

CURRENT AS OF JANUARY 5, 2017

**ENL 3122 (Section 17A9)
The English Novel: 19th Century
“The Unreal British Novel”**

Madeline B. Gangnes

mbgangnes@ufl.edu

Office Location: Turlington 4361

Office Hours: Mon. 2:00-3:00pm, Fri. 1:00-2:00pm, and by appointment

<http://sites.google.com/site/mbgangnes/teaching/english-novel-spring-2018>

Class Meetings: M W F 4 (Mondays, Wednesdays, Fridays 10:40-11:30 AM)

Location: [TURL 2346](#) (Turlington Hall)

Course Description

This course will cover key developments in nineteenth-century British novels, considering their historical, literary-historical, and critical contexts. Such novels serve as documents of their writers' attempts to explore and comment on the major cultural conditions of their day, many of which persist in our own culture. These include gender roles and relationships, poverty and welfare, economic and political systems, international relations, scientific and technological advances, and the nature and purpose of art.

Although the novel emerged as a comparatively “realistic” form, many nineteenth-century novels incorporate supernatural and speculative elements, which provide powerful metaphors for cultural and historical conditions. The selection of texts we will read (including Gothic and proto-science fiction) will allow us to identify and explore how the “unreal” expresses the “real” in nineteenth-century fiction.

This reading-intensive course will require students to engage in research and to apply critical frameworks. Where possible, we will read novels through digital archives of first or early editions to reveal a greater view of their cultural and material contexts. Major assignments include a short paper, a long paper, a short group presentation, and a creative project.

List of Major Readings

All course materials, excepting *Frankenstein* and *The Picture of Dorian Gray*, will be provided by the instructor in the form of links to online resources, PDFs, or handouts. Students are strongly advised to bring either a laptop or a tablet on which to view digital materials during class. If you cannot bring a laptop or tablet to class, printing out some of the materials is acceptable; discuss with instructor.

Novels and Novellas:

- Austen, Jane. *Northanger Abbey* (1817)
- Brontë, Emily, *Wuthering Heights* (1847)
- Dickens, Charles. "A Christmas Carol" (1843)
- Le Fanu, Joseph Sheridan. "Carmilla" (1872)
- Shelley, Mary. *Frankenstein* (1818)*
- Stevenson, Robert Louis. "Strange Case of Dr. Jekyll and Mr. Hyde" (1886)
- Stoker, Bram. *Dracula* (1897)
- Wells, H. G. "The Time Machine" (1895)
- Wilde, Oscar. *The Picture of Dorian Gray* (1890 and 1891)**

*You *must* purchase/borrow the paperback **Norton Critical Edition of *Frankenstein* (Second Edition)**, ISBN 978-0393927931 / 0393927938 (<https://www.amazon.com/Frankenstein-Second-Norton-Critical-Editions/dp/0393927938>). You can find it online or in the UF bookstore. The Kindle, hardcover, and other editions on Amazon.com are not the Norton edition, despite being under the same listing.

You *must* purchase/borrow the paperback **Norton Critical Edition of *The Picture of Dorian Gray* (Second Edition), ISBN 978-0719546686 / 0393927547 (<https://www.amazon.com/Picture-Dorian-Gray-Norton-Critical/dp/0393927547>). You can find it online or in the UF bookstore. The Kindle, hardcover, and other editions on Amazon.com are not the Norton edition, despite being under the same listing.

NOTE: We will also be reading a large selection of critical texts and other secondary sources, which are indicated in the course schedule. Other readings may be added at instructor's discretion.

Assignment Policies and Descriptions

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.

NOTE: Headers, titles, and Works Cited entries do not count toward assignment word counts.

Graded Assignments:

- Reading/Viewing Quizzes: I will periodically administer an unannounced/"pop" quiz at the beginning of a class period to check that students have done the assigned readings (fiction and critical sources) and/or viewings (videos and other media). The quizzes should not be difficult for students who have read/viewed the assigned material. The three lowest-graded quizzes will

be dropped from students' final grades. Please be aware, however, that absence incurs an automatic zero for that day's quiz.

- Group Presentation: At the beginning of the semester, students will be asked to choose one of twelve historical or cultural topics related to nineteenth-century Britain. Students will be divided into groups of three according to their preferences. Each group will present a 15-minute presentation on that topic's appointed day, with each of the three students speaking for roughly 5 minutes. Each student will then, by the following Sunday at 11:59pm, post a polished 150-word summary of the information they presented, accompanied by a list of appropriate references.
- Special Collections Response Post: During our class period on Friday, February 23 we will visit UF's Special Collections, where the staff will present rare editions of nineteenth-century British literature and artifacts from the 1800s. You will choose a book or object and write a 250-word response post about the experience of examining that piece and how it informed your understanding of the time period. More instructions will be given in advance of the visit.
- Midterm Paper: You will write a literary analysis paper of 1200-1400 words that critically engages one or two of the novels we will have read by that point in the semester. The paper should center on a theme or narrative feature that is central to one or both texts. A more detailed prompt and customized rubric for this assignment will be provided in advance of the due date.
- Final Paper Proposal: You will submit, via Canvas, a 200-word proposal laying forth the topic of your final paper (see below) and the texts, both primary and secondary, that you will be analyzing and incorporating in your paper. The proposal should include a list of at least one (1) primary source and five (5) secondary sources, cited in a Bibliography in MLA format. Please note that the bibliography is not included in the 200-word minimum. Your arguments and evidence do not need to be completely planned out, and you are not bound by the list of sources you provide in your proposal, but you should demonstrate that you have an idea of what you want to argue and how you're going to support it.
- Creative Project: You will produce a creative piece that reimagines or extrapolates on one or more significant novels or novellas published in Britain during the nineteenth century. You are allowed significant leeway in the type of work you would like to create, but you must discuss your idea with me (in person or by email) by Friday, March 30 (earlier is recommended). Collaborations are allowed as long as it is clear that both/all members did a roughly equal amount of work. Completed projects will be shared with the class on the final day.
- Final Paper: You will write a combined research and literary analysis paper of 2600-2800 words that situates one or two of the novels from this class within the larger historical and cultural context of nineteenth-century Britain and the British novel as a form. You must submit a final paper proposal (see above) before writing the paper. A more detailed prompt and customized

rubric for this assignment will be provided in advance of the due date.

Course Policies

All students must do the following to receive credit for this course:

- 1) **Attend all class meetings.** You are allowed to be absent for a maximum of three class periods, regardless of reason. Any absence beyond the third will result in a one-letter grade reduction from the student's final grade for each missed class. Absences beyond five class periods will result in an automatic fail for the class. The only exemptions to this policy are those absences involving university-sponsored events, military duty, court-mandated responsibilities, and religious holidays. Other exceptions may be made at the instructor's discretion for extenuating circumstances. The full official UF Attendance Policy can be found [here](#).
- 2) **Arrive to class on time.** I will take attendance at the beginning of each class period. If you arrive after that point, you will be considered tardy. You must see me after class to ensure that I know you showed up that day. Three instances of tardiness count as one absence.
- 3) **Participate in class discussion and in-class activities.** You should prepare for each class by doing the assigned readings, preparing one question and one comment about the reading to share in class, and (when applicable) participate in class activities and Canvas discussions.
- 4) **Submit all assignments by their stated deadlines.** Incomplete assignments will receive a zero. Late assignments will receive a one-letter grade deduction for each day (including weekends!) after the deadline. Assignments that are more than five days late will receive a zero.
- 5) **Submit all assignments in the specified format.** All assignments except the creative project will be submitted through Canvas—the formal writing assignments uploaded as MS Word (.doc/.docx) documents in the section for that assignment, and the special collections response paper written/pasted into the appropriate discussion thread.
- 6) **Retain all assignments until after final grades are due.** All assignments for this course are digital, so the files should be kept on your hard drive or somewhere similar.
- 7) **Abide 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. Plagiarism is a serious violation of the Student Honor Code. 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](#). Assignments containing plagiarized materials will receive a ZERO (not an E). The Honor Code 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)

- 8) **Notify the instructor of any need for special accommodations.** The University of Florida complies with the Americans with Disabilities Act. Students with disabilities who are requesting accommodations should first register with the Disability Resource Center (352-392-8565 or [website](#)), which will provide appropriate documentation to give the instructor.
- 9) **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. 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.
- 10) **Behave respectfully toward your instructor and classmates.** UF students come from diverse cultural, economic, and ethnic backgrounds, so you should 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.
- 11) **Abide by UF's policy regarding sexual discrimination and sexual harassment.** UF provides an educational and working environment that is free from gender discrimination and sexual harassment for its students, staff, and faculty. More about UF policies regarding harassment [here](#).
- 12) **Complete online faculty evaluations** at the end of the course. These evaluations are conducted online [here](#).

Class Meeting and Assignment Schedule

WEEK	DAY	TOPIC, READING MATERIAL, ASSIGNMENTS DUE
1 (A/D)	M 1/8	Course Introduction
	W 1/10	Introduction to Nineteenth-Century Britain <ul style="list-style-type: none"> • Read "The Age of Romanticism" from <i>The Broadview Anthology of English Literature Concise Edition, Volume B, Second Edition</i> (2014), pp. 1-30 (Canvas) • Read "The Victorian Era" from <i>The Broadview Anthology of English Literature Concise Edition, Volume B, Second Edition</i> (2014), pp. 498-541 (Canvas)

		<ul style="list-style-type: none"> • Read the syllabus in its entirety and bring any questions you might have about it • Take steps to limit negative effects of digital reading/writing (see Canvas discussion) • Consider your top 5 presentation topic preferences
	F 1/12	<p>Jane Austen – <i>Northanger Abbey</i> ([1803] 1818)</p> <ul style="list-style-type: none"> • Submit top 5 group presentation topic preferences to instructor (in class) • Read Claire Grogan, “Introduction” from <i>Northanger Abbey, Second Edition</i> (Broadview Literary Texts, 2004), pp. 7-24 (Canvas) • Read “Biographical Notice of the Author” (first edition scan pp. v-xix) • Read “Advertisement” (first edition scan pp. xxiii-xxiv) • Read Vol. I, Ch. I-XI (first edition scan pp. 1-206)
2	M 1/15	NO CLASS – Martin Luther King, Jr. Day
	W 1/17	<p>Jane Austen – <i>Northanger Abbey</i> ([1803] 1818)</p> <ul style="list-style-type: none"> • Read Vol. I, Ch. XII-XV and Vol. II, Ch. I-VI (first edition scan pp. 207-300; 1-114) • Read excerpts from <i>The Castle of Otranto</i> (Horace Walpole, 1764), <i>The Mysteries of Udolpho</i> (Ann Radcliffe, 1794), and <i>The Monk</i> (M.G. Lewis, 1796) (Canvas)
	F 1/19	<p>Jane Austen – <i>Northanger Abbey</i> ([1803] 1818)</p> <ul style="list-style-type: none"> • Read Vol. II, Ch. VII-XVI (first edition scan pp. 115-331) • Read “Reviews of <i>Northanger Abbey</i>” from <i>Northanger Abbey, Second Edition</i> (Broadview Literary Texts, 2004), pp. 253-266 (Canvas)
3	M 1/22	<p>Group 1 Presentation and Discussion: The Gothic</p> <ul style="list-style-type: none"> • Read Jerrold E. Hogle, “Introduction: the Gothic in Western Culture” from <i>The Cambridge Companion to Gothic Fiction</i> (Cambridge UP, 2002), pp. 1-20 (Canvas) • Read John Mullan, “The Origins of the Gothic” on the British Library’s website • Watch David Punter, “The Gothic – A Lecture” (~45 mins)
	W 1/24	<p>Mary Shelley – <i>Frankenstein</i> (1818)</p> <ul style="list-style-type: none"> • Read Norton edition Introduction (ix-xviii) • Read Mary Shelley, “Introduction to <i>Frankenstein</i>, Third Edition (1831) (Norton pp. 165-9) • Read Norton edition Preface and Vol. I (pp. 5-60)
	F 1/26	<p>Mary Shelley – <i>Frankenstein</i> (1818)</p> <ul style="list-style-type: none"> • Read Norton edition Vol. II (pp. 61-105) • Read Hugh Reginald Haweis, “Introduction to the Routledge World Library Edition (1886)” (Norton pp. 241-2) • Read Anne K. Mellor, “Choosing a Text of <i>Frankenstein</i> to Teach” (Norton pp. 204-11)
4	M 1/29	Group 2 Presentation and Discussion: Industrialization and Technological Advancement

		<ul style="list-style-type: none"> • Read Herbert Sussman, “Introduction” from <i>Victorian technology: Invention, Innovation, and the Rise of the Machine</i> (ABC-CLIO, 2009), pp. 1-7 (Canvas) • Read Paul Atterbury, “Steam & Speed: Industry, Power & Social Change in 19th-Century Britain” on the V&A Museum’s website • Read Paul Atterbury, “Victorian Technology” on the BBC’s website • Read Mike Ashley, “Inventing the Future” on the British Library’s website • Watch “A Day at the Great Exhibition” on the V&A Museum’s website (~11 mins)
	W 1/31	<p>Mary Shelley – <i>Frankenstein</i> (1818)</p> <ul style="list-style-type: none"> • Read Norton edition Vol. III (pp. 107-161) • Read Chris Baldick, “The Reception of <i>Frankenstein</i>” (Norton pp. 242-8) • Read various early reviews of <i>Frankenstein</i> (Norton pp. 213-240)
	F 2/2	<p>Charles Dickens – “A Christmas Carol” (1843)</p> <ul style="list-style-type: none"> • Read Michael Patrick Hearn, “Introduction” from <i>The Annotated Christmas Carol</i> (Avon Books, 1976), pp. 1-51 (Canvas) • Read Staves 1-2 (first edition scan pp. 1-73)
5	M 2/5	<p>Group 3 Presentation and Discussion: Class Structures, Labor Conditions, and Poverty</p> <ul style="list-style-type: none"> • Read James Eli Adams, “‘The Boundaries of Social Intercourse’: Class in the Victorian Novel” from <i>A Concise Companion to the Victorian Novel</i> (Blackwell Publishing, 2009), pp. 47-70 (Canvas) • Read Emma Griffin, “Child Labour” on the British Library’s website • Read Liza Picard, “The Working Classes and the Poor” on the British Library’s website
	W 2/7	<p>Charles Dickens – “A Christmas Carol” (1843)</p> <ul style="list-style-type: none"> • Read Staves 3-5 (first edition scan pp. 74-166) • Watch Michael Slater, “The Origins of A Christmas Carol” (~12 mins) • Read John Mullan, “Ghosts in A Christmas Carol” on the British Library’s website
	F 2/9	<p>Emily Brontë – <i>Wuthering Heights</i> (1847)</p> <ul style="list-style-type: none"> • Read Vol. I, Ch. I-VIII (first edition scan pp. 1-161) • Read “Biographical Notice of Ellis and Acton Bell” (1850 [1899 edition pp. vii-xiii]) • Read “Editor’s Preface to the New Edition of Wuthering Heights” (1850 [1899 edition pp. xiv-xviii])
	M 2/12	<p>Group 4 Presentation and Discussion: Race, Ethnicity, and Identity</p> <ul style="list-style-type: none"> • Read Patrick Brantlinger, “Race and the Victorian Novel” from <i>The Cambridge Companion to the Victorian Novel</i> (Cambridge UP, 2001), pp. 149-68 (Canvas) • Read H. L. Malchow, “Introduction” from <i>Gothic Images of Race in Nineteenth-century Britain</i> (Stanford UP, 1996), pp. 1-8 (Canvas)
	W 2/14	<p>Emily Brontë – <i>Wuthering Heights</i> (1847)</p>

		<ul style="list-style-type: none"> Read Vol. I, Ch. IX – End Vol. I (first edition scan pp. 162-348) Read Maja-Lisa Von Sneidern, “<i>Wuthering Heights</i> and the Liverpool Slave Trade” from <i>Wuthering Heights: New Riverside Edition</i> (Houghton Mifflin Company, 2002), pp. 366-390 (Canvas)
	F 2/16	<p>Emily Brontë – <i>Wuthering Heights</i> (1847)</p> <ul style="list-style-type: none"> Read Vol. II, Ch. I-VIII (first edition scan pp. 1-181) Read Diane Long Hoeveler, “<i>Wuthering Heights</i> and Gothic Feminism” from <i>Wuthering Heights: New Riverside Edition</i> (Houghton Mifflin Company, 2002), pp. 433-46 (Canvas)
7	Su 2/18	11:59 PM Midterm Paper Due
	M 2/19	<p>Group 5 Presentation and Discussion: Gender and Sexuality</p> <ul style="list-style-type: none"> Read Kathryn Hughes, “Gender Roles in the 19th Century” on the British Library’s website Read Nancy Armstrong, “Gender and the Victorian Novel” from <i>The Cambridge Companion to the Victorian Novel</i> (Cambridge UP, 2001), pp. 97-124 (Canvas) Read Andrew H. Miller and James Eli Adams, “Introduction” from <i>Sexualities in Victorian Britain</i> (Indiana UP, 1996), pp. 1-15 (Canvas)
	W 2/21	<p>Emily Brontë – <i>Wuthering Heights</i> (1847)</p> <ul style="list-style-type: none"> Read Vol. II, Ch. IX – End Vol. II (first edition scan pp. 182-416) Watch John Bowen, “Melding Fantasy and Realism in <i>Wuthering Heights</i>” (~5 mins) Watch John Bowen, “Violence and Cruelty in <i>Wuthering Heights</i>” (~5 mins) Read “Contemporary Reviews of <i>Wuthering Heights</i>” at <i>The Reader’s Guide to <i>Wuthering Heights</i></i> (website)
	F 2/23	<p>Class Visit to Special Collections – MANDATORY</p> <p>Meet for class on the second floor of Smathers Library East. If you are late, ask to be directed to the Judaica Suite, which is housed in the back of the Grand Reading Room</p>
8	M 2/26	<p>Group 6 Presentation and Discussion: Public Health and Medical Advancements</p> <ul style="list-style-type: none"> Read Mary Wilson Carpenter, “Introduction” from <i>Health, Medicine, and Society in Victorian England</i> (ABC-CLIO, 2010), pp. 1-8 (Canvas) Read Liza Picard, “Health and Hygiene in the 19th Century” on the British Library’s website Read “Filth and Fever: Background to the Campaign” on the British Library’s website Read Bruce Robinson, “Victorian Medicine – From Fluke to Theory” on the BBC’s website Listen to “Victorian Medicine” episode of <i>HistoryExtra</i> podcast (~30 mins)
	W 2/28	<p>Joseph Sheridan le Fanu – “<i>Carmilla</i>” (1872)</p> <ul style="list-style-type: none"> Read Kathleen Costello-Sullivan, Introduction (“Meet <i>Carmilla</i>”) from <i>Carmilla</i> by

		<p><i>Joseph Sheridan le Fanu: A Critical Edition</i> (Syracuse UP, 2013), pp. xvii-xxvi (Canvas)</p> <ul style="list-style-type: none"> Read Prologue – Ch. VII in <i>Through a Glass Darkly, Vol. III</i> (first edition scan pp. 49-164)
	F 3/2	<p>Joseph Sheridan le Fanu – “Carmilla” (1872)</p> <ul style="list-style-type: none"> Read Chapter VIII – End in <i>Through a Glass Darkly, Vol. III</i> (first edition scan pp. 165-270) Read Lisabeth C. Buchelt, “A ‘Ghastly Fancy’: The Picturesque and the Gothic in <i>Carmilla</i> as a Vampire Aesthetic” from <i>Carmilla by Joseph Sheridan le Fanu: A Critical Edition</i> (Syracuse UP, 2013), pp. 122-137 (Canvas)
9	NO CLASS – Spring Break	
	Su 3/11	11:59 PM Special Collections Response Due
	M 3/12	<p>Group 7 Presentation and Discussion: Degeneration, Criminology, and Eugenics</p> <ul style="list-style-type: none"> Read Carolyn Burdett, “Post Darwin: Social Darwinism, Degeneration, Eugenics” on the British Library’s website Read “Degeneration and Crime” from <i>Strange Case of Dr Jekyll and Mr Hyde, Third Edition</i> (Broadview Literary Texts, 2015), pp. 155-65 (Canvas) Read Stephen Arata, “Strange Cases, Common Fates: Degeneration and Fiction in the Victorian Fin de Siècle” from <i>Fictions of Loss in the Victorian Fin de Siècle</i> (Cambridge UP, 1996), pp. 11-32 (Canvas)
10	W 3/14	<p>Robert Louis Stevenson – “Strange Case of Dr. Jekyll and Mr. Hyde” (1886)</p> <ul style="list-style-type: none"> Read Martin A. Danahay, “Introduction” from <i>Strange Case of Dr Jekyll and Mr Hyde, Third Edition</i> (Broadview Literary Texts, 2015), pp. 11-26 (Canvas) Read Ch. I (“Story of the Door”) – Ch. VII (“Incident at the Window”) (first edition scan pp. 1-65)
	F 3/16	<p>Robert Louis Stevenson – “Strange Case of Dr. Jekyll and Mr. Hyde” (1886)</p> <ul style="list-style-type: none"> Read Ch. VIII (“The Last Night”) – End (first edition scan pp. 66-141) Read “Reviews of <i>Dr. Jekyll and Mr. Hyde</i>” from <i>Strange Case of Dr Jekyll and Mr Hyde, Third Edition</i> (Broadview Literary Texts, 2015), pp. 133-141 (Canvas) Read Greg Buzwell, “‘Man Is Not Truly One, but Truly Two’: Duality in Robert Louis Stevenson’s Strange Case of Dr Jekyll and Mr Hyde” on the British Library’s website
11	M 3/19	<p>Group 8 Presentation and Discussion: Victorian Aestheticism and Decadence</p> <ul style="list-style-type: none"> Read Ian Small, “Introduction” from <i>The Aesthetes: A Sourcebook</i> (Routledge, 1979), pp. xi-xxix (Canvas) Read Karl Beckson, “Introduction” from <i>Aesthetes: and Decadents of the 1890s</i> (Academy Chicago, 1981), pp. xxi-xliv (Canvas)
	W 3/21	Oscar Wilde – <i>The Picture of Dorian Gray</i> (1890)

		<ul style="list-style-type: none"> Peruse July 1890 issue of Lippincott's Monthly Magazine (contains first published edition of <i>The Picture of Dorian Gray</i>) Read Michael Gillespie, "Preface" and "A Note on the Texts" (Norton ix-xv) Read Norton edition of pp. 185-247 (1890 version Ch. I-VII)
	F 3/23	<p>Oscar Wilde – <i>The Picture of Dorian Gray</i> (1890)</p> <ul style="list-style-type: none"> Read Norton edition pp. 247-298 (1890 version Ch. VIII-XII) Read "Reviews and Reactions" section of Norton (pp. 347-384)
12	M 3/26	<p>Group 9 Presentation and Discussion: Periodicals and Serialization</p> <ul style="list-style-type: none"> Read Linda K. Hughes and Michael Lund, "Introducing the Serial" from <i>The Victorian Serial</i> (UP of Virginia, 1991), pp. 1-14 (Canvas) Read Andrew King, Alexis Easley, and John Morton, "Introduction" from <i>The Routledge Handbook to Nineteenth-Century British Periodicals and Newspapers</i> (Routledge, 2016), pp. 1-13 (Canvas)
	W 3/28	<p>Oscar Wilde – <i>The Picture of Dorian Gray</i> (1891)</p> <ul style="list-style-type: none"> Read Norton edition pp. 3-97 (1891 version Preface and Ch. I-X) Focus Chapters III and V (added for this edition) and all footnotes Read Simon Joyce, "Sexual Politics and the Aesthetics of Crime: Oscar Wilde in the Nineties" (Norton pp. 403-423)
	F 3/30	<p>Oscar Wilde – <i>The Picture of Dorian Gray</i> (1891)</p> <ul style="list-style-type: none"> Read Norton edition pp. 98-184 (1891 version Ch. XI-XX) Focus on Chapters XV-XVIII (added for this edition) and all footnotes Read John Paul Riquelme, "Oscar Wilde's Aesthetic Gothic: Walter Pater, Dark Enlightenment, and <i>The Picture of Dorian Gray</i>" (Norton pp. 490-509) <p>11:59 PM: Deadline for Discussing Creative Project Idea w/Instructor</p>
13	M 4/2	<p>Group 10 Presentation and Discussion: Politics and Governance</p> <ul style="list-style-type: none"> Read Stephen J. Lee, "An Introduction to British Political History 1815-1914" from <i>Aspects of British Political History, 1815-1914</i> (Routledge, 1994), pp. 1-14 (Canvas) Read David Avery, "Chartism" on the British Library's website Watch "The Peterloo Massacre" from <i>History of Britain</i> series (~6 mins) Watch "The Chartists" from <i>History of Britain</i> series (~9 mins) Watch "Dawn of Democracy" from <i>History of Britain</i> series (~9 mins) Watch "The Rise of Labour" from <i>History of Britain</i> series (~8 mins)
	W 4/4	<p>H. G. Wells – <i>The Time Machine</i> (1895)</p> <ul style="list-style-type: none"> Read <u>entire novella</u>: <ul style="list-style-type: none"> Part I in <i>The New Review</i> January 1895 Part II in <i>The New Review</i> February 1895 Part III in <i>The New Review</i> March 1895

	F 4/6	<ul style="list-style-type: none"> ○ Part IV in <i>The New Review</i> April 1895 ○ Part V in <i>The New Review</i> May 1895 ● Bring questions for guest lecturer Dr. Terry Harpold <p>NO CLASS – Graduate Comics Organization Conference</p>
14	Su 4/8	<p>11:59 PM: Final Paper Proposal Due</p> <p>Group 11 Presentation and Discussion: British Imperialism</p> <ul style="list-style-type: none"> ● Read Robert Johnson, “Introduction: What Was British Imperialism?” from <i>British Imperialism</i> (Palgrave Macmillan, 2003), pp. 1-12 (Canvas) ● Read Stephen J. Lee, “British Imperialism and the Scramble for Africa” from <i>Aspects of British Political History, 1815-1914</i> (Routledge, 1994), pp. 193-209 (Canvas)
	M 4/9	
	W 4/11	<p>Bram Stoker – <i>Dracula</i> (1897)</p> <ul style="list-style-type: none"> ● Read Maud Ellmann, “Introduction” from <i>Dracula</i> (Oxford UP, 1998), pp. vii-xxiv (Canvas) ● Read Preface to Norton <i>Dracula</i> (W. W. Norton & Company, Inc., 1997), pp. ix-xiii (Canvas) ● Read Ch. I to V (scan of early Modern Library edition, n.d., pp. 1-68)
15	F 4/13	<p>Bram Stoker – <i>Dracula</i> (1897)</p> <ul style="list-style-type: none"> ● Read Ch. VI – X (scan of early Modern Library edition, n.d., pp. 69-144) ● Read Greg Buzwell, “Dracula: Vampires, Perversity and Victorian Anxieties” on the British Library’s website
	M 4/16	<p>Group 12 Presentation and Discussion: Illustration and Photography</p> <ul style="list-style-type: none"> ● Read Laurel Brake and Marysa Demoor, “Introduction: The Lure of Illustration” from <i>The Lure of Illustration in the Nineteenth Century</i> (Palgrave Macmillan, 2009), pp. 1-13 (Canvas) ● Read Nancy Armstrong, “The World as Image” from <i>Fiction in the Age of Photography: The Legacy of British Realism</i> (Harvard UP, 1999), pp. 75-123 (Canvas)
	W 4/18	<p>Bram Stoker – <i>Dracula</i> (1897)</p> <ul style="list-style-type: none"> ● Read Ch. XI – XV (scan of early Modern Library edition, n.d., pp. 145-227) ● Read Bram Dijkstra, “<i>Dracula’s Backlash</i>” (excerpt) from <i>Dracula</i> (W. W. Norton & Company, Inc., 1997), pp. 460-2 (Canvas) ● Read Stephen D. Arata, “The Occidental Tourist: <i>Dracula</i> and the Anxiety of Reverse Colonization” (excerpt) from <i>Dracula</i> (W. W. Norton & Company, Inc., 1997), pp. 462-70 (Canvas)
	F 4/20	<p>Bram Stoker – <i>Dracula</i> (1897)</p> <ul style="list-style-type: none"> ● Read Ch. XVI – XXI (scan of early Modern Library edition, n.d., pp. 228-318) ● Peruse scan of 1899 serialization of Dracula in <i>The Charlotte Daily Observer</i> (Canvas)

16	M 4/23	Bram Stoker – <i>Dracula</i> (1897) <ul style="list-style-type: none"> • Read Ch. XXII to End (scan of early Modern Library edition, n.d., pp. 319-418) • Read “Reviews and Reactions” section of Norton <i>Dracula</i> (W. W. Norton & Company, Inc., 1997), pp. 363-7 (Canvas)
	Tu 4/24	11:59 PM: Creative Project Due
	W 4/25	Evaluations and Sharing of Creative Projects
Finals	Tu 5/1	11:59 PM: Final Paper Due

Evaluation of Performance

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

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

<u>Assignment</u>	<u>Points</u>	<u>Due Date + Time</u>
Attendance and Participation	100	N/A
Reading/Viewing Quizzes	100	N/A
Group Presentation and Summary	100	See Description
Midterm Paper (1200-1400 words)	150	February 18 11:59pm
Special Collections Response (250 words)	50	March 11 11:59pm
Final Paper Proposal (200 words + bibliography)	50	April 8 11:59pm
Creative Project	150	April 24 11:59pm
Final Paper (2600-2800 words)	300	May 1 11:59pm

Grading Scale:

A = 4.00	930-1000	B- = 2.67	800-829	D+ = 1.33	670-699
A- = 3.67	900-929	C+ = 2.33	770-799	D = 1.00	630-669
B+ = 3.33	870-899	C = 2.00	730-769	D- = 0.67	600-629
B = 3.00	830-869	C- = 1.67	700-729	E = 0.00	0-599

Information on official UF grading policies can be found [here](#).

General 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.

- 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
-
- 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
-
- 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
-
- 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
-
- 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