

ENL6256 - Victorian Literature

[Edit](#)

Professor:

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Email:

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Fall 2023

R 9-11 (405-705 pm)

MAT 0102

### **ENL 6256: Victorian Popular Novels**

This course will explore “popular” and emerging genres in the nineteenth century novel, especially between 1840 and 1900. We will also interrogate the notion of the popular and the history of “taste.” There is such a variety of material and ways to approach it in this period that I have organized the course around a selection from a few genres, and additional reading so as to allow exploration on your own of those that intrigue you. The reading is divided between novels, the history of reading, and some theoretical materials on genre and dissemination. By the end of the semester, you will have read a number of novels that were quite influential in their time (though often unknown now) and thought about their placement *vis a vis* the more canonical texts of the period. One advantage of studying these novels is that many have not received much critical attention, and thus provide fertile ground for publishable inquiry. You will also have learned a good deal of history of reading and of the period, and you will have had opportunities to think from an informed perspective about ideas of taste, genres and the popular in the development of the novel, as well as to sample some recent scholarship. This course is about working through questions as much as gaining a specific kind of knowledge; sometimes you won’t walk away with “answers” so much as a more sophisticated understanding of the conversations and the issues they entail. I encourage you to tailor your research for this course to your interests and to your dissertation project, however you envision that at this point in your studies.

#### **Reading:**

***Note! As we are a small group this term, this list is somewhat provisional. I will adjust to the interests of the group.***

from Flint. *The Woman Reader* (Intro and Ch 7), book on reserve.

from Altick *The Common Reader* (on reserve: Chapters 12, 13, 14 and 15, or pp 260-365)

from Armstrong *How Novels Think*, Introduction. course site/ARES

Armstrong “A Gothic History of the British Novel” course site

from Bourdieu, Preface, Intro., and Chapter 1, pp xi-88. book on reserve

from Moretti, *Graphs, Maps, Trees* Ch 1, “Graphs,” pp3-34 course site

From GWM Reynolds *Mysteries of London* [https://books.google.com/books?id=zj4qAQAAIAAJ&pg=PP9&source=kp\\_read\\_button#v=onepage&q&f=false](https://books.google.com/books?id=zj4qAQAAIAAJ&pg=PP9&source=kp_read_button#v=onepage&q&f=false)Links to an external site.

Law, Graham, with Gregory Drozd and Debby McNally: *Charlotte Bronte* course site--also see link below  
<http://www.victoriansecrets.co.uk/wordpress/wp-content/uploads/2012/05/36-Charlotte-May-Bronte.pdf>Links to an external site.

King, "Impure Researches, or Literature, Marketing and Aesthesis: The Case of Ouida's «A Dog of Flanders» (1871-Today)" course site

Van Remoortel, "A Poem's Flight: Reprints of Dante Gabriel Rossetti's "Sunset Wings" in the American Newspaper Press" Use  
link. <http://scholarlyediting.org/2013/editions/intro.sunsetwings.html#note2>Links to an external site.

Hack, Introduction. *Reaping Something New: African American Transformations of Victorian Literature* (ebook available through UFLib—get it in advance, as only one person can read at a time!)

Jones, "Victorian Childhood of Manga." course site.

Chatterjee, Christoff, and Wong, "Undisciplining Victorian Studies" in files

Banerjee, "Transimperial" (files)

Banerjee "Troubling Conjugal Loyalties" (files)

Leighton and Surrige "Illustrated Victorian Fiction" (files)

Find novels on your own. Oxford editions are good, except for a few where I recommend the Broadview. But you may use any unabridged edition. Most are available through Gutenberg. We will vote on retaining or replacing some of these novels depending on people's interests, so check before you purchase the novels for later in the term. I am putting asterisks after the ones that I am certain we will keep.

Dickens, Charles *The Old Curiosity Shop*\*

Corelli, Marie *The Sorrows of Satan*

Wood, Mrs. Henry *East Lynne*\*

Braddon, Mary Elizabeth *Lady Audley's Secret*\*

Collins, William Wilkie *Woman in White*\*

Yonge, Charlotte Mary *The Heir of Redclyffe*\*

\*\*Ouida (Marie de la Ramee) *Under two Flags*

Broughton, *Cometh Up as a Flower* Broadview

Ainsworth, Harrison *Jack Sheppard* Broadview\*

\*\**She*

Readings will be available on reserve or online, except in the few cases where I ask you to find your own.

### **Requirements:**

Requirements include **\*attendance and participation**, **\*six short (1-2 page) responses** to the reading, **\*one full length paper (21-25 pages)** of which a **\*draft** is due early, **\*one brief (10 minute) oral presentation** (based on an "outside" novel you will choose--this can be related to your paper, or not), **\*one twenty-minute "conference style" presentation of your research**. The course is a seminar format, so everyone is expected to contribute to discussion and to come prepared with comments and questions. I expect that each week, **one person will be assigned to present a ten minute summary of the key themes and issues from the reading, with some background info on the literary authors, and three discussion questions (think of this as a process of preparing these materials for teaching undergraduates)**. And we will rotate and repeat. For the last three weeks, two or three people will present their research at the beginning of each class, and then we will segue into the regular class content.

Response papers are due each week to the class email list to be circulated and shared; you should post them by midnight Sunday, so that people have a chance to read them. (I will create an email list for the class, to which you may post papers, responses, questions, etc.) You may choose which six weeks you will turn something in, but do not turn them in late! You need not comment on the entire reading--you may comment on any portion of it. Use these as think-pieces. They should be driven by a single argument or question, and refer to the text--other than that, these can be informal, and should be about two pages, double spaced.

If you would like to tailor your final project for a particular purpose (dissertation chapter, for example), please let me know--I encourage you do make this course work for you.

### **Late and Absence Policy**

Absences in a graduate course are generally unacceptable, except for illness or attendance at a professional conference at which you are a speaker on the day of class. More than one absence (each of which represents a week of class) may affect the course grade.

### **Grading**

Grading will take into account class participation, and all assignments. We will follow university and college policy. The college stipulates that Incompletes are to be awarded only when a student has completed most of the course work with a passing grade, and through no fault of his/her own is prevented late in the term from completing on time, because of severe illness, accident, etc. You must complete all coursework. **Incompletes awarded for any other reason will result in a lowered course grade.** That said, we may have students here beginning their program and finishing course work, field specialists and those from very different fields. You are not undergraduates, but colleagues in training and I am less interested in "grading" your work than I am in your effort and progress.

**Outside novel of your choice--**

Lawrence, George A., *Guy Livingstone*

Broughton, Rhoda--any

Gore, Catherine, any

Brame, Charlotte, any

Disraeli, Benjamin, *Henrietta Temple* or *Coningsby*

Bulwer-Lytton, Lord, *Zanoni*, *Pelham*, *Paul Clifford*

Oliphant, Margaret, any

Trollope, Anthony, any

Broughton, Rhoda, *Cometh Up as a Flower, Not Wisely But Too Well*

Haggard, H. Rider, *King Solomon's Mines*

Stoker, Bram, *Lair of the White Worm*

Ouida, (Marie de la Ramee), any (other than assigned)

Ward, Mrs. Humphry, *Robert Elsmere*, *Marcella*

Schreiner, Olive, *Story of an African Farm*

Yonge, Charlotte Mary, any (other than assigned)

Scott, Sir Walter, any

Ainsworth, Harrison, any (other than assigned)

Taylor, Philip Meadows, *Confessions of a Thug*

Trollope, Frances, *The Life and Adventures of Michael Armstrong*, *Factory Boy*

Marryat, Frederick, *Mr Midshipman Easy*, or *Peter Simple*

Shiel, M.P. *The Purple Cloud*

[Thomas Peckett Prest, James Rhymer] *The String of Pearls*

[https://en.wikisource.org/wiki/The\\_String\\_of\\_Pearls](https://en.wikisource.org/wiki/The_String_of_Pearls)Links to an external site.

Note—the course mostly focuses on fiction, but you may also choose to focus on a drama (or dramatization), for example, Boucicault’s *The Octoroon*, or a popular poet. You may also propose a novel. You may also wish to consider works written in the empire more broadly, or, if your interests are primarily in US Lit, "crossover" works and discussions.

### Schedule

August 24 : Intro. Read *Mysteries of London*, Preface and Chapters 1-5, and

<https://www.bl.uk/collection-items/penny-dreadful-the-mysteries-of-london>Links to an external site.

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The [\(Links to an external site.\)](#)

Another version--the Gutenberg is easier to read:

[http://www.gutenberg.org/files/47312/47312-h/47312-h.htm#page\\_001](http://www.gutenberg.org/files/47312/47312-h/47312-h.htm#page_001)Links to an external site.

For more ideas of what this might have looked like in, see The String of Pearls wiki:

[http://www.victorianlondon.org/mysteries/sweeney\\_todd-00.htm](http://www.victorianlondon.org/mysteries/sweeney_todd-00.htm)Links to an external site.

[\(Links to an external site.\)](#)

Aug 31                      Ainsworth      *Jack Sheppard*

September    7                      Armstrong      Intro from *How Novels Think* and “Gothic History of the Novel.”

14                      Dickens      *The Old Curiosity Shop*

21                      King on Ouida; Hack, Introduction, *Reaping Something New*; Jones, “Victorian Childhood of Manga.”

28 Collins *The Woman In White*

October 5 Chatterjee, Christoff, and Wong, "Undisciplining Victorian Studies" in files, Banerjee, "Transimperial" (files), Banerjee "Troubling Conjugal Loyalties" (files),

12 Wood *East Lynne* or *Ouida Under Two Flags*

19 from Altick *The Common Reader*;

Law On Brame (files);

VanRemoortel on Rossetti <https://scholarlyediting.org/2013/editions/intro.sunsetwings.html> [Links to an external site.](#)

Look over NCNA: <https://ncna.dh.chass.ncsu.edu/imageanalytics/history.php>

(Links to an external site.) Leighton "Illustrated Victorian Fiction" (files) [\(Links to an external site.\)](#) [\(Links to an external site.\)](#)

[\(Links to an external site.\)](#)

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26 Yonge, *The Heir of Redclyffe*

November 2 From Flint *The Woman Reader*;

from Bourdieu;

from Moretti, *Graphs, Maps, Trees*,

9 NO CLASS MEETING

**Draft due online , midnight, Nov 12.**

16 Braddon *Lady Audley's Secret*. (Two research presentations TBA)

23 THANKSGIVING --No Class Meeting

30 Corelli *The Sorrows of Satan*

Henty "A Pipe of Mystery" [http://www.gutenberg.org/files/7870/7870-h/7870-h.htm#A\\_PIPE\\_OF\\_MYSTERY](http://www.gutenberg.org/files/7870/7870-h/7870-h.htm#A_PIPE_OF_MYSTERY) Links to an external site.

**Papers Due Dec 3 by 7pm. Please submit online and also leave paper copies in my mailbox by Dec 4 at 5pm.**

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#### OTHER Information

- UF students are bound by The Honor Pledge which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Conduct Code specifies a number of behaviors that are in violation of this code and the possible sanctions. If you use AI, it should be at the end of your writing process, and you must disclose it, and how you used it, on the first page of the assignment.

#### 4. In-Class Recording:

- 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 guest lecturer during a class session.

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

#### Campus Resources:

##### Health and Wellness

U Matter, We Care: If you or someone you know is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu), 352-392-1575, or visit U Matter, We Care website to refer or report a concern and a team member will reach out to the student in distress.

Counseling and Wellness Center: Visit the Counseling and Wellness Center website or call 352-392-1575 for information on crisis services as well as non-crisis services.

Student Health Care Center: Call 352-392-1161 for 24/7 information to help you find the care you need, or visit the Student Health Care Center website.

University Police Department: Visit UF Police Department website or call 352-392-1111 (or 9-1-1 for emergencies).

UF Health Shands Emergency Room / Trauma Center: For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road,

Gainesville, FL 32608; Visit the UF Health Emergency Room and Trauma Center website.

GatorWell Health Promotion Services: For prevention services focused on optimal wellbeing, including Wellness Coaching for Academic Success, visit the GatorWell website or call 352-273-4450.

##### Academic Resources

E-learning technical support: Contact the UF Computing Help Desk at 352-392-4357 or via e-mail at [helpdesk@ufl.edu](mailto:helpdesk@ufl.edu).

Career Connections Center: Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services.

Library Support: Various ways to receive assistance with respect to using the libraries or finding resources.

Student Complaints On-Campus: Visit the Student Honor Code and Student Conduct Code webpage for more information.