

Rae Yan

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ENL3122

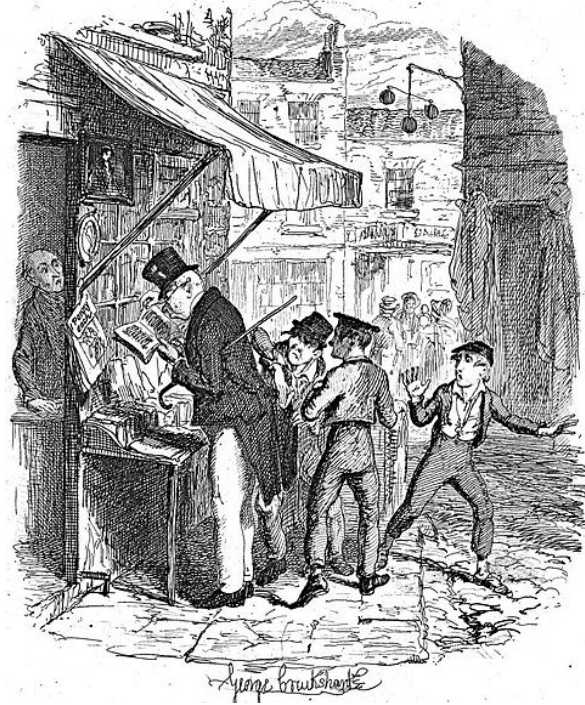
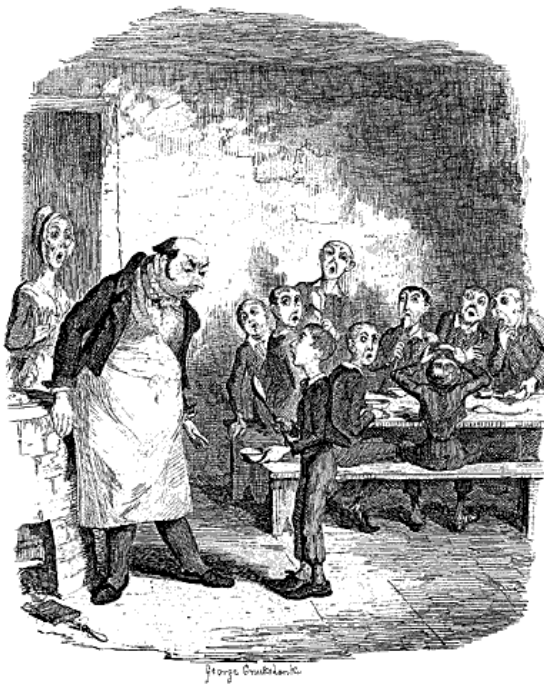
Spring 2020

T (Period 2-3, 8:30am-10:25am)

R (Period 3, 9:35am-10:25am)

Matherly Hall 0115

ENL3122 The Nineteenth-Century British Novel



Cruikshank, George (illustrator). Illustrations from Oliver Twist. 1838.

Course Description

This course analyzes key developments in the nineteenth-century British novel through a consideration of the British novel's historical, literary-historical, and critical contexts. As we will find, the nineteenth-century saw the development of the novel alongside a new enthusiasm for narratives of growth (this was, after all, the age of the rise of Samuel Smiles' 1859 bestseller, *Self-Help*, and the popularization of the "self-help" genre). Given the central interest in "growth" and "development" during this era, we will focus on these themes to guide our readings and discussion. That is, our course will center on nineteenth-century literary depictions of "growing up," broadly speaking, during a period in history when everything from the human population, to the market economy, to industrial technology, to print culture itself also seemed to be growing—and in alarming ways. How do nineteenth-century British novels attend to these anxieties about growth? For what reasons do nineteenth-century British novels so persistently turn to narratives of development? These are the questions we will attempt to answer by semester's end. As we focus on developing our skills in close-reading and argumentation over the span of this semester, we will also carefully consider thematic and formal questions related to these texts' genres—thinking carefully about how these genres, too, grow and develop over the course of the nineteenth century.

Primary Texts

This is an upper-level English course; therefore, the reading load will be substantial. Students taking this course can expect an average of 250 to 300 pages a week of literary and critical readings. Since students have a longer period between class meetings on T/Th (between Thursdays and Tuesdays), readings have been spaced so that heavier reading loads are on Tuesdays and lighter reading loads are on Thursdays.

I suggest you buy the specific Broadview Editions of *Frankenstein* and *Lady Audley's Secret*, as well as the Norton Critical Edition of *The Picture of Dorian Gray*. You can purchase the Broadview *Frankenstein* using the ISBN number 9781554811038 or 1554811031; the Amazon page can be accessed here: <https://www.amazon.com/Frankenstein-Broadview-Editions-Mary-Shelley/dp/1554811031>. The Broadview *Lady Audley's Secret* edition can be found using the ISBN numbers 9781551113579 or 1551113570; the Amazon page can be accessed here: <https://www.amazon.com/Audleys-Broadview-Editions-Elizabeth-2003-08-19/dp/B019NRGDC4>. You can purchase the Norton *The Picture of Dorian Gray* using the ISBN numbers 9780393927542 or 978-0719546686; the Amazon page can be accessed here: <https://www.amazon.com/Picture-Dorian-Gray-Norton-Critical/dp/0393927547>.

Otherwise, the Penguin Classic or Oxford World Classic editions work for other novels. Many of these other novels have also been digitized and are available free online—I will provide you links to appropriate versions via Canvas. 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.

PRIMARY READINGS

- Mary Shelley, *Frankenstein* (1818) **buy the Broadview Edition
- Charles Dickens, *Oliver Twist* (1838)
- Elizabeth Gaskell, *North and South* (1855)
- George Eliot, *Mill on the Floss* (1860)
- Mary Elizabeth Braddon, *Lady Audley's Secret* (1862) **buy the Broadview Edition
- Oscar Wilde, *The Picture of Dorian Gray* (1891 version) **buy the Norton Edition

In addition to texts, please purchase and bring to class 1 pack of index cards.

Assignments

I. Analytical Reflections (submit 1 page, once a week)

After each reading session, you should endeavor to take time to reflect about key passages and themes analytically. Analytical reflections should be your first attempts to produce close-readings about the passages, topics, ideas, and characters that most interest you in the texts we read. This form of analytical writing helps you (1) prepare for class participation and, more importantly, (2) develop ideas for close-reading papers. As you read, bookmark or highlight 2 to 4 passages you find interesting or important—passages that you are deeply confused by, profoundly angry at, uncharacteristically enraptured to read, etc. When you get ready to write your reflection, start with citation: write down the chapter number(s) and/or page number(s) of

passage(s) that evoke strong interest so you can easily reference them later. Copy-and-paste or transcribe a part of the passage. Then, write a few interpretive arguments to close-read the textual material.¹ You could also submit more artistic reflections by diagramming what interests you in passages from the text by linking together multiple quotes, major questions, plot points, characters, and themes in a visualization (i.e., a “mind map” or other brainstorming diagram) and uploading a picture of your thoughts as your 1-page submission.

Once a week (on weeks that we have reading), post your **best** page of analytical reflections for assessment before or by the assigned due date in the Course Schedule on the appropriate thread in Canvas Discussions as either a text response (250-500 words copied into a Canvas Discussions post, not posted as a separate Word file) or an embedded/attached image of a page from your notebook. Reflections are the only assignment that cannot be turned in “late” for a 10% grade reduction, as noted in the Course Policies section. You may miss up to 3 collections so that you will be graded for 10 out of 13 weeks’ worth of reflections; if you turn in all 13 weeks’ worth of reflections, your grade will reflect assessments from your 10 best-scoring weeks. I do not accept reflections submitted after the due date for credits.

Due: once a week, every week we have readings, due dates posted in Canvas

Deliverable: 1 post of 250-500 words or a picture of your reflection page

II. Argumentative Close-Reading Papers (complete 2 papers, 3 pages each)

You will need to submit 2 short argumentative close-reading papers during the course of the semester. 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 on Tuesdays, and then you will have until Sunday night that same week to submit a final version of your work

Draft Close-Reading Paper 1 Due: Monday, February 11, 11:59pm.

Final Close-Reading Paper 1 Due: Sunday, February 16, 11:59pm.

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

Draft Close-Reading Paper 2 Due: Monday, March 23, 11:59pm

Final Close-Reading Paper 2 Due: Sunday, March 29, 11:59pm.

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

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, with Mrs Cadwallader, the town busy-body, as the primary specimen! She is compared to a “creature” in a water-drop that has “active voracity,” which seems to suggest something sinister about her gossiping ways (her “speech vortices”). However, Eliot also suggests that if you use a “strong lens” she might not be so actively voracious after all since if you look with the “stronger lens” more closely you see she, a “swallower”, “waits passively” for her prey. This reminds me of the language about competition and consumption from our discussions about Darwin’s natural selection last Wednesday.

III. Final Paper (6-8 pages)

Submit a final paper that provides a substantive argumentative close-reading about one of the texts we have read this semester. Though the focus on the paper should be on literary interpretation through close-reading, you may synthesize your close-reading with 1 or 2 of the following: literary criticism about genre, biographical analysis, or historical contextualization. You are encouraged to cite and use the literary critical material we cover in class, though you are certainly welcome to find your own resources to help you expand your paper as long as you only use credible, academic peer-reviewed sources (such as monographs published from academic/scholarly presses and articles from peer-reviewed academic journals—no websites). 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 of Final Paper Due: Monday, April 20, 11:59pm

Final of Final Paper Due: Friday, April 24, 11:59pm

Deliverable: Word document, 12 pt. font, Times New Roman or Cambria, double-spaced, 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. 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 classmates and instructor.** 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](#)) for access to resources and accommodations. 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. 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 and reflections before class begins. You should prepare to positively engage in class discussion using your reflections 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. Incomplete assignments, including reflections, will receive partial credit appropriate to effort expended. Generally, you should use 12-point font in either Times New Roman or Cambria, double-spaced for paper assignments. 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. You may invoke the SH Clause² once per semester on a single assignment, excluding the final paper.
- 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

² The SH Clause recognizes that “s[tuff] happens” in the course of our adult lives and thus stipulates students may request a single extension of up to 1 week (7 days) from the original assignment deadline on any given assignment, excluding the final paper (unless extenuating circumstances prevail, see Course Policy 4). Students must email the professor to invoke the SH Clause and state the requested number of days of extension any time *before* the original due date of the assignment.

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
300 points	Class Reflections (10 notes x 30 points each)
150 points	Close-Reading Paper 1
150 points	Close-Reading Paper 2
300 points	Final Paper

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 reflections (10 days' worth of notes, worth 30 points each, for a total of 300 points), close-reading papers (worth 150 points each) 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 direct communications.

WEEK 1: THE EARLY HISTORY OF THE NOVEL

- Tuesday, 1/7:
- Syllabus

- (optional) Watt, Ian. "Realism and the Novel Form." *The Rise of the Novel: Studies in Defoe, Richardson and Fielding*, University of California Press, 1957, pp. 9-34.***

Thursday, 1/9:

- Flint, Kate. "The Victorian Novel and Its Readers." *The Cambridge Companion to the Victorian Novel*, edited by Deirdre David, Cambridge University Press, 2012, pp. 13-35.***
- Eliot, Simon. "The Business of Victorian Publishing." *The Cambridge Companion to the Victorian Novel*, edited by Deirdre David, Cambridge University Press, 2012, pp. 36-61.***

WEEK 2: FRANKENSTEIN & EPISTOLARY NOVELS

Tuesday, 1/14:

- Shelley, *Frankenstein* (Front Matter through Chapter IV, pp. 47-88)
 - o <http://www.gutenberg.org/files/41445/41445-h/41445-h.htm>
- Broadview Introduction, "The Evolution of the Novel" (pp. 31-37)
- Broadview "Appendix I: Introduction to Shelley's 1831 Edition" (pp. 347-352)

Thursday, 1/16:

- Shelley, *Frankenstein* (Vol 1 Chapter V through Vol II Ch VII, pp. 88-148)
- Watt, Ian. "Private Experience and the Novel." *The Rise of the Novel: Studies in Defoe, Richardson and Fielding*, University of California Press, 1957, pp. 174-207.
 - *Note: Watt writes about the 18th century, NOT the 19th century – we will want to think about what changes over the span of a century*
- **Reflection 1 Due Wednesday 1/15 by 11:59pm**

WEEK 3: FRANKENSTEIN & THE GOTHIC NOVEL

Tuesday, 1/21:

- Shelley, *Frankenstein* (Vol II Ch VIII through Vol III Ch III, pp. 149-181)
- Sedgwick, Eve Kosofsky. "The Structure of Gothic Conventions," (1980) *The Coherence of Gothic Conventions*, Methuen, 1986, pp. 9-36.

Thursday, 1/23:

- Shelley, *Frankenstein* (Vol III Ch IV to End, pp. 181-221)
- Johnson, Barbara "Review: My Monster/My Self." *Diacritics*, Vol. 12, No. 2, *Cherchez la Femme Feminist Critique/Feminine Text* (Summer, 1982), pp. 2-10.
- **Reflection 2 Due Wednesday 1/22 by 11:59pm**

WEEK 4: OLIVER TWIST & POPULAR GENRES

Tuesday, 1/28:

- Dickens, *Oliver Twist* (Book 1 Ch 1 "Treats of the Place Where Oliver Twist Was Born, and of the Circumstances Attending His Birth" through Book 1 Ch 17 "Oliver's Destiny Continuing Unpropitious, Brings A Great Man to London to Injure His Reputation")
 - o <https://archive.org/details/olivertwistorpar01dick/page/n7>

- Hollingsworth, Keith. "Chapter 1: The Newgate Theme" and "Chapter 2: Reform in the Criminal Law," *The Newgate Novel, 1830-1847: Bulwer, Ainsworth, Dickens, and Thackeray*, Wayne State University Press, 1963, pp. 3-28.

Thursday, 1/30:

- Dickens, *Oliver Twist* (Book 1 Ch 18 "How Oliver Passed His Time in the Improving Society of his Reputable Friends" through Book 2 Ch 7 "Has an Introductory Account of the Inmates of the House to Which Oliver Resorted, and Relates What They Thought of Him")
 - o <https://archive.org/details/olivertwistorpar01dick/page/n7>
 - o <https://archive.org/details/olivertwistorpar02dick/page/n7>
- Schwarzbach, F.S. "Ch. 13 Newgate Novel to Detective Fiction." *A Companion to the Victorian Novel*, edited by Patrick Brantlinger and William B. Thesing, Blackwell Publishing, 2005, pp. 227-243.
 - *Note: only read intro of chapter through part II, pp 227-236.*
- **Reflection 3 Due Wednesday 1/29 by 11:59pm**

WEEK 5: OLIVER TWIST & THE NEWGATE NOVEL

Tuesday, 2/4:

- Dickens, *Oliver Twist* (Book 2 Ch 8 "Involves a Critical Position" through Book 3 Ch 4 "Containing Fresh Discoveries, And Showing that Surprises, Like Misfortunes, Seldom Come Alone")
 - o <https://archive.org/details/olivertwistorpar02dick/page/n7>
 - o <https://archive.org/details/olivertwistorpar03dick/page/n7>
- Miller, D.A. "Chapter One: The Novel and the Police." *The Novel and the Police*, University of California Press, 1988, pp. 1-32.***

Thursday, 2/6:

- Dickens, *Oliver Twist* (Book 3 Ch 5 "An Old Acquaintance of Oliver's, Exhibiting Decided Marks of Genius Becomes a Public Character in the Metropolis" through to end)
- Hollingsworth, Keith. "Chapter 5: The 'Real' World of *Oliver Twist*," *The Newgate Novel, 1830-1847: Bulwer, Ainsworth, Dickens, and Thackeray*, Wayne State University Press, 1963, pp. 111-131.
- **Reflection 4 Due Wednesday 2/5 by 11:59pm**

WEEK 6: NORTH AND SOUTH & THE REGIONAL NOVEL

Tuesday, 2/11:

- **Draft of First Close-Reading Paper due Monday, 2/10, 11:59pm**
- **No readings. Paper Workshopping.**

Thursday, 2/13:

- Gaskell, *North and South* (Ch 1 "Haste to the Wedding" through Ch 8 "Home Sickness")
 - o <https://archive.org/details/northsouth00gask/page/n11>

- Duncan, Ian. "Ch. 18 The Provincial or Regional Novel." *A Companion to the Victorian Novel*, edited by Patrick Brantlinger and William B. Thesing, Blackwell Publishing, 2005, pp. 318-335.***
- **Reflection 5 Due Wednesday 2/12 by 11:59pm**
- **Final Version of First Close-Reading Paper due Sunday, 2/16, 11:59pm**

WEEK 7: NORTH AND SOUTH & THE "CONDITION OF ENGLAND" NOVEL

Tuesday, 2/18:

- Gaskell, *North and South* (Ch 9 "Dressing for Tea" through Ch 25 "Frederick")
- Simmons, James Richard Jr. "Ch. 19 Industrial and 'Condition of England' Novels." *A Companion to the Victorian Novel*, edited by Patrick Brantlinger and William B. Thesing, Blackwell Publishing, 2005, pp. 336-352.
 - *Note: only read intro of chapter through subsection on "The 'Factory Question'," pp 336-340.*

Thursday, 2/20:

- Gaskell, *North and South* (Ch 26 "Mother and Son" through Ch 38 "Promises Fulfilled")
- Childers, Joseph W. "Social Class and the Victorian Novel." *The Cambridge Companion to the Victorian Novel*, edited by Deirdre David, Cambridge University Press, 2012, pp. 148-169.***
- **Reflection 6 Due Wednesday 2/19 by 11:59pm**

WEEK 8: NORTH AND SOUTH & THE REALIST NOVEL

Tuesday, 2/25:

- Gaskell, *North and South* (Ch 39 "Making Friends" through Ch 52 "Pack Clouds Away")
- Williams, Raymond. "Realism." *Keywords: A Vocabulary of Culture and Society, Revised Edition*, Oxford University Press, 1983, pp. 257-262.***
- Barthes, Roland. "The Reality Effect." 1968. *The Rustle of Language*, translated by Richard Howard, Hill and Wang, 1986, pp. 141-148.***

Thursday, 2/27:

- Auerbach, Erich. "Odysseus Scar." 1953. *Mimesis: The Representation of Reality in Western Literature*, translated by Willard R. Trask, Princeton University Press, 1971, pp. 3-23.***
- Levine, Caroline. "Victorian Realism." *The Cambridge Companion to the Victorian Novel*, edited by Deirdre David, Cambridge University Press, 2012, pp. 84-106.***
- **Reflection 7 Due Wednesday 2/26 by 11:59pm**

WEEK 9: SPRING BREAK

Tuesday, 3/3: No Class, Spring Break

Thursday, 3/5: No Class, Spring Break

WEEK 10: MILL ON THE FLOSS & THE HISTORICAL NOVEL

Tuesday, 3/10:

- Eliot, *Mill on the Floss* (Vol 1 Book 1)
 - o <https://archive.org/details/flossmillon01eliorich/page/n5>
- (optional) Lukács, Georg. "Sir Walter Scott." 1937. *The Historical Novel*, translated by Hannah and Stanley Mitchell, Beacon, 1962, pp. 30-63.***

Thursday, 3/12:

- Eliot, *Mill on the Floss* (Vol 1 Book 2 through Vol 2 Book 3)
 - o <https://archive.org/details/flossmillon02eliorich/page/n5>
- **Reflection 8 Due Wednesday 3/11 by 11:59pm**

WEEK 11: MILL ON THE FLOSS & BILDUNGSROMAN

Tuesday, 3/17:

- Eliot, *Mill on the Floss* (Vol 2 Book 4 and Vol 2 Book 5)
- Maynard, John R. "Ch. 16 The Bildungsroman." *A Companion to the Victorian Novel*, edited by Patrick Brantlinger and William B. Thesing, Blackwell Publishing, 2005, pp. 279-301.

Thursday, 3/19:

- Eliot, *Mill on the Floss* (Vol 3 all)
 - o <https://archive.org/details/onflossmill03eliorich/page/n5>
- **Reflection 9 Due Wednesday 3/18 by 11:59pm**

WEEK 12: LADY AUDLEY'S SECRET & SENSATION NOVELS

Tuesday, 3/24:

- **Draft of Second Close-Reading Paper due Monday, 3/23, 11:59pm**
- Paper Workshopping.

Thursday, 3/26:

- Braddon, *Lady Audley's Secret* (Vol 1 Ch I through Vol 1 Ch X)
 - o <https://archive.org/details/ladyaudleyssecre01brad/page/n9>
- Brantlinger, Patrick. "What is 'Sensational' About the 'Sensation Novel'?" *Nineteenth-Century Fiction*, vol. 37, no. 1, 1982, pp.1-28.
- **Reflection 10 Due Wednesday 3/25 by 11:59pm**
- **Final Version of Second Close-Reading Paper due Sunday, 3/29, 11:59pm**

WEEK 13: LADY AUDLEY'S SECRET & OTHER SENSATIONS

Tuesday, 3/31:

- Braddon, *Lady Audley's Secret* (Vol 1 Ch XI through Vol 2 Ch IV)
 - o <https://archive.org/details/ladyaudleyssecre01brad/page/n9>

- <https://archive.org/details/ladyaudleyssecre02brad/page/n8>
- Felber, Lynette. “The Literary Portrait as Centerfold: Fetishism in Mary Elizabeth Braddon’s *Lady Audley’s Secret*.” *Victorian Literature and Culture* 35.2 (2007), pp. 471-488.

Thursday, 4/2:

- Braddon, *Lady Audley’s Secret* (Vol 2 Ch V through Vol 2 Ch XIII)
 - <https://archive.org/details/ladyaudleyssecre02brad/page/n8>
- Badowska, Eva. “On the Track of Things: Sensation and Modernity in Mary Elizabeth Braddon’s *Lady Audley’s Secret*.” *Victorian Literature and Culture* 37.1 (2009), pp. 157-175.
- **Reflection 11 Due Wednesday 4/1 by 11:59pm**

WEEK 14: LADY AUDLEY’S SECRET & LEGAL FICTIONS

Tuesday, 4/7:

- Braddon, *Lady Audley’s Secret* (All of Vol 3)
 - <https://archive.org/details/ladyaudleyssecre03brad/page/n8>
- Nayder, Lillian. “Three—Rebellious Sepoys and Bigamous Wives: The Indian Mutiny and Marriage Law Reform in *Lady Audley’s Secret*.” *Beyond Sensation: Mary Elizabeth Braddon in Context*, edited by Marlene Tromp, Pamela Gilbert, and Aeron Haynie, SUNY Press, 2000, pp. 31-42.
- **Reflection 12 Due Monday 4/6 by 11:59pm**

Thursday, 4/9:

- No readings. Paper Workshopping.

WEEK 15: THE PICTURE OF DORIAN GRAY (1891 VERSION) & DECADENCE

Tuesday, 4/14:

- Wilde, *Dorian Gray* (Preface through Ch 10 from the 1891 edition)
- Pater, Walter. “Conclusion [The Renaissance].” Norton Critical Edition of *The Picture of Dorian Gray*, edited by Michael Patrick Gillespie, pp. 326-329.
- Pater, Walter. “A Novel by Mr. Oscar Wilde.” Norton Critical Edition of *The Picture of Dorian Gray*, edited by Michael Patrick Gillespie, pp. 372-375.

Thursday, 4/16:

- Wilde, *Dorian Gray* (Ch 11 through Ch 20 from the 1891 edition)
- **Reflection 13 Due Wednesday 4/15 by 11:59pm**

WEEK 16: CONCLUDING

Tuesday, 4/21:

- **Draft of Final Paper due by Monday, 4/20, 11:59pm**
- Final Paper Workshop

**** Final Paper is Due Friday, 4/24 by 11:59pm****