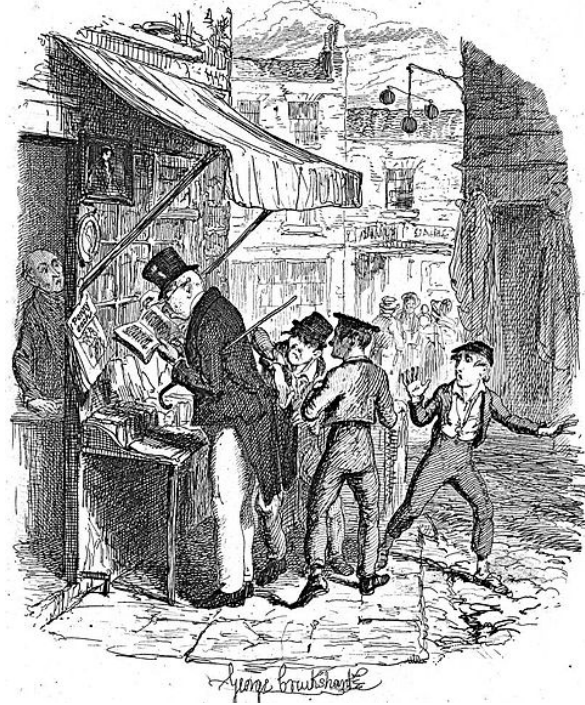
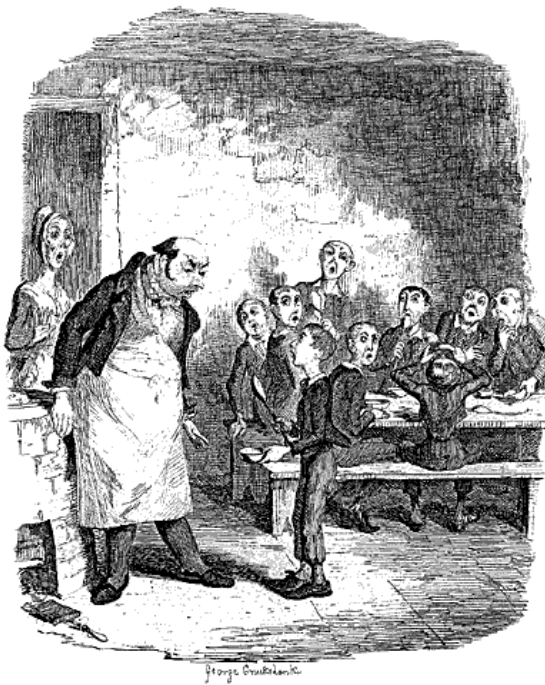


**Rae Yan**  
Office Hours: R 10:30am-12:30pm  
& by appt. (please email)  
Office: Burlington 4332  
Email: [raeyan@ufl.edu](mailto:raeyan@ufl.edu)

**ENL3122**  
Spring 2019  
T (Period 2-3, 8:30am-10:25am)  
R (Period 3, 9:35am-10:25am)  
Turlington Hall 2305

## ENL3122 The English Novel: 19<sup>th</sup> Century



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.

Many of the texts we will be examining in our study of the British novel are primarily examples of the *Bildungsroman*, or novel of development. However, many of our readings are also representative of a range of other literary genres, from the gothic to the realist novel (and even, if

we dare to call it so, the novelistic poem). 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.

You must buy the Norton Critical editions of *Aurora Leigh* and *The Picture of Dorian Gray*. You can purchase the Norton *Aurora Leigh* specific edition using the ISBN numbers 0393962989 or 978-0393962987; the Amazon page can be accessed here: <https://www.amazon.com/Aurora-Leigh-Norton-Critical-Editions/dp/0393962989>. 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>.

With the exception of *Aurora Leigh* and *The Picture of Dorian Gray*, I would suggest that you purchase either the Penguin Classic or Oxford World Classic editions of the 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

- Charles Dickens, *Oliver Twist* (1838)
- Anne Brönte, *The Tenant of Wildfell Hall* (1848)
- Elizabeth Gaskell, *North and South* (1855)
- Elizabeth Barrett Browning, *Aurora Leigh* (1856) \*\*buy the Norton Edition
- George Eliot, *Mill on the Floss* (1860)
- 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 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 and prepare you to choose topics for your three papers. For each class day where we have readings, submit 1 page of single-spaced hand-written or typed notes in hard copy. You have 4 passes should you miss a day of turning in notes, so you

only need to turn in notes on 20 out of the 24 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, not merely summarization of the plot. 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.<sup>1</sup> You could also be more artistic and try diagramming what 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 Papers (complete 2 papers, 2-3 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 17, 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

Draft Close-Reading Paper 2 Due: Monday, March 25, 11:59pm

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<sup>1</sup> 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 coarse... 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 microscopic creature who seems active under a weak lens and passive under a strong lens. This ties into a discussion that Samantha and Emily brought out last class about intentionality and the problem of saying and doing. Given what Eliot says about “making interpretations” based off of what we can see under “weak lenses” and then “strong lenses,” I think that Samantha’s point about subjectivity... etc.

Final Close-Reading Paper 2 Due: Sunday, March 31, 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. Final Paper (6-7 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). If you would like, you may use the final paper as an opportunity to expand on one of the previous close-reading papers you have completed in our course, as long as you have substantially revised and improved your close-reading paper from its original form. 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 22, 11:59pm

Final of Final Paper Due: Friday, April 26, 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](#)), 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](mailto: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
300 points	Class Notes
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 notes (20 days' worth of notes, worth 15 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 my direct communications. Readings for a T/Th schedule are assigned so that you will have a heavier reading load on Tuesdays, given that you will have more time to read the material.

## WEEK 1: THE EARLY HISTORY OF THE NOVEL

Tuesday, 1/8: Introductions & Novels Before the 19<sup>th</sup> Century

- Syllabus
- (not required reading) 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, 1/10:

- 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: OLIVER TWIST & POPULAR GENRES

Tuesday, 1/15:

- 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, 1/17: Unit 1

- 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.*

## WEEK 3: OLIVER TWIST & THE NEWGATE NOVEL

Tuesday, 1/22:

- 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>



- <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, 1/24:

- 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.

#### WEEK 4: TENANT OF WILDFELL HALL & EPISTOLARY NOVEL

Tuesday, 1/29:

- Brönte, *Tenant* (Ch 1 "A Discovery" through Ch 19 "An Incident")
- <https://archive.org/details/tenantwildfellha00bronia/page/n31>
- 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*

Thursday, 1/31:

- Brönte, *Tenant* (Ch 20 "Persistence" through Ch 31 "Social Virtues")
- Singer, Godfrey Frank. "The Epistolary Novel in England since 1800." *The Epistolary Novel: Its Origin, Development, Decline, and Residuary Influence*, Russell & Russell, 1963, pp. 156-180.\*\*\*

#### WEEK 5: TENANT OF WILDFELL HALL, DOMESTIC REALISM & SENSATION

Tuesday, 2/5:

- Brönte, *Tenant* (Ch 32 "Comparisons: Information Rejected" through Ch 43 "The Boundary Passed")
- Fryckstedt, Monica Correa. "Defining the Domestic Genre: English Women Novelists of the 1850s." *Tulsa Studies in Women's Literature*, vol. 6, no. 1, 1987, pp. 9-25.\*\*\*

Thursday, 2/7:

- Brönte, *Tenant* (Ch 44 "The Retreat" through Ch 53 "Conclusion")
- Brantlinger, Patrick. "What is 'Sensational' About the 'Sensation Novel'?" *Nineteenth-Century Fiction*, vol. 37, no. 1, 1982, pp.1-28.

#### WEEK 6: NORTH AND SOUTH & THE REGIONAL NOVEL

Tuesday, 2/12:

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

Thursday, 2/14:

- 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.\*\*\*
- **Final Version of First Close-Reading Paper due Sunday, 2/17, 11:59pm**

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

Tuesday, 2/19:

- 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, 2/21:

- 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.\*\*\*

## WEEK 8: NORTH AND SOUTH & THE REALIST NOVEL

Tuesday, 2/26:

- 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, 2/28:

- 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.\*\*\*

## WEEK 9: SPRING BREAK

Tuesday, 3/5: No Class, Spring Break

Thursday, 3/7: No Class, Spring Break

## WEEK 10: AURORA LEIGH & KÜNSTLERROMAN

Tuesday, 3/12:

- Barrett Browning, *Aurora Leigh* (Books 1 through 3)
- Ellis, Sarah Stickney. “[The Declining Character of the Women of England and How it Might be Rectified]” Norton Critical Edition of *Aurora Leigh*, edited by Margaret Reynolds, pp. 349-357.
- Napier, Catherine. “[Women’s Rights and Duties]” Norton Critical Edition of *Aurora Leigh*, edited by Margaret Reynolds, pp. 357-361.
- Mulock, Dinah. “[A Woman’s Thoughts About Women]” Norton Critical Edition of *Aurora Leigh*, edited by Margaret Reynolds, pp. 361-366.
- Greg, William Rathborne. “Prostitution.” Norton Critical Edition of *Aurora Leigh*, edited by Margaret Reynolds, pp. 373-386.

Thursday, 3/14:

- Barrett Browning, *Aurora Leigh* (Books 4 and 5)
- Duplessis, Rachel Blau. “To ‘bear my mother’s name’: *Künstlerromane* by Women Writers.” Norton Critical Edition of *Aurora Leigh*, edited by Margaret Reynolds, pp.463-466.
- (optional) Case, Alison. “Gender and Narration in *Aurora Leigh*.” Norton Critical Edition of *Aurora Leigh*, edited by Margaret Reynolds, pp. 514-519.

## WEEK 11: AURORA LEIGH & THE EPIC

Tuesday, 3/19:

- Barrett Browning, *Aurora Leigh* (Books 6 and 7)
- (optional) Laird, Holly A. “*Aurora Leigh*: An Epical Ars Poetic.” Norton Critical Edition of *Aurora Leigh*, edited by Margaret Reynolds, pp. 534-540.
- (optional) David, Deirdre. “From *Intellectual Women and Victorian Patriarchy*.” Norton Critical Edition of *Aurora Leigh*, edited by Margaret Reynolds, pp. 484-493.

Thursday, 3/21:

- Barrett Browning, *Aurora Leigh* (Books 8 and 9)
- (optional) Stone, Marjorie. “Genre Subversion and Gender Inversion: *The Princess and Aurora Leigh*.” Norton Critical Edition of *Aurora Leigh*, edited by Margaret Reynolds, pp. 494-505.

## WEEK 12: MILL ON THE FLOSS & THE HISTORICAL NOVEL

Tuesday, 3/26:

- **Draft of Second Close-Reading Paper due Monday, 3/25, 11:59pm**
- Paper Workshopping.

Thursday, 3/28:

- 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.\*\*\*
- **Final Version of Second Close-Reading Paper due Sunday, 3/31, 11:59pm**

### WEEK 13: MILL ON THE FLOSS & REFLECTIONS ON THE BILDUNGSROMAN

Tuesday, 4/2:

- Eliot, *Mill on the Floss* (Vol 1 Book 2 through Vol 2 Book 3)
  - o <https://archive.org/details/flossmillon02eliorich/page/n5>
- (optional) Buckley, Jerome Hamilton. "Introduction: The Space Between," *Season of Youth: The Bildungsroman from Dickens to Golding*, Harvard University Press, 1974, pp. 1-27.

Thursday, 4/4:

- 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.

### WEEK 14: MILL ON THE FLOSS & NATURALISM

Tuesday, 4/9:

- Eliot, *Mill on the Floss* (Vol 3 all)
  - o <https://archive.org/details/onflossmill03eliorich/page/n5>
- Williams, Raymond. "Naturalism." *Keywords: A Vocabulary of Culture and Society, Revised Edition*, Oxford University Press, 1983, pp. 216-219.\*\*\*

Thursday, 4/11:

- **No readings. Paper Workshopping.**

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

Tuesday, 4/16:

- Wilde, *Dorian Gray* (Preface through Ch 10 from the 1891 edition)
- Sedgwick, Eve Kosofsky. "The Structure of Gothic Conventions," (1980) *The Coherence of Gothic Conventions*, Methuen, 1986, pp. 9-36.
- 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.
- (optional) Hiquelme, John Paul. "Oscar Wilde's Aesthetic Gothic: Walter Pater, Dark Enlightenment, and *The Picture of Dorian Gray*." Norton Critical Edition of *The Picture of Dorian Gray*, edited by Michael Patrick Gillespie, pp. 490-509.

Thursday, 4/18:

- Wilde, *Dorian Gray* (Ch 11 through Ch 20 from the 1891 edition)

- (optional) Ferguson, Christine. "Decadence as Scientific Fulfillment." *PMLA*, Vol. 117, No. 3, 2002, pp. 465-478.\*\*\*

## **WEEK 16: CONCLUDING**

Tuesday, 4/23:

- **Draft of Final Paper due by Tuesday, 4/23, 11:59pm**
- Final Paper Workshop

**\*\* Final Paper is Due Friday, 4/26 by 11:59pm\*\***