

**Rae Yan**

Office Hours: Wed 2-4pm & by appt.  
(email to schedule)

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**ENL3251**

Fall 2022

MWF 4, 10:40-11:30

MAT0117

## ENL3251: Victorian Literature "Classy Victorians"



Brown, Ford Madox (painter). "Work." c1852-1863. Courtesy of Manchester Art Gallery.

### Course Description

This course examines the subject of class as represented in British literary works produced during the reign of Queen Victoria (1837-1901). We will investigate a diverse selection of Victorian literary fiction, journalism, memoir, poetry, scientific writing, and travel writing that separately address the complicated relationships between British lower, working, middle, and upper classes. Our goal for this course is to understand the unique Victorian cultural contexts that have shaped our literary texts, as much as how literary genres and tropes contributed to the representation of Victorians and Victorian class structures. This requires us to dig deeply into British histories of empire, industrialization, and labor. We will also need to ask ourselves how social constructions of disability, gender, and race lend themselves to shaping discourse on class.

### Course Goals

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

- investigated diverse selections of Victorian literary fiction, journalism, poetry, and travel writing
- learned various Victorian cultural and social histories of class, empire, labor, leisure, etc. to contextualize our literary readings
- developed arguments about discourses of class, literary genres of writing, the representation of marginalized voices
- 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, colorism, 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, *Oliver Twist*.

## Primary Texts

Please purchase a deck of regular index cards to bring with you to class. You are required to purchase (1) the Penguin Classics edition of *Oliver Twist*; (2) the Broadview edition of *London Labour and the London Poor*; (3) the Broadview edition of *A Child of the Jago*; and (4) the Norton edition of *The Picture of Dorian Gray*. Searching for the books using their provided ISBN numbers should help you find the right editions. We will be reading the secondary materials included in the Broadview and Norton 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 Penguin Classics editions of the books; or read the free Project Gutenberg eBook versions online. I will provide PDFs in Canvas to poems and secondary readings.

### Primary Readings

- Charles Dickens, *Oliver Twist* (1838) \*\*\*
  - Penguin Classics, ed. Philip Horne, ISBN: 9780141439747
- Henry Mayhew, *London Labour and the London Poor: Selections* (1851) \*\*\*
  - Broadview, ed. Barbara Leckie and Janice Schroeder, ISBN: 9781554813391 / 1554813395
- Arthur Morrison, *A Child of the Jago* (1896) \*\*\*
  - Broadview, ed. Diana Maltz, ISBN: 9781551119854 / 1551119854
- Elizabeth Barrett Browning, "The Cry of the Children" (1843)
- Elizabeth Gaskell, *Mary Barton* (1848)
  - <https://www.gutenberg.org/files/2153/2153-h/2153-h.htm>
- Alfred Tennyson, "The Charge of the Light Brigade" (1854)
- Mary Seacole, *Wonderful Adventures of Mrs. Seacole in Many Lands* (1857)
  - <https://www.gutenberg.org/files/23031/23031-h/23031-h.htm>
- Oscar Wilde, *The Picture of Dorian Gray* (1890/1) \*\*\*
  - Norton, ed. Michael Patrick Gillespie, ISBN: 9780393696875 / 0393696871

Purchase the specific editions of the books with \*\*\* next to their titles.

## 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. Short Interpretive Argument Posts (10 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 argument of 250-500 words by the end of every week we have a reading. The interpretive argument should include a substantive literary analysis 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 10 out of a total 16 possible reading responses.

Due: on the last day with reading of the week (usually Friday with exceptions on Weeks 4, 6, 7, 8, 12, 14, and 16)

Deliverable: 10 discussion posts of 250-500 in the appropriate Canvas Discussion threads

### III. Argumentative Close-Reading Paper (4-5 pages)

Submit a 4 to 5-page paper that uses close-reading practices to substantively engage textual evidence from a single literary text we have read for class so far. In constructing your argumentative close-reading paper about this text, you are required to make an original argument that addresses the following question: *how are issues of class structure or class represented in your chosen text in ways that complicate the literary work's representation of cultural, historic, thematic, or generic conventions?* If you would prefer to write on an original topic of your choice, schedule an office hour meeting with Professor Yan to outline your intentions in choice of text, focus, and argument for the paper by Monday, October 10. 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: Friday, October 14, 10:40am.

Final Close-Reading Paper 1 Due: Friday, October 21, 11:59pm.

Deliverable: Word document, 12 pt. font, Times New Roman or Cambria, 4-5 pages, double-spaced, 1-inch margins, uploaded to Assignments in Canvas

### IV. Final Research Paper (7-9 pages)

Submit a 7 to 9-page research paper that makes an original, substantive argument based on textual evidence from a literary text we have read this semester and that you did not discuss in the earlier Argumentative Close-Reading Paper. Your research paper must engage both (1) close-reading practices AND (2) the argument/s from at least one peer-reviewed academic literary critical, historical-contextual, or theoretical source of your choice. In the final research paper, you must make sure to (a) summarize the key idea in which you are interested from the peer-reviewed academic source/s and (b) explain how *your argument* expands upon, challenges, or revises the other scholars' argument using different textual evidence and/or deeper analysis of the given textual evidence using your chosen literary text. The literary critical or theoretical source/s you use for this paper may be from our semester's readings or found via your own independent research; however, all secondary sources must be peer-reviewed and scholarly (e.g. peer-reviewed articles, books, or book chapters from reputable academic sources). 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 October or beginning of November to start discussing ideas for this paper.

Draft of Final Paper Due: Wednesday, December 7, 10:40pm

Final of Final Paper Due: Sunday, December 14, 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.

### Grading

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

Points toward Final Grade	Assignment
100 points	Active Class Participation
100 points	Office Hour Meeting
300 points	Short Interpretive Argument Posts (10 reading responses x 30 points each)
200 points	Argumentative Close-Reading Paper
300 points	Final Research Paper

The grading scale is as follows:

A = 4.00 940-1000  
A- = 3.67 900-939  
B+ = 3.33 870-899  
B = 3.00 840-869

B- = 2.67 800-839  
C+ = 2.33 770-799  
C = 2.00 740-769  
C- = 1.67 700-739

D+ = 1.33 670-699  
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](http://www.ufl.edu/disability)). 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 4 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 fourth 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. 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: First Week of Classes

W, 8/24: First Day

- Introductions and Syllabus

F, 8/26:

- Dickens, *Oliver Twist* (Book 1 Ch 1 “Treats of the Place...” through Book 1 Ch 6 “Oliver, Being Goaded By...”)

### Week 2: A Criminalized Class

M, 8/29:

- Dickens, *Oliver Twist* (Book 1 Ch 7 “Oliver Continues Refractory” through Book 1 Ch 13 “Reverts to the Merry Old...”)

W, 8/31:

- Dickens, *Oliver Twist* (Book 1 Ch 14 “Comprising Further Particulars...” through Book 1 Ch 19 “In Which A Notable Plan...”)

F, 9/2:

- Dickens, *Oliver Twist* (Book 1 Ch 20 “Wherein Oliver is Delivered” through Book 2 Ch 4 “In Which a Mysterious Character...”)
- Meyer, Susan. “Antisemitism and Social Critique in Dickens’s *Oliver Twist*.” *Victorian Literature and Culture*, vol. 33, no. 1, 2005, pp. 239-252.

### Week 3: Middle Class Aspirations

M, 9/5: Labor Day, no class

W, 9/7:

- Dickens, *Oliver Twist* (Book 2 Ch 5 “Atones for...” through Book 2 Ch 9 “In Which a Mysterious Character...”)

F, 9/9:

- Dickens, *Oliver Twist* (Book 2 Ch 10 “Wherein the Happiness...” through Book 3 Ch 2 “Introduces Some Respectable Characters...”)

### Week 4: A Classic Tale?

M, 9/12:

- Dickens, *Oliver Twist* (Book 3 Ch 3 “A Strange Interview...” through Book 3 Ch 8 “The Appointment Kept”)

W, 9/14:

- Dickens, *Oliver Twist* (Book 3 Ch 9 “Fatal Consequences” through Book 3 Ch 15 “And Last”)

F, 9/16:

- Rossenwasser, David and Jill Stephen. “The Analytical Frame of Mind.” *Writing Analytically*, 7<sup>th</sup> edition, Cengage Learning, 2016, pp. 1-37
  - note: no, you do not need to do the exercises and assignments from this reading
- **Writing Workshop**

### Week 5: Reporting Class

M, 9/19:

- Mayhew, *London Labour and the London Poor* (pp. 47-87)

W, 9/21:

- Mayhew, *London Labour and the London Poor* (pp. 153-207)

F, 9/23:

- Mayhew, *London Labour and the London Poor* (Appendix B & Appendix D, pp. 311-319, 343-352)
- Herdman, Jenna M. “Curious Conversations: Henry Mayhew and the Street-Sellers in the Media Ecology of *London Labour and the London Poor*.” *Journal of Victorian Culture*, vol. 26, no. 3, 2021, pp. 384-403.

### Week 6: Realism and the Lower Class

M, 9/26:

- Morrison, *A Child of the Jago* (Preface through Ch. III, pp. 55-85)
- Morrison, *A Child of the Jago* (“Introduction,” “Arthur Morrison,” and “Early Writings,” pp. 9-15)

W, 9/28:

- Morrison, *A Child of the Jago* (Ch IV through Ch VIII, pp. 86-107)

F, 9/30: Professor Yan at Professional Conference, no class



### Week 7: Dirt and the Lower Class

M, 10/3:

- Morrison, *A Child of the Jago* (Ch IX through Ch XIII, pp. 107-139)
- Morrison, *A Child of the Jago* (Appendix A, pp. 243-252)

W, 10/5:

- Morrison, *A Child of the Jago* (Ch XIV through CH XX, pp. 139-170)

F, 10/7: Homecoming, no class

### Week 8: Class Work

M, 10/10:

- Morrison, *A Child of the Jago* (Ch XXI through Ch XXVIII, pp. 170-205)
- Morrison, *A Child of the Jago* (Appendix C & Appendix D, pp. 260-269)

W, 10/12:

- Morrison, *A Child of the Jago* (Ch XXIX through Ch XXXVII, pp. 205-238)

F, 10/14:

- **Peer Review Session in Class**
- **DRAFT Argumentative Close-Reading Paper due Friday, 10/14, 10:40am**

### Week 9: Industrialization and the Working Class

M, 10/17:

- Barrett Browning, "The Cry of the Children"
- Sanders Pollock, Mary. "Elizabeth Barrett Browning's Failed Pastoral and the Environments of the Poor." *Victorian Environmental Nightmares*, edited by Laurence W. Mazzeno and Ronald D. Morrison, Palgrave Macmillan, 2019, pp. 45-60.

W, 10/19:

- Gaskell, *Mary Barton* (Preface through Ch 5 "The Mill on Fire...")

F, 10/21:

- Gaskell, *Mary Barton* (Ch 6 "Poverty and Death" through Ch 9 "Barton's London Experiences")
- **FINAL Argumentative Close-Reading Paper due Friday, 10/21, 11:59pm**

### Week 10: Class Revolt

M, 10/24:

- Gaskell, *Mary Barton* (Ch 10 "Return of the Prodigal" through Ch 13 "A Traveler's Tale")

W, 10/26:

- Gaskell, *Mary Barton* (Ch 14 "Jem's Interview with Poor Esther" through Ch 18 "Murder")

F, 10/28:

- Gaskell, *Mary Barton* (Ch 19 "Jem Wilson Arrested on Suspicion" through Ch 23 "The Sub-Pœna")
- SurrIDGE, Lisa. "Working-Class Masculinities in *Mary Barton*." *Victorian Literature and Culture*, vol. 28, no. 2, 2000, pp. 331-343.

### Week 11: Cross-Class Communication

M, 10/31:

- Gaskell, *Mary Barton* (Ch 24 "With the Dying" through Ch 30 "Job Leigh's Deception")

W, 11/2:

- Gaskell, *Mary Barton* (Ch 31 "How Mary Passed the Night" through Ch 34 "The Return Home")

F, 11/4:

- Gaskell, *Mary Barton* (Ch 35 "Forgive us Our Trespasses" through Ch 38 "Conclusion")
- Watt, Ian. "Realism and the Novel Form." *The Rise of the Novel: Studies in Defoe, Richardson, and Fielding*. University of California Press, 1964, pp. 9-34.

### Week 12: A Classy Woman

M, 11/7:

- Seacole, *Wonderful Adventures of Mrs. Seacole in Many Lands* ("To the Reader" through Ch V)

W, 11/9:

- Seacole, *Wonderful Adventures of Mrs. Seacole in Many Lands* (Ch VI through Ch X)

F, 11/11: Veterans Day, no class

### Week 13: Professionalizing Classes

M, 11/14:

- Seacole, *Wonderful Adventures of Mrs. Seacole in Many Lands* (Ch XI through Ch XV)
- Tennyson, "The Charge of the Light Brigade"

W, 11/16:

- Seacole, *Wonderful Adventures of Mrs. Seacole in Many Lands* (Ch XVI through Conclusion)

F, 11/18:

- Paravisini-Gebert, Elizabeth. "Mrs. Seacole's *Wonderful Adventures in Many Lands* and the Consciousness of Transit." *Black Victorians / Black Victoriana*, edited by Gretchen Holbrook Gerzina, Rutgers University Press, 2003, pp. 71-87.

### Week 14: Classy Times

M, 11/21: asynchronous class

- Wilde, *The Picture of Dorian Gray* (1891 version, The Preface through Ch V)
- Oxford Dictionary of National Biography entry on Oscar Wilde

W, 11/23: Thanksgiving Holiday, no class

F, 11/25: Thanksgiving Holiday, no class

### Week 15: Decadent Classes

M, 11/28:

- Wilde, *The Picture of Dorian Gray* (1891 version, Ch VI through Ch XI)

W, 11/30:

- Wilde, *The Picture of Dorian Gray* (1891 version, Ch XII through Ch XX)

F, 12/2:

- "Art Versus Morality: *Dorian Gray* on Trial" from Norton *The Picture of Dorian Gray* (pp. 381-389)
- Carroll, Joseph. "Aestheticism, Homoeroticism, and Christian Guilt in *The Picture of Dorian Gray*" (from Norton *The Picture of Dorian Gray*, pp. 393-410)

### Week 16: The End of Our Class

M, 12/5:

- Clausson, Nils. "'Culture and Corruption': Paterian Self-Development versus Gothic Degeneration in Oscar Wilde's *The Picture of Dorian Gray*" (from Norton *The Picture of Dorian Gray*, pp. 410-430)

W, 12/7:

- **DRAFT Final Research Paper due Wednesday, 12/7, 10:40am**

**\*\*\*\*\* FINAL version of Final Research Paper due Wednesday, 12/14, at 11:59pm\*\*\*\*\***