

ENL 3251

19th Century British (Victorian) Literature

[ENL 3251](#)

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Office Turlington 4320

Class Dates

1/08/24 - 4/24/24

M,W,F | Period 9 (405-455pm), MAT 113

Reading list:

Required Texts. All available online (links) or in files on this site. If you wish to purchase longer texts, I can advise about editions to purchase.

Short overview and excerpts of Henry Mayhew (1851): <https://www.bl.uk/romantics-and-victorians/articles/henry-mayhews-london-labour-and-the-london-poor>.

Karl Marx and Friederich Engels (1848), Chapter One, *Communist Manifesto*
<https://www.marxists.org/archive/marx/works/1848/communist-manifesto/ch01.htm#007>

Thomas Hood "Song of the Shirt" (1843)

<https://www.bartleby.com/71/0120.html> (Links to an external site.)

Mary Prince, "History of Mary Prince," files

Charles Kingsley *Cheap Clothes and Nasty* (1850)

<http://www.historyhome.co.uk/peel/economic/sweat.htm> (Links to an external site.)

Dante Gabriel Rossetti "Jenny" (1848)

<https://www.poetryfoundation.org/poems/52332/jenny> (Links to an external site.)

Thomas Hood "Bridge of Sighs" (1844)

<https://www.bartleby.com/101/654.html>

from James Malcolm Rymer and Thomas Peckett Prest "The String of Pearls" (1847) read only Chapters One through Five

https://www.victorianlondon.org/mysteries/sweeney_todd-00.htm

[film] *Sweeney Todd*, 2007, Tim Burton dir. (Out of class)—discuss [Lib West DVD 3623 reserve]

Sharon Weltman "Sweeney Todd and Abolition" BRANCH

http://www.branchcollective.org/?ps_articles=sharon-aronofsky-weltman-1847-sweeney-todd-and-abolition

Elizabeth Gaskell "The Old Nurse's Story" (1852)

<http://gutenberg.net.au/ebooks06/0605581h.html#ch1> (Links to an external site.)

Thomas Hardy "A Sunday Morning Tragedy." (1904) <http://www.public-domain-poetry.com/thomas-hardy/sunday-morning-tragedy-17281> (Links to an external site.)

Elizabeth Barrett-Browning "Runaway Slave at Pilgrim's Point" (1850) (pp160-170)

https://www.sas.upenn.edu/~cavitch/pdf-library/EBrowning_Runaway.pdf

Christina Rossetti "Goblin Market" (1859)

<https://www.poetryfoundation.org/poems/44996/goblin-market> (Links to an external site.)

Thomas Carlyle from *On Heroes*, "Lecture One: Odin" (1841)

https://www.gutenberg.org/files/1091/1091-h/1091-h.htm#link2H_4_0002 (Links to an external site.)

Alfred Tennyson "Ulysses," (written 1833, published 1842)

<https://www.poetryfoundation.org/poems/45392/ulysses> (Links to an external site.)

Robert Browning "Porphyria's Lover" (1836)

<https://www.poetryfoundation.org/poems/46313/porphyrias-lover>

Radclyffe Hall "Miss Ogilvy Finds Herself" (1926) [files]

Mary Seacole *Wonderful Adventures of Mrs. Seacole in Many Lands* (1857) LONG READ

<https://www.gutenberg.org/files/23031/23031-h/23031-h.htm>

Alfred Tennyson "Charge of the Light Brigade" (1854)

<https://www.poetryfoundation.org/poems/45319/the-charge-of-the-light-brigade>

<https://www.bl.uk/collection-items/times-editorial-piece-on-the-charge-of-the-light-brigade#>

From Alexander Smith and Sydney Dobell *Sonnets on the War* [files] (1855) (The full book is here:

<https://play.google.com/books/reader?id=rDxcAAAACAAJ&pg=GBS.PA10&hl=en>)

Dion Boucicault *The Octoroon* () LONG READ

<https://www.gutenberg.org/files/46091/46091-h/46091-h.htm>

Fulweiler "Strange Case..." [files]

Christina Rossetti "In the Round Tower at Jhansi" ()

<https://genius.com/Christina-rossetti-in-the-round-tower-at-jhansi-june-8-1857-annotated> (Links to an external site.)

Priti Joshi, "Can the Indian Mutiny be Fixed?" BRANCH

http://www.branchcollective.org/?ps_articles=pritti-joshi-1857-or-can-the-indian-mutiny-be-fixed (Links to an external site.)

Additional optional material <http://www.victorianweb.org/sculpture/marochetti/30.html>

Flora Annie Steel “In a Citron Garden” (1894)

https://www.gutenberg.org/files/39821/39821-h/39821-h.htm#div1_citron (Links to an external site.)

Rudyard Kipling, “Rikki Tikki Tavi,” (1894)

<https://www.cs.cmu.edu/~mongoose/rtt.html> (Links to an external site.) (Links to an external site.)

Anu Dutt “The Young Captive” (often attributed to her sister Toru) (1876)

<https://rpo.library.utoronto.ca/content/young-captive-0> (Links to an external site.)

Toru Dutt “Our Casuarina Tree” (1881)

<https://rpo.library.utoronto.ca/poems/our-casuarina-tree> (Links to an external site.)

(See also William Wordsworth, “Yew Trees” (1815) <http://www.online-literature.com/wordsworth/550/>)

Rokeya Sakhawat Hossain; translated with an introduction by Barnita Bagchi, “Sultana’s Dream.” (1905)

<https://digital.library.upenn.edu/women/sultana/dream/dream.html>

Olive Schreiner “Trooper Peter Halkett of Mashonaland” (1897) LONG READ

<https://www.gutenberg.org/files/1431/1431-h/1431-h.htm>

Elizabeth Barrett-Browning *Aurora Leigh* (1864) LONG READ

<https://www.gutenberg.org/files/56621/56621-h/56621-h.htm> (Links to an external site.)

Shaw “Mrs Warren’s Profession” (1893) LONG READ

<https://www.gutenberg.org/files/1097/1097-h/1097-h.htm>

Oscar Wilde *The Importance of Being Ernest* (1895) LONG READ

<https://www.gutenberg.org/files/844/844-h/844-h.htm>

Oscar Wilde “Impression du Matin” (1881)

<http://www.victorianweb.org/authors/wilde/impression.html>

Vernon Lee “Marsyas in Flanders” (1900)

<http://gaslight-lit.s3-website.ca-central-1.amazonaws.com/gaslight/index.htm>

Arthur Conan Doyle “The Adventure of the Speckled Band” (1892)

https://www.arthur-conan-doyle.com/index.php?title=The_Adventure_of_the_Speckled_Band (Links to an external site.)

Catherine Louisa Pirkis *The Experiences of Loveday Brooke, Lady Detective*. “The Black Bag Left on a Door-Step” (1893)

<http://digital.library.upenn.edu/women/pirkis/brooke/brooke.html>

Judith Flanders "The creation of the police and the rise of detective fiction"

<https://www.bl.uk/romantics-and-victorians/articles/the-creation-of-the-police-and-the-rise-of-detective-fiction>

Richard Marsh *The Beetle* (1897) LONG READ <https://www.gutenberg.org/ebooks/5164>

MR James "The Ash Tree" (1904)

<http://www.thin-ghost.org/items/show/133> (Links to an external site.)

M. Forster, "The Machine Stops" (1909) [files]

Most material will be available online, either through links or pdfs on Canvas. DVDs will be on reserve in the library, or you may be able to stream the material, depending on your subscriptions.

[T. J. Tallie, "On Zulu King Cetshwayo kaMpande's Visit to London, August 1882"](https://branchcollective.org/?ps_articles=t-j-tallie-on-zulu-king-cetshwayo-kampande-s-visit-to-london-august-1882)

https://branchcollective.org/?ps_articles=t-j-tallie-on-zulu-king-cetshwayo-kampande-s-visit-to-london-august-1882

The Course:

This course will survey several genres of Victorian literature, including fiction, drama, poetry and non-fiction prose. It will be organized thematically rather than historically, but historical context will be important as we progress. This is not a course on the novel (that course is ENL 3122), and so we will be reading some fiction, but mostly in forms other than the novel itself. We will cover a range of poetic work, drama, shorter fiction, and some nonfiction, and will move back and forth across the period as we go, rather than in linear progression. Persistent broad themes will include the following: economic change, poverty and class; sex and gender; war and empire. This course provides upper-division credit in the major, and will be taught with that in mind; therefore, students will be expected to know how to do research in the field and to attempt the application of critical frameworks. Expect a considerable amount of reading. Assignments will likely include three short papers, quizzes, and one creative project. The goals of the course are 1) to give a sense of the richness and range of genres beyond the novel in the period, 2) to explore some themes and historical issues that were important to the period and often remain so today, and 3) to read both some well-known literary works from the period and some less-taught works that open up different views of the Victorians.

It may be helpful to familiarize yourself with the period: the Norton Anthology introduction to the period is a good place to start. Robin Gilmour's and Walter Houghton's books are also very useful and are available in the library.

This course provides upper-division credit in the major, and will be taught with that in mind; therefore, students will be expected to know how to do research in the field and to attempt the application of critical frameworks. There is a considerable amount of reading, though not so much as in the novel course. Carefully consider your reading speed and the expectations of the other courses you are taking before committing to this course.

Attendance and Participation:

Among the most important “materials” in any class are the insights and knowledge that the class members bring to the information being discussed. In a sense, if a class member does not participate in discussion and related activities, that person is depriving the rest of the members of the class of one of the most important components of their education. Your participation is very important to everyone here.

If you must miss class, be sure to arrange to get the notes from a classmate. Poor participation or attendance will affect your grade; more than three absence or four latenesses will lower your grade.

Grading:

Grading will reflect University standards, and will be based largely on the papers and the quizzes, as well as timely completion of non-graded activities.

- Three Short Papers, drop the lowest. 60 percent.
- Creative assignment 10%
- Quizzes 30%

For information about GPA, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx> ([Links to an external site.](#))

Papers:

There will be three six-seven page essays (not including works cited page). Essays should be double-spaced, with one inch margins in a normal typing font (e.g. Times New Roman), with a point size of 12. You will drop the lowest grade, and the remainder will count for 60 percent. You **MUST** write the **first** one; you may choose to skip either the second or third if you wish, or turn in all three and drop the lowest. Obviously, the ideal is to turn in Two also, and then decide about Essay Three--but that will be your choice!

Quizzes:

These are quizzes, covering both reading and discussions. If you do the reading and pay attention in class, you should be able to answer most of the questions. I drop the three lowest scores, so there are no make-ups for lateness or absences.

Creative Project:

You will work individually or in groups of up to four to complete a class presentation that approaches the course material or the period in a creative way. We will talk more about options for this, and I'll give you detailed information about possibilities.

Discussion:

Because of the nature of the class and its upper division status, this class will be partly based on discussion and in-class activities. Each student is expected to participate – to speak in class, to answer

and ask questions and to come prepared each day. I may call on students as a normal part of the class process. It is acceptable to make mistakes or not to know the answer to questions; it is not acceptable to give up or refuse to try.

Please do not underestimate the value of class participation. I don't grade separately for discussion because it is a basic requirement of the course, like coming regularly or turning in papers on time. However, as with those other basic requirements, your responsible completion of them can push a "split grade" higher, whereas failing to take those responsibilities seriously will result in a **substantially** lowered grade, regardless of your performance on graded exercises.

Schedule (It may be necessary to make changes as we go--this is a guideline. I will notify you on Canvas when changes are made.)

Other information

1. You must complete all *assignments* to receive credit for this course.
2. **Attendance:** Like all lecture-discussion courses, this one needs you! Use your allotted absences wisely (for emergencies or illness) as you would for any job. In general, acceptable reasons for an excused absence are illness, serious family emergencies, special curricular requirements, military obligations, severe weather conditions, religious holidays, and participation in official university activities. Reasons for excused absences must be communicated with the instructor ahead of time, or immediately afterward in case of unexpected events. After three unexcused absences, **each subsequent unexcused absence will result in a letter-grade deduction from your final grade** (4 absences: 5% off final course grade, 5 absences: 10% off final course grade). **Six unexcused absences will result in the automatic failure of the overall course.** For the official University policy on absences, please refer to <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>.
3. **Tardiness:** Latecomers will receive a partial absence, and they must see me after class so I know you attended. 2 tardies constitute 1 absence.
4. **Paper Format & Submission:** All essays must be formatted in MLA style. This means that your paper must meet the following guidelines:
 - Double-spaced
 - 12 point, Times New Roman font
 - 1-inch margins on all sides
 - MLA-style headers with page numbers
 - MLA (8th edition) style citations

All papers must be submitted on Canvas as .doc or .docx files.

Late Papers/Assignments: If you need an extension for an appropriate reason, please talk to me in advance of the due date.

5. *Paper Maintenance Responsibilities.* Keep duplicate copies of all work submitted in this course. Save all returned, graded work.
6. *Academic Honesty and Definition of Plagiarism.* Plagiarism violates the Student Honor Code and requires reporting to the Dean of Students. You may use AI to help you clean up grammar, etc. It is best to use it at the end of the process. If you do use AI, please note that at the end of the document. All students must abide by the Student Honor Code:
<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>.
7. Students with *disabilities* who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.disability.ufl.edu), which will provide appropriate documentation to give the instructor early in the semester.
8. For information on UF Grading policies, see:
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
9. Students who face difficulties completing the course or who are in need of counseling or urgent help may call the on-campus Counseling and Wellness Center (352) 392-1575, or contact them online: <https://counseling.ufl.edu/>
10. *Classroom behavior and etiquette:* I allow you to use electronic versions of most of the texts, so you may have your devices on. However, the classroom is a workspace for this course, and I expect you to honor that. That means that during the class, you are not texting, watching videos, using social media, or doing online work for other classes—or anything else I haven't mentioned here that doesn't directly relate to your work for this course. Violation of this standard can cause you to be marked absent.
You can, however, use an approved device to take notes or view course readings (if you prefer not to print electronic readings). Please always bring the assigned readings to class for active discussion.
11. *UF's policy on Harassment:* UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty:
<https://titleix.ufl.edu/about/title-ix-rights/>
12. *Policy on environmental sustainability.* Whenever possible, I will use paper-sparing electronic media to distribute our course materials. Consider purchasing electronic editions of assigned texts when they are available, or used copies of print texts. If you do not elect to keep your print books, consider sharing them with others after the semester ends. (For example, you could donate them to the Alachua County [Friends of the Library](#) annual book sale.)
13. *Policy on recording lectures.* Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A “class lecture” is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session. I will also be recording all “class lectures” and keeping these recordings until the Fall 2023 semester.

Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.

WEEK ONE

Jan 8 Introduction

LABOR

Jan 10 Prince, "History of Mary Prince," files

12 Short overview and excerpts of Henry Mayhew (1851): <https://www.bl.uk/romantics-and-victorians/articles/henry-mayhews-london-labour-and-the-london-poor>.

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WEEK TWO

15 HOLIDAY--No CLASS

17 Karl Marx and Friederich Engels (1848), Chapter One, *Communist Manifesto*
<https://www.marxists.org/archive/marx/works/1848/communist-manifesto/ch01.htm#007>

Thomas Hood “Song of the Shirt” (1843)

<https://www.bartleby.com/71/0120.html> (Links to an external site.)

19 Charles Kingsley *Cheap Clothes and Nasty* (1850)
<http://www.historyhome.co.uk/peel/economic/sweat.htm> (Links to an external site.)

Thomas Hood “Bridge of Sighs” (1844),

<https://www.bartleby.com/101/654.html>

POPULAR CULTURE AND THEATER

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WEEK THREE

22 from James Malcolm Rymer and Thomas Peckett Prest "The String of Pearls" (1847) read only Chapters One through Five

https://www.victorianlondon.org/mysteries/sweeney_todd-00.htm

24 watch *Sweeney Todd*, 2007, Tim Burton dir. (Out of class)—discuss [Lib West DVD 3623 reserve]

26 Sharon Weltman "Sweeney Todd and Abolition" BRANCH

http://www.branchcollective.org/?ps_articles=sharon-aronofsky-weltman-1847-sweeney-todd-and-abolition

WOMEN

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WEEK FOUR

29 Dante Gabriel Rossetti "Jenny" (1848)

<https://www.poetryfoundation.org/poems/52332/jenny> (Links to an external site.)

Thomas Hardy "A Sunday Morning Tragedy." (1904) <http://www.public-domain-poetry.com/thomas-hardy/sunday-morning-tragedy-17281> (Links to an external site.)

31 Elizabeth Barrett-Browning "Runaway Slave at Pilgrim's Point" (1850) (pp160-170)

https://www.sas.upenn.edu/~cavitch/pdf-library/EBrowning_Runaway.pdf

Feb 2 Christina Rossetti "Goblin Market" (1859)

<https://www.poetryfoundation.org/poems/44996/goblin-market> (Links to an external site.)

PROJECT TOPIC DUE Feb 3

MASCULINITY

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WEEK FIVE

5 Thomas Carlyle from *On Heroes*, "Lecture One: Odin" (1841)

https://www.gutenberg.org/files/1091/1091-h/1091-h.htm#link2H_4_0002 (Links to an external site.)

Alfred Tennyson "Ulysses," (written 1833, published 1842)

<https://www.poetryfoundation.org/poems/45392/ulysses> (Links to an external site.)

7 Robert Browning "Porphyria's Lover" (1836)

<https://www.poetryfoundation.org/poems/46313/porphyrias-lover>

9 Radclyffe Hall "Miss Ogilvy Finds Herself" (1926) [files]

PAPER ONE DUE

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EMPIRE AND WAR: CRIMEA in 1855

WEEK SIX

12 Mary Seacole *Wonderful Adventures of Mrs. Seacole in Many Lands* (1857) LONG READ

<https://www.gutenberg.org/files/23031/23031-h/23031-h.htm>

FEB 13-20 —ACTIVITIES TBA

14 Alfred Tennyson "Charge of the Light Brigade" (1854)

<https://www.poetryfoundation.org/poems/45319/the-charge-of-the-light-brigade>

See also

<https://www.bl.uk/collection-items/times-editorial-piece-on-the-charge-of-the-light-brigade#>

16 From Alexander Smith and Sydney Dobell *Sonnets on the War* [files] (1855) (The full book is here: <https://play.google.com/books/reader?id=rDxcAAAaCAAJ&pg=GBS.PA10&hl=en>) ACTIVITY

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EMPIRE, SLAVERY, REBELLION at MID-CENTURY

WEEK SEVEN

19 Dion Boucicault *The Octoroon* () LONG READ

<https://www.gutenberg.org/files/46091/46091-h/46091-h.htm>

21 Fulweiler "Strange Case..." [files]

23 Christina Rossetti "In the Round Tower at Jhansi" ()

<https://genius.com/Christina-rossetti-in-the-round-tower-at-jhansi-june-8-1857-annotated> (Links to an external site.)

Priti Joshi, "Can the Indian Mutiny be Fixed?" BRANCH

http://www.branchcollective.org/?ps_articles=priti-joshi-1857-or-can-the-indian-mutiny-be-fixed (Links to an external site.)

Additional optional material <http://www.victorianweb.org/sculpture/marochetti/30.html>

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EMPIRE AND INDIA

WEEK EIGHT

26 Flora Annie Steel "In a Citron Garden" (1894)

https://www.gutenberg.org/files/39821/39821-h/39821-h.htm#div1_citron (Links to an external site.)

Rudyard Kipling, "Rikki Tikki Tavi," (1894)

<https://www.cs.cmu.edu/~mongoose/rtt.html> (Links to an external site.) (Links to an external site.)

28 Anu Dutt "The Young Captive" (often attributed to her sister Toru) (1876)

<https://rpo.library.utoronto.ca/content/young-captive-0> (Links to an external site.)

Toru Dutt "Our Casuarina Tree" (1881)

<https://rpo.library.utoronto.ca/poems/our-casuarina-tree> (Links to an external site.)

(See also William Wordsworth, "Yew Trees" (1815) <http://www.online-literature.com/wordsworth/550/>)

Mar 1 Rokeya Sakhawat Hossain; translated with an introduction by Barnita Bagchi, "Sultana's Dream." (1905) <https://digital.library.upenn.edu/women/sultana/dream/dream.html>

CREATIVE PROJECT Proposal due

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EMPIRE AND AFRICA AT THE END OF THE CENTURY

WEEK NINE

EMPIRE AND AFRICA

4 Olive Schreiner "Trooper Peter Halkett of Mashonaland" (1897) LONG READ
<https://www.gutenberg.org/files/1431/1431-h/1431-h.htm>

[There is also a sanitized version of this (n word redacted) in Files]

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8 [T. J. Tallie, "On Zulu King Cetshwayo kaMpande's Visit to London, August 1882"](https://branchcollective.org/?ps_articles=t-j-tallie-on-zulu-king-cetshwayo-kampande-s-visit-to-london-august-1882)

https://branchcollective.org/?ps_articles=t-j-tallie-on-zulu-king-cetshwayo-kampande-s-visit-to-london-august-1882

PAPER TWO DUE

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WEEK TEN

SPRING BREAK WEEK—Mar 11, 13, 15

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GENRES BEYOND REALISM—the later century

EPIC AND THE ARTIST

WEEK ELEVEN

18 Elizabeth Barrett-Browning *Aurora Leigh* (1864) LONG READ
<https://www.gutenberg.org/files/56621/56621-h/56621-h.htm> (Links to an external site.)

20 (cont)

22 (cont)

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THE "NEW" WOMAN and the NEW SOCIAL DRAMA

WEEK TWELVE

25 Shaw "Mrs Warren's Profession" (1893) LONG READ
<https://www.gutenberg.org/files/1097/1097-h/1097-h.htm>

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DECADENCE AND AESTHETICISM

WEEK THIRTEEN

April 1 Oscar Wilde *The Importance of Being Ernest* (1895) LONG READ

<https://www.gutenberg.org/files/844/844-h/844-h.htm>

3 Oscar Wilde "Impression du Matin" (1881)

<http://www.victorianweb.org/authors/wilde/impression.html>

5 Vernon Lee "Marsyas in Flanders" (1900)

<http://gaslight-lit.s3-website.ca-central-1.amazonaws.com/gaslight/index.htm>

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CRIME and DETECTION

WEEK FOURTEEN

8 Arthur Conan Doyle "The Adventure of the Speckled Band" (1892)

[https://www.arthur-conan-doyle.com/index.php?title=The Adventure of the Speckled Band](https://www.arthur-conan-doyle.com/index.php?title=The_Adventure_of_the_Speckled_Band) (Links to an external site.)

10 Catherine Louisa Pirkis *The Experiences of Loveday Brooke, Lady Detective*. "The Black Bag Left on a Door-Step" (1893)

<http://digital.library.upenn.edu/women/pirkis/brooke/brooke.html>

12 Judith Flanders "The creation of the police and the rise of detective fiction"

<https://www.bl.uk/romantics-and-victorians/articles/the-creation-of-the-police-and-the-rise-of-detective-fiction>

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GOTHIC AND SCIFI AT THE TURN OF THE CENTURY: LOOKING BACKWARD AND FORWARD

WEEK FIFTEEN

15 Richard Marsh *The Beetle* (1897) LONG READ <https://www.gutenberg.org/ebooks/5164>

17 MR James "The Ash Tree" (1904)

<http://www.thin-ghost.org/items/show/133> (Links to an external site.)

19 E. M. Forster, "The Machine Stops" (1909) [files]

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PAPER THREE DUE

WEEK SIXTEEN

22 Presentations

24 Presentations and whatever else needs doing. LAST CLASS. CREATIVE PROJECT and TWO PAGE WRITE UP due Midnight

Course Evaluations. Toward the end of the semester, you will receive email messages asking you to go online and evaluate this course. Please fill these out. I take them seriously and use them to revise my courses. Also, for many of your instructors, annual reviews and hiring will in part depend on this information.