

## ENL3251 - VICTORIAN LITERATURE

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Office Hours: TUR4337/F Period 8 and by appointment

Section 1188—MWF Period 7, TUR 2328

### Course Outline:

The primary purpose of this course is to survey some key literary works and ideas under the umbrella of Victorian empire and adventure fiction. The focus partially finds its roots in England's status at the time as "the empire on which the sun never sets," which catalyzed (and reflected) exploration and expansion through much of the century. Correspondingly, bodies of literature began to emerge in which Victorians wrote prolifically on all aspects of travel, empire, and adventures abroad, as well as adventures set in the past and future. These narratives often participated in contemporary debates about gender, race, class, and more, which we will discuss in depth. To that end, we will read a combination of popular novels, poetry, short essays, and comics in order to determine the cultural capital that these works possessed. At play are a number of issues that still resonate for us today, including the nature and role of empire, the ideological foundations of the adventure story, and the ways in which literature (especially colonial) constructs and articulates alterity.

This course provides upper-division credit in the major, and will be taught with that in mind. Consequently, students will be expected to know how to perform research and to attempt the application of critical frameworks to readings. We will read some literary criticism, including excerpts from Edward Said, Anne McClintock, and several other figures. There will be a substantial reading load each week, and course requirements include several short papers, a long paper, reading quizzes, and a project/presentation.

### Texts (both e-versions and hard copies are acceptable unless otherwise specified)

- *King Solomon's Mines*, by H Rider Haggard.
- *Wonderful Adventures of Mrs. Seacole in Many Lands*, by Mary Seacole.
- *The Creole, or Love's Fetters*, by Shirley Brooks.
- *The Island of Dr. Moreau*, by H.G. Wells.
- *Dracula*, by Bram Stoker.
- *Home and Exile*, by Chinua Achebe. Suggested ISBN# 0385721331.

### Requirements:

Requirements include regular attendance and participation, two responses (at least 600 words), a short historical paper, regular reading quizzes, a presentation, and one major essay. A breakdown of your overall grade follows:

Participation.....	15%
Two Critical Reading Entries (>600 words).....	20%
Group Presentation.....	10%
Reading Quizzes.....	15%
Historical Paper (>1,000).....	10%

Final Essay (>2,500).....30%

### *Participation*

The attendance policy is outlined below. This course, unlike some others you might be taking or will take, is an *active* course, which in large part will be based on in-class discussions. While I will lecture at times, the majority of each class will involve open, vibrant, and critical conversations, which will help us to explore each text and period in greater depth. I consider this class as a seminar: each member must contribute to discussions whenever we meet as a class in a considerate and collegial fashion.

### *Critical Reading Entries*

Each reading response will be in direct dialogue with a text or idea we have addressed in the class. They must be thoughtful interactions, in which you develop a central idea by engaging (especially using close readings) with the text(s).

### *Presentation*

The group presentation will offer a contextualization of some aspect of the work at hand. These can include historical, social, political, or other frames that help us to understand the text more comprehensively. Some research will be required in addition to a handout/prezi, and more information will be provided once groups have been confirmed. All members must speak during each presentation.

### *Reading Quizzes*

We will have regular reading quizzes. I do not envision these as a means to test obscurities in the texts, but rather to ensure that everyone is reading and understanding the central points for each work.

### *Historical Paper*

Investigate some aspect of Victorian life such as advertising, leisure activities, marriage laws, servants, education, fashion—anything that you find interesting. Write a research paper about your findings for an audience of college students. Be sure to include some primary resources, such as articles from Victorian newspapers and journals, letters and diaries of Victorian people, etc. A list of facts or opinions is not a research paper. It is essential to include both information and conclusions about that information, with careful indication of the relationship between them.

### *Final Essay*

The final paper will require substantial research, and will center on the development and argumentation of a critical analysis of a work(s) that we have discussed in class. More information will be provided as we get closer to its introduction, but it is never too early to begin thinking, preparing, and researching ideas and topics.

## **General Class Policies:**

Grade Meanings: Here is the meaning behind the grades I assign to your papers (all papers are graded on a letter scale, not points); you can use these statements to determine how you might work toward a higher grade:

- A: You did what the assignment asked for at a high quality level, and your work shows originality, creativity, and critical insight.
- B: You did what the assignment asked of you at a high quality level. Work in this range needs revision; however, it is complete in content, is organized well, and shows special attention to style.
- C: You did what the assignment asked of you. Work in this range needs significant revision, but it is complete in content and the organization is logical. The style is straightforward but unremarkable.
- D: You neglected some basic requirements of the assignment, and completed it at a poor quality level. Work in this range needs significant revision. The content is often incomplete and the organization is hard to discern. Attention to style is often nonexistent or chaotic.
- E: An E is usually reserved for people who don't do the work. However, if your work is shoddy and shows little understanding of the needs of the assignment, you will receive a failing grade.

## **Attendance**

Attendance is required. You are allowed three absences without any direct effect on your grade. Your final grade will drop by a letter with each subsequent absence after your first three. If you reach six absences, you will automatically fail the course.

Absences involving court-mandated events, such as jury duty or court testimony, military service, and university-sponsored events, such as athletics and band, and religious holidays are excused, but you must notify me of your absence prior to the date that will be missed.

\*Two entries of “tardy” will be taken as one absence.\*

For final grade appeals, students should consult Prof. Robert Thomson, Associate Chair. Appeals may result in a higher, unchanged, or lower final grade.

## **Cell Phone Use**

Please set cell phones to silent ring before you come into class. I turn mine off before coming into the classroom, so I expect a similar courtesy from you all. Whenever an electronic device is used in class, it should be used only for taking notes.

## **Plagiarism**

Plagiarism is a serious violation of the Student Honor Code. The Honor Code prohibits plagiarism and defines it 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 which 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)

University of Florida students are responsible for reading, understanding, and abiding by the entire Student Honor Code.

### **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/>.

Please contact me directly at the beginning of the semester if you have a learning disability so that we can make special arrangements/accommodations for you during this class.

### **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/>.

### **Tentative Course Schedule:**

\*Each reading is due the day of\*

Week 1 (1/5):

- M** No class
- W** Introduction to class, syllabus, establishing vocabulary
- F** Chapters 24 and 25 (“Racial Difference” and “The Colony”) from *Literature, Criticism, and Theory* (both will be on Sakai)

Week 2 (1/12):

- M** Excerpts from Edward Said’s *Orientalism* and *Culture and Imperialism* (Sakai)  
**Drop/Add Ends (11:59 pm)**
- W** Chapter VII “Of Colonies” from Adam Smith and Thomas Babington Macaulay’s “Minute on Indian Education” (Sakai)

**F** Charles Dickens' "The Noble Savage" and William Gladstone "Our Colonies" (Sakai)

Week 3 (1/19):

**M** **No class (Martin Luther King Day)**

**W** **First Group Presentation (Seacole)**

**F** *Wonderful Adventures*, first half

Week 4 (1/26):

**M** *Wonderful Adventures*, second half

**W** Criticism on Seacole (Sakai)

**F** *The Creole, or Love's Fetters*, Act I

**Critical Reading Entry 1 Due by Sunday at Midnight under "Assignments"**

Week 5 (2/2):

**M** *The Creole, or Love's Fetters*, Act II and III

**W** Benjamin Disraeli's "Conservative and Liberal Principles" and Eliza M's "Account of Cape Town," Selection of Edward Lear's poetry (Sakai)

**F** **Second Group Presentation (Haggard)**

Week 6 (2/9):

**M** *King Solomon's Mines*, through Chapter 12

**W** Finish *King Solomon's Mines*

**F** Haggard Criticism and Henley's "England, My England" (Sakai)

**Prospectus for Historical Paper due on Sakai by Sunday at Midnight**

Week 7 (2/16):

**M** **Third Group Presentation (Wells)**

**W** *The Island of Dr. Moreau*, through Chapter 16

**F** Finish *The Island of Dr. Moreau*, and one brief article on Victorian science (Sakai)

Week 8 (2/23):

- M** **Fourth Group Presentation (on the Indian Mutiny/East India Company)**
- W** Karl Marx's "The Indian Revolt" and Tennyson's "The Defense of Lucknow" (Sakai)
- F** *Punch* comics, visual culture (Sakai)

Week 9 (3/2):

- M** **Spring Break**
- W** **Spring Break**
- F** **Spring Break**  
**Historical Paper to be uploaded by Midnight**

Week 10 (3/9):

- M** **Fifth Group Presentation (Stoker)**
- W** *Dracula*, through Chapter 10
- F** *Dracula* criticism (Sakai)

Week 11 (3/16):

- M** *Dracula*, through Chapter 20
- W** Finish *Dracula*
- F** **Sixth Group Presentation (Stoker/TBD)**  
**Critical Reading Entry 2 Due by Sunday at Midnight**

Week 12 (3/23):

- M** Grab Bag
- W** Stephen Arata's "The Occidental Tourist: Dracula and the Anxiety of Reverse Colonization" (Sakai)
- F** Rudyard Kipling "The White Man's Burden" and William Greg's "Shall We Retain Our Colonies?" (Sakai)  
**Final Prospectus due on Sakai by Sunday at Midnight**

Week 13 (3/30):

- M** Examination of several excerpts from *Household Words* (Sakai)

W Hardy's "Drummer Lodge" and Browning's "Caliban upon Setebos" (Sakai)

F Selection of Gustav Doré's engravings and Macaulay's refashioning of the New Zealander (Sakai)

Week 14 (4/6):

M Dickens' "The Lost Arctic Voyagers"

W Tennyson's "Opening of the Indian and Colonial Exhibition by the Queen" and Oscar Wilde's "Ave Imperatrix" (Sakai)

F **Seventh Group Presentation (Boer War/TBD)**  
**Withdrawal Deadline, all courses (W assigned), 11:59 PM**

Week 15 (4/13)

M Excerpts from Anne McClintock's *Imperial Leather: Race, Gender, and Sexuality in the Colonial Contest* (Sakai)

W *Home and Exile*—Chinua Achebe, "My Home Under Imperial Fire" (1-37 in most editions)

F *Home and Exile*—Chinua Achebe, "The Empire Fights Back"

Week 16 (4/20)

M *Home and Exile*—Chinua Achebe, "Today, the Balance of Stories"

W Course wrap up—also Earth Day  
**FINAL ESSAY DUE ON OUR EXAM DAY (between April 27-30)**