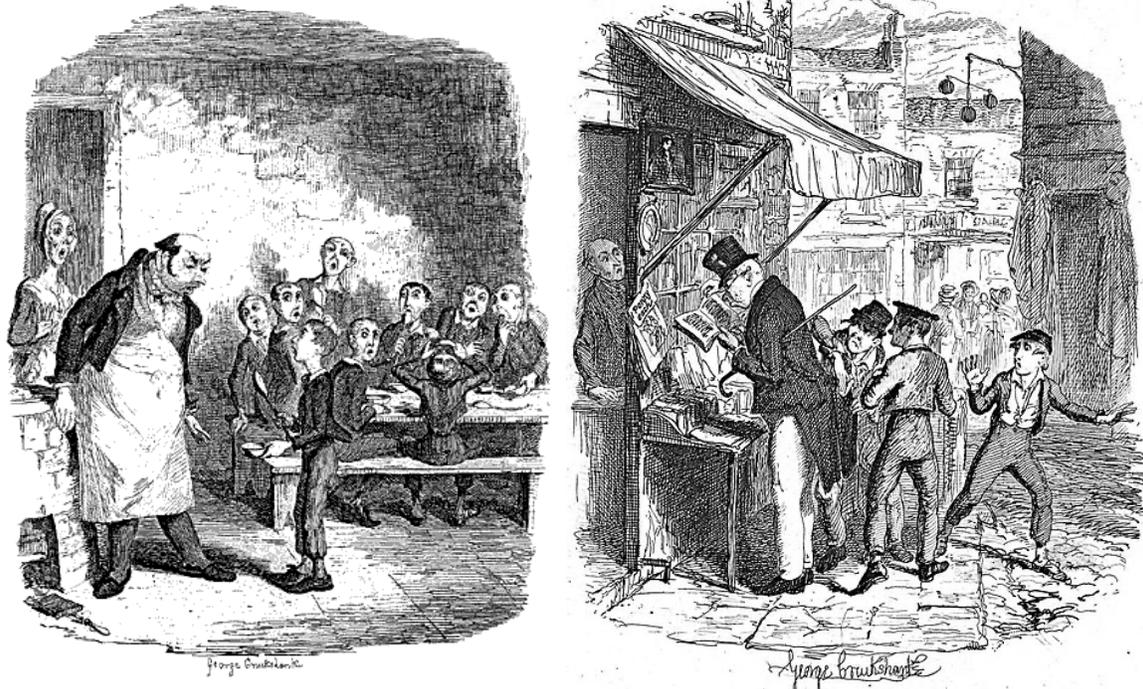


Note:

*Extraneous information has been excised from this version of the
Spring 2021 ENL3122 syllabus for public review.*

ENL3122 The Nineteenth-Century British Novel



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. 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—

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thinking carefully about how these genres, too, grow and develop over the course of the nineteenth century.

Course Goals

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

- investigated a diverse range of novel genres, including Epistolary, Gothic, Realist, Newgate, and Sensation novels
- considered the British novel's development alongside historical, literary-historical, and critical contexts
- explored nineteenth-century thematic concerns with growth and development
- analyzed a range of relevant literary criticism to help us establish a model for contextualizing the topical matter of our readings
- practiced and developed a foundation in the literary skill of close-reading and argumentation

Our Semester During the COVID-19 Global Pandemic

The way we would usually communicate, learn, teach, and just *be* have been dramatically impacted by COVID-19. With that in mind, I have tried to slow down aspects of what I usually teach to give us more time to breathe, dig more deeply into our readings, and recognize the limitations on our attentions and bodies during this time. I know some of you need to work hours that affect your ability to stay engaged with the class, you may be the caretaker for family members or friends during classtime, and/or you may need to care for your health or others. **It is always okay for you to ask for help and to share as little as you want about your personal circumstances.** I do not judge you and hope you may extend the same grace to me.

You are encouraged to:

- ask me for clarity, to repeat myself, or to answer a question that may have been asked before
- request extensions on any assignment before their due dates
- take 3 days off from class during any point in the semester for your personal needs without penalty to your grade (but please email me to let me know you are safe)
- take a break during a synchronous class session and get air, stretch, get a drink of water, eat, use the restroom, etc.
- tend to a family member or friend in need of care as you participate in class

I know that it is hard to be *here* when here is a digital space. Let us try our best and make it a goal to be gracious and support each other.

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Primary Texts

I have provided you all with links to appropriate digital versions of our novels on our Canvas site through Perusall. PDFs of additional readings and handouts for our course will also be posted to our Canvas site through Perusall. Students should plan to use a laptop or tablet to view materials.

This is an upper-level English course; though I have reduced the reading load during COVID remote online learning, the reading load will still be rather substantial. As a 3-credit course, you can expect to complete 6-9 hours of study/work on average outside class sessions every week and should plan to read a little bit every day as the most effective way to keep up with the work. Students taking this course can expect an average of 200 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.

PRIMARY READINGS

- Mary Shelley, *Frankenstein* (1818)
- Charles Dickens, *Oliver Twist* (1838)
- Elizabeth Gaskell, *North and South* (1855)
- Mary Elizabeth Braddon, *Lady Audley's Secret* (1862)

Assignments

I. Perusall Annotations (for every day with reading)

For our class, we will be using the real time collaborative annotation tool Perusall both as a way to practice analytical methods of close-reading and as a way to implement a regular practice of reading and note-taking. Our work is to get *away* from only relying on *expressive writing*, which is writer-centered opinion-based writing, and *counterproductive habits of analysis* such as falling into the judgment reflex, naturalizing personal assumptions, and making generalizations, in order to practice more subject-centered approaches to analysis where you, as a literary scholar, make the textual material the focus of interpretive work. (You can learn more about analytical writing via the article by scholars David Rosenwasser and Jill Stephen that I posted in Canvas Files.) For our class, the Perusall annotations are meant to serve 2 even more specific purposes: (1) to prepare you for class discussion and (2) to develop the beginnings of ideas for your future papers.

When you read the *novels* assigned for our course in Perusall, you will need to use the annotation tools to make 5 to 7 annotation posts per reading. Focus on the following 2 practices:

1. Highlight and compose interpretive arguments about different passages that exhibit unique *literary elements* of the text that analyze word choice, thematic or linguistic patterns, surprising metaphoric relations, deviations from genre tropes, and/or the perspective (or even manipulations!) of the *narrator* alongside your analysis of word choice and syntax.

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2. Respond to a classmate's or your professor's posts by "mentioning" them using the @ symbol with their name and then add on to or challenge their ideas using references to other passages or ideas from the text.

You may also use the annotation tools to ask and answer questions about the plot, historical references, and other general questions—however, these less interpretive types of posts will not count toward the assessment of your annotation posts as fully as your interpretive posts and responses to classmates.

When you read the *articles* assigned for our course in Perusall, you will need to use the annotation tools to make 2 to 3 annotation posts on specific passages per reading that are particularly interesting, bemusing, confusing, angering, or exciting. Offer reflections and arguments about the ideas of the passage as they tie into your reading of other texts from this course or past college courses.

Write in complete sentences and offer thoughtful and focus on writing comprehensive close-reading arguments that speak to the specifics of the *literary* elements (diction, figurative language, formal composition, narrative construction). When you ask questions, you may want to find ways to open up the topic for debate and not just simple “yes” or “no” answers. You will want to focus on *both* (a) annotating multiple parts of the reading (not just 1 spot at the beginning of the reading) and (b) providing deeply engaged, well-argued thoughts.

There are 34 total readings this semester worth credit. I will take the scores from your top 30 Perusall annotation assignments to form your final grade for this semester.

Due: submitted before synchronous class sessions

Deliverable: between 30 and 34 Perusall annotation assignments that show deep engagement and thoughtful analysis of the readings

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

Over the semester you will complete 2 short 3-page argumentative close-reading papers on a novel we have read during the semester up until this point. 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, and then you will have until 11:59pm of the end of that week we peer-reviewed to submit a final version of your work

Draft Close-Reading Paper 1 Due: Wednesday, February 10, 11:59pm.

Final Close-Reading Paper 1 Due: Sunday, February 14, 11:59pm.

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

Draft Close-Reading Paper 1 Due: Wednesday, March 10, 11:59pm.

Final Close-Reading Paper 1 Due: Sunday, March 14, 11:59pm.

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

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III. Final Paper (6-8 pages)

Submit a final paper on 1 novel that we have read during the semester. You may choose to substantially revise and expand Argumentative Close-Reading Papers 1 or 2 given the feedback I have provided OR write on a novel that you have not covered in your first 2 short papers. Your final paper should provide a substantive argumentative close-reading. 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/or articles from peer-reviewed academic journals—no websites, unless also academic and credible). Use proper MLA formatting for your [parenthetical in-text citations](#) and [Works Cited section](#) at the end of your paper. Your Works Cited page will not count toward your final page count.

Draft of Final Paper Due: Monday, April 19, 11:59pm

Final of Final Paper Due: Friday, April 23, 11:59pm

Deliverable: Word document, 12 pt. font, Times New Roman, 6-8 pages, 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.

WEEK 1: INTRODUCTIONS TO THE EARLY HISTORY OF THE NOVEL

Tuesday, 1/12:

- Introductions, Syllabus, Canvas Site, and Perusall

Thursday, 1/14:

- 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.

WEEK 2: NINETEENTH-CENTURY NOVELS

Tuesday, 1/19:

- 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.

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Thursday, 1/21:

- No readings
- Visit by Neil Weijer, Rare Books Curator

WEEK 3: FRANKENSTEIN AND THE EPISTOLARY FORM

Tuesday, 1/26:

- Shelley, *Frankenstein* (Front Matter through Vol I Chapter III, pp. 48-84)
- Broadview Introduction, "The Evolution of the Novel" (pp. 32-38)
- Broadview "Appendix I: Introduction to Shelley's 1831 Edition" (pp. 348-353)

Thursday, 1/28:

- Shelley, *Frankenstein* (Vol I Chapter IV through Vol II Ch I, pp. 84-116)
- 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*

WEEK 4: FRANKENSTEIN AND THE GOTHIC

Tuesday, 2/2:

- Shelley, *Frankenstein* (Vol II Ch II through Vol II Ch VII, pp. 116-149)
- Sedgwick, Eve Kosofsky. "The Structure of Gothic Conventions," (1980) *The Coherence of Gothic Conventions*, Methuen, 1986, pp. 9-36.

Thursday, 2/4:

- Shelley, *Frankenstein* (Vol II Ch VIII through Vol III Ch IV, pp. 150-190)
- Johnson, Barbara. "Review: My Monster/My Self." *Diacritics*, Vol. 12, No. 2, *Cherchez la Femme Feminist Critique/Feminine Text* (Summer, 1982), pp. 2-10.

WEEK 5: FRANKENSTEIN'S GROTESQUE NARRATIVE

Tuesday, 2/9:

- Shelley, *Frankenstein* (Vol III Ch IV through End, pp. 190-222)
- Ngai, Sianne. "Afterward: On Disgust." *Ugly Feelings*, Harvard University Press, 2005, pp. 332-354.

Thursday, 2/11:

- **Draft of Argumentative Close-Reading Paper 1 due Wednesday, 2/10, 11:59pm**
- No readings. Paper Workshopping.
- **Final Version of Argumentative Close-Reading Paper 1 due Sunday, 2/14, 11:59pm**

WEEK 6: OLIVER TWIST & THE NEWGATE NOVEL

Tuesday, 2/16:

- Dickens, *Oliver Twist* (Ch 1 “Treats of the Place Where Oliver Twist Was Born, and of the Circumstances Attending His Birth” through Ch 9 “Containing Further Particulars Concerning the Pleasant Old Gentleman, and His Hopeful Pupils”)
 - 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, 2/18:

- Dickens, *Oliver Twist* (Ch 10 "Oliver Becomes Better Acquainted with the Characters Of His New Associates; And Purchases Experience at a High Price. Being a Short, But Very Important Chapter, In This History" through Ch 19 “In Which a Notable Plan is Discussed and Determined On”)
 - o <https://archive.org/details/olivertwistorpar01dick/page/n7>

WEEK 7: DICKENS’S NARRATIVE OF POLICING

Tuesday, 2/23:

- Dickens, *Oliver Twist* (Ch 20 “Wherein Oliver is Delivered Over to Mr. William Sikes” through Ch 27 “Atones For The Unpoliteness Of A Former Chapter; Which Deserted A Lady, Most Unceremoniously”)
 - o <https://archive.org/details/olivertwistorpar02dick/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, 2/25: No Class Session, Recharge Day

WEEK 8: OLIVER TWIST’S FORMAL ELEMENTS

Tuesday, 3/2:

- Dickens, *Oliver Twist* (Ch 28 “Looks After Oliver, And Proceeds With His Adventures” through Ch 36 “In Which the Reader May Perceive a Contrast, Not Uncommon in Matrimonial Cases”)

Thursday, 3/4:

- Dickens, *Oliver Twist* (Ch 37 “Containing an Account of What Passed Between Mr. and Mrs. Bumble, and Mr. Monks, at Their Nocturnal Interview” through Ch 44 “The Appointment Kept”)
 - o <https://archive.org/details/olivertwistorpar03dick/page/n7>

WEEK 9: OLIVER TWIST’S CONTESTED CONCLUSIONS

Tuesday, 3/9:

- Dickens, *Oliver Twist* (Ch 45 “Fatal Consequences” through Ch 51 “And Last”)

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- Meyer, Susan. "Antisemitism and Social Critique in Dickens's *Oliver Twist*," *Victorian Literature and Culture*, Vol. 33, No. 12, 2005, pp. 239-252.

Thursday, 3/11:

- **Draft of Argumentative Close-Reading Paper 2 due Wednesday, 3/10, 11:59pm**
- No readings. Paper Workshopping.
- **Final Version of Argumentative Close-Reading Paper 2 due Sunday, 3/14, 11:59pm**

WEEK 10: NORTH AND SOUTH & THE CONDITION OF ENGLAND NOVEL

Tuesday, 3/16:

- Gaskell, *North and South* (Ch 1 "Haste to the Wedding" through Ch 8 "Home Sickness")
 - o <https://archive.org/details/northsouth00gask/page/n11>
- 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, 3/18:

- Gaskell, *North and South* (Ch 9 "Dressing for Tea" through Ch 20 "Men and Gentlemen")

WEEK 11: NORTH AND SOUTH & THE REGIONAL NOVEL

Tuesday, 3/23:

- Gaskell, *North and South* (Ch 21 "The Dark Night" through Ch 29 "A Ray of Sunshine")
- Williams, Raymond. "1. Country and City" and "17. The Shadowed Country," *The Country and the City*, Oxford University Press, 1973, pp.1-8, 182-196.

Thursday, 3/25:

- Gaskell, *North and South* (Ch 30 "Home at Last" through Ch 38 "Promises Fulfilled")

WEEK 12: LADY AUDLEY'S SECRET & SENSATIONAL BEGINNINGS

Tuesday, 3/30:

- Gaskell, *North and South* (Ch 39 "Making Friends" through Ch 52 "Pack Clouds Away")

Thursday, 4/1:

- Braddon, *Lady Audley's Secret* (Vol 1 Ch I "Lucy" through Vol 1 Ch X "Missing")
 - o <https://archive.org/details/ladyaudleyssecre01brad/page/n9>

WEEK 13: LADY AUDLEY'S SECRET & SENSATION NOVELS

Tuesday, 4/6:

- Braddon, *Lady Audley's Secret* (Vol 1 Ch XI "The Mark Upon My Lady's Wrist" through Vol 2 Ch III "Little Georgey Leaves His Old Home")
 - o <https://archive.org/details/ladyaudleyssecre01brad/page/n9>
 - o <https://archive.org/details/ladyaudleyssecre02brad/page/n8>
- Brantlinger, Patrick. "What is 'Sensational' About the 'Sensation Novel'?" *Nineteenth-Century Fiction*, vol. 37, no. 1, 1982, pp.1-28.

Thursday, 4/8:

- Braddon, *Lady Audley's Secret* (Vol 2 Ch IV "Coming to a Standstill" through Vol 2 Ch XIII "Phoebe's Petition")
 - o <https://archive.org/details/ladyaudleyssecre02brad/page/n8>

WEEK 14: LADY AUDLEY'S SECRET & LEGAL FICTIONS

Tuesday, 4/13:

- Braddon, *Lady Audley's Secret* (Vol 3 Ch 1 "The Red Light in the Sky" through Vol 3 Ch VI "Buried Alive")
 - o <https://archive.org/details/ladyaudleyssecre03brad/page/n8>

Thursday, 4/15:

- Braddon, *Lady Audley's Secret* (Vol 3 Ch VII "Ghost-Haunted" through Vol 3 Ch X "At Peace")
 - o <https://archive.org/details/ladyaudleyssecre03brad/page/n8>
- Nayder, Lillian. "Three—Rebellious Sepoys and Bigamous Wives: The Indian Mutiny and Marriage Law Reform in *Lady Audley's Secret*." *Beyond Sensation: Mary Elizabeth Braddon in Context*, edited by Marlene Tromp, Pamela Gilbert, and Aeron Haynie, SUNY Press, 2000, pp. 31-42.

WEEK 15: THE CONCLUSION

Tuesday, 4/20:

- **Draft of Final Paper due by Monday, 4/19, 11:59pm**
- Final Paper Workshop

**** Final Paper is Due Friday, 4/23 by 11:59pm****