

SYLLABUS: ENGLISH 317, LATE VICTORIAN FICTION IN CONTEXT

Spring 2003, meets MWF 11-11:50, King 321
Kathie Linehan, Rice 10, ext. 8578
Office hours Spring 2003: Tues. 3-4 and Fri. 3:30-4:30

This course studies major late Victorian fiction alongside selected poems and prose of the period as a basis for exploring the novel's responsiveness to late Victorian debate over such topics as feminism, aestheticism, and democratization. (Victoria reigned 1837-1901; this class considers novels published between 1872 and 1895.) The class will be taught by a combination of lecture and discussion. Your participation in the course requires engaged class attendance (more than three unexcused absences will affect your grade), on-time submission of a series of Cr/NE prep papers (mostly assigned two classes in advance at 1-2 week intervals), a 2-3 page "Victorian periodicals" assignment, two 7 page papers, and an in-class final exam. (For further information on course requirements, see p. 4 of this syllabus.)

TEXTS: The Victorian Age (abbreviated below as TVA): The Norton Anthology of English Literature, Vol. 2B, 7th ed.
George Eliot, Middlemarch (Penguin)
Robert Louis Stevenson, Strange Case of Dr. Jekyll and Mr. Hyde (Norton Critical Edition)
George Gissing, The Odd Women (Norton)
Thomas Hardy, Jude the Obscure (Oxford U. Pr.)
Robert Louis Stevenson, The Beach of Falesa (Stanford U. Pr.),

SCHEDULE :

Feb 3 Introduction
Feb 5 Topic: "These later-born Theresas": the Woman Question in Dorothea's day (1829) and George Eliot's (1872)
Middlemarch (George Eliot, pub 1871-72): Prelude-ch. 2
TVA: "The Role of Women," pp. 1055-57
"The Woman Question," pp. 1719-21
from The Women of England (Ellis, 1839), pp. 1721-23
from Cassandra (Nightingale, wr. 1852), pp. 1734-37
from The Subjection of Women (Mill, 1869), from bottom of p. 1155 to top of 1158, and from bottom paragraph of p. 1160 to top paragraph on p. 1164
"Margaret Fuller and Mary Wollstonecraft" (George Eliot, 1855), pp. 1454-1461
Feb 7 Topic: "Puritan energy" and "future gold-fields": Religion and industrialism in early and mid-Victorian England
Middlemarch, ch. 3-11
TVA: "The Victorian Age," pp. 1043-1052
"Religions in England," pp. A45-46 (appendix section at end of book)
Clough, "The Latest Decalogue" (1862), pp. 1452-53
Feb 10 Topic: "Her favorite poem was 'Lalla Rookh'": pressures to conformity
Middlemarch, ch. 12-19 (prep paper sometime this week)

- TVA: Mill, "Of Individuality as One of the Elements of Well-Being" (1859), pp. 1146-55
- Feb 12 Middlemarch, ch. 20-30
- Feb 14 Middlemarch, ch. 31-38
- Feb 17 Middlemarch, ch. 39-48
- Feb 19 Middlemarch, ch. 49-56
- Feb 21 Middlemarch, ch. 57-64
- Feb 24 Middlemarch ch. 65-75
- Feb 26 Middlemarch, ch. 76-END (prep paper)
- Feb 28 LIBRARY SESSION: Vict. periodicals and magazine fiction (we'll probably start in Spec. Coll., then move to 2nd flr stacks)
TVA: "Literacy, Publication, and Reading," pp. 1057-58. Prior to this session, I'll hand out the periodicals assignment due 4/7.
- Mar 3 "The Lifted Veil" (short story by George Eliot which I'll put on reserve and/or make available via xerox)
 NB: IF YOU THINK YOU WANT TO WRITE YOUR PAPER ON GEORGE ELIOT, WORK **THIS WEEK** ON YOUR BASIC IDEA. ALSO GOOD TO SCHEDULE AN APPOINTMENT WITH ME TO DISCUSS YOUR PLANS FOR THE PAPER.
- Mar 5 "Markheim" (Stevenson, 1885) and Victorian sensation fiction in NCE Strange Case, pp. 105-123
- Mar 7 Topic: "He had two selves within him, apparently": Victorian versions of the divided self
NCE Strange Case, pp. 124-26, 132-38 and 146-49
TVA, from "The Descent of Man" (Darwin, 1871), pp. 1689-90 (concluding two paragraphs of excerpt)
TVA, from Father and Son (Gosse, 1907), pp. 1694-96
- Mar 10 NCE Strange Case (Stevenson, 1886): title story and textual appendix, pp. 1-74 (likely prep paper)
- Mar 12 Topic: the author behind and in the text
NCE Strange Case: "Composition and Production" and "Reception" (pp. 77-104) plus Nabokov and Garrett (pp. 184-97)
- Mar 14 Topic: political and religious frameworks
NCE Strange Case: Calder and Halberstam (pp. 126-31), Walkowitz (141-45), Brantlinger and Linehan (197-13)
 NB: IF YOU HAVEN'T ALREADY MADE THE PUSH ON DRAFTING YOUR MID-TERM PAPER, HEY! **THIS IS YOUR BIG WEEK-END!**
- Mar 17 NO CLASS; I'll be available for CONFERENCES ON DRAFTS
- Mar 19 Topic: the afterlife of a Victorian horror story
 I'll ask for your help in deciding what to do with this class; we could read and discuss the "Performance Adaptations" section in the NCE Strange Case and/or watch 45 minutes' worth of one of the film adaptations and/or do a reading from the script I've got of the American 1887 stage adaptation and/or talk about what it IS about this story that perpetuates its virtually mythic status in popular culture. (Incidentally, you may be interested in knowing that a stage version of Jekyll and Hyde is being performed at the Cleveland Playhouse Feb. 25-Apr. 6, 2003.)

Mar 21 Topic: female transformation through sensual temptation
TVA, "Goblin Market" (C. Rossetti, 1862), pp. 1589-1601; also
read "Christina Rossetti" on pp. 1583-84

**NB: FIRST 7-PAGE PAPER DUE BY 5 P.M. FRIDAY, MARCH 21
AT THE LATEST**

SPRING BREAK!!! REJOICE!!!!!!

Mar 31 Topic: the turn towards aestheticism, Hellenism, sensuality
TVA, "The Late Period" and "The Nineties," pp. 1052-55
TVA, Introduction to Swinburne, plus "'Choruses' from
Atalanta in Calydon" and "Hymn to Proserpine"
(Swinburne 1865-66), pp. 1621-28
TVA, for background on the Pre-Raphaelite Brotherhood,
Read "Dante Gabriel Rossetti" (pp. 1573-74) and
skim D.G. Rossetti's poetry (1574-82)

NB: Periodicals assignment will be due a week from this Monday (i.e.,
Monday, April 7): I've kept course reading for the week light so
you'll have time to complete the assignment.

Apr 2 Topic: Pater and Hopkins: style as sensation
TVA, "Walter Pater" and "from The Renaissance (Pater,
1873), pp. 1636-1644
"Gerard Manley Hopkins" plus poems and journal
(Hopkins, wr. 1866-89), pp. 1649-61.

Apr 3, eve.? Playreading extra (scene from Imp. of Being E.) at my house?

Apr 4 Topic: Wilde and the Nineties
TVA, "The Nineties," 1740-41
"Oscar Wilde" plus poetry & prose (1881-97), pp. 1747-
1761 and 1805-1808 (i.e., the whole section on
Wilde except The Importance of Being Earnest)
"If You're Anxious for to Shine" (Gilbert, 1881), pp.
1676-77

Apr 7 Topic: harsh realities
TVA, "Struggle for Existence" (Darwin, 1859), pp. 1679-81
"White Slavery" and "Living Wage" (Besant, 1888 and
Chew, 1894), 1715-1719
Kipling poems (1890-1918), pp. 1888-94 plus "Rudyard
Kipling," pp. 1863-64
"How I Became a Socialist" (Morris, 1894), pp. 1618-21
plus "William Morris," pp. 1605-6

NB: VICTORIAN PERIODICALS ASSIGNMENT DUE APRIL 7 (2-3 pp)

Apr 9, 11, 14, 16 The Odd Women (Gissing, 1893) in four installments (ch.
1-8, 9-16, 17-24 and 25-31); one prep paper along the way

Apr 18, 21, 23, 25, 28, 30 Jude the Obscure (Hardy, 1895) in six installments
(corresponding to six sections); prep paper along way

NB: For those of you interested in writing your remaining 7-page paper on a work we've covered between March 31 and April 30, this week-end would be a prime time for working up ideas.

May 2, 5 The Beach of Falesa (Stevenson, 1893)

May 7 NO CLASS; I'll be available for CONFERENCES ON DRAFTS

May 9 Review session and course evaluations

**NB SECOND 7 PAGE PAPER DUE MAY 9, OR MAY 13 AT LATEST
(NO EXTENSIONS POSSIBLE WITHOUT AUTHORIZED INCOMPLETE)**

THURSDAY, MAY 15, 7 P.M.: TWO HOUR IN-CLASS FINAL EXAM

FURTHER INFORMATION ON COURSE REQUIREMENTS:

1) Graded papers: you can work on a topic of your choosing in relation to any of the works read in the course. The content of the paper **SHOULD NOT HEAVILY OVERLAP** what we've covered in lecture or discussion. (You're responsible for knowing what class coverage consists in.)

To make paper-writing easier, especially on the longer works (Middlemarch or Jude), **TRACK YOUR READING INTERESTS AS YOU READ FOR CLASS**. Underline, talk to yourself in the margin, write down page numbers under topic headings, and all like that there.

You could do purely formal criticism (e.g. examine the craft and point of a particular chapter in a novel as a functional part within the whole; study the purpose of a minor character; analyze interactions of style and meaning in Hopkins' poetry, etc.). You could work from a thematic interest (e.g., compromised feminism in Jude or The Odd Women, the role of murder in the sensation tale). You could report on scholarly research that's text-oriented (e.g., develop a partial set of annotations for "The Lifted Veil") or context-oriented (e.g., see what aspects of "The Lifted Veil," Jude the Obscure, or The Beach of Falesa are brought out by studying them in the context of the particular issue/s of the periodical in which they first appeared). You could take issue with a critic's view on of our works as a way of defining your own ideas. Huge range of possibilities. I'll try to make some suggestions as we go.

2) Credit/No Entry assignments (actually Cr+/Cr/Cr-/NE). **Prep papers** are very brief bits of writing (one page, informal) meant to serve as warm-ups to discussion on the day that they're due. So I don't accept them after due date. Missing more than one will affect your grade. The **Victorian periodicals assignment** asks that you either compare two different periodicals for the same year or two several-decades apart issues of the same periodical, focussing on some tell-tale features of content or format or apparent implied readership.

3) Final exam. Approximately one-fourth short-answer questions, one-fourth best-guess quote identifications (points for good reasons even if inaccurate), and one-half essay questions (you'll choose one of three questions geared to large-scale comparisons). Not so bad as you think! Really!