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or by appointment

ENG 334: The 19th-Century Novel
Term 5, 2016-2017, 303 College Hall

Required Texts/Supplies

Mary Shelley, *The Last Man* (~~Penguin Classics Edition~~ Oxford World Classics)
George Eliot, *Middlemarch* (Penguin Classics Edition)
Oscar Wilde, *The Picture of Dorian Gray*, 1890 edition (online facsimile of 13-chapter edition, Lippincott's vol. XLVI)

<https://books.google.com/books?id=1SQzAQAAMAAJ&printsec=frontcover&dq=lippincott%27s+monthly+magazine+%22Volume+46%22&hl=en&sa=X&ved=0ahUKEwjXovCg1L3RAhVE6YMKHXCID6kQ6AEIHDAA#v=onepage&q=lippincott%27s%20monthly%20magazine%20%22Volume%2046%22&f=false>

Readings on Moodle and available online as indicated on the schedule: print (please print 2-sided to save paper), mark-up as you read, and bring to class ON PAPER.

Overview

This course presents a study of the nineteenth-century novel by focusing on three works: *The Last Man*, *Middlemarch*, and *The Picture of Dorian Gray*. Class will proceed as a mixture of discussion, mini-lectures, and group-work. Students are strongly advised to keep good notes during class in whatever form, both to enhance learning and in preparation for the final exam, which will largely be drawn from topics and issues raised during class sessions.

Students will deepen and demonstrate learning through multiple kinds of engagement: completing reading quizzes, developing questions about each day's readings prior to discussion, participating productively in discussions, using online tools to collaboratively analyze and present salient features of the novels, individually writing a reflective essay and an analytic essay, and completing a final exam. Class will meet each morning from 8:30-11:30. Students should hold the 1-3 time slot for collaborative project time and conferences, to be arranged as needed throughout the term.

Learning Goals

- Acquire a solid understanding of the novel form in the 19th-Century, including common sub-genres. (Knowledge).
- Learn about major and minor novelist of the period, along with some features that characterize their work (Knowledge).
- Study representative novels more deeply, and explore and respond to the complexities of the material using creative questioning, written analysis, sound reasoning, info-research and info-literacy skills, and Digital Humanities tools

(Inquiry).

- Strengthen writing and speaking skills, and engage with others in productive dialogue. (Inquiry, Communication)
- Deepen understanding of scholarship in the field of English through the analysis and use of scholarly articles (Inquiry, Communication).
- Reflect on the novels' relevance to social and literary matters today (Inquiry, Communication).

Availability:

I would be happy to discuss your coursework and ideas during my office hours (above). If my office hours pose a conflict for you, feel free to email me for an appointment. Generally, email is the best way to reach me, but you may also text me at 319-560-2973 if urgent.

As you know, falling behind on the block plan without early intervention can be extremely stressful and risky. Please be in touch with me immediately if you begin to fall behind in the readings, or if you have questions about best practices for success in this course. The earlier the better! I am committed to supporting your intellectual development and academic success by sharing information, setting up frameworks, and guiding your readings, and providing feedback on your work—as you take responsibility for completing the work, remaining open to new experiences and ideas, embracing setbacks as learning opportunities, and striving for a successful outcome!

Reading Schedule

Unless otherwise indicated below, class will meet in 303 College Hall M-F, from 8:30-11:30. Hold the 1-3 time slot for group projects and technology labs. Readings and assignments should be carefully completed *prior to* and in preparation for the class periods where they are listed. Mark up your readings as you go, and develop a list of questions about them to bring with you to class to aid you in contributing to discussion. In addition to the reading schedule below, consult assignment sheets (attached) for details on homework.

Week 1

Mon., 01/16	Introductions. PM: MLK Teach-in from 1:00-3:00 in Thomas Commons. Meet on OC. Be prepared to share your experiences Tuesday morning in class.
Tues., 01/17	<i>Last Man</i> , 1-117. 1:00-3:00: Introductions to online tools; group planning, Cole Library, first floor.
Wed., 01/18	<i>Last Man</i> , 118-238. Due: article write-up. Use afternoon time to work on group project, Library.
Thurs., 01/19	<i>Last Man</i> , 229-316. Due: article write-up; verbal project update. Use afternoon time to work on group project, Library.

Fri., 01/20	<i>Last Man</i> , 317-end. Due: verbal project update; pitches to Computer Science class.
Week 2	
Mon., 01/23	"First Chapters Collection" on Moodle. Due: Project Presentations for class critique.
Tues., 01/24	Due: <i>Last Man</i> projects, final drafts, and Reflection Papers . Introduction to the Victorian Period and <i>Middlemarch</i> .
Wed., 01/25	<i>Middlemarch</i> , 3-119
Thurs., 01/26	<i>Middlemarch</i> , 120-225
Fri., 01/27	<i>Middlemarch</i> , 229-319. Due: Annotated Passage 1.

Week 3

Mon., 01/30	<i>Middlemarch</i> , 323-427
Tues., 01/31	<i>Middlemarch</i> , 431-531. Due: Annotated Passage 2.
Wed., 02/01	<i>Middlemarch</i> , 535-636
Thurs., 02/02	<i>Middlemarch</i> , 639-730. Due: Annotated Passage 3.
Fri., 02/03	<i>Middlemarch</i> , 733-Finale

Week 4

Mon., 02/06	Due: Close Reading
Tues., 02/07	<i>Picture of Dorian Gray</i> . Be certain to read the online edition indicated on the syllabus under "Required Texts," as different editions vary greatly! We'll talk in class about these differences but we'll want to have a common text as the basis for our analysis. As you read, reflect on the difference that it makes to read the story in its originally published format as part of a monthly periodical.
Wed., 02/08	Final Exam (Comprehensive)

Course Policies

Accessibility:

Cornell College makes reasonable accommodations for persons with disabilities. Students should notify the Coordinator of Academic Support and Advising and their course instructor of any disability related accommodations *within the first three days* of the term for which the accommodations are required, due to the fast pace of the block format. For more information on the documentation required to establish the need for accommodations, and on the process of requesting the accommodations, see <http://www.cornellcollege.edu/academic-support-and-advising/disabilities/index.shtml>.

Academic Honesty:

The following is closely adapted from the Cornell Academic Catalog, 2016-17, under "Academic Honest." Because students are responsible for adhering to that policy in its entirety, and because you should understand your right of appeal, I strongly recommend reading catalogue section in full if you have not done so lately.

Cornell College expects all members of the Cornell community to act with academic integrity. An important aspect of academic integrity is respecting the work of others. When a piece of work is submitted for credit, a student is asserting several things: (1) that the content is entirely the student's own work except where the student has appropriately cited a specific source, (2) that the student has not received unauthorized assistance in completing the work (i.e., has not cheated), and (3) that the work has been completed *for that course* unless the student has obtained prior permission from the instructor to submit or adapt work produced earlier.

Citation standards and styles are not consistent across academic fields and across rhetorical situations, so it's important to know what an "appropriate" citation is in any given context. In the field of English, these standards are set by the most recent edition of the MLA Handbook, which is helpfully summarized on the Purdue University "OWL" website. Failure to cite sources in MLA, and to cite them *correctly*, is a serious matter and will lead to a charge of plagiarism. Consult me, the librarians, and/or the Writing Studio consultants if you have questions about when and how to cite sources in MLA style.

The college's procedures for handling plagiarism charges, along with your rights as a student, are explained in the Catalogue under "Academic Honest." In this course, plagiarizing or cheating will mean failure of the course, and I will inform the college registrar of the infraction. See the catalogue for further detail.

Attendance:

Because teaching and learning in this course will primarily be discussion-based, you'll learn most from being fully present and engaged. Your daily contributions are also important for maintaining a positive learning environment. Any absence after two missed class periods will result in the automatic deduction your final grade average by ½ letter grade, while perfect attendance will work in your favor should your final grade be a borderline percentage. I do not distinguish between excused and unexcused absences, so missed classes for illness, travel, co-curricular events, religious observances, and other activities still count as absences—use the leeway in this policy wisely, if at all. On the other hand, please do let me know if you are aware of absences in advance, so that we can discuss ways to make up the work.

Coordinating Co-Curricular Activities and Religious Observances:

Although I do not distinguish between excused and unexcused absences (see “Attendance” above), if you have a sports or other co-curricular activity scheduled that could interfere with your ability to attend class, or if you plan to observe a religious holiday that occurs during our term, please notify me within the first three days of the course and provide me with a schedule of events so that I can prepare for this. When you return, consult others in the class about what you may have missed. I can also meet with you before or afterwards at your request to be certain that my expectations are clear.

Technology in the Classroom:

To minimize distraction and to build in-person connections, cell phones, laptops, and tablets may not be used in this course during lecture and discussion without prior arrangement, or unless I specify that the class will be using technology on a given day. During such periods you will not be permitted to check email, text, browse, etc. where unrelated to our specific course goals, and if you are unable to focus on the task at hand you may be asked to leave the classroom.

Deadlines:

Assignment deadlines are noted on the course schedule, below. Due to the quick nature of the block plan, I typically will not accept late work for grading without prior arrangement, and my agreement to such arrangements are extremely rare. It's better to turn in something imperfect than nothing at all! Be aware that reading quizzes may not be made up.

Grading:

The general grading rubric below applies to all expected written work, though I may provide more specific criteria on some assignments. You are welcome to ask for further detail regarding grades at any point.

- "A" = thoughtful and in-depth analysis of the text or subject, strong evidence, highly convincing and lucid presentation of ideas with careful attention to complexity of the

subject matter, clear and careful organization, smooth and concise writing with very few or no errors; the experience of reading an "A" paper is the feeling of being *taught* something fascinating, important or new about what may be a generally familiar text;

- "B" = solid development of ideas, good evidence, good organization, generally good writing with few errors; may lack the insightfulness, level of detail, and/or competency of writing exhibited in an "A" paper;
- "C" = presentation of ideas is adequate but still sketchy in some places, organization is not always clear, writing or presentation of content may be rough in places (e.g., distracting number of writing errors, distracting mannerisms or lack of eye contact with full class), evidence presented is uneven;
- "D" = incomplete development of ideas, unproved assertions, unclear organization, evidence is thin or irrelevant, distracting errors in writing;
- "F" = undeveloped ideas, little or no organization, lack of focus, multiple mechanical errors in writing (e.g., poor grammar, inappropriate choice of words, misspellings, etc.).

Your course assignments, described below, will be weighted as follows:

15 % Reading Checks and Class Participation

30 % *The Last Man*: A Digital Humanities Project

30 % *Middlemarch*: Annotations and Close Readings

25 % Final Exam

I will use the following equivalencies to calculate final course grades:

A=95; A-=92; B+=88; B=85; B-=82; C+=78; etc.

Learning Studios:

The Writing Studio is part of Cornell's Center for Teaching and Learning and is housed on the third floor of Cole Library. Peer tutors and professional writing instructors are available to meet with you throughout your writing process—whether to talk through ideas or to respond to drafts. They will not *edit* your work for you, but rather provide consultation and feedback as you write and revise. They accept walk-ins when there's room, but also schedule appointments, which are highly recommended. Appointments tend to fill up early toward the end of each term. Phone: 319-895-4462.

The Multimedia Studio, on the first floor, is staffed by peer tutors who can help you with your group projects. Even if they have not previously used your programs, they are usually skilled at using online help pages to help you troubleshoot. You can also contact Brooke Bergantzel, the studio director, who is familiar with your projects.

REQUIRED ASSIGNMENTS

I. Reading Checks and Class Participation

Your daily in-class participation, along with reading checks, are opportunities to demonstrate a high level of preparedness for class.

Most mornings, we'll begin class with a two-part "reading check." The first part will ask that you respond to one or two questions about the reading. You should provide sufficient detail to demonstrate careful reading of the material. Second, you'll write a juicy, detailed "thought" question about the reading: a question that prompts us to think harder about the textual details. (The question should not be a "fact" question—or a question for which there is a right and wrong answer, although you may include these in addition to your thought question. Think of it more as a well-developed discussion question.) Note that these cannot be made up due to tardiness or absence.

These reading checks will enable you to acquire credit for completing the readings (a requirement in any case), encourage analysis, allow us to start on the same page each day, and ensure that you come to class with discussion questions to contribute.

With respect to participation, I expect you to contribute meaningfully each day, approach discussion in the spirit of collaborative learning, listen and respond to classmates and the professor with respect, though not necessarily with agreement.

Roughly, this portion of your grade will be based on the following. : 60%--15 reading checks, worth 3 points each and 40%--Participation, including a self-assessment.

Simply put, if you are merely skimming the material without engaging (without thinking about the material, jotting down questions, creating character lists, doing additional scholarly research on your questions) you are not likely to do well on this portion of the course, and indeed in the course more generally. Preparing sufficiently will greatly increase what you take from this course!

II. *The Last Man*: Digital Humanities (DH) Projects

In small groups of 4, you'll collaborate on one of the DH projects described below to produce an online analysis, or tool for analysis, of Shelley's *The Last Man*.

This assignment is designed to deepen students' engagement with Shelley's novel through analysis. It familiarizes students with multiple DH tools and methodologies, and with their potential for producing and communicating new literary readings. Finally, the assignment encourages both productive teamwork and individual critical reflection.

The Last Man: Project Descriptions

With your input, you'll be assigned to one of the following on Tuesday, Week 1. The final project will be presented for a class critique on the Monday of Week 2, and the final version is due Wednesday of Week 2.

- 1) It has commonly been pointed out that characters in *TLM* bear resemblances to members of her literary and personal circle. Moreover, Shelley's biography has fascinated readers for decades because of the personalities and shifts in alliances involved. Using draw-io (<https://www.draw.io/>) and perhaps family tree software, you'll produce a Family Tree of Shelley's Life, and family trees for the novel's characters, drawing correspondences between them without oversimplifying them.

Resources (in addition to Wikipedia, and the novel's scholarly footnotes and introduction):

Kelly, Gary. "[Politicizing the Personal: Mary Wollstonecraft, Mary Shelley, and the Coterie Novel.](#)" *Mary Shelley in Her Times*. Ed. Betty T. Bennett & Stuart Curran. Johns Hopkins UP, 2000. 147-159.

Redford, Catherine, "[The till Now Unseen Object of My Mad Idolatry': The Presence of Jane Williams in Mary Shelley's *The Last Man*.](#)" *Romanticism: The Journal of Romantic Culture and Criticism* 19.1 (2013): 89-99.

Webb, Samantha. "[Reading the End of the World: *The Last Man*, History, and the Agency of Romantic Authorship.](#)" *Mary Shelley in Her Times*. Ed. Betty T. Bennett & Stuart Curran. Johns Hopkins UP, 2000. 119-133.

Kilgour, Maggie. "[One Immortality': The Shaping of the Shelleys in *The Last Man*](#)" *European Romantic Review* 16.5 (2005): 563-588

- 2) *TLM*, a novel about forced migration and cultural displacement, includes geographical markers, as the protagonists move through England and beyond to avoid plague. In this project, you'll use arcgis (see <https://storymaps.arcgis.com/en/>) to map the protagonists' collective and individual geographical movements over time, attending to both the novel's explicit and implicit timeline and to their encounter with others. As you work, you may discover other useful aspects of the novel work marking in your geographical timeline, such as the status of the plague, or communications from the outside world. Your objective is to make these aspects of the novel more visible to readers, and in doing so, you might produce some interesting observations about migration in the novel.

Resources (in addition to Wikipedia, and the novel's scholarly footnotes and introduction):

Carroll, Siobhan, "[Mary Shelley's Global Atmosphere.](#)" *European Romantic Review* 25.1 (2014): 3-17.

Melville, Peter. ["Hospitality Without End: 'Visitation' and Obligation in Mary Shelley's *The Last Man*."](#) *Romantic Hospitality and the Resistance to Accommodation*. Wilfrid Laurier UP, 2007. 139-173.

Sussman, Charlotte, ["Islanded in the World': Cultural Memory and Human Mobility in *The Last Man*."](#) *PMLA: Publications of the MLAA* 118.2 (2003): 286-301.

Wang, Fuson. ["We Must Live Elsewhere": The Social Construction of Natural Immunity in Mary Shelley's *The Last Man*."](#) *European Romantic Review* 22.2 (2011): 235-255.

- 3) Critics have long pointed out that Nature itself ("herself," the Romantics would have said) is a formidable character in TLM. However, critics do not always agree on the significance of this fact. Using Voyant (<http://voyant-tools.org/>), and/or Tableau (<https://public.tableau.com/en-us/s/>), you'll analyze the narrator's language with respect to nature—particularly landscapes and weather phenomena—in visual form, with particular attention to the adjectives and verbs used by the narrator in each case. To develop a list of terms, you'll refer to aesthetic theories developed by 18th-century philosophers Edmund Burke and Emmanuel Kant, artist William Gilpin and landscaper Humphrey Repton. You'll also want to notice patterns in Shelley's language about nature aside from overlaps with aesthetic theory. What do you discover about the narrator's clusters of terms over the course of the novel, and to what do they seem to correspond—or not? If you want to be more ambitious, you could compare your findings to other last-man novels of the period—how unique was Shelley's perspective on landscape, or on weather phenomena?

Resources (in addition to Wikipedia, and the novel's scholarly footnotes and introduction):

Carroll, Siobhan, ["Mary Shelley's Global Atmosphere."](#) *European Romantic Review* 25.1 (2014): 3-17.

Cove, Patricia, ["The Earth's Deep Entrails': Gothic Landscapes and Grotesque Bodies in Mary Shelley's *The Last Man*."](#) *Gothic Studies* 15.2 (2013): 19-36.

Hopkins, Lisa, "The Last Man and the Language of the Heart." *Romanticism on the Net* 22 (2001): DOI 10.7202/005976ar.
<https://www.erudit.org/revue/ron/2001/v/n22/005976ar.html>

J. Jones, Jennifer, ["The Art of Reduncancy: Sublime Fiction and Mary Shelley's *The Last Man*."](#) *The Shelley-Keats Review* 29.1 (2015): 25-41.

- 4) The novel is told from the perspective of Lionel, but other characters are also fascinating. This assignment asks you to envision the novel from the perspective of Perdita, by creating a first-person role playing game using the tool, Twinery. Your goal is to get readers to think about the events at play from Perdita's perspective, so you'll want to stay true to her character while also being imaginative. The player's experience you create

should help readers to think about her world, her interiority, and most importantly what kind of agency she has, if any, on the outcome of the novel.

Resources (in addition to Wikipedia, and the novel's scholarly footnotes and introduction):

Batra, Nandita. ["Dominion, Empathy, and Symbiosis: Gender and Anthropocentrism in Romanticism."](#) *Interdisciplinary Studies in Literature and the Environment* 3.2 (1996): 101-20.

Banerjee, Suparna, ["Beyond Biography: Re-Reading Gender in Mary Shelley's *The Last Man*."](#) *English Studies: A Journal of English Language and Literature* 91.5 (2010): 519-530.

Haggerty, George E. ["Smollett's World of Masculine Desire in *The Adventures of Roderick Random*."](#) *Eighteenth Century: Theory and Interpretation* 53.3 (2012): 317-330.

Wolfson, Susan J. ["Romanticism and Gender and Melancholy."](#) *Studies in Romanticism* 53.3 (2014): 435-456.

Article Write-Ups

For each option above I'll provide you with a list of four scholarly articles to consult. These should inform your project and your presentation of the project. You'll read all of these, and analyze two more closely. Determine in your group who will write about which articles, and be prepared to summarize your findings in class. In a 2-3 page paper, respond to the following:

- a. What is the topic of the article? What is the thesis of the article, restated in your own words? How does the author position the argument in relation to others that have been made in the past? Is their new perspective new because it observes something that hasn't been observed in the past, because new information has come to light, because the author is using a new critical frame of reference (e.g., transgender studies), or for some other reason?
- b. How is the article structured? For example, does it begin with background, shift to close analysis of the novel, and conclude by suggesting ways of teaching the novel?)
- c. What kinds of evidence does the author employ to support the thesis? Is the evidence, for example, largely evidence intrinsic to the novel (language, character development, plot development, etc.), or evidence extrinsic to the novel (like historical information, or biographical information, etc.)? Is the evidence more quantitative or qualitative? Does the author seem to use a particular methodological framework—like gender studies, class studies, etc.)?
- d. What is a strength of the argument—what is something that you learned, or how did the article make you think about the novel in a new way?
- e. What might you identify as a weakness of the article—is there a point argued that is not as well supported as other aspects of the article? Or is there a question raised that is not adequately addressed for you?
- f. How can your project use this information, or grapple with the argument it presents?

The writing can be relatively informal—don't worry about "voice." The primary goal is to reflect on how it can be helpful for your DH project, and to demonstrate that you have a good understanding of it. Feel free to consult the Writing Studio or a Research Consultant at Cole Library to help you understand the material. It won't always be easy, because they're written by scholars to other specialists.

Reflection Paper

Each student will write a 4-page paper reflecting on the final project. Go deeply into the questions addressed, be creative and compelling with your writing, and do some serious revising. This is an important component of your *LM* grade.

Address the following questions, though not necessarily in this order—develop those that are most interesting to you--

- What aims did you begin with, and how did those shift as you completed the work?
- What were the biggest challenges of the project?
- What is the most exciting finding of your project?
- What did you learn personally from doing the project? (Explain all!)
- What did you contribute, personally, to the project, and what did the other group members contribute?
- What kinds of users might benefit from exploring your project, and how might you publicize it?
- What are the project's weaknesses, and how might you address those were you to do it again or were you to continue it?
- What do you think are the most important learning opportunities provided by digital humanities? What might be lost in doing digital humanities projects rather than traditional papers?

III. Annotation and Close Reading

You'll produce and "publish" three annotated passages of about 1 paragraph (no more than ½ page) from *Middlemarch*, engaging in close reading and connecting the passage to relevant online texts to help elucidate it. In addition, you'll respond to classmates' annotations. I'll provide further details in week two about what these annotations will consist of. In week four, you'll develop one of your annotated passages into a full-blown close reading, due in week four.

Doing a "close reading" is like holding a microscope up to a short passage of text, and breaking it down into its smallest components, analyzing how they work together to create the passage's overall effect, and explaining it all to a reader in a detailed, clear, compelling and convincing way. Your close reading will be 5 pages, written in MLA format, and will develop from one of your annotations.

IV. Final Exam

Our final exam will require you to write about themes and characters in *Middlemarch*, to engage with *Dorian Gray*, and to reflect on various methods of reading practiced in the course. The precise form of the final exam will be determined as we move forward.