan* or? Vote! (Two research presentations TBA)

**Papers Due Dec 12 by 7pm. Please submit online and also leave paper copies in my mailbox (we'll see how this goes with COVID).**

Course Summary:

<b>Date</b>	<b>Details</b>
Sun Sep 20, 2020	Assignment <a href="#">Your choice of "outside novel" I will assign dates</a>
Sun Oct 11, 2020	Assignment <a href="#">COVE timeline/annotation</a>
Fri Nov 20, 2020	Assignment <a href="#">Draft</a>
	Assignment <a href="#">Lead Class 1</a>
	Assignment <a href="#">Lead Class 2</a>
Wed Dec 9, 2020	Assignment <a href="#">Presentation of the novel/work you Selected</a>
	Assignment <a href="#">Research Presentation</a>

**Date****Details**

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Assignment [Response 2](#)

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Assignment [Response 1](#)

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Assignment [Response 3](#)

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Assignment [Response 4](#)

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Assignment [Response 5](#)

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Assignment [Response 6](#)

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Sat Dec 12, 2020

Assignment [Final Paper](#)

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Assignment [Roll Call Attendance](#)

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