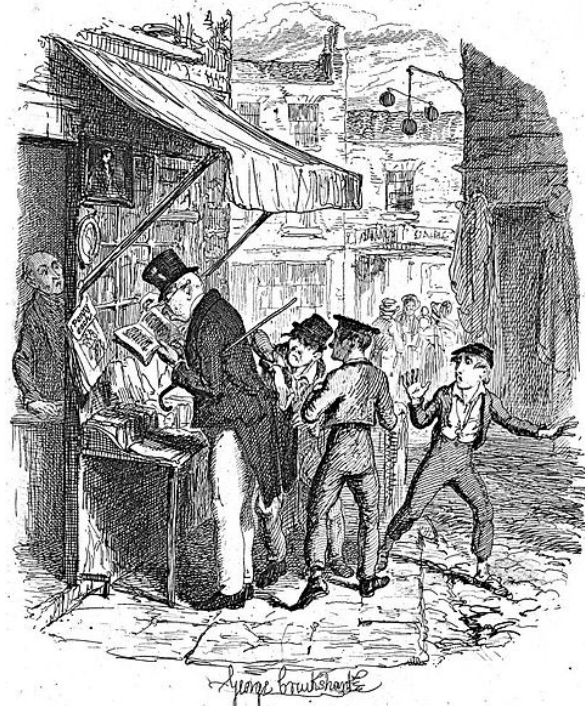
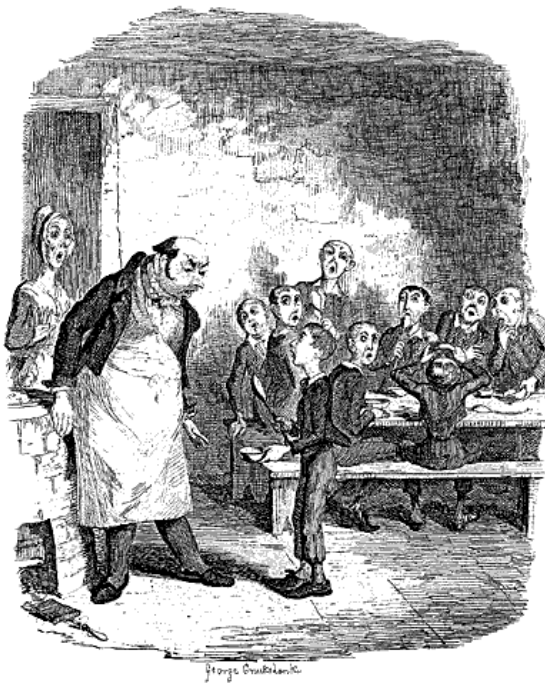


*Note:  
Extraneous information has been excised from this version of the  
Spring 2018 ENL3122 syllabus for public review.*

## ENL3122 The English Novel: 19<sup>th</sup> Century



*Cruikshank, George (illustrator). Illustrations from Oliver Twist. 1838.*

### Course Description

This course analyzes key developments in the nineteenth-century British novel through a consideration of the British novel's historical, literary-historical, and critical contexts. As we will find, the nineteenth-century saw the development of the novel alongside a new enthusiasm for narratives of growth (this was, after all, the age of the rise of Samuel Smiles' 1859 bestseller, *Self-Help*, and the popularization of the "self-help" genre). Given the central interest in "growth" and "development" during this era, we will focus on these themes to guide our readings and discussion. That is, our course will center on nineteenth-century literary depictions of "growing up," broadly speaking, during a period in history when everything from the human population, to the market economy, to industrial technology, to print culture itself also seemed to be growing—and in alarming ways. How do nineteenth-century British novels attend to these anxieties about growth? For what reasons do nineteenth-century British novels so persistently turn to narratives of development? These are the questions we will attempt to answer by semester's end.

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Many of the texts we will be examining in our study of the British novel are primarily examples of the *Bildungsroman*, or novel of development. However, many of our readings are also representative of a range of other literary genres, from the gothic to the realist novel (and even, if we dare to call it so, the novelistic poem). As we focus on developing our skills in close-reading and argumentation over the span of this semester, we will also carefully consider thematic and formal questions related to these texts' genres—thinking carefully about how these genres, too, grow and develop over the course of the nineteenth century.

### Primary Texts

This is an upper-level English course; therefore, the reading load will be substantial. Students taking this course can expect an average of 250 to 300 pages a week of literary and critical readings. Since students have a longer period between class meetings on T/Th (between Thursdays and Tuesdays), readings have been spaced so that heavier reading loads are on Tuesdays and lighter reading loads are on Thursdays.

You must buy the Norton Critical editions of *Aurora Leigh* and *The Picture of Dorian Gray*. You can purchase the Norton *Aurora Leigh* specific edition using the ISBN numbers 0393962989 or 978-0393962987; the Amazon page can be accessed here: <https://www.amazon.com/Aurora-Leigh-Norton-Critical-Editions/dp/0393962989>. You can purchase the Norton *The Picture of Dorian Gray* using the ISBN numbers 9780393927542 or 978-0719546686; the Amazon page can be accessed here: <https://www.amazon.com/Picture-Dorian-Gray-Norton-Critical/dp/0393927547>.

With the exception of *Aurora Leigh* and *The Picture of Dorian Gray*, I would suggest that you purchase either the Penguin Classic or Oxford World Classic editions of the other novels. Many of these other novels have also been digitized and are available free online—I will provide you links to appropriate versions via Canvas. PDFs of additional readings and handouts for our course will also be posted to our Canvas site. Students should plan to bring either a laptop or tablet to view digital materials in class.

#### PRIMARY READINGS

- Charles Dickens, *Oliver Twist* (1838)
- Anne Brönte, *The Tenant of Wildfell Hall* (1848)
- Elizabeth Gaskell, *North and South* (1855)
- Elizabeth Barrett Browning, *Aurora Leigh* (1856) \*\*buy the Norton Edition
- George Eliot, *Mill on the Floss* (1860)
- Oscar Wilde, *The Picture of Dorian Gray* (1891 version) \*\*buy the Norton Edition

**In addition to texts, please purchase and bring to class 1 pack of index cards.**

## Assignments

### I. Analytical Reading Notes (every class with readings)

Taking regular analytical reading notes where you attempt to practice your close-reading skills will help you participate well in class discussion and prepare you to choose topics for your three papers. For each class day where we have readings, submit 1 page of single-spaced hand-written or typed notes in hard copy. You have 4 passes should you miss a day of turning in notes, so you only need to turn in notes on 20 out of the 24 days with readings. Class notes are the only assignment that cannot be turned in “late” for a 10% grade reduction, as noted in the Course Policies section. If you are unable to come to a class but would like to receive credit for your notes, you must email them to Professor Yan by the time class would normally begin on the day of absence.

You should take notes in a way that is useful to practicing literary analysis and interpretation, not merely summarization of the plot. You must start by noting chapter numbers and/or page numbers of passages that evoke strong interest—passages that you are deeply confused by, profoundly angry at, uncharacteristically enraptured to read, etc. In your analytical note for that passage, you would then go on and write interpretive arguments about the passage and/or how it connects to what we have discussed or read before to practice close-reading.<sup>1</sup> You could also be more artistic and try diagramming what interests you in the passage by linking together the passages, major questions, plot points, characters, and themes in a visualization (i.e., a “mind map” or other brainstorming diagram). Regardless of what approach you take, these notes should be helpful for daily discussion and opportunities for you to practice making arguments about the text.

Due: on class days when we have readings, hand in hard copy of notes to me directly at end of class

Deliverable: 1 single-spaced page (standard 8.5x11 paper) of hand-written or typed notes in hard copy

### II. Argumentative Close-Reading Papers (complete 2 papers, 2-3 pages each)

You will need to submit 2 short argumentative close-reading papers during the course of the semester. A handout on our Canvas site provides a guide on how to write these close-reading

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<sup>1</sup> A note that one could write might look like this:

In *Middlemarch* Book I, Ch. VI: “Even with a microscope directed on a water-drop we find ourselves making interpretations which turn out to be rather coarse... In this way, metaphorically speaking, a strong lens applied to Mrs Cadwallader’s match-making will show a play of minute causes producing what may be called thought and speech vortices to bring her the sort of food she needed” (55). Here it seems like Eliot is showing her reader a little science experiment, one of a few I’ve seen so far (including an experiment with metal filings and one with a pier glass). Mrs Cadwallader, the town busy-body, is depicted as a microscopic creature who seems active under a weak lens and passive under a strong lens. This ties into a discussion that Samantha and Emily brought out last class about intentionality and the problem of saying and doing. Given what Eliot says about “making interpretations” based off of what we can see under “weak lenses” and then “strong lenses,” I think that Samantha’s point about subjectivity... etc.

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papers. You will need to submit a complete draft of your work for peer review. We will peer-review the draft on Tuesdays, and then you will have until Sunday night that same week to submit a final version of your work

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

Final Close-Reading Paper 1 Due: Sunday, February 17, 11:59pm.

Deliverable: as a Word document, 12 pt. font, Times New Roman or Cambria, 2-3 pages, double-spaced, 1-inch margins, uploaded to Assignments in Canvas

Draft Close-Reading Paper 2 Due: Monday, March 25, 11:59pm

Final Close-Reading Paper 2 Due: Sunday, March 31, 11:59pm.

Deliverable: as a Word document, 12 pt. font, Times New Roman or Cambria, 2-3 pages, double-spaced, 1-inch margins, uploaded to Assignments in Canvas

### **III. Final Paper (6-7 pages)**

Submit a final paper that provides a substantive argumentative close-reading about one of the texts we have read this semester. Though the focus on the paper should be on literary interpretation through close-reading, you may synthesize your close-reading with 1 or 2 of the following: literary criticism about genre, biographical analysis, or historical contextualization. You are encouraged to cite and use the literary critical material we cover in class, though you are certainly welcome to find your own resources to help you expand your paper as long as you only use credible, academic peer-reviewed sources (such as monographs published from academic/scholarly presses and articles from peer-reviewed academic journals—no websites). If you would like, you may use the final paper as an opportunity to expand on one of the previous close-reading papers you have completed in our course, as long as you have substantially revised and improved your close-reading paper from its original form. 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.

Draft of Final Paper Due: Monday, April 22, 11:59pm

Final of Final Paper Due: Friday, April 26, 11:59pm

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

## **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 my direct communications. Readings for a T/Th schedule are assigned so that you will have a heavier reading load on Tuesdays, given that you will have more time to read the material.

## WEEK 1: THE EARLY HISTORY OF THE NOVEL

Tuesday, 1/8: Introductions & Novels Before the 19<sup>th</sup> Century

- Syllabus
- (not required reading) Watt, Ian. "Realism and the Novel Form." *The Rise of the Novel: Studies in Defoe, Richardson and Fielding*, University of California Press, 1957, pp. 9-34.\*\*\*

Thursday, 1/10:

- 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.\*\*\*
- Eliot, Simon. "The Business of Victorian Publishing." *The Cambridge Companion to the Victorian Novel*, edited by Deirdre David, Cambridge University Press, 2012, pp. 36-61.\*\*\*

## WEEK 2: OLIVER TWIST & POPULAR GENRES

Tuesday, 1/15:

- Dickens, *Oliver Twist* (Book 1 Ch 1 "Treats of the Place Where Oliver Twist Was Born, and of the Circumstances Attending His Birth" through Book 1 Ch 17 "Oliver's Destiny Continuing Unpropitious, Brings A Great Man to London to Injure His Reputation")
  - o <https://archive.org/details/olivertwistorpar01dick/page/n7>
- Hollingsworth, Keith. "Chapter 1: The Newgate Theme" and "Chapter 2: Reform in the Criminal Law," *The Newgate Novel, 1830-1847: Bulwer, Ainsworth, Dickens, and Thackeray*, Wayne State University Press, 1963, pp. 3-28.

Thursday, 1/17: Unit 1

- Dickens, *Oliver Twist* (Book 1 Ch 18 "How Oliver Passed His Time in the Improving Society of his Reputable Friends" through Book 2 Ch 7 "Has an Introductory Account of the Inmates of the House to Which Oliver Resorted, and Relates What They Thought of Him")
  - o <https://archive.org/details/olivertwistorpar01dick/page/n7>
  - o <https://archive.org/details/olivertwistorpar02dick/page/n7>
- 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.
  - *Note: only read intro of chapter through part II, pp 227-236.*

## WEEK 3: OLIVER TWIST & THE NEWGATE NOVEL

Tuesday, 1/22:

- Dickens, *Oliver Twist* (Book 2 Ch 8 “Involves a Critical Position” through Book 3 Ch 4 “Containing Fresh Discoveries, And Showing that Surprises, Like Misfortunes, Seldom Come Alone”)
  - o <https://archive.org/details/olivertwistorpar02dick/page/n7>
  - o <https://archive.org/details/olivertwistorpar03dick/page/n7>
- Miller, D.A. “Chapter One: The Novel and the Police.” *The Novel and the Police*, University of California Press, 1988, pp. 1-32.\*\*\*

Thursday, 1/24:

- Dickens, *Oliver Twist* (Book 3 Ch 5 “An Old Acquaintance of Oliver’s, Exhibiting Decided Marks of Genius Becomes a Public Character in the Metropolis” through to end)
- Hollingsworth, Keith. “Chapter 5: The ‘Real’ World of *Oliver Twist*,” *The Newgate Novel, 1830-1847: Bulwer, Ainsworth, Dickens, and Thackeray*, Wayne State University Press, 1963, pp. 111-131.

#### WEEK 4: TENANT OF WILDFELL HALL & EPISTOLARY NOVEL

Tuesday, 1/29:

- Brönte, *Tenant* (Ch 1 “A Discovery” through Ch 19 “An Incident”)
  - o <https://archive.org/details/tenantwildfellha00broniaala/page/n31>
- 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*

Thursday, 1/31:

- Brönte, *Tenant* (Ch 20 “Persistence” through Ch 31 “Social Virtues”)
- Singer, Godfrey Frank. “The Epistolary Novel in England since 1800.” *The Epistolary Novel: Its Origin, Development, Decline, and Residuary Influence*, Russell & Russell, 1963, pp. 156-180.\*\*\*
  - o CUT ENTIRELY

#### WEEK 5: TENANT OF WILDFELL HALL, DOMESTIC REALISM & SENSATION

Tuesday, 2/5:

- Brönte, *Tenant* (Ch 32 “Comparisons: Information Rejected” through Ch 43 “The Boundary Passed”)
- Fryckstedt, Monica Correa. “Defining the Domestic Genre: English Women Novelists of the 1850s.” *Tulsa Studies in Women’s Literature*, vol. 6, no. 1, 1987, pp. 9-25.\*\*\*

Thursday, 2/7:

- Brönte, *Tenant* (Ch 44 “The Retreat” through Ch 53 “Conclusion”)

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- Brantlinger, Patrick. "What is 'Sensational' About the 'Sensation Novel'?" *Nineteenth-Century Fiction*, vol. 37, no. 1, 1982, pp.1-28.

## WEEK 6: NORTH AND SOUTH & THE REGIONAL NOVEL

Tuesday, 2/12:

- **Draft of First Close-Reading Paper due Monday, 2/11, 11:59pm**
- No readings. Paper Workshopping.

Thursday, 2/14:

- Gaskell, *North and South* (Ch 1 "Haste to the Wedding" through Ch 8 "Home Sickness")
  - o <https://archive.org/details/northsouth00gask/page/n11>
- Duncan, Ian. "Ch. 18 The Provincial or Regional Novel." *A Companion to the Victorian Novel*, edited by Patrick Brantlinger and William B. Thesing, Blackwell Publishing, 2005, pp. 318-335.\*\*\*
- **Final Version of First Close-Reading Paper due Sunday, 2/17, 11:59pm**

## WEEK 7: NORTH AND SOUTH & THE "CONDITION OF ENGLAND" NOVEL

Tuesday, 2/19:

- Gaskell, *North and South* (Ch 9 "Dressing for Tea" through Ch 25 "Frederick")
- 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.
  - *Note: only read intro of chapter through subsection on "The 'Factory Question'," pp 336-340.*

Thursday, 2/21:

- Gaskell, *North and South* (Ch 26 "Mother and Son" through Ch 38 "Promises Fulfilled")
- Childers, Joseph W. "Social Class and the Victorian Novel." *The Cambridge Companion to the Victorian Novel*, edited by Deirdre David, Cambridge University Press, 2012, pp. 148-169.\*\*\*

## WEEK 8: NORTH AND SOUTH & THE REALIST NOVEL

Tuesday, 2/26:

- Gaskell, *North and South* (Ch 39 "Making Friends" through Ch 52 "Pack Clouds Away")
- Williams, Raymond. "Realism." *Keywords: A Vocabulary of Culture and Society, Revised Edition*, Oxford University Press, 1983, pp. 257-262.\*\*\*

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- Barthes, Roland. "The Reality Effect." 1968. *The Rustle of Language*, translated by Richard Howard, Hill and Wang, 1986, pp. 141-148.\*\*\*

Thursday, 2/28:

- Auerbach, Erich. "Odysseus Scar." 1953. *Mimesis: The Representation of Reality in Western Literature*, translated by Willard R. Trask, Princeton University Press, 1971, pp. 3-23.\*\*\*
- Levine, Caroline. "Victorian Realism." *The Cambridge Companion to the Victorian Novel*, edited by Deirdre David, Cambridge University Press, 2012, pp. 84-106.\*\*\*

## WEEK 9: SPRING BREAK

*Tuesday, 3/5: No Class, Spring Break*

*Thursday, 3/7: No Class, Spring Break*

## WEEK 10: AURORA LEIGH & KÜNSTLERROMAN

Tuesday, 3/12:

- Barrett Browning, *Aurora Leigh* (Books 1 through 3)
- 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.

Thursday, 3/14:

- Barrett Browning, *Aurora Leigh* (Books 4 and 5)
- Duplessis, Rachel Blau. "To 'bear my mother's name': *Künstlerromane* by Women Writers." Norton Critical Edition of *Aurora Leigh*, edited by Margaret Reynolds, pp. 463-466.
- (optional) Case, Alison. "Gender and Narration in *Aurora Leigh*." Norton Critical Edition of *Aurora Leigh*, edited by Margaret Reynolds, pp. 514-519.

## WEEK 11: AURORA LEIGH & THE EPIC

Tuesday, 3/19:

- Barrett Browning, *Aurora Leigh* (Books 6 and 7)
- (optional) Laird, Holly A. "*Aurora Leigh*: An Epical Ars Poetic." Norton Critical Edition of *Aurora Leigh*, edited by Margaret Reynolds, pp. 534-540.



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- Cut??!
  - (optional) David, Deirdre. "From *Intellectual Women and Victorian Patriarchy*." Norton Critical Edition of *Aurora Leigh*, edited by Margaret Reynolds, pp. 484-493.
- Thursday, 3/21:
- Barrett Browning, *Aurora Leigh* (Books 8 and 9)
  - (optional) Stone, Marjorie. "Genre Subversion and Gender Inversion: *The Princess and Aurora Leigh*." Norton Critical Edition of *Aurora Leigh*, edited by Margaret Reynolds, pp. 494-505.

## WEEK 12: MILL ON THE FLOSS & THE HISTORICAL NOVEL

Tuesday, 3/26:

- **Draft of Second Close-Reading Paper due Monday, 3/25, 11:59pm**
- Paper Workshopping.

Thursday, 3/28:

- Eliot, *Mill on the Floss* (Vol 1 Book 1)
  - <https://archive.org/details/flossmillon01eliorich/page/n5>
- (optional) Lukács, Georg. "Sir Walter Scott." 1937. *The Historical Novel*, translated by Hannah and Stanley Mitchell, Beacon, 1962, pp. 30-63.\*\*\*
- **Final Version of Second Close-Reading Paper due Sunday, 3/31, 11:59pm**

## WEEK 13: MILL ON THE FLOSS & REFLECTIONS ON THE BILDUNGSROMAN

Tuesday, 4/2:

- Eliot, *Mill on the Floss* (Vol 1 Book 2 through Vol 2 Book 3)
  - <https://archive.org/details/flossmillon02eliorich/page/n5>
- (optional) Buckley, Jerome Hamilton. "Introduction: The Space Between," *Season of Youth: The Bildungsroman from Dickens to Golding*, Harvard University Press, 1974, pp. 1-27.

Thursday, 4/4:

- Eliot, *Mill on the Floss* (Vol 2 Book 4 and Vol 2 Book 5)
- Maynard, John R. "Ch. 16 The Bildungsroman." *A Companion to the Victorian Novel*, edited by Patrick Brantlinger and William B. Thesing, Blackwell Publishing, 2005, pp. 279-301.

## WEEK 14: MILL ON THE FLOSS & NATURALISM

Tuesday, 4/9:

- Eliot, *Mill on the Floss* (Vol 3 all)
  - <https://archive.org/details/onflossmill03eliorich/page/n5>

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- Williams, Raymond. "Naturalism." *Keywords: A Vocabulary of Culture and Society, Revised Edition*, Oxford University Press, 1983, pp. 216-219.\*\*\*

Thursday, 4/11:

- No readings. Paper Workshopping.

## **WEEK 15: THE PICTURE OF DORIAN GRAY (1891 VERSION), THE GOTHIC, & DECADENCE**

Tuesday, 4/16:

- Wilde, *Dorian Gray* (Preface through Ch 10 from the 1891 edition)
- Sedgwick, Eve Kosofsky. "The Structure of Gothic Conventions," (1980) *The Coherence of Gothic Conventions*, Methuen, 1986, pp. 9-36.
- Pater, Walter. "Conclusion [The Renaissance]." Norton Critical Edition of *The Picture of Dorian Gray*, edited by Michael Patrick Gillespie, pp. 326-329.
- Pater, Walter. "A Novel by Mr. Oscar Wilde." Norton Critical Edition of *The Picture of Dorian Gray*, edited by Michael Patrick Gillespie, pp. 372-375.
- (optional) Hiquelme, John Paul. "Oscar Wilde's Aesthetic Gothic: Walter Pater, Dark Enlightenment, and *The Picture of Dorian Gray*." Norton Critical Edition of *The Picture of Dorian Gray*, edited by Michael Patrick Gillespie, pp. 490-509.

Thursday, 4/18:

- Wilde, *Dorian Gray* (Ch 11 through Ch 20 from the 1891 edition)
- (optional) Ferguson, Christine. "Decadence as Scientific Fulfillment." *PMLA*, Vol. 117, No. 3, 2002, pp. 465-478.\*\*\*

## **WEEK 16: CONCLUDING**

Tuesday, 4/23:

- **Draft of Final Paper due by Tuesday, 4/23, 11:59pm**
- Final Paper Workshop

**\*\* Final Paper is Due Friday, 4/26 by 11:59pm\*\***