

Rae Yan

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

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ENL4303

Fall 2022

MWF 6, 12:50-1:40

LIT0101

ENL4303: Major Figures of British Literature and Culture Charles Dickens



Robert William Buss (artist). "Dickens's Dream." c1875. Courtesy of the Charles Dickens Museum / ArtUK.

Course Description

Charles Dickens has long been understood as *the* quintessential Victorian: he has shaped our visions of nineteenth-century London, our understandings of class inequality, our sense of what a novel should be, and even our modern notion of Christmas. One of the primary purposes of this upper-division course is to offer students an opportunity to dig more deeply into the works of Charles Dickens to study how his literary works have shaped British culture. To that end, our class will explore the author's personal history, impact on Victorian literature and publishing, and representation of nineteenth-century life through a broad range of his writings across different genres. We will speak to issues of class, empire, gender, labor, law, medicine, race, science, and sexuality. We will also try to develop research interests that students may bring forward into independent projects after the semester's end and meet with curators of the Rare Books and Special Collections here at the University of Florida.

Course Goals

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

- investigated and questioned the place of Charles Dickens as a significant literary and cultural figure
- studied the development of publishing and reading practices across the nineteenth century
- learned Victorian cultural and social histories of class, empire, gender, labor, law, medicine, race, science, and sexuality that contextualize our readings
- explored several major nineteenth-century literary genres including the Newgate novel, the bildungsroman, historical fiction, the short story, the social problem novel, and more
- developed and planned independent literary research projects to pursue in the future
- practiced professional peer review and expanded analytical argumentative writing skills

Content Notice

As you will find, Victorian literature often explores deeply complicated and disturbing subject matter. We will be reading works that feature topics such as child abuse, animal cruelty/death, classism, homophobia, 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 starting with our first reading.

Primary Texts

Please purchase a deck of regular index cards to bring with you to class. You are required to purchase the Penguin Classics edition of *Oliver Twist*. For our other books, you may either use the copies I have reserved for you in Course Reserves in Library West; purchase the Penguin Classics editions of the novels; or read the free Project Gutenberg eBook versions online. I will provide PDFs in Canvas to secondary readings.

Primary Readings

- Selections from *Pickwick Papers*
 - <https://www.gutenberg.org/files/580/580-h/580-h.htm>
- *Oliver Twist* (1838)
 - Penguin Classics, ed. Philip Horne, ISBN: 9780141439747
- *The Chimes* (1844)
 - <https://www.gutenberg.org/files/653/653-h/653-h.htm>
- *Hard Times* (1854)
 - <https://www.gutenberg.org/files/786/786-h/786-h.htm>
- *A Tale of Two Cities* (1859)
 - <https://www.gutenberg.org/files/98/98-h/98-h.htm>
- *Our Mutual Friend* (1865)
 - <https://www.gutenberg.org/files/883/883-h/883-h.htm>

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) 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 writing assignment
- feedback on your paper

Before the 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 and research topics, get early feedback on those 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 15 possible reading responses.

Due: on the last day with reading of the week (usually Friday with exceptions on Weeks 5, 6, 7, 12, 14, 15 and 16)

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

III. Object Label (200-word label in [Padlet](#))

We will explore several periodicals with UF Rare Books Curator Dr. Neil Weijer during Week 5. Your task for the end of our exploration week is to find an object such as an illustration, an article, a story, an advertisement, a handwritten annotation, etc., from your explorations of periodicals to research. You will need to both (1) take a picture of the “object” and (2) write a 200-word description and analysis of the object in [our class Padlet](#). Treat the writing of your description as if you were writing an object description for a library or museum exhibit. Provide both relevant information about the appearance of the object in addition to making analytical observations about details of the object that offer insights about how an audience should understand these details in terms of historic, generic, thematic, etc. context. Write with accessibility in mind, knowing that these written descriptions are often most useful to visually impaired audience members to imagine the object in question. Include bibliographic information at the bottom of your post to help people find the original in the library, formatted using [MLA standards](#).

Due: Sunday, September 25, 11:59pm

Deliverable: picture of object AND 200-word caption with bibliographic information uploaded to [class Padlet](#)

IV. Library Objects Blog Post (75-120 word label)

We will submit revised versions of our class’s Top 10 Favorite Objects and their labels from our research experience to Dr. Neil Weijer so that he may post the finds to UF Special Collection’s Storied Books Blog (<https://storiedbooks.domains.uflib.ufl.edu/Wordpress/blog/>). First, you must read all the object labels offered by your classmates in Padlet. Vote for your favorite top 10 objects and object labels by 12:50pm on Wednesday, September 28. Second, while Professor Yan is away for her professional conference on Friday, September 30, you will be assigned to revise one of the top 10 to 15 object labels in a small group. As a group, you must copy-and-paste your group’s assigned object picture and label into a new blank Google Doc. As a group, all members will then work together to revise the label to meet a 75-120 wordcount. Your group must revise for concision and clarity while still maintaining a good degree of detail and contextual information and then write a few sentences to report on what each member did to improve the label (e.g. “Sam improved the image quality by taking a better picture, Robin made the Google Doc and shared it with everyone, Hunter did the editing on behalf of the team”).

Due:

- votes for top 10 labels due Wednesday, September 28, 12:50pm
- revision of library object label due Friday, September 30, 1:40pm (normal class period endtime)

Deliverable: votes for your favorite top 10 labels AND a Google Doc link to the revised version of your small group’s object label

V. 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 about *how the text reveals something unique about the way Dickens’s engages literary tropes (tropes typical of genre, characterization, narrative, theme, etc.) that can be interpreted in multiple ways*. 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 Friday, October 7. 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, October 12, 12:50pm.

Final Close-Reading Paper 1 Due: Wednesday, October 19, 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

VI. Research Project Prospectus (7-10 pages)

Submit a 7 to 10-page full research project prospectus that proposes an original, substantive Dickensian project based on any of the works of Dickens we have encountered this semester. Your research project prospectus must include 3 components:

1. a 3-page *introduction* to your project that provides details about the topic, definitions of key terms, and a persuasive argument for why your topic is original, substantive, and exigent for readers and scholars of Dickens
2. an *annotated bibliography* of 8-10 reputable primary and secondary sources (single-spaced)
3. a *detailed and concrete project timeline*

Detailed guides for writing project introductions, annotated bibliographies, and project timelines may be found in Canvas Files. 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 annotated bibliography and any [parenthetical in-text citations](#).

I would suggest meeting in office hours with Professor Yan at the beginning of November or earlier to start discussing ideas for this prospectus.

Draft of Research Project Prospectus Due: Wednesday, December 7, 12:50pm

Final of Research Project Prospectus Due: Wednesday, December 14, 11:59pm

Deliverable: Word document, 12 pt. font, Times New Roman or Cambria, 7-10 pages, double-spaced (except for the pages of your annotated bibliography, which should be single-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
150 points	Short Interpretive Argument Posts (10 reading responses x 15 points each)
100 points	Object Label
50 points	Library Objects Blog Post
200 points	Argumentative Close-Reading Paper
300 points	Research Project Prospectus

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 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) 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) 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). 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: What the Dickens? or What Is the Purpose of Literature?

W, 8/24: First Day

- Introductions and Syllabus

F, 8/26:

- Shklovsky, Victor. "Art as Technique." *Russian Formalist Criticism: Four Essays*, translated by Lee T. Lemon and Marion J. Reis, University of Nebraska Press, 1965, pp. 3-24.
- Rossenwasser, David and Jill Stephen. "The Analytical Frame of Mind." *Writing Analytically*, 7th edition, Cengage Learning, 2016, pp. 1-37.
 - note: no, you do not need to do the exercises and assignments from this reading

Week 2: In Which We Encounter the Publishing World of the 1830s

M, 8/29:

- *Pickwick Papers* (Ch 1 through Ch 6)

W, 8/31:

- *Pickwick Papers* (Ch 39 through Ch 40)

F, 9/2:

- *Oliver Twist* (Book 1 Ch 1 “Treats of the Place...” through Book 1 Ch 11 “Treats of Mr Fang...”)

Week 3: We Find Biographical Context Illuminates AND Muddies our Sense of Dickens’s Villain

M, 9/5: Labor Day, no class

W, 9/7:

- *Oliver Twist* (Book 1 Ch 12 “In Which Oliver Is Taken Better Care Of...” through Book 1 Ch 19 “In Which a Notable Plan...”)
- Meyer, Susan. “Antisemitism and Social Critique in Dickens’s *Oliver Twist*.” *Victorian Literature and Culture*, vol. 33, no. 1, 2005, pp. 239-252.

F, 9/9:

- *Oliver Twist* (Book 1 Ch 20 “Wherein Oliver is Delivered...” through Book 2 Ch 7 “Has An Introductory Account...”)

Week 4: Wherein We Develop a Sense of the Newgate Novel

M, 9/12:

- *Oliver Twist* (Book 2 Ch 8 “Involves a Critical Position” through Book 3 Ch 2 “Introduces Some Respectable...”)
- Schwarzbach, F.S. “Ch. 13 Newgate Novel to Detective Fiction.” *A Companion to the Victorian Novel*, edited by Patrick Brantlinger and William B. Thesing, Blackwell Publishing, 2005, pp. 227-243.
 - o **note:** only read intro of chapter through part II, pp 227-236.

W, 9/14:

- *Oliver Twist* (Book 3 Ch 3 “A Strange Interview...” through Book 3 Ch 9 “Fatal Consequences”)

F, 9/16:

- *Oliver Twist* (Book 3 Ch 10 “The Flight of Sikes” through Book 3 Ch 15 “And Last”)

Week 5: Our Heroes Worry Over Theoretical Policing (But Hopefully Not at the Library)

M, 9/19:

- Miller, D. A. “Foreword” and “The Novel and the Police.” *The Novel and the Police*, University of California Press, 1988, pp. vii-xv, 1-32.

W, 9/21:

- Library Visit to Judaica Suite, 2nd Floor of Smathers Library (Library East)

F, 9/23:

- Library Visit to Judaica Suite, 2nd Floor of Smathers Library (Library East)
- **FINAL Object Label in Padlet due Sunday, September 25, 11:59pm**

Week 6: Containing a Rather Mixed Week of Fantasy, Realism, and Professorial Absence

M, 9/26:

- *The Chimes*
- Kurata, Marilyn J. “Fantasy and Realism: A Defense of ‘The Chimes’.” *Dickens Studies Annual*, vol. 13, 1984, pp. 19-34

W, 9/28:

- *Hard Times* (Book 1 Ch 1 “The One Thing Needful” through Book 1 Ch 10 “Stephen Blackpool”)
- **VOTE for Top 10 Object Labels in Padlet due Wednesday, September 28, 12:50pm**

F, 9/30: Professor Yan at Professional Conference, asynchronous remote workday

- **REVISED Library Object Label for Library Objects Blog Post due Friday, September 30, 1:40pm (normal class period end time)**

Week 7: The Social Problem Novel

M, 10/3:

- *Hard Times* (Book 1 Ch 11 “No Way Out” through Book 2 Ch 3 “The Whelp”)

W, 10/5:

- *Hard Times* (Book 2 Ch 4 “Men and Brothers” through Book 2 Ch 11 “Lower and Lower”)
- Simmons, James Richard Jr. “Ch. 19 Industrial and ‘Condition of England’ Novels.” *A Companion to the Victorian Novel*, edited by Patrick Brantlinger and William B. Thesing, Blackwell Publishing, 2005, pp. 336-352.

F, 10/7: Homecoming, no class

Week 8: Treats of the Remembrances of Radical French History Past

M, 10/10:

- *Hard Times* (Book 2 Ch 12 “Down” through Book 3 Ch 9 “Final”)

W, 10/12:

- **Peer Review Session in Class**
- **DRAFT First Close-Reading Paper due Wednesday, 10/12, 12:50pm**

F, 10/14:

- *A Tale of Two Cities* (Book 1 Ch 1 “The Period” through Book 1 Ch 6 “The Shoemaker”)

Week 9: How We Encounter Dickens’s Doubles

M, 10/17:

- *A Tale of Two Cities* (Book 2 Ch 1 “Five Years Later” through Book 2 Ch 6 “Hundreds of People”)

W, 10/19:

- *A Tale of Two Cities* (Book 2 Ch 7 “Monsieur the Marquis in Town” through Book 2 Ch 14 “The Honest Tradesman”)
- **FINAL First Paper due Wednesday, 10/19, 11:59pm**

F, 10/21:

- *A Tale of Two Cities* (Book 2 Ch 15 “Knitting” through Book 2 Ch 21 “Echoing Footsteps”)

Week 10: Containing Further Contemplations of A Changing Era

M, 10/24:

- *A Tale of Two Cities* (Book 2 Ch 22 “The Sea Still Rises” through Book 3 Ch 5 “The Wood-Sawyer”)

W, 10/26:

- *A Tale of Two Cities* (Book 3 Ch 6 “Triumph” through Book 3 Ch 11 “Dusk”)

F, 10/28:

- *A Tale of Two Cities* (Book 3 Ch 12 “Darkness” through Book 3 Ch 15 “The Footsteps Die Out For Ever”)

Week 11: In Which Our Heroes Look Into a Rather Muddy Tale

M, 10/31:

- Thomas Carlyle, “Ch. 1 Condition-of-England Question” and “Ch. 5 Rights and Might” from *Chartism*, James Fraser, 1840, pp. 1-8, 36-48.
 - o <https://archive.org/details/chartism00carl>
- David R. Sorensen, “‘The Unseen Heart of the Whole’: Carlyle, Dickens, and the Sources of *The French Revolution in A Tale of Two Cities*,” (pp. 5-25) from *Dickens Quarterly* Vol. 30, No. 1 (2013)

W, 11/2:

- *Our Mutual Friend* (Book 1 Ch 1 “On the Look Out” through Book 1 Ch 7 “Mr. Wegg Looks After Himself”)

F, 11/4:

- *Our Mutual Friend* (Book 1 Ch 8 “Mr Boffin in Consultation” through Book 1 Ch 13 “Tracking the Bird of Prey”)

Week 12: Showing How Dirt, Garbage, and Waste Become Critical Matters

M, 11/7:

- *Our Mutual Friend* (Book 1 Ch 14 “The Bird of Prey Brought Down” through Book 2 Ch 3 “A Piece of Work”)

W, 11/9:

- *Our Mutual Friend* (Book 2 Ch 4 “Cupid Prompted” through Book 2 Ch 9 “In Which the Orphan Makes His Will”)

F, 11/11: Veterans Day, no class

Week 13: Involving a Reiteration of Past Themes

M, 11/14:

- *Our Mutual Friend* (Book 2 Ch 10 “A Successor” through Book 2 Ch 16 “An Anniversary Occasion”)
- Bodenheimer, Rosemarie. “Dickens and the Identical Man: ‘Our Mutual Friend’ Doubled.” *Dickens Studies Annual*, vol. 31, 2002, pp. 159-174.

W, 11/16:

- *Our Mutual Friend* (Book 3 Ch 1 “Lodgers in Queer Street” through Book 3 Ch 7 “The Friendly Move Takes Up a Strong Position”)

F, 11/18:

- *Our Mutual Friend* (Book 3 Ch 8 “The End of a Long Journey” through Book 3 Ch 14 “Mr. Wegg Prepares a Grindstone for Mr. Boffin’s Nose”)

Week 14: The Respite

M, 11/21:

- *Our Mutual Friend* (Book 3 Ch 15 “The Golden Dustman At His Worst” through Book 4 Ch 4 “A Runaway Match”)

W, 11/23: Thanksgiving Holiday, no class

F, 11/25: Thanksgiving Holiday, no class

Week 15: The Return

M, 11/28:

- *Our Mutual Friend* (Book 4 Ch 5 “Concerning the Mendicant’s Bride” through Book 4 Ch 11 “Effect is Given to the Dolls’ Dressmaker’s Discovery”)
- Sedgwick, Eve Kosofsky. “Homophobia, Misogyny, and Capital: The Example of *Our Mutual Friend*.” *Between Men: English Literature and Male Homosocial Desire*, Columbia University Press, 1985, pp. 161-179.

W, 11/30:

- *Our Mutual Friend* (Book 4 Ch 12 “The Passing Shadow” through Book 4 Ch 17 “The Voice of Society”)

F, 12/2:

- **In-Class Research Workshop**

Week 16: And Last

M, 12/5:

- **In-Class Research Workshop**

W, 12/7:

- **DRAFT Research Project Prospectus due Wednesday, 12/7, 12:50pm**

***** **Final version of Final Research Project Prospectus due Wednesday, 12/14, at 11:59pm*******