Novels are in the hands of us all; from the Prime Minister down to the last-appointed scullery maid. We have them in our library, our drawing-rooms, our bedrooms, our kitchens - and in our nurseries. . . . Novels are read right and left, above stairs and below, in town houses and in country parsonages, by young countesses ad by farmers' daughters, by old lawyers and by young students.

~~ Anthony Trollope 1870; 1883

Texts:

* Jane Eyre, Charlotte Bronte - Penguin ed.
* Great Expectations, Charles Dickens - Penguin ed.
* Middlemarch, George Eliot (Maryann Evans) - Penguin ed.
* The Uncensored Picture of Dorian Grey, Oscar Wilde - Harvard UP (Belknap ed.)
* Mademoiselle Ixe, Lanoe Falconer (Mary Elizabeth Hawker) - packet at the bookstore

I will ask you to read either The Hound of the Baskervilles or Mademoiselle Ixe. Several of these novels are published in other editions and are available as e-books, but they will include other introductions and notes, and in the case of e-books and computer-generated reprints, no scholarly additional material at all. You will be at a disadvantage without the introduction in the Penguin Jane Eyre and Hound of the Baskervilles. You may be at a disadvantage without the notes in the Penguin and Harvard editions. One of the many editions of the revised Dorian Grey will not be the same as our edition (although it would be useful for purposes of comparison).

Highly recommended: *The Victorian Novel in Context*, Grace Moore

I had originally intended Moore’s book for the undergrads and David’s for the grads, but Cambridge Companions have been of great use to undergraduates in previous courses on Jane Austen and Virginia Woolf.
Purpose of the course:

Eng. 453 is designed to meet the following Eng. Department learner outcomes:
Students will be able to
– identify the formal elements and generic conventions of fiction and explain how formal choices contribute to meaning.
– compare and contrast works of fiction based on theme, subgenre, literary context, and/or historical context.
– analyze and discuss the development of a genre in relation to specific historical, material, or cultural conditions.
– discuss and analyze the thematic concerns of fictional works.
– write formal and informal responses to fictional works that demonstrate engagement, reflective thought about the writer’s own assumptions, effective inquiry, and responsible interpretation.
– apply theoretical approaches to the analysis of fictional texts.

Our particular course focuses on the Victorian period, a rich and prolific time for the novel. Technically, the Victorian period encompasses the time that Queen Victoria reigned (1837-1901). Our texts range in publication date from 1848 (Jane Eyre) to 1902 (The Hound of the Baskervilles). Although some literary historians argue that the novel is an ancient genre, the British have traditionally traced their own version of the novel to the eighteenth century (or sometimes somewhat earlier). Whatever its origins, the novel grew in artistic and moral status during the Victorian period, although many moral arbiters were still suspicious of the novel as an influence on “impressionable” minds (read: the young, women, the working classes). Some novels were considered more artistic and moral than others and reviewers often emphasized the “healthiness” or “morbidness” of fiction. Anxiety about novels partly arose from their undeniable popularity. “Everyone” read novels – and often even the same novels – from royalty to the working classes. British novels were also popular and extremely influential in other countries, particularly in the United States, among a population with rising access to books and education.

Class and the novel: However, everyone did not write novels. Most of the literature written during the Victorian period was composed by middle-class men and women, often from a sense of artistic vocation but also because it was possible to support onself and one’s dependents as a novel writer. Therefore, one of our areas of study will be about how middle-class concerns and assumptions shaped the novel, even as we understand that the term “middle-class” covers a fairly broad range of education, wealth, and status/rank.

Gender and sexuality: The Victorian period seems a time when masculine and feminine gender identity constructions were extremely polarized, but – as with every generalization about the Victorian period – a closer analysis reveals a complex relation between men and women and the ways in which their identities were constructed. Gender ideologies could seem both strict and contradictory. Literary texts of the period are often ambiguous and ambivalent about gender and particularly, about the abilities and power of women. Sexuality was also contested territory, but its expression seems subtle and encoded to most readers today. The representation of sexuality is also complicated by homosocial contexts (same-sex schools, gentlemen’s clubs, etc.) and
romantic friendships.

**Race and Racial “others”:** At a time when the British Empire was growing (at the end of the century Britain would claim dominion over one quarter of the world’s population), the construction of race was a concern. Sometimes racial anxieties appear more overtly (as in *Jane Eyre*) or less obviously (as in *Hound*). Whenever the “foreign” seems to be an issue, look for a possible connection to a racial “Other.” Racial anxieties are often encoded as concerns about origins: Who is a character’s family? What is the character’s social status? Sometimes these anxieties are encoded as decline, decadence, or the “primitive”: Has a family’s heritage decayed? Has previous evil tainted the present generation? Has contact with a racial “other” been a source of contamination? Racial otherness sometimes combines with other kinds of “otherness,” such as class or gender, and the lines can be blurry. For example, some narrators who ventured into London slums describe them as foreign countries, with strange “savage” inhabitants.

**Assignments and Requirements:**

**Reading, Attendance, and Participation:**

Keeping up with your reading and attending class is crucial. You can’t be in on the conversation if you’re not here. Mark up your texts and/or keep a notebook as an aid to memory and a method of starting to think about subjects for papers.

**A note on attendance:**

Three absences may reduce your final grade by one degree (B to B-; C+ to C).

Four absences may reduce your final grade (B+ to C+).

Five or more absences may cause you to fail the course.

There are no excused absences, but of course, I understand that emergencies do arise. If you establish a pattern of conscientious attendance and turning in assignments on time, your credibility increases, and when you have an emergency, I can assume that you are a responsible persona and are doing everything you can to meet your obligations. If you establish a pattern of absences, late assignments, and continual excuses, you damage your credibility, which makes giving you a break impossible to justify. While coming to class every day is important, simply being here doesn’t earn an “A” in this category. An “A” requires good participation. You exhibit the level of your participation through the thoughtfulness of your questions and comments in large and small groups; the degree of reflection and care you give to your writing; your tone and attitude in regard to your work and the members of the class; your commitment to the course. **May 12** is the last day to drop without petitioning. By that date, consider withdrawing from the course if you have missed more than three class days and/or have fallen behind in your work. Withdraw officially so you won’t receive a failing grade.

If you need disability related educational accommodations, contact Disabilities Services at 963-1202. Please let me know about any accommodations made through DS.
Formal Papers:

Undergraduates: Two seven-page critical essays (about 2100 words each) that incorporate at least two critical sources in a significant way in each essay. Critical sources are intended, not as a substitute for your own argument but as a means of building your argument through response, disagreement, or carrying another writer’s insights further.

For the first paper, choose to write on *Jane Eyre* or *Great Expectations*.
For the second paper choose to write on *Middlemarch, The Uncensored... Dorian Gray, The Hound of the Baskervilles* or *Mademoiselle Ixe*. *Middlemarch* is long and has been the subject of much critical discussion, while the other three novels are much shorter and less written about. Most of the criticism of *Dorian Gray* is based on the later (censored) version. *The Hound of the Baskervilles* will have some criticism, *Mademoiselle Ixe* hardly any.

English language and literature majors and professional and creative writing majors: be sure to save papers for your portfolio. If you think you will use a paper for your portfolio, keep the books as well, so that when you revise the paper, you will have the editions you used originally.

Graduates: Two ten-page critical essays that incorporate at least two critical sources in a significant way in each essay. As with the undergraduate essays, critical sources should be used as a means of building your own argument. Choices about texts are the same as above. In addition to the works cited for your paper, include a separate annotated list of three to four critical works that you consulted but did not use in your paper. Annotations should summarize the main argument of the source in around 100 words.

Everyone: The major sources included in your papers should be *scholarly, non-Internet sources*. Scholarly articles found in on-line data bases such as Project MUSE and JSTOR are, of course, acceptable. In conducting literary research, always **start with The MLA Bibliography**. Begin with the most recent scholarship, but do not confine your search to online full-text sources because you could miss valuable scholarship. If MLA does not have full-text, it often has a link to take you to full-text in another database. If you use the Internet for biographical/historical context, evaluate these sources carefully in terms of scholarship.

To cite your sources, consult the *MLA Handbook for Writers of Research Papers* (8th ed.) or Purdue Owl at https://owl.english.purdue.edu/owl/ (or simply type Purdue Owl into Google). To introduce your sources into your own argument, use attribute tags, such as, “According to Kate Homans. . .” or “John Kucich argues. . .”

Be careful to **give credit to any sources you quote or authors whose ideas you use.** If in doubt, consult *The MLA Handbook* for rules on quoting from and citing sources. A case of plagiarism damages your credibility as well as your grade. A **plagiarized paper is a waste of time and energy – for both student and professor.** If I find that a paper is plagiarized, the paper will receive a 0 and I will report the plagiarism as a “behavior of concern.” A university staff member will then contact the student.
Proposal Discussion and Workshop:

In preparation for the first paper, you’ll have an opportunity to discuss in a small group an introductory/thesis paragraph or proposal draft with at least one critical article you plan to use. On the day of the discussion, explain your main idea to your group and how you are planning to use the criticism.

Later that week (see schedule) hand in to me a revised proposal, including a reference to one scholarly source (article, book chapter, etc.). The reference should demonstrate how you are using the criticism (arguing with it, expanding its scope, using it for support). The revised, formal proposal should be 200 words. Be sure to include a full citation of the article or chapter using correct MLA format (8th ed.). I will give you feedback on the proposal.

For the first paper, you’ll also have a chance to bring in a workshop draft and exchange it with another writer. This process also gives you experience in responding to and editing another writer’s work. The draft should be three pages typed. Show me your draft at the end of class to earn 10 pts. for the workshop.

Tests:

There will be five tests throughout the quarter to check your reading. The first two tests are on *Jane Eyre* and *Great Expectations* and are worth 15 points each. *Because Middlemarch* is so long, there will be two tests of 10 points each. The final test of 15 points covers *Dorian Gray* and either *The Hound of the Baskervilles* or *Madamoiselle Ixe*, depending on which book you were assigned. Test dates are on the schedule, but I reserve the right to change test dates if discussion seems to be flagging due to people’s not keeping up with the reading. In such an event, the test questions would still cover only the reading on the schedule up to that date. You may make up one test during the quarter if you make it up within two class days, so if you miss a test on Monday, you must make it up before class on Friday of the same week. To make up the test, go to the English Department office and request your copy. It will be in a file with your name on it, and you can take it at the desk outside the office. If discussion during the make-up period covers material on the test that would give you an unfair advantage over your classmates, I will have to eliminate that material from the test. Tests will include material from class lectures and from reading/research groups.

Assignment policies:

Written work is due in class on the due date on the schedule. Late assignments are not acceptable unless you speak with me about an extension and I agree that your circumstances warrant it. Extensions should be arranged in a timely manner. Too many extensions interfere with my schedule, so ask for them only when you have a genuinely good reason. Do not e-mail assignments unless you have made an emergency arrangement with me.

Rewrite options: If you receive a grade of C- or lower on your first paper you may rewrite it. In order to be fair to others who do not have a chance to rewrite, your revision grade can be no higher than a C (76%). You must also do the following:
1) Take the paper with my comments to the Writing Center and consult with someone there. That person will notify me that you have been there.

2) Demonstrate in your revision that you have attempted to deal with the problems mentioned in the comments and meet expectations of the assignment as outlined in the paper guidelines given out in class.

3) Turn in the revision one week from the date you receive the original paper back. Turn the paper in by 12:00 noon at my office or in my department mailbox.

4) At the time you turn in your revision, also turn in the graded copy with my comments.

A note on paper format: Papers should be typed, double-spaced, on standard 8 ½ by 11 paper. Leave about an inch margin on all sides. Number your pages. Consult The MLA Handbook for rules on punctuation and format. Proofread carefully both before and after your paper comes out of the printer.

Research/reading/discussion groups:

You will join a group that will do research and provide historical, cultural, critical and biographical insight on Great Expectations, Middlemarch, The Uncensored Picture of Dorian Gray, The Hound of the Baskervilles and Mademoiselle Ixe. The group presentation includes biographical and historical/social issues, analysis of passages and themes in the text and presentation and discussion of literary criticism on the book. The group does not have to lecture throughout the entire class periods allotted to their book and author; rather, the group’s main purpose is to present material and devise questions that will generate class discussion. Obviously, the categories do not fit into neat boxes either – you may need to discuss social issues when dealing with criticism or criticism when dealing with a passage. For example, you might spend 15 minutes on biographical and social/historical background, presenting material and answering questions from the class. You might then relate the biographical/socio-historical material to a particular passage in the text and ask/answer questions. Then you might choose other passages (one or two) that you think express an important theme or tell us something important about a character or a novel convention. Part of your presentation should be summarizing the argument of a recent critical article or book chapter on the novel and articulating your response. Choose a serious, scholarly article that you think has merit, even if you disagree with one or more of its points. Cite the article or chapter (and any other sources you use) according to MLA format and provide a copy for me on the day of the presentation. Keep in mind that you’ll want to budget time for questions and discussion. See the separate evaluation sheet for help in planning your presentation. See the schedule for days devoted to organizing groups and group preparation. Some preparation will need to take place outside of class.
### Grades:

<table>
<thead>
<tr>
<th>Task</th>
<th>Points</th>
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<tbody>
<tr>
<td>Paper 1</td>
<td>75 pts.</td>
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<tr>
<td>Paper 2</td>
<td>75 pts.</td>
</tr>
<tr>
<td>Tests</td>
<td>65 pts. (15 pts. each on 1st, 2nd, and 5th, 10 pts. each on Middlemarch tests)</td>
</tr>
<tr>
<td>Workshop</td>
<td>10 pts.</td>
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<tr>
<td>Proposal for first paper</td>
<td>15 pts.</td>
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<tr>
<td>Research/reading group</td>
<td>50 pts.</td>
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<tr>
<td>Attendance and participation</td>
<td>35 pts.</td>
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<tr>
<td><strong>Total</strong></td>
<td>325 pts.</td>
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### Schedule:

- **Wed., March 29**
  - Introduction / Development of the British novel
  - Read at least the first fifteen chapters of *Jane Eyre* by Mon., April 1.

- **Mon., April 3**
  - *Jane Eyre* Chapters 1-15 (177) about 44 pages per day/Thurs.-Sun.
  - For discussion we’ll concentrate on the opening chapters, but keep up with the reading.
  - Victorian novel

- **Wed., April 5**
  - *JE* Chapters 16-20 (76)
  - organizing and advising of groups
  - discussion of contextual materials I’ll provide

- **Mon., April 10**
  - *JE* Chapters 21-38 (268) and introduction in the Penguin edition
  - Criticism on *JE*
  - About 12 days to read *Great Expectations*

- **Wed., April 12**
  - **Test** on *JE*, including information on development of the British novel and criticism of *JE*
  - Ideas for papers
  - *Great Expectations* 1-8 (49 pages)

- **Mon., April 17**
  - *GE* Chapters 9-33 (199 pages)
  - **Group 1** passages/historical context (sources)
Wed., April 19  
*GE* Chapters 34-39 (51)  
**Group 1** critical article  
Come prepared to talk about your paper idea: Bring an introductory paragraph or draft of the proposal (due Friday) to discuss in small group.

**Friday, April 21**  
Hand in proposal and citation of critical article or book chapter to my office or my department mail box or attach it to an e-mail by 12:00 noon.

Mon., April 24  
*GE* Chapters 40-59 (158) and Appendix A, pp. 508–09  
Some proposals returned; some may be returned Wednesday.

Wed., April 26  
**Test** on *Great Expectations*, group’s contextual materials and critical article  
**Paper workshop:** Bring a two-to-three page typed draft of your paper for workshop.

About 19 days to read *Middlemarch*  
It would be good if we could read one of Eliot’s carefully constructed “books” per class period, but that isn’t possible, so I have tried to pace the reading according to how much time we have between classes.

**Friday, April 28**  
Papers due unless you’re in Group 2 - Hand in paper copies by 3:00 at my office (403E) or in Eng. Dept. mail box. Remember to turn in electronic copy on Canvas.

Mon., May 1  
*Middlemarch* - Chapters 1-12, “Miss Brooke” (114) and “Old and Young” - Chapters 13-22 (101)  
both books: (215)

Wed., May 3  
*Middlemarch* - Chapters 23-33, “Waiting for Death” (89)  
**Group 2** - passages / historical contexts (sources)

Mon., May 8  
**Group 2** - critical article or book chapter

Wed., May 10  
**Test** on first 5 books of *Middlemarch*, Chapters 1-53  
*M* - Chapters 54-60 “The Widow and the Wife” (100)  
**Group 3** historical context/references
Thursday, May 11  Papers due for those in Group 2 - Hand in paper copies by 3:00 at my office (403E) or in Eng. Dept. mail box. Remember to turn in electronic copy on Canvas.

Mon., May 15  *M* - Chapters 63-71, “Two Temptations” (91), Chapters 72-84, “Sunset and Sunrise,” and “Finale” (196)

**Group 3 - critical article or book chapter**

Wed. May 17  SOURCE is two days this year - Wed., May 17 and Thurs., May 18, but I cannot cancel class today because we have only three class days left after this one in the quarter (only one class day after Memorial Day!). Test on the last three books and Finale of *Middlemarch*

*Portrait of Dorian Grey*, Chapters 1-4

**Group 4 - passages/context (sources)**

Mon., May 22  *Portrait*, Chapters 5-13 (106) - **Group 4 - critical article or book chapter**

*The Hound of the Baskervilles*, Chapters 1-9 (94)


**Group 5 - passages / historical context and critical article or book chapter**

Mon., May 29  Memorial Day

Wed., May 31  *Mademoiselle Ixe*

**Group 6 - passages/historical context and critical article**

**Thursday, June 1**  Arrange to take test on *Hound, Mademoiselle X* and groups’ context and critical articles.

**Wed., June 7**  Papers due at noon

Remember to hand in a paper copy and submit an electronic copy on Canvas