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LIT4930
Spring 2019
T 5-6 (11:45am - 1:40pm)
R 6 (12:50pm-1:40pm)
Turlington Hall 2354

LIT4930: 19thC Literature and the Scientific Imagination



Heath, William [alias Paul Pry] (engraver). "Monster Soup commonly called Thames Water." 1828.

Course Description

Why did Erasmus Darwin, Charles Darwin's grandfather, turn to writing erotic poems about the love lives of plants? For what reason did G.H. Lewes theatrically exclaim his horror over "THE THINGS I HAVE SEEN IN TAPIOCCA PUDDING...!"? More generally, what was in the water, or "monster soup," that was exciting the scientific imagination of 19th century writers? These are among some of the questions we will explore as part of our studies into the long nineteenth-century British scientific imagination. As we read nineteenth-century literary texts alongside scientific treatises, we will appraise the historical, social, and cultural influences that shaped the imaginative language of scientific writing. As scholars, we may want to question why and how literature and science spoke to each other during the nineteenth century to produce such experimental and playful forms of writing. To that end, part of our studies will bring us to evaluate how scientific fact gets translated (and mistranslated); who gets to translate science and

who doesn't; and what aspects of scientific imagination caught "popular" attention during an era of mass literary production.

Besides becoming familiar with scholarship already in circulation on the nineteenth-century science and literature, you will produce scholarship yourself. An important objective for this course is to teach you a variety of research skills and thus prepare you for the kind of work expected of scholars in the humanities. On one hand, this means becoming a good teacher: you will be asked to prepare a presentation where you synthesize and then teach a significant work of scholarship to your fellow classmates. On the other hand, you will produce your own original research of the kind we will often read for this course. You will discover an underdiscussed or underread text that needs recovery in the archives at Smathers Library; prepare to bring this text into conversation with contemporary debates by making an annotated bibliography; make an argument for the significance of this project via a project proposal; and then compose a scholarly introduction to this text you have recovered to teach others how to engage with the material. For those considering a career in English or similar Humanities fields, this course will hopefully help you develop a toolkit of methods and skills that will situate you to succeed.

Primary Texts

This is an upper-level English course; therefore, the reading load will be quite substantial. Students taking this course are expected to manage a heavy load of literary and critical readings every week in addition to spending a significant amount of time conducting additional reading and independent research. If students are unable to commit to completing a minimum of 2 hours of independent research outside of class per week alongside their weekly readings, they should not take this course.

You may purchase the textbooks individually OR purchase them in a special "4 for the price of 3" bundle offered by Broadview through our bookstore. The bundle will make the cost of textbooks you need to purchase \$59.85 for students with the discount. You may also choose to purchase the textbooks in digital formats. An Oxford World Edition of *The Water Babies* will be considered acceptable for this course.

PRIMARY READINGS

- Erasmus Darwin, selections from *The Botanic Garden* (1791)***
- Mary Shelley's *Frankenstein* (1818)
 - buy the Broadview edition
 - ISBN: 9781554811038 / 1554811031
 - <https://broadviewpress.com/product/frankenstein-third-edition/?ph=520e08a63daa08ffebfa06f6#tab-description>
- G.H. Lewes, *Sea-side Studies at Ilfracombe, Tenby, the Scilly Isles, and Jersey* (1858)***
- Charles Darwin, selections from *On the Origin of Species* (1859)***
- Charles Kingsley, *The Water-Babies* (1863)
 - buy the Broadview edition
 - ISBN: 9781551117737 / 1551117738

- <https://broadviewpress.com/product/the-water-babies/?ph=520e08a63daa08ffebfa06f6#tab-description>
- Wilkie Collins, *Heart and Science* (1882)
 - buy the Broadview edition
 - ISBN: 9781551111247 / 1551111241
 - <https://broadviewpress.com/product/heart-and-science/?ph=520e08a63daa08ffebfa06f6#tab-description>
- H.G. Wells, *The Invisible Man* (1897)
 - buy the Broadview edition
 - ISBN: 9781554812738 / 1554812739
 - <https://broadviewpress.com/product/the-invisible-man/?ph=520e08a63daa08ffebfa06f6#tab-description>

*** These texts will be made available as PDF documents or links on Canvas either in Course Reserves or Files.

Please also buy and bring to class 1 pack of index cards.

PDFs of additional readings and handouts for our course will also be posted to our Canvas site. Students should plan to bring either a laptop or tablet to view digital materials in class.

Assignments

I. Analytical Class Notes (every class with readings)

Taking regular analytical class notes where you attempt to practice your close-reading skills will help you participate well in class discussion. For each class day where we have readings, submit 1 page of single-spaced hand-written or typed notes in hard copy. You have 1 pass should you miss a day of turning in notes, so you only need to turn in notes on 20 out of the 21 days with readings. Class notes are the only assignment that cannot be turned in “late” for a 10% grade reduction, as noted in the Course Policies section. If you are unable to come to a class but would like to receive credit for your notes, you must email them to Professor Yan by the time class would normally begin on the day of absence.

You should take notes in a way that is useful to practicing literary analysis and interpretation. You must start by noting chapter numbers and/or page numbers of passages that evoke strong interest—passages that you are deeply confused by, profoundly angry at, uncharacteristically enraptured to read, etc. In your analytical note for that passage, you would then go on and write interpretive arguments about the passage and/or how it connects to what we have discussed or read before to practice close-reading.¹ You could also be more artistic and try diagramming what

¹ A note that one could write might look like this:

In *Middlemarch* Book I, Ch. VI: “Even with a microscope directed on a water-drop we find ourselves making interpretations which turn out to be rather course... In this way, metaphorically speaking, a strong lens applied to Mrs Cadwallader’s match-making will show a play of minute causes producing what may be called thought and speech vortices to bring her the sort of food she needed” (55). Here it seems like Eliot is showing her reader a little science experiment, one of a few I’ve seen so far (including an experiment with metal filings and one with a pier glass). Mrs Cadwallader, the town busy-body, is depicted as a

interests you in the passage by linking together the passages, major questions, plot points, characters, and themes in a visualization (i.e., a “mind map” or other brainstorming diagram). Regardless of what approach you take, these notes should be helpful for daily discussion and opportunities for you to practice making arguments about the text.

Due: on class days when we have readings, hand in hard copy of notes to me directly at end of class

Deliverable: 1 single-spaced page (standard 8.5x11 paper) of hand-written or typed notes in hard copy

II. Argumentative Close-Reading Paper (2-3 pages)

In order to practice the kind of close-reading and analysis skills that you need for your final project, you will submit a short argumentative close-reading paper that examines a passage or passages of interest to you. A handout on our Canvas site provides a guide on how to write these close-reading papers. You will need to submit a complete draft of your work for peer review. We will peer-review the draft, and then you will have until Sunday night of that same week to submit a final version of your work

Draft Close-Reading Paper 1 Due: Wednesday, January 30, 11:59pm.

Final Close-Reading Paper 1 Due: Sunday, February 3, 11:59pm.

Deliverable: as a Word document, 12 pt. font, Times New Roman or Cambria, 2-3 pages, double-spaced, 1-inch margins, uploaded to Assignments in Canvas

III. Summative Presentation (7-10 minutes)

During the semester you will be given the task of, first, (1) completing an additional reading or readings of a subject of historical, scientific, or critical significance assigned to the topic you have selected in the “LIT4930 Presentation Topic List” handout and, then, (2) giving a presentation where you summarize and synthesize your reading(s) in order to help your peers make connections to our general course readings. This will help you develop mastery of specific subject from our reading and direct our class discussion for the day. Students are expected to either create a PowerPoint or a handout to disseminate the synthesized information gleaned from their resource(s) to classmates. Students are allowed to bring a prepared script or outline to help them remember talking points while giving their presentation.

In order to succeed at this presentation, you must:

1. summarize and synthesize the main ideas of your assigned reading for your classmates in your own terms
2. make connections between the assigned reading and an aspect of our readings for the day or week
3. use visual aids such as PowerPoint presentations or handouts to prepare a 7 to 10-minute presentation on your findings
4. practice your formal presentation in advance of your presentation day so that you sound professional and prepared
5. deliver copies of your presentation or handout to classmates via Discussions in Canvas

microscopic creature who seems active under a weak lens and passive under a strong lens. This interest in microscopic creatures ties into our discussions about sea-side studies, where we said...etc.

The general topics are defined in this syllabus under Course Schedule; however, again, a much more detailed document titled “LIT4930 Presentation Topic List” contains all relevant information about the specific readings you will be covering for your presentation, which can be found in Files of Canvas. A guide regarding how to prepare for and conduct the presentation can also be found in Files.

Due: on the day you signed up to deliver a presentation, presentation schedule is posted to Canvas > Files

Deliverable: submit 1 PowerPoint presentation or handout to Discussions in Canvas by the time class begins on the day you give a presentation

IV. Annotated Bibliography

In order to complete your final project for this course and have a rich scholarly introduction, you will need to conduct research on both the context behind and discourse surrounding the subject of your final project. To keep track of the resources you will ultimately engage in the scholarly introduction, you will produce an annotated bibliography of primary and secondary materials that you plan on using to enhance the biographical, historicist, literary critical, and/or generic analysis of your text. A guide on the purpose of annotated bibliographies and format for your annotations is provided in Files via our Canvas website. Please note that *you will need to contact a librarian and use the library’s online databases to find and then collect at least 4 contextual resources on your subject well before this particular assignment is due* in order to compose brief annotations on each source. On our workshop day, you will get in peer review groups and review the annotations for the resources that you have collected.

Draft Paper Proposal Due: Monday, February 25, 11:59pm.

Final Paper Proposal Due: Sunday, March 3, 11:59pm.

Deliverable: Word document, 12 pt. font, Times New Roman or Cambria, 2 pages, double-spaced, 1-inch margins, uploaded to Assignments in Canvas

V. Project Proposal (1-2 pages)

You must submit a 1 to 2-page paper proposal for your final project that contains:

- (1) contextual information notifying me of
 - a. what text you will write on
 - b. what topics you plan to explore within this text
 - c. a debatable, substantive thesis about how we should understand and analyze this text
 - d. a clear idea of the evidence (the moments or passages in the text) supporting your argument
- (2) a brief statement regarding how you will use and respond to other primary and/or secondary historical, biographical, and/or literary critical sources you have found from your annotated bibliography
- (3) a References section in MLA format containing citations for the edition of the primary text you will be studying and the secondary sources you plan to use

A guide for writing the final paper proposal may be found on our Canvas site. You must submit both a draft final paper proposal that will undergo peer-review and a final version.

Draft Annotated Bibliography Due: Monday, March 25, 11:59pm.

Final Annotated Bibliography Due: Sunday, March 31, 11:59pm.

Deliverable: Word document, 12 pt. font, Times New Roman or Cambria, 2 pages, double-spaced, 1-inch margins, uploaded to Assignments in Canvas

VI. Final Project - Scholarly Introduction (7-9 pages)

For your final project of the semester you will be conducting original research in the University of Florida's Baldwin Library of Historical Children's Literature and/or the Harold and Mary Jean Hanson Rare Book Collection to produce a scholarly introduction for a work of scientific literature that is not commonly studied. Your job will be to (re)discover and illuminate the significance of a text of your choice from these archives by exploring your text's (1) background and history (pertinent with the text's resonance within nineteenth-century scientific and literary discourse), (2) rhetorical arguments, and (3) resonance with the modern world today. While you are trying to explain to general and academic audiences why your text is a significant contribution to literary studies, the history of science, and/or the history of education, as a literary scholar, you are also attempting to offer literary *interpretation* of the text at hand by offering an argument about how we should interpret the work. A guide for understanding scholarly introductions is available to you in our Canvas site.

You must use a minimum of 4 additional scholarly sources (peer-reviewed articles, books, or book chapters—NOT websites, unless they are also scholarly) in your paper. Use proper MLA formatting for your [parenthetical in-text citations](#) and [Works Cited section](#) at the end of your paper. Your Works Cited information will not count toward your final page count.

Draft Final Project Paper Due: Monday, April 22, 11:59pm

Final Version of Final Project Paper Due: Sunday, April 28, 11:59pm.

Deliverable: Word document, 12 pt. font, Times New Roman or Cambria, double-spaced, 2 pages, 1-inch margins, uploaded to Assignments in Canvas

Workshopping

As the Assignments section of the syllabus shows, students are expected to produce full drafts for peer-review workshops before a final submission during weekends. These workshops serve three primary intellectual purposes:

1. **Engagement in regular scholarly practice of collegial peer-review.** Scholars in the field usually work in writing and/or accountability groups to ensure that work toward an intellectual project is produced in a timely manner and is reviewed for contextual and analytical rigor before final publication. This kind of practice allows you the opportunity to support your peers and helps you yourself to stay accountable in your own writing practices.

2. **Opportunity for reflection on materials covered during semester.** Not only will you be learning from your peers' work in their papers, but you will be practicing your own close-reading and analysis skills as you review their papers. You want to offer your peers ideas about how they can expand their readings given your understanding of the texts, challenge their arguments with your own interpretations, and do your best to reframe ideas that may not make sense as they are currently stated into terms that anyone could understand.
3. **Familiarization with expectations of this academic writing genre and method of assessment.** By using the rubric for the assignment to practice assessing someone else's writing, you will gain clarity about how you yourself will be assessed in writing your paper. Often, it is much easier to tell someone else how they can do better and then apply those same lessons to your own work than to think and revise entirely on your own.

At an even more practical level, the break in our regular reading schedule that peer-reviewing workshop days provide gives you time to focus on your papers. This break may also be a good time to catch up on readings you fell behind on, meet with your professor in office hours to discuss your work, and/or possibly get ahead on the next few days of readings.

Attendance

You may miss up to 3 courses without penalty to your final grade or need for explanation. More than 3 absences will result in successive penalties to your final grade that will result in 30 points taken off your general participation and final paper assignments per day missed. **If you miss 7 or more days of class, you will automatically fail the course.** 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 and will require that you provide a notice in advance of the absence along with necessary formal documentation from the Dean of Students or a medical provider. The full official UF Attendance Policy can be found [here](#). I will take attendance at the beginning of each class period. If you arrive after that point, you will be considered tardy. Tardiness leads to deductions in participation over the course of the semester.

Course Policies

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

- 1) **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 presenting information from other resources as your own or citing phony sources or quotations to include in your assignments. Information on how to avoid plagiarism can be found on the Writing Studio's website [here](#). Assignments containing plagiarized materials will receive a zero. 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 which in whole or in part is identical or substantially identical to a document or assignment not authored by the student.

- 2) **Behave respectfully toward your instructor and classmates.** UF students come from diverse cultural, economic, and ethnic backgrounds. This means that you will likely encounter ideas that may differ from your own. Relish this by showing respect. Disrespectful behavior in class will result in dismissal from the class period and will be counted as an absence. Your professor should be addressed appropriately by her formal title as either Professor or Doctor Yan and communications with her should be professional.
- 3) **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 can be found [here](#).
- 4) **Notify the instructor of any need for specific accommodations at the beginning of the semester or as soon as necessity arises.** The University of Florida complies with the Americans with Disabilities Act. Students requesting accommodations should first register with the Disability Resource Center (352-392-8565 or [website](#)), which will provide appropriate documentation to give the instructor. Students should also be in contact with the Dean of Students through U Matter, We Care (umatter@ufl.edu) regarding general accommodation needs across courses. I will need emails from these resources on campus directly from the original source. If you have a serious family and/or medical emergency you should be timely about contacting both (1) the Dean of Students via U Matter, We Care and (2) Disability Resource Center so that all of your faculty are well-prepared to accommodate your need.
- 5) **Participate positively in class discussion and in-class activities.** Finish all assigned readings before class and bring your required 1 page of notes. You should prepare to positively engage in class discussion and aim to participate at least once every other class. If you tend to be quieter in class, you might consider volunteering to read passages aloud or offer a suggestion for a passage you would like to discuss.
- 6) **Maintain good communication.** Keep up-to-date with Announcements in our Canvas site and emails addressed to you directly through your school email account or Canvas inbox. Ensure that you reach out and communicate with your instructor in case of emergency or any concern about the ability to meet goals or requirements in class.
- 7) **Complete submission of all assignments by their stated deadlines and in specified format.** Late assignments will receive a 10% grade deduction per 24 hours the assignment is late after the deadline. If an assignment is over 5 days late (including weekends) you will receive a 0 on the assignment. Incomplete assignments, including class notes, will receive a zero. Generally, you should use 12-point font in either Times New Roman or Cambria,

double-spaced for paper assignments. With the exception of hand-written class notes that I collect in hard copy, materials should be submitted to me via Canvas. As a student, you are responsible for ensuring that you submit the complete, correct version of your assignment on time. Double-check your submissions after you have put them on Canvas to ensure you have uploaded the appropriate files.

- 8) **Silence electronic devices and refrain from checking non-class related sites or materials during class.** Working on non-class related material or consistent distraction will result in your being marked absent and asked to leave the class.
- 9) **Save instructor comments and feedback for yourself.** It is *your responsibility* to collect and save copies of your assignments with my comments and feedback. This is especially important if you believe you will need a letter of recommendation from me, as you will need to give me samples of your writing with the grades and comments that I gave you for these assignments before I will write you a letter.
- 10) **Complete online faculty evaluations** at the end of the course. These evaluations are conducted online [here](#).

Grading

Your **final grade for the course** is calculated out of 1,000 points as follows:

Points toward Final Grade	Assignment
100 points	Participation
200 points	Class Notes
100 points	Argumentative Close-Reading Paper
100 points	Summative Presentation
100 points	Annotated Bibliography
100 points	Final Project Proposal
300 points	Final Project

The grading scale is as follows:

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

Grading rubrics for notes (20 days' worth of notes, worth 10 points each, for a total of 200 points), close-reading paper (worth 150 points), summative presentation (100 points), final project proposal (150 points), and your final paper (300 points) can be found on the Canvas site. Completing work for peer-review workshopping will count towards your participation in concrete ways.

If you would like to talk to me about particular concerns regarding a grade on an assignment or your grade for the course, be timely and schedule an office hour appointment to meet with me one-on-one. I do not discuss particularities about grades over email as it is a violation of FERPA regulations.

Course Schedule

The schedule for this course is subject to change according to necessity. You will be updated of such changes as soon as they are made. If there is an unexpected class cancellation, you should look for my direct communications.

WEEK 1: “TO ENLIST IMAGINATION UNDER THE BANNER OF SCIENCE”

Tuesday, 1/8:

- Erasmus Darwin, *The Botanic Garden* [1st American ed. from 3rd London ed.]***
 - o (no reading necessary before class, we will read the front matter, Advertisement to the American Edition, “Epistle to the Author...”, Advertisement to the London Edition, and Apology together in class)
 - <https://archive.org/details/thebotanicgarden00darwich/page/n9>

Thursday, 1/10:

- Erasmus Darwin, “Economy of Vegetation”***
 - o read Cantos I & II, and skim Additional Notes I-XIII (pp. 1-67 and skim 135-160)
 - <https://archive.org/details/thebotanicgarden00darwich/page/n27>

WEEK 2: NEW APPROACHES TO LOVE AND (RE)PRODUCTION

Tuesday, 1/15:

- Erasmus Darwin, “The Loves of the Plants”***
 - o read Preface, Proem, Cantos I-IV, Interludes I-III (pp. iii-125)
 - <https://archive.org/details/thebotanicgarden00darwich/page/256>
- Presentation 1: Who Was Erasmus Darwin?
- Presentation 2: The Impact of Erasmus Darwin
- Presentation 3: Nineteenth-Century Botany

Thursday, 1/17:

- Shelley, *Frankenstein*
 - o read Front Matter through Chapter IV (pp. 47-88)
- Presentation 4: Who Was Mary Shelley?

WEEK 3: IMAGINING SCIENTIFIC MONSTROSITIES

Tuesday, 1/22:

- Shelley, *Frankenstein*
 - o read Vol 1 Chapter V through Vol II Ch VII (pp. 88-148)

- Presentation 5: The Creation Myth of Shelley's Novel
- Presentation 6: The Year Without Summer
- Presentation 7: The Monstrous Birth

Thursday, 1/24:

- Shelley, Frankenstein
 - o read Vol II Ch VIII through Vol III Ch III (pp. 149-181)
- Presentation 8: Electricity

WEEK 4: TRANSFORMATIVE CREATURES

Tuesday, 1/29:

- Shelley, Frankenstein
 - o read Vol III Ch IV to End (pp. 181-221)
- Presentation 9: Vitalism / Animal Chemistry
- Presentation 10: The Transformation of Frankenstein

Thursday, 1/31:

- **Draft of Close-Reading Paper due Wednesday, 1/30, 11:59pm**
- **No readings. Paper Workshopping.**
- **Final Version of First Close-Reading Paper due Sunday, 2/3, 11:59pm**

WEEK 5: RESEARCH WEEK

Tuesday, 2/5:

- *Library Day. Meet at Smathers Library 2nd Floor.*

Thursday, 2/7:

- *Library Day. Meet at Smathers Library 2nd Floor.*

WEEK 6: LOOKING CLOSER, LOOKING DEEPER

Tuesday, 2/12:

- Lewes, *Sea-side Studies****
 - o read Part I (pp. frontispiece-112)
 - o <https://archive.org/details/seasidestudiesat00leweuft/page/n9>
- Presentation 11: Who Was G.H. Lewes?
- Presentation 12: George Eliot's "Ilfracombe Journal"

Thursday, 2/14:

- Lewes, *Sea-side Studies****
 - o read Part II (pp. 113-174)
- Presentation 13: Microscopy

WEEK 7: NEW BODILY FORMS

Tuesday, 2/19:

- Lewes, *Sea-side Studies****
 - o read Part IV (pp. 265-397)
 - Presentation 14: Victorian Tide Pools
 - Presentation 15: Unfamiliar Creatures
- Thursday, 2/21:
- [No readings. Presentation and General Research Workshopping.](#)
 - Presentation 16: Popular Science, Citizen Science
 - **[Draft of Annotated Bibliography due Monday, 2/25, 11:59pm](#)**

WEEK 8: EVOLVING DISCOURSES

- Tuesday, 2/26:
- [No readings. Presentations and Annotated Bibliography Workshop.](#)
 - Presentation 17: Who Was Charles Darwin?
 - Presentation 18: Science and Religion
- Thursday, 2/28:
- Darwin, *On the Origin of Species****
 - o read Intro through Ch. 1 (pp. 9-45)
 - Presentation 19: Darwin's Plots
 - **[Final Version of Annotated Bibliography due Sunday, 3/3, 11:59pm](#)**

WEEK 9: SPRING BREAK

Tuesday, 3/5: No Class, Spring Break
Thursday, 3/7: No Class, Spring Break

WEEK 10: NATURAL SELECTIONS

- Tuesday, 3/12:
- Darwin, *On the Origin of Species****
 - o read Ch. 2 through Ch. 4 (pp. 46-119)
 - Presentation 20: Besides Darwin
 - Presentation 21: Social Darwinism
- Thursday, 3/14:
- Kingsley, *The Water-Babies*
 - o read Ch I through Ch III (pp. 39-85)
 - Presentation 22: Who Was Charles Kingsley?

WEEK 11: ARGUMENT AND TURMOIL

- Tuesday, 3/19:
- Kingsley, *The Water-Babies*
 - o read Ch IV through Ch VI (pp. 86-176)

- Presentation 23: The 1860 Huxley-Wilberforce Debate
 - Presentation 24: Kingsley and Natural Selection
- Thursday, 3/21:
- Kingsley, *The Water-Babies*
 - o read Ch VII and Ch VIII (pp. 177-232)
 - Presentation 25: Kingsley and Recapitulation Theory

WEEK 12: MAD, MAD SCIENTISTS

- Tuesday, 3/26:
- No readings. Presentation and Project Proposal Peer Review Workshop.
 - Presentation 26: Who Was Wilkie Collins?
 - **Draft of Project Proposal due Monday, 3/25, 11:59pm**
- Thursday, 3/28:
- Collins, *Heart and Science*
 - o read Ch I through Ch. X (pp. 45-90)
 - o Presentation 27: The Scientist as Figure
 - o **Final Version of Project Proposal due Sunday, 3/31, 11:59pm**

WEEK 13: IMAGINING ANIMALS, IMAGINING US

- Tuesday, 4/2:
- Collins, *Heart and Science*
 - o read Ch XI through Ch. XX (pp. 90-139)
 - Presentation 28: Bodies, Sensations, and Sensation Fiction
 - Presentation 29: Collins and Sensation Fiction
- Thursday, 4/4:
- Collins, *Heart and Science*
 - o read Ch XXI through Ch XXXII (pp. 143-191)
 - Presentation 30: Vivisection Debates of the 1870s and 1880s

WEEK 14: SECRETS OF THE LABORATORY

- Tuesday, 4/9:
- Collins, *Heart and Science*
 - o read Ch XXXII through Ch LI (pp. 191-279)
 - Presentation 31: Frances Power Cobbe
 - Presentation 32: Human and Nonhuman Emotions
- Thursday, 4/11:
- Collins, *Heart and Science*
 - o read Ch LII to Ch LXIII (pp. 279-327)
 - Presentation 33: Vivisection and the Work of Fiction

WEEK 15: SPECULATIVE SKINS

Tuesday, 4/16:

- Wells, *The Invisible Man*
 - Read Ch I through Ch. XXI (pp. 43-135)
- Presentation 34: Who Was H.G. Wells?
- Presentation 35: Invisibility and Skin

Thursday, 4/18:

- Wells, *The Invisible Man*
 - Read Ch XXII through Epilogue (pp. 135-171)
- Presentation 36: The Rise of X-Rays and Radio Waves

WEEK 16: SEEING US THROUGH TO THE END

Tuesday, 4/23:

- **Draft of Final Scholarly Introduction Paper due Tuesday, 4/23, 11:59pm**
- No readings. Paper Workshopping Day.

***** Final Paper Due Sunday, 4/28, 11:59pm *****