

Rae Yan

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ENL3251

Fall 2020

MWF 3 (9:35am - 10:25am)

ENL3251: Victorian Literature “Victorian Bodies”



William Powell Frith, “The Railway Station” (1862)

Course Description

The Victorian artist William Powell Frith’s 1862 painting “The Railway Station” depicts a variety of bodies meeting and mixing in London’s Paddington Station: railway workers awkwardly shuffle baggage, dogs look around anxiously, a mother kisses her boy as he clutches a cricket bat, a man in a fur coat (assumed to be a Venetian refugee) looks around in confusion, a bridal party prepares their tickets, and several detectives detain a suspect just at the moment he prepares to board a steam locomotive that will transport the travelers hither and thither across Great Britain. The tableau is evocative for the ways in which Frith anticipates the movement of Victorian bodies up and down the class structure, through the countryside and city streets, around the world and back again. Like many Britons who lived during the reign of Queen Victoria from 1837 to 1901, the painter was deeply interested in the proliferation and movement of bodies during this new age and had marked ideas about how he was going to represent the Victorian era. Indeed, the Victorian texts we will read this semester are filled with bodies like those in “The Railway Station”—not to mention many Victorian bodies that Frith leaves out!—alongside anxieties about the kind of *crowdedness* depicted. In the texts we will read this semester, there are bodies old, young, classed, gendered, racialized, pathologized meeting and mixing as chaotically as the passengers in Frith’s painting. What did Victorians make of these bodies? Their movements? Their attributes? Their gathering? Their scattering? How did Victorians

construct those bodies in their literary works and what are we supposed to make of these bodies as they hustle and bustle into our own imaginations?

Course Goals

At the end of the semester, students will have...

- investigated a diverse selection of Victorian literary fiction, travel writing, essays, political tracts, and scientific treatises
- learned significant aspects of Victorian cultural and social histories of empire, abolition, Darwinism, and more to contextualize the subjects discussed in our readings
- shaped arguments about the array of discourses surrounding Victorian bodies as biologically, culturally, politically, and socially constructed
- formed a foundation of research practices including biographical, historical, and textual analysis
- analyzed a range of relevant literary criticism to help us establish a model for research and contextualize the topical matter of our readings

Our Semester During the COVID-19 Global Pandemic

The way we would usually communicate, learn, teach, and just *be* have been dramatically impacted by COVID-19. With that in mind, I have tried to slow down aspects of what I usually teach to give us more time to breathe, dig more deeply into our readings, and recognize the limitations on our attentions and bodies during this time. I know some of you need to work hours that affect your ability to stay engaged with the class, you may be the caretaker for family members or friends during classtime, and/or you may need to care for your health or others. **It is always okay for you to ask for help and to share as little as you want about your personal circumstances.** I do not judge you and hope you may extend the same grace to me.

You are encouraged to:

- ask me for clarity, to repeat myself, or to answer a question that may have been asked before
- request a 1-week extension on any assignment at least once a semester
- take 3 few days off from class during any point in the semester for your personal needs (but please email me to let me know you are safe)
- take a break during a synchronous class session and get air, stretch, get a drink of water, eat, use the restroom, etc.
- tend to a family member or friend as you participate in class

I know that it is hard to be *here* when here is a digital space. Let us try our best and make it a goal to be gracious and support each other.

Primary Texts

I have provided you all with links to appropriate digital versions of our novels on our Canvas site through Perusall. PDFs of additional readings and handouts for our course will also be posted to our Canvas site through Perusall. Students should plan to use a laptop or tablet to view materials.

If you would like to purchase physical print copies of the books, I would suggest that you purchase the Penguin Classic or Oxford World Classic editions of any of the books with the exception of Emily Brontë's *Wuthering Heights*, for which I would suggest the Norton Critical edition (ISBN numbers 0393978893 or 978-0393978896).

Primary Victorian Readings

- Thomas Macaulay, "Minute on Indian Education" (1835)
- Alfred Tennyson, "Locksley Hall", "Break, Break, Break" (1842) and "Ulysses" (1842)
- Emily Brontë, [must use *Norton Critical edition* of] *Wuthering Heights* (1847/1850)
- John Ruskin, "The Nature of Gothic" from *Stones of Venice* (1850)
- Henry Mayhew, [we will use *Broadview edition*] *London Labour and the London Poor: Selections* (1851)
- Elizabeth Barrett Browning, "The Cry of the Children" (1843), "The Runaway Slave at Pilgrim's Point" (1848), "Hiram Powers' Greek Slave" (1850), "A Curse for a Nation" (1854), "A Reed" (1846) and "A Musical Instrument" (1860)
- Elizabeth Gaskell, *Cranford* (1853)
- Lin Zexu, "A Letter of Advice to Queen Victoria" (1839)
- Mitra Dinabandhu, *Nil-Darpan, or, The Indigo Planting Mirror: A Drama* (1861), digital Archive.org edition
 - <https://archive.org/details/nildarpanorindig00mitrialala/page/n5>
- Mary Seacole, *Wonderful Adventures of Mrs. Seacole in Many Lands* (1857)
- Charles Darwin, selections from *On the Origin of Species* (1859)
- Charles Dickens, *Great Expectations* (1861)
- Christina Rossetti, "Goblin Market" (1862)
- Robert Louis Stevenson, *Strange Case of Dr. Jekyll and Mr. Hyde and Other Tales* (1886)

Content Notice

As you will find, Victorian literature often explores deeply complicated and disturbing subject matter. We are here to work together during class discussions, to do the necessary work of confronting difficult topics such as abuse, animal cruelty/death, classism, colorism, misogyny, racism and racial slurs, sexual assault, and many other forms of violence. Please prepare yourself knowing that this content will be part of our semester, beginning with the first novel *Wuthering Heights*. While these are difficult conversations to have, they are as necessary for our current moment as they were for Victorians in the 1800s.

Assignments

I. Perusall Annotations (for every day with reading)

For our class, we will be experimenting with the real time collaborative annotation tool Perusall as a way to stay engaged with the reading for this course and locate significant passages on which we can focus our studies and discussion. As you read the texts from our course in Perusall, use the annotation tools to highlight phrases or sentences that particular interest, bemuse, confuse, anger, or excite you and write notes/comments that attempt to stimulate discussion by making an argument about the textual evidence at hand, offering informative questions or comments, and/or helping others by addressing their questions or confusions. You will want to write in complete sentences and offer thoughtful and comprehensive arguments based on the textual evidence that you are pointing out to your classmates. When you ask questions, you may want to find ways to open up the topic for debate and not just simple "yes" or "no" answers. The goal for our class is to use these annotations as ways to come up with topics both for your future papers and discussions during synchronous sessions.

Your annotations will appear alongside classmates' annotations in real time, so you should feel free to engage and respond to others' annotations by "mentioning" a fellow classmate using the @ symbol with their name. You will want to focus on *both* (a) annotating fully (annotating multiple parts of the reading, not just a couple of spots) and (b) providing deeply engaged, well-argued thoughts.

There are 45 readings this semester worth credit. I will take the scores from your top 35 Perusall annotation assignments to form your final grade for this semester.

Due: submitted by **11:59am** on the night before synchronous class sessions / by the time class would usually end on asynchronous class sessions

Deliverable: between 35 and 45 Perusall annotation assignments that show deep engagement and thoughtful analysis of the readings

II. Argumentative Close-Reading Paper 1 (complete a 3-page paper)

Submit a short 3-page argumentative close-reading paper. A handout on our Canvas site provides a guide on how to write 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 11:59pm the day that we peer-reviewed to submit a final version of your work

Draft Close-Reading Paper 1 Due: Sunday, October 4, 11:59pm.

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

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

III. Argumentative Close-Reading Paper 2 (complete a 5-page paper)

Submit a 5-page close-reading paper. 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 11:59pm the day that we peer-reviewed to submit a final version of your work

Draft Close-Reading Paper 2 Due: Sunday, November 1, 11:59pm
Final Close-Reading Paper 2 Due: Sunday, November 8, 11:59pm.
Deliverable: Word document, 12 pt. font, Times New Roman or Cambria, 2-3 pages, double-spaced, 1-inch margins, uploaded to Assignments in Canvas

IV. Final Paper (7-9 pages)

Submit a final paper that provides a substantive argumentative close-reading paper that focuses on one of the texts we have read this semester on which you have **not** written before for Close-Reading Paper 1 or 2. For this paper, you must synthesize your close-reading with at least 3 additional resources of relevant scholarship that engage 1 or 2 of the following: genre criticism, biographical analysis, or historical contextualization. The sources you use for this paper may, of course, be from our readings over the semester. You may also use outside secondary sources that you find, but these other secondary sources must be scholarly (peer-reviewed articles, books, or book chapters from reputable university and academic presses, **NO websites**). I would suggest meeting in office hours mid-October to early November to start discussing ideas for this 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 of Final Paper Due: Tuesday, December 9, 11:59pm
Final of Final Paper Due: Friday, December 13, 11:59pm
Deliverable: Word document, 12 pt. font, Times New Roman or Cambria, 7-9 pages, double-spaced, 1-inch margins, uploaded to Assignments in Canvas.

Workshopping

Students are expected to produce full drafts of all papers for asynchronous peer-review workshops. These workshops serve 4 primary intellectual purposes:

1. **To engage in regular scholarly practice of collegial peer-review.** Scholars regularly 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.
2. **To reflect on materials covered during semester.** Peer-reviewing someone else's work allows you to practice your own close-reading and argumentation skills. Offer your peers ideas to help them 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. **To familiarize yourself with expectations for the assignment 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.

4. **To provide a brief break from reading to focus on paper-writing.** This break may be a good time to catch up on readings you fell behind on, meet with your professor in office hours to discuss your work towards your paper, and/or possibly get ahead on the next few days of readings.

You are always welcome to ask Professor Yan to provide additional feedback on your papers at any stage of paper writing. Email her at raeyan@ufl.edu to schedule an office hour meeting to discuss your paper.

Attendance

You may miss up to 3 courses during the semester without penalty to your final grade or need for explanation. But please let me know if you plan to miss class so that I know you are safe. University guidelines state that students who miss more than 7 courses will fail the term. University exemptions to this policy are those absences involving university-sponsored events, military duty, court-mandated responsibilities, and religious holidays. The official UF Attendance Policy can be found [here](#).

Individual exemptions can be readily made for extenuating circumstances, so please get in contact with me to discuss the matter via email (at raeyan@ufl.edu) or through Zoom office hour meeting in case of an emergency or illness. You should also consider getting in contact with a U Matter, We Care team to have them alert all your faculty members if such a case arises (email them at umatter@ufl.edu or call them at 352-294-2273). Most often, I will email you after you miss 3 courses to check-in with you and discuss what we should do if you need to miss more coursework this term.

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 violations as follows:

Plagiarism. *A Student must 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. *Stealing, misquoting, insufficiently paraphrasing, or patch-writing.*
2. *Self-plagiarism, which is the reuse of the Student's own submitted work, or the simultaneous submission of the Student's own work, without the full and clear acknowledgment and permission of the Faculty to whom it is submitted.*

3. *Submitting materials from any source without proper attribution.*
4. *Submitting a document, assignment, or material that, in whole or in part, is identical or substantially identical to a document or assignment the Student did not author.*

- 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 via her email (raeyan@ufl.edu) in case of emergency or any concern about the ability to meet goals or requirements in class as soon as possible.
- 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 submit final papers as a double-spaced Word document, using 12-point font in either Times New Roman or Cambria. 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 freely ask for a one-week extension on any major assignment once a semester, if you make a request for extension in advance of a deadline via email (email me at raeyan@ufl.edu).** If you need additional extensions, please email me or schedule an office hour to discuss the matter.

- 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](#).
- 11) **University policy about recorded courses:** Our class sessions may be audio visually recorded for students in the class to refer back and for enrolled students who are unable to attend live. Students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. If you are unwilling to consent to have your profile or video image recorded, be sure to keep your camera off and do not use a profile image. Likewise, students who un-mute during class and participate orally are agreeing to have their voices recorded. If you are not willing to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the "chat" feature, which allows students to type questions and comments live. The chat will not be recorded or shared. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited.

Grading

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

Points toward Final Grade	Assignment
50 points	Active Participation
350 points	Perusall Annotations (35 Perusall annotation assignments x 10 points each)
100 points	Argumentative Close-Reading Paper 1
200 points	Argumentative Close-Reading Paper 2
300 points	Final Paper

The grading scale is as follows:

A = 4.00	940-1000	B- = 2.67	800-839	D+ = 1.33	670-699
A- = 3.67	900-939	C+ = 2.33	770-799	D = 1.00	640-669
B+ = 3.33	870-899	C = 2.00	740-769	D- = 0.67	600-639
B = 3.00	840-869	C- = 1.67	700-739	E = 0.00	0-599

Grading rubrics for reflections (12 out of 15 weeks' worth of reflections worth 25 points each, for a total of 300 points), close-reading papers (worth 100 points each), final paper proposal (100 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.

Note: this version of the syllabus only contains information about the readings, not the video lectures for the semester.

Week 1: Introduction to the Victorian Era and Bodily Obsessions

Monday, 8/31: First Day

- Introductions!

Wednesday, 9/2

- Thomas Macaulay, "Minute on Indian Education" (1835)
- Tennyson, "Locksley Hall" (1842)**

Friday, 9/4:

- Tennyson, "Break, Break, Break" (1842)**
- Tennyson, "Ulysses" (1842)**

Week 2: Authorial Bodies (Practicing Biographical Analysis I and Thinking with Theory)

Monday, 9/7: Labor Day, No Class

Wednesday, 9/9:

- W. K. Wimsatt and M. C. Beardsley, "The Intentional Fallacy" (458-488) from *The Sewanee Review*, Vol 54, No. 3 (1946), pp. 468-488**
- Roland Barthes, "Death of the Author / La mort de l'auteur" (pp. 142-148) from *Image/Music/Text* (1967)**
- Michel Foucault, "What is an Author?" (pp. 101-108) from *The Foucault Reader* (original essay given in 1969)**

Friday, 9/11:

- Charlotte Brontë, “Biographical Notice of Ellis and Acton Bell (1850)” AND “Editor’s Preface to the New Edition of *Wuthering Heights* (1850)” (pp. 307-316 in the Norton edition of *Wuthering Heights*)
- Brontë, *Wuthering Heights* (Vol I Ch I through Vol I Ch. 6)

Week 3: Haunting Bodies (Practicing Biographical Analysis I and Thinking with Theory)

Monday, 9/14:

- Brontë, *Wuthering Heights* (Vol I Ch 7 through Vol I Ch 14)

Wednesday, 9/16:

- Brontë, *Wuthering Heights* (Vol II Ch 1 through Vol II Ch 9)

Friday, 9/18:

- Brontë, *Wuthering Heights* (Vol II Ch 10 through Vol II Ch 20/end)

Week 4: Gothic Bodies at Work (Practicing Genre Analysis)

Monday, 9/21:

- John Ruskin, “The Nature of Gothic” from *Stones of Venice* (1853)**

Wednesday, 9/23:

- Mayhew, selections from *London Labour and the London Poor*, Vol 1
- Mayhew, selections from *London Labour and the London Poor*, Vol 2

Friday, 9/25:

- EBB, “The Cry of the Children” (1843)

Week 5: Othered Bodies (Practicing Historicist Analysis Part I, Visual Analysis, & Using Literary Criticism)

Monday, 9/28:

- EBB, “The Runaway Slave at Pilgrim’s Point” (1848)
- Selection from “Introduction” (29-32) and “Appendix C: Trans-Atlantic Abolitionism and Responses to EBB’s Anti-Slavery Poems” (pp. 331-343) from the Broadview Press *Elizabeth Barrett Browning Selected Poems* (2009)

Wednesday, 9/30:

- EBB, “Hiram Powers’ Greek Slave” (1850)
- Linda Hyman, “The Greek Slave by Hiram Powers: High Art as Popular Culture” (pp. 216-223) from *Art Journal* Vol. 35, No. 3 (1976)
- Josiah Wedgwood, medallion art piece “Am I Not a Man, And a Brother?” (1787)
http://americanhistory.si.edu/collections/search/object/nmah_596365
- “250 Years of Wedgwood” from *Smithsonian Magazine* (2009)
<https://www.smithsonianmag.com/arts-culture/250-years-of-wedgwood-143057153/>

Friday, 10/2:

- **Check-In Email due 10/2, 11:59pm**

Week 6: Bodies Left Behind (Practicing Historicist Analysis Part II, Finding and Using Historical Contextualization)

Monday, 10/5:

- **Draft of First Close-Reading Paper due Sunday, 10/4, 11:59pm**
- No readings. Paper Workshopping.
- **Final Version of First Close-Reading Paper due Sunday, 10/11, 11:59pm**

Wednesday, 10/7:

- “A Curse for a Nation” (1854), “A Reed” (1846), and “A Musical Instrument” (1860)**
- John MacNeill Miller, “Slavish Poses: Elizabeth Barrett Browning and the Aesthetics of Abolition” (pp. 637-659) from *Victorian Poetry*, Vol. 52, No. 4 (2014)**

Friday, 10/9:

- Gaskell, *Cranford* (Ch. 1 through Ch. 4)

Week 7: Old Bodies (Practicing Historicist Analysis Part III, Using Primary and Contemporary Historical Documents)

Monday, 10/12:

- Gaskell, *Cranford* (Ch. 5 through Ch. 10)

Wednesday, 10/14:

- Gaskell, *Cranford* (Ch. 11 through Ch. 16/end)
- Jeffrey Cass, “‘The Scraps, Patches, and Rags of Daily Life’: Gaskell’s Oriental Other and the Conservation of *Cranford*.” *Papers on Language & Literature* 35.4 (Fall 1999), pp 417-433.

Friday, 10/16:

- The Opium Wars (a 15 minute video)
- Lin Zexu, “Letter of Advice to Queen Victoria” (1839)
- Erika Rappaport, “Packaging China: Advertising Food Safety in a Global Marketplace.” *A Thirst for Empire: How Tea Shaped the Modern World*. Princeton, 2017, pp. 120-143.

Week 8: Rebellious Bodies (Using Postcolonial Frameworks Part I)

Monday, 10/19:

- The Debates about Victorian Studies (15 minutes)
- Jenny Balfour-Paul, selections from “Indigo’s Heyday, the Downfall of Woad and Salvation by Denim.” *Indigo*. British Museum Press, 1998, pp. 41-48, 59-77.
- Sukanya Banerjee, “Who, or What, is Victorian?: Ecology, Indigo, and the Transimperial.” *Victorian Studies*, vol. 58, no. 2, Jan 2016, pp. 213-23.

Wednesday, 10/21:

- Dinabandhu, *Nil-Darpan, or, The Indigo Planting Mirror: A Drama* (Act 1 through Act 3)

o <https://archive.org/details/nildarpanorindig00mitriala/page/n5>

Friday, 10/23:

- Dinabandhu, *Nil-Darpan, or, The Indigo Planting Mirror: A Drama* (Act 4 through Act 5/end)

Week 9: Traveling Bodies (Using Postcolonial Frameworks Part II)

Monday, 10/26:

- Seacole, *The Wonderful Adventures of Mrs. Seacole in Many Lands* (Ch 1 through Ch 10)

Wednesday, 10/28:

- Seacole, *The Wonderful Adventures of Mrs. Seacole in Many Lands* (Ch 11 through Conclusion)
- Paravisini-Gebert, Lizabeth. "Mrs. Seacole's *Wonderful Adventures in Many Lands* and the Consciousness of Transit." *Black Victorians / Black Victoriana*. Rutgers University Press, 2003, pp. 71-87.

Friday, 10/30:

- Researching for Papers (a 30-minute video)

Week 10: Scientific Bodies (Practicing Historical Analysis Part IV, Using Contemporary Literary Documents)

Monday, 11/2:

- **Draft of Second Close-Reading Paper Due Sunday, 11/1, 11:59pm**
- No readings. Paper Workshopping.
- **Final Version of Second Close-Reading Paper Due Sunday, 11/8, 11:59pm**

Wednesday, 11/4:

- Adrian Desmond, "Evolution Before Darwin" (pp. 1-8) from "Chapter 1: Evolution and Society: Setting the Scene" of *Politics of Evolution* (1989)
- First issue of *The Lancet* from October 5, 1823 (pp. 1-3)
- First issue of *Nature* from November 6, 1869 (pp. 1-2)

Friday, 11/6:

- Darwin, *On the Origin of Species* (Intro through Ch. 1)

Week 11: Evolving Bodies (Practicing Historicist Analysis Part V, Returning to What we Know)

Monday, 11/9:

- Darwin, *On the Origin of Species* (Ch. 2 and 3)

Wednesday, 11/11: No Class, Veterans Day

Friday, 11/13:

- Darwin, *On the Origin of Species* (Ch. 4)

Week 12: Modernizing Bodies (Thinking about Canonicity)

Monday, 11/16:

- Dickens, *Great Expectations* (Ch 1 [Vol 1 Ch I] through Ch 11 [Vol 1 Ch XI])

Wednesday, 11/18:

- Dickens, *Great Expectations* (Ch 12 [Vol 1 Ch XII] through Ch 21 [Vol 2 Ch II])

Friday, 11/20:

- Dickens, *Great Expectations* (Ch 22 [Vol 2 Ch III] through Ch 32 [Vol 2 Ch XIII])

Week 13: Resting Bodies

Monday, 11/23:

- Dickens, *Great Expectations* (Ch 33 [Vol 2 Ch XIV] through Ch 43 [Vol 3 Ch IV] and Appendix A/Alternate Ending)

Wednesday, 11/25: No Class, Thanksgiving

Friday, 11/27: No Class, Thanksgiving

Week 14: Animalistic Bodies (Practicing and Revisiting Close-Reading)

Monday, 11/30:

- Dickens, *Great Expectations* (Ch 44 [Vol 3 Ch V] through Ch 59 [Vol 3 Ch XX] and Appendix A/Alternate Ending)

Wednesday, 12/2:

- Rossetti, "Goblin Market" (1862)

Friday, 12/4:

- Stevenson, *Jekyll and Hyde* ("Story of the Door" through "Incident at the Window")
- Stevenson, "A Chapter on Dreams"

Week 15: Transformative Bodies (Practicing Biographical Analysis II, Using Author Essays)

Monday, 12/7:

- Stevenson, *Jekyll and Hyde* ("The Last Night" through "Henry Jekyll's Full Statement of the Case")
- Stevenson, "A Gossip on Romance"

Wednesday, 12/9: Last Day of Class

- **Draft of Final Paper Due Sunday, 12/13, 11:59pm**
- No readings. Paper Workshopping.

******* Final version of Final Paper due Sunday, 12/13, at 11:59 *******