

**Rae Yan**

Office Hours: Thurs 11am-1pm & by appt.  
(email to schedule)

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**ENL3122**

Spring 2023

MAT 0113

T 2-3, 8:30-10:25

R 3, 9:35-10:25

## ENL3122: Experimental Nineteenth-Century British Novels



Holden, Albert William (painter). "A phrenologist comparing his own head with a phrenological bust." c1900. Courtesy of the Wellcome Library Collection.

If the eighteenth century was the era of the rise of the novel—as the literary critic Ian Watt argued—the nineteenth century is often seen as the era of the novel's consolidation as genre and form. Our course for this semester will take a different view to argue for understanding the nineteenth century as an era still ripe with novel experimentations. Over this semester, we will examine a wide range of novels from the nineteenth century that experiment with form and, additionally, think about the nature of experimentation as literary, philosophical, and scientific subject matter. We will consider what nineteenth-century writers understood about going against the grain, working against conventions, and what the creation of conventions allows, suppresses, and/or addresses.

### Course Goals

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

- investigated a diverse selection of "experimental" nineteenth-century British novels
- learned various nineteenth-century cultural and social histories of empire, form, philosophy, science, etc. to contextualize our literary readings
- developed arguments about discourses of class, gender, literary genres of writing, the representation of marginalized voices, science
- practiced professional peer review and analytical argumentative writing skills

### Content Notice

Victorian literature often explores deeply complicated and disturbing subject matter. We will be reading works that feature topics such as animal cruelty/death, child abuse, classism, homophobia, misogyny, racism and racial slurs, sexual assault, and many other forms of violence. Please prepare yourself for class knowing that this content will be part of our semester starting with our first book, *Frankenstein*.

### Primary Texts

Please purchase a deck of regular index cards to bring with you to class. You are required to purchase (1) the Broadview edition of *Frankenstein* and (2) the Norton edition of *Aurora Leigh*. We will be reading the secondary materials included in the Broadview and Norton editions. Searching for the books using their provided ISBN numbers should help you find the right editions. For the other books, you may either use the campus copies I have reserved for you to be found in Library West's Course Reserves; purchase the Oxford World's Classics editions of the books; or read the free Project Gutenberg eBook versions online. I will provide PDFs in Canvas to secondary readings.

### Primary Readings

- Mary Shelley, *Frankenstein* (1818), Broadview, ISBN 1554811031
- Elizabeth Barrett Browning, *Aurora Leigh* (1856), Norton, ISBN 0393962989
- Wilkie Collins, *The Moonstone* (1868), Oxford World's Classics, 0199536724
- Sarah E. Farrer, *True Love* (1891), <https://archive.org/details/truelovestoryofe00farr>

### Assignments

#### I. Office Hour Visit (at least one visit during the semester, 15-20 minutes)

To help you develop stronger argumentation and writing skills, you are required to schedule an office hour meeting with Professor Yan at least once during the semester to discuss your work for this class. Email Professor Yan ([raeyan@ufl.edu](mailto:raeyan@ufl.edu)) to schedule a 15 to 20-minute office hour meeting to discuss one of the following:

- a passage or concept from one of our readings that confused you
- a recent interpretive reading response for which you did not get a full score
- a draft of a paper
- feedback on your first finished paper

Before the actual office hour visit, email the appropriate materials or bring them on your computer and be prepared to focus on 1 or 2 subjects to discuss (e.g. reading comprehension, argument organization, engagement with evidence, paper planning, grammar, life-school-work balance, better study/reading habits).

Due: at least once before end of semester

Deliverable: a 15 to 20-minute office hour visit about your writing/arguments

#### II. Close-Reading Posts (8 posts of 250-500 words by end of semester)

To help you develop potential paper topics, get early feedback on these possible paper topics, and prepare for class discussions, you are required to write a post in Canvas offering an interpretive close-reading argument of 250-500 words by the first class of every week we have a reading. The interpretive argument should include a substantive literary analysis featuring substantive close-reading in response to the week's prompt OR make an *original* close-reading argument about a passage or passages of your choice from the week's literary readings. If you would like to discuss a secondary reading, you must couple the argument with reflection on our *literary* reading for the week. Your post can either (a) address and cite a single long passage of no more than a page from that week's reading OR (b) address and cite many short passages from across that week's reading on the topic you would like to address. You are required to include page numbers and/or chapter citations for the passages to which you respond. Your grade for this category of assignment will be calculated using the cumulative top 8 out of a total 13 possible reading responses.

Due: by the beginning of the first class with reading for the week (usually Tuesday, 8:30am, with exceptions on Weeks 1, 10, and 16)

Deliverable: 8 discussion posts of 250-500 in the appropriate Canvas Discussion threads

#### III. First Peer Response Close-Reading Paper (3-4 pages)

Submit a 3 to 4-page paper that uses close-reading practices to substantively respond to one of your classmate's close-reading posts up to this point in the semester. Use textual evidence from the same *literary* text your classmate wrote on to enhance or challenge their close-reading about the text. You must cite your classmate's original words/arguments as part of your writing to provide sufficient context about their argument in addition to providing your own original close-readings. 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 in class and then you will have a week to submit a revised draft. Use proper MLA formatting for your [parenthetical in-text citations](#) and [Works Cited section](#) at the end of your paper.

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

Final Close-Reading Paper 1 Due: Thursday, February 9, 11:59pm.

Deliverable: Word document, 12 pt. font, Times New Roman or Cambria, 3-4 pages, double-spaced, 1-inch margins, uploaded to Assignments in Canvas

#### **IV. Second Peer Response Close-Reading Paper (3-4 pages)**

Submit a second 3 to 4-page paper that uses close-reading practices to substantively respond to one of your classmate's close-reading posts up to this point in the semester on a text that you did not write about for the First Peer Response Close-Reading Paper. Use textual evidence from the same *literary* text your classmate wrote on to enhance or challenge their close-reading about the text. You must cite your classmate's original words/arguments as part of your writing to provide sufficient context about their argument in addition to providing your own original close-readings. 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 in class and then you will have a week to submit a revised draft. Use proper MLA formatting for your [parenthetical in-text citations](#) and [Works Cited section](#) at the end of your paper.

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

Final Close-Reading Paper 1 Due: Thursday, March 9, 11:59pm.

Deliverable: Word document, 12 pt. font, Times New Roman or Cambria, 3-4 pages, double-spaced, 1-inch margins, uploaded to Assignments in Canvas

#### **V. Defining What is Experimental Final Paper (5-7 pages)**

Submit a 5 to 7-page paper that makes an original, substantive argument based on textual evidence comparing and contrasting any two novels we have read this semester. Your research paper must engage both (1) close-reading practices of both novels you select AND (2) answer the question "What is an important way the nineteenth-century novels we read this semester experimented with a social, scientific, or philosophical concept?" Pick one social, scientific, or philosophical concept to discuss (e.g. the fallen woman, the professionalism of scientists, mesmerism, the detective novel as genre, etc.) and speak to how both novels you are interested in pursue experimental ways of representing these subjects to their readers through close-reading the two works. 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.

I would suggest meeting in office hours with Professor Yan at the end of March or beginning of April to start discussing ideas for this paper.

Draft of Final Paper Due: Monday, April 24, 11:59pm

Final of Final Paper Due: Sunday, April 30, 11:59pm

Deliverable: Word document, 12 pt. font, Times New Roman or Cambria, 5-7 pages, double-spaced, 1-inch margins, uploaded to Assignments in Canvas.

### **Grading**

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

<b>Points toward Final Grade</b>	<b>Assignment</b>
100 points	Active Class Participation
100 points	Office Hour Meeting
400 points	Short Interpretive Argument Posts (8 reading responses x 50 points each)
100 points	First Peer Response Close-Reading Paper
100 points	Second Peer Response Close-Reading Paper
200 points	Defining What is Experimental 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  
B+ = 3.33 870-899  
B = 3.00 840-869

C+ = 2.33 770-799  
C = 2.00 740-769  
C- = 1.67 700-739

D = 1.00 640-669  
D- = 0.67 600-639  
E = 0.00 0-599

Grading rubrics for assignments can be found on the Canvas site. You receive Active Class Participation points for clear communication with your professor, regular engagement in class, participating with substantive ideas during open class discussion, submitting required classwork, and completing peer-review workshops.

To discuss specific concerns regarding a grade for an assignment or the course overall, be *timely* and schedule an office hour appointment to meet with your professor one-on-one. Professor Yan does not discuss particularities about grades over email as it is a violation of FERPA regulations.

### Course Policies

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

- 1. Maintain good communication.** Keep up-to-date with Announcements on our Canvas site and emails addressed to you directly through your school email account or Canvas inbox at least once a day. Ensure that you reach out and communicate with your instructor via her email ([raeyan@ufl.edu](mailto:raeyan@ufl.edu)) in case of emergency or any concern about the ability to meet goals or requirements in class as soon as possible. **You are strongly encouraged to ask the professor for help**, including requests for clarity or repetition during class discussions or for help with time-management, writing, and/or understanding content outside of class via email and office hours.
- 2. Please speak with your instructor if there are ways they can better accommodate your learning at the beginning of the semester or as soon as necessity arises.** A central goal for this course is to be *accessible* to you so that you may do your best work. The University of Florida complies with the Americans with Disabilities Act and offers services for students who need disability support. Students interested in accommodations and additional resources should register with the Disability Resource Center (352-392-8565 or [website](#)). Students may also contact the Dean of Students through U Matter, We Care ([umatter@ufl.edu](mailto:umatter@ufl.edu)) in case of family and/or medical emergencies that may require prolonged absences over the semester.
- 3. Request excused absences for medical and extenuating circumstances** via email or through Zoom office hour meetings. **Do not come to class if you are sick or not feeling well.** Your health and wellness, as well as the health of your classmates, university staff, and faculty, truly matters. Please rest at home and take health precautions such as using facial masks, social distancing, and washing hands frequently to avoid spreading transmissible diseases if applicable.
- 4. Remember you may take 3 unexcused absences during the semester** without penalty to your final grade or need for explanation for your personal needs; however, please let me know if you are safe should you miss class. Professor Yan will check-in and offer help with planning for future absences via email after a third unexcused absence. **Please keep in mind that students who miss more than 7 class sessions in a course fail that course according to university guidelines.** University exemptions to this policy include absences in case of university-sponsored events, military duty, court-mandated responsibilities, and religious holidays. The official UF Attendance Policy can be found [here](#).
- 5. Complete submission of assignments by stated deadlines and in specified format or ask for extensions before assigned deadlines.** You may freely ask for extensions on any assignment in advance of a deadline via email (email the professor at [raeyan@ufl.edu](mailto:raeyan@ufl.edu)). Late assignments without prior request for extension will receive a flat 10% grade deduction to the assignment's final grade. Incomplete assignments submitted will receive partial credit appropriate to effort expended. Plagiarized assignments will receive a zero and be submitted to UF's Student Honor Court. Double-check submissions after uploading to Canvas; you are held responsible for ensuring submission of the complete, correct version of your assignment on time. Submit papers as a double-spaced Word document, using 12-point font in Times New Roman or Cambria.
- 6. Abide by the UF Student Honor Code.** The Honor Code requires students to neither give nor receive unauthorized aid in completing assignments such as from AI bots or ghost writers. 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 and be submitted to the Student Honor Court. 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.*

7. **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](#).
8. **Behave respectfully toward your classmates and instructor.** UF students come from very 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 in tone and content.
9. **Participate fully as much as positively in class discussion and in-class activities.** Finish all assigned readings and written assignments before class so that you can fully engage in class discussion and work. Participate actively in class discussions by asking questions, volunteering to read, drawing class attention to passages, or offering possible interpretations for texts we are reading for credit. Aim to participate at least once every other class and allow opportunities for fellow classmates to participate if you are a frequent class speaker.
10. **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.
11. **Feel free to take a brief break during class** to get air, stretch, refocus, drink water, eat, use restroom, etc. as needed without requesting formal leave. Be mindful not to distract fellow classmates too much in taking breaks and alert your professor to necessity for extensive breaks in case prolonged absence may give the professor concern for safety.
12. **Save instructor comments and feedback for yourself.** It is *your responsibility* to collect and save copies of your assignments with professor feedback. This is especially important if you believe you will need a letter of recommendation, as you will need to provide samples of your writing with the grades and comments given for these assignments before your professor writes you a letter. Directions for how to find and download instructor feedback in Canvas can be found [here](#).
13. **Complete online faculty evaluations at the end of the course.** These evaluations are conducted online [here](#).

### 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 the professor's direct communications.

#### Week 1: The Novelty of Novels

T, 1/10: First Day

- Introductions and Syllabus
- R, 1/12:
  - 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.

### Week 2: A Novel Experiment

- T, 1/17:
  - Shelley, *Frankenstein* (Front Matter through Vol 1 Chapter IV)
  - Broadview "Appendix I: Introduction to Shelley's 1831 Edition" (pp. 347-352)
  - Shelley, Broadview Introduction to *Frankenstein*, "The Evolution of the Novel" (pp. 31-37)
- R, 1/19:
  - Shelley, *Frankenstein* (Vol 1 Chapter V through Vol II Ch VII)

### Week 3: A Novel Form

- T, 1/24:
  - Shelley, *Frankenstein* (Vol II Ch VIII through Vol III Ch III)
  - 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
- R, 1/26:
  - Shelley, *Frankenstein* (Vol III Ch IV to End)
  - Johnson, Barbara "Review: My Monster/My Self." *Diacritics*, Vol. 12, No. 2, Cherchez la Femme Feminist Critique/Feminine Text (Summer, 1982), pp. 2-10.

### Week 4: A Disgusting Experiment

- T, 1/31:
  - Ngai, Sianne. "Afterward: On Disgust." *Ugly Feelings*, Harvard University Press, 2005, pp. 332-354.
  - Sedgwick, Eve Kosofsky. "The Structure of Gothic Conventions," 1980, *The Coherence of Gothic Conventions*, Methuen, 1986, pp. 9-36.
- R, 2/2:
  - **Draft of First Peer Response Close-Reading Paper due Wednesday, 2/1, 11:59pm**
  - No readings. Paper Workshopping.

### Week 5: Formal Experimentations

- T, 2/7:
  - Barrett Browning, *Aurora Leigh* (Books 1 and 2)
- R, 2/9:
  - Barrett Browning, *Aurora Leigh* (Book 3)
  - **Final Version of First Peer Response Close-Reading Paper due Thursday, 2/9, 11:59pm**

### Week 6: Epic Experiments

- T, 2/14:
  - Barrett Browning, *Aurora Leigh* (Book 4 and 5)
  - Markovits, Stefanie. "Introduction: A Short History of a Long Form." *The Victorian Verse-Novel: Aspiring to Life*, Oxford University Press, 2014, pp. 1-17.
    - *Note: focus on the first 2 sections of the introductory chapter*
- R, 2/16:
  - Barrett Browning, *Aurora Leigh* (Book 6)

### Week 7: A Fall in the Experiment

- T, 2/21:
  - Barrett Browning, *Aurora Leigh* (Book 7)
  - 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.

R, 2/23:

- Barrett Browning, *Aurora Leigh* (Book 8)

### Week 8: Women Experimenters

T, 2/28:

- Barrett Browning, *Aurora Leigh* (Book 9)
- David, Deirdre. “From *Intellectual Women and Victorian Patriarchy*.” Norton Critical Edition of *Aurora Leigh*, edited by Margaret Reynolds, pp. 484-493.

R, 3/2:

- **Draft of Second Peer Response Close-Reading Paper due Wednesday, 3/1, 11:59pm**
- No readings. Paper Workshopping.

### Week 9: Novel Voices

T, 3/7:

- Collins, *The Moonstone* (“Prologue” through “First Period” Chapter X)

R, 3/9:

- Collins, *The Moonstone* (“First Period” Chapter XI through “First Period” Chapter XVII)
- **Final Version of Second Peer Response Close-Reading Paper due Thursday, 3/9, 11:59pm**

### Week 10: Our Experiment Breaks

T, 3/14:

- No Class, Spring Break

R, 3/16:

- No Class, Spring Break

### Week 11: Novel Detective-Work

T, 3/21:

- Collins, *The Moonstone* (“First Period” Chapter XVIII through “Second Period, First Narrative” Chapter II)
- Miller, D.A. “From Roman Policier to Roman-Police: Wilkie Collins’s ‘The Moonstone.’ *NOVEL: A Forum on Fiction*, Vol. 13, No. 2, 1980, pp. 153-170.

R, 3/23:

- Collins, *The Moonstone* (“Second Period, First Narrative” Chapter III through end of “Second Period, Second Narrative”)

### Week 12: Mesmeric Experimentation

T, 3/28:

- Collins, *The Moonstone* (“Second Period, Third Narrative” Chapter I through “Second Period, Third Narrative” Chapter VIII)
- Kaplan, Fred. “‘The Mesmeric Mania’: The Early Victorians and Animal Magnetism.” *Journal of the History of Ideas*, Vol. 35, No. 4, 1974, pp. 691-702.

R, 3/30:

- Collins, *The Moonstone* (“Second Period, Third Narrative” Chapter IX through end of “Second Period, Fourth Narrative”)

### Week 13: Bodily Experimentation

T, 4/4:

- Collins, *The Collins, The Moonstone* (“Second Period, Fifth Narrative” through Epilogue)
- Joshi, Priti. “1857; or, Can the Indian ‘Mutiny’ Be Fixed?” *BRANCH: Britain, Representation and Nineteenth-Century History*. Ed. Dino Franco Felluga. Extension of *Romanticism and Victorianism on the Net*.
  - [https://www.branchcollective.org/?ps\\_articles=priti-joshi-1857-or-can-the-indian-mutiny-be-fixed](https://www.branchcollective.org/?ps_articles=priti-joshi-1857-or-can-the-indian-mutiny-be-fixed)

R, 4/6:

- Mossman, Mark. "Representations of the Abnormal Body in *The Moonstone*." *Victorian Literature and Culture*, Vol. 37, No. 2, 2009, pp. 483-500.

#### Week 14: Experimenting with Victorian Narratives

T, 4/11:

- Sarah E. Farro, *True Love* ("Preface" through Chapter 3)
- Gerzina, Gretchen. "After the rediscovery of a 19th-century novel, our view of black female writers is transformed." *The Conversation*, 25 May 2016, <https://theconversation.com/after-the-rediscovery-of-a-19th-century-novel-our-view-of-black-female-writers-is-transformed-60016>

R, 4/13:

- Sarah E. Farro, *True Love* (Chapter 4 through Chapter 7)

#### Week 15: An American Experiment

T, 4/18:

- Sarah E. Farro, *True Love* (Chapter 8 through Chapter 10)
- Research Workshop

R, 4/20:

- Research Workshop

#### Week 16: The End of Our Experiment

T, 4/25:

- **DRAFT Defining What is Experimental Final Paper due Monday, 4/24, 11:59am**

\*\*\*\*\* **FINAL version of Defining What is Experimental Final Paper due Sunday, 4/30, at 11:59pm**\*\*\*\*\*