

# SAMPLE SYLLABUS

## The English Novel in the Nineteenth Century

ENGL-UA 9530L01

NYU London: Spring 2022

### Instruction Mode: In-person

If you are enrolled in this course 100% remotely and are not a Study Away student at NYU London, please make sure that you've completed the online academic orientation via Brightspace so you are aware of site specific support structure, policies and procedures. Please contact [nyul.academics@nyu.edu](mailto:nyul.academics@nyu.edu) if you have trouble accessing the Brightspace site.

### Instructor Information

- Dr Miranda El-Rayess
- Office hour: Monday 3.45-4.45pm

### Course Details

- Monday 1pm-3.45pm
- All times are GMT (Daylight Saving Time ends 31 October).
- Location: 6 Bedford Square, Room 105
- [Remote Participants: Zoom links are provided in Brightspace].
- Seat Assignments: If you are attending in person, you will be assigned a seat on the first day and are expected to use that seat for the entire semester due to NYU COVID-19 safety protocol.

### Course Description

The nineteenth century was the great age of the English novel. This course charts the evolution of the form during this period, exploring texts by major authors including Jane Austen, Charles Dickens, George Eliot and Thomas Hardy. Close attention to narrative, questions of mimesis and publishing practices will combine with the exploration of a range of significant contemporary discourses relating to shifting conceptions of gender, sexuality, religion, science, class, and race. Our discussions will also be informed by visual representations from the period. These varied contexts will help us to consider formal, stylistic and thematic continuities as well as discontinuities and innovations. Taking advantage of our local surroundings, we will also explore changing representations of London and trace the enduring legacy of this period in the twenty-first-century city.

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Classes will include brief lectures, group discussion and student presentations. I hope that we will also be able to go on two excursions, but these depend on current Covid-19 guidance.

## Course Objectives

Upon completing this course, students will be able to:

- demonstrate their familiarity with a diverse group of novels by major nineteenth-century novelists, and with significant contemporary cultural and social discourses, including changing attitudes towards gender, sexuality, class, religion, science and race.
- combine close reading and narrative analysis with attention to relevant historical and cultural contexts to develop an understanding of stylistic, formal and thematic shifts and continuities in the literature of the period.
- show an understanding of a range of critical approaches to the nineteenth-century novel, including narrative theory, and feminist and postcolonial readings.

## Assessment Components

If you are an NYU London study-away student, you are expected to attend in person. If you are accessing the class remotely, you must attend synchronously.

<b>Assignments / Activities</b>	<b>Description of Assignment</b>	<b>% of Final Grade</b>	<b>Due</b>
Class participation	<b>Class participation</b> including group discussions, presentations and the completion of reading responses and trip responses.  Students will write and upload a reading response of 300-500 words on the weeks that have been allocated to them. These will form a basis for our discussion. If excursions are permitted, a trip response of the same length should be completed after each one. Each student will have the opportunity to give a	20%	

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<b>Assignments / Activities</b>	<b>Description of Assignment</b>	<b>% of Final Grade</b>	<b>Due</b>
	presentation based on their reading response for that week.		
In-class essay	Critical commentary based on a passage from a text we have studied.	25%	
Essay II	2500 words. A chance to explore material on the course that interests you in greater depth.	30%	
Portfolio	1500 words. A selection of 2 redrafted reading responses and one trip response (if excursions are permitted).	25%	

## Assessment Expectations

<b>Letter Grade</b>	<b>Grade Percentage</b>	<b>Description</b>
<b>A-range</b>	A = 93-100% A- = 90-92%	Excellent work demonstrating lucid original thinking, superior writing skills and a sustained engagement with the course requirements. Essays present subtle, well developed arguments supported by sensitive textual analysis and an intelligent engagement with relevant critical concepts and/or debates. They display a high standard of organization, presentation and referencing. Class contributions are founded on a thorough knowledge of the text in question and an awareness of relevant contexts, extending and deepening our discussion.
<b>B-range</b>	B+ = 87-89% B = 84-86% B- = 80-83%	Good work demonstrating strong writing skills and sustained engagement with course requirements. Essays are well organized and make clear, persuasive arguments supported by textual analysis

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<b>Letter Grade</b>	<b>Grade Percentage</b>	<b>Description</b>
		and knowledge of relevant critical concepts and/or debates. Referencing and presentation are both correct. Class contributions are regular, perceptive and based on a familiarity with the text in question and significant contexts.
<b>C-range</b>	C+ = 77-79% C = 74-76% C- = 70-73%	Satisfactory work demonstrating adequate writing skills and some engagement with the course requirements. Essays show some knowledge of the material and a basic critical competence, but may be underdeveloped, unclear, inaccurate, or lacking in textual analysis. Some contribution to class discussions, showing a basic familiarity with texts and/or contexts.
<b>D-range</b>	D+ = 67-69% D = 65-66%	Poor work. The student came to class and handed in all assignments but written work lacks clarity, contains serious inaccuracies and/or structural faults, and fails to conform to the requirements of the assignment. Class contributions are infrequent and/or lacking in relevance.
<b>F</b>	F = below 65%	The student failed to meet minimum requirements.

## Course Materials

### Required Text(s) & Materials

- Jane Austen, *Persuasion*, ed. Patricia Meyer Spacks (Norton Critical Editions, 2012). 9780393911534
- Charlotte Brontë, *Villette*, ed. Margaret Smith and (Oxford World's Classics, 2008). 9780199536658
- Charles Dickens, *Great Expectations*, ed. Charlotte Mitchell (Penguin, 2004). 9780141439563
- George Eliot, *Middlemarch*, ed. Rosemary Ashton (Penguin, 2003). 9780141439549
- Thomas Hardy, *Jude the Obscure*, ed. Patricia Ingham (Oxford UP, 2008). 9780199537020
- Henry James, *What Maisie Knew*, ed. Adrian Poole (Oxford UP, 2008). 9780199538591

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## Optional Text(s) & Materials

**Please note:** The following texts are available in [Senate House Library](https://catalogue.libraries.london.ac.uk) (catalogue.libraries.london.ac.uk). Students do not need to purchase them, or to read them before the beginning of the course. Further secondary reading relating to specific topics and authors will be distributed during the semester and/or posted on [NYU Classes](https://nyu.edu/its/classes) (nyu.edu/its/classes)

- David, Deirdre, ed. *The Cambridge Companion to the Victorian Novel*. Cambridge: Cambridge UP, 2000.
- Gilmour, Robin. *The Victorian Period: The Intellectual and Cultural Context of English Literature 1830-1890*. London: Longman, 1993.
- Kucich, John, and Jenny Bourne Taylor. *The Nineteenth-Century Novel 1820-1880*. Oxford: Oxford UP, 2012.
- Rodensky, Lisa, ed. *The Oxford handbook of the Victorian novel*. Oxford: Oxford UP, 2013.
- Tucker, Herbert F. *A Companion to Victorian Literature and Culture*. Oxford: Blackwell, 1999.

## Resources

- **Access your course materials:** [Brightspace](#)
- **NYU London and Living in London Info:** [LDN](#)
- **Databases, journal articles, and more:** [Bobst Library](#)
- **Assistance with strengthening your writing:** [NYU Writing Center](#) (nyu.mywconline.com)
- **Obtain 24/7 technology assistance:** [IT Help Desk](#)

## Course Schedule

Reminder: Links to join class Zoom meetings will all be available in Brightspace.

## Topics & Assignments

Week/Date	Topic	Reading	Assignment Due
Session 1 Fri 28 January <b>MAKE-UP CLASS</b>	<b>Introducing the English Novel in the Nineteenth Century</b>	To be distributed in class.	
Session 2 Mon 7 February	<b>'[A] little living world': Narrative Strategies I</b>	Jane Austen, <i>Persuasion</i> (1817).	Reading responses from all students. (Upload all reading

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Week/Date	Topic	Reading	Assignment Due
			and trip responses to Brightspace, 'Discussions')
Session 3 Mon 14 February	<b>Adventures Abroad: Narrative Strategies II</b>	Charlotte Brontë, <i>Villette</i> (1853), first half (Chapters 1 to 21)	Reading responses from group 'Victoria'.
Session 4 Fri 18 February <b>MAKE-UP CLASS.</b>	<b>Seeing and Being</b>  <b>TIME:</b> 10.30am-1.15pm in usual room	Charlotte Brontë, <i>Villette</i> (1853), second half (Chapters 22 to 42)	Reading responses from group 'Albert'.
Session 5 Mon 21 February	<b>The Victorian Bildungsroman</b>	Charles Dickens, <i>Great Expectations</i> (1860-61), Chapters 1-19.	Reading responses from all students.
Session 6 Mon 28 February	<b>Dickens's London</b>  TRIP: A walk through Dickens's London	<i>Great Expectations</i> , Chapters 20-39.	Dickensian locations: 2-minute presentations en-route.
Session 7 Mon 7 March	<b>Close Reading</b>	<i>Great Expectations</i> , Chapters 40-59.  IN-CLASS ESSAY	Trip responses from all students  <b>[SPRING BREAK 14 – 20 March]</b>
Session 8 Mon 21 March	<b>Varieties of Realism I</b>	George Eliot, <i>Middlemarch</i> , Chapters 22-43	Reading responses from group 'Victoria'.
Session 9 Mon 28 March	<b>Varieties of Realism II: Tate Britain</b>  [If permitted: Tailored tour of the Tate Britain's	George Eliot, <i>Middlemarch</i> , Chapters 44-64	

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Week/Date	Topic	Reading	Assignment Due
	19 <sup>th</sup> -century gallery.]		
Session 10 Mon 4 April	<b>Finale</b>	George Eliot, <i>Middlemarch</i> , Chapters 65-86.	Trip responses from all students.  Reading responses from group 'Albert'.
Session 11 Fri 8 April <b>MAKE-UP CLASS</b>	<b>Varieties of Realism III</b>  <b>Time:</b> 1pm-3.45pm in usual room.	Thomas Hardy, <i>Jude the Obscure</i> (1895), Parts 1-3.	Reading responses from group 'Victoria'.
Session 12 Mon 11 April	<b>The New Woman</b>	Thomas Hardy, <i>Jude the Obscure</i> , Parts 4-6.	Reading responses from group 'Albert'.  <b>[Mon 18 APRIL: LOCAL HOLIDAY]</b>
Session 13 Mon 25 April	<b>A 'small expanding consciousness'</b>	Henry James, <i>What Maisie Knew</i> (1897), Chapters 1-16.	Reading responses from group 'Victoria'.  <b>[Mon 2 May: LOCAL HOLIDAY]</b>
Session 14 Mon 9 May	<b>'airborne particles' and 'real things': Victorian to Modern</b>	Henry James, <i>What Maisie Knew</i> , Chapters 17-31.	Reading responses from group 'Albert'.  <b>Submit Portfolio</b> to Brightspace by Monday 9 May (12 noon).
Final Assessment	<b>Essay II (no class, no exam)</b>		<b>Submit Essay II</b> to Brightspace by Wednesday 11 May (12 noon).

## Course Policies

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## Classroom Etiquette

To optimize the experience in a blended learning environment, please consider the following:

- Please be mindful of your microphone and video display during synchronous class meetings. Ambient noise and some visual images may disrupt class time for you and your peers.
- Please do not eat during class and minimize any other distracting noises (e.g. rustling of papers and leaving the classroom before the break, unless absolutely necessary).
- If you are not using your cell phone to follow the lesson, cell phones should be turned off or in silent mode during class time.
- Make sure to let your classmates finish speaking before you do.
- If deemed necessary by the study away site (ie COVID related need), synchronous class sessions may be recorded and archived for other students to view. This will be announced at the beginning of class time.
- Students should be respectful and courteous at all times to all participants in class.
- Laptops may be used during lectures, but should not be used at any other point during class as they can impede discussion. Exceptions will be made for students with academic accommodations from the Moses Center.

## Final exams

No final exam. See above for details of final assignments.

## Academic Honesty, Plagiarism and Late Work

Students at Global Academic Centers must follow the [University and school policies](#). You can find details on these topics and more on this section of our NYUL website (<https://www.nyu.edu/london/academics/academic-policies.html>) and on the Policies and Procedures section of the NYU website for students studying away at global sites (<https://www.nyu.edu/academics/studying-abroad/upperclassmen-semester-academic-year-study-away/academic-resources/policies-and-procedures.html>).

## Attendance

Key information on NYU London's absence policy, how to report absences, and what kinds of absences can be excused can be found on our [website](#) (<http://www.nyu.edu/london/academics/attendance-policy.html>)

**To ensure the integrity of the academic experience, class attendance is required and expected promptly when class begins.** These rules apply to class excursions and activities as well.

Members of any religious group may, without penalty, excuse themselves from classes when required in compliance with their religious obligations, but must follow NYU London's absence reporting procedure. Please note that an absence is only excused for the holiday but not for any days of travel that may come before and/or after the holiday. See also [University Calendar Policy on Religious Holidays](#)



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## Moses Accommodations Statement

Academic accommodations are available for students with documented and registered disabilities. Please contact the Moses Center for Student Accessibility (+1 212-998-4980 or [mosescsd@nyu.edu](mailto:mosescsd@nyu.edu)) for further information. Students who are requesting academic accommodations are advised to reach out to the Moses Center as early as possible in the semester for assistance.

## Inclusivity Policies and Priorities

NYU's Office of Global Programs and NYU's global sites are committed to equity, diversity, and inclusion. In order to nurture a more inclusive global university, NYU affirms the value of sharing differing perspectives and encourages open dialogue through a variety of pedagogical approaches. Our goal is to make all students feel included and welcome in all aspects of academic life, including our syllabi, classrooms, and educational activities/spaces.

## Pronouns and Name Pronunciation (Albert and Zoom)

You can edit your pronoun and name pronunciation information on your Albert account, making it visible for faculty and staff. Information on how to do this can be found on the [Pronouns and Name Pronunciation web page](#), and for more information on how to make these changes in Zoom, please see the [Personalizing Zoom Display Names website](#).

## Bias Response

The New York University Bias Response Line provides a mechanism through which members of our community can share or report experiences and concerns of bias, discrimination, or harassing behavior that may occur within our community. For more information, including how to report an incident, visit the [Bias Response Line website](#).

## Your Lecturer

My main area of research is late nineteenth- and early twentieth-century literature and culture, particularly representations of consumer culture and the city. Much of my research to date has focused on the work of Henry James, but I am also interested in the writings of other nineteenth-century authors, including Dickens, George Eliot and George Gissing, and twentieth-century writers such as Virginia Woolf, Elizabeth Bowen, and Penelope Fitzgerald. I have taught at NYU-L for twelve years; I also teach literature at Goldsmiths, University of London.

### Main publications:

*Henry James and the Culture of Consumption*. Cambridge: Cambridge UP, 2014.

Henry James, *The Beast in the Jungle and Other Tales*. Ed. with Neil Reeve. Cambridge: Cambridge UP. Forthcoming.

'The Violence of Representation: James, Sargent and the Suffragette'. *Critical Quarterly* 53.2 (2011): 30-45.

'Consumer Culture'. Henry James in Context. Ed. David McWhirter. Cambridge: Cambridge UP, 2010.

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“Something in the ballads which they sang”: James’s “Rose-Agathe” and Tennyson’s *The Princess*. *Symbiosis: A Journal of Anglo-American Literary Relations* 14.1 (2010): 43-61.