



UT PERMIAN BASIN

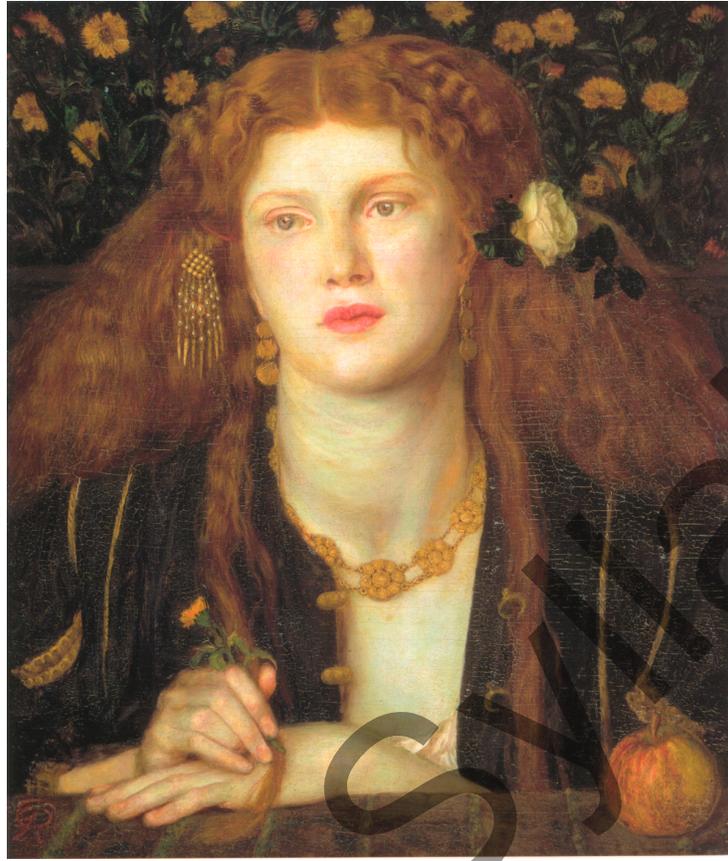
ENGL 6323 783
British Lit 19th Century
Fall 2021 Session 8W1
Delivery Method: Online

Instructor Information



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Office Location: Mesa Building 3256, UTPB, Odessa, TX
Office Hours: By appointment conducted in person or by phone.

Course Information



Dante Gabriel Rossetti, *Bocca Baciata*

Museum of Fine Arts, Boston

Class Location: Online

Prerequisites: Admission in the English M.A. program or 24 undergraduate English hours. No formal prerequisites are required. If you are a senior, you will need my permission to enroll in the course.

Web Conference Hours

Office Hours: By appointment conducted in person or by phone.

Communication by email or course messages

Course Description

Major Victorian and/or Romantic writers in their historical cultural and philosophical contexts.

Though the sensation novel flourished in the 1860s, many critics trace its roots to the Gothic romances of the turn of the century and the Newgate crime novels of the 1830s and its echoes of contemporary stage melodrama; as a result, sensation fiction was seen by many as a regression, a degrading step backwards which undermined the hard-earned respectability of the Victorian novel. The kind of romanticism it seemed to encourage ran counter to the serious exploration of society which realism held out as both its justification and its artistic goal.

Sensation novels, often associated with intense emotions, experienced by characters and readers alike, were not only exceedingly popular but also generated highly negative reviews. More than one hundred years later, these novels continue to intrigue postmodern critics who attempt to understand the implications of these novels in terms of the social constraints these novels fought and the gender, class, legal and moral boundaries they attempted to transgress.

The approach to this course will be often interdisciplinary, primarily concentrating on the connections between literature, social history and the visual arts. We will interpret novels as sites of debates on sociopolitical, historical, and artistic issues. Our study will at times involve the reconfigurations of paintings by renowned artists in sensation novels. Engaged in subtle debates over representations of femininity, masculinity, and feminism, novelists quite often re-drew paintings of men and women in their novels in order to subvert conventional representations of gender.

The student should expect to spend 5-6 hours of work every week on the course.

Student Learning Outcomes

- 1. Comprehend the means by which literary works endorse or undermine contemporary ideology
- 2. Relate literature to your own psychological, social, and cultural issues.
- 3. Interpret literature through interdisciplinary perspectives
- 4. Demonstrate a breadth of knowledge of nineteenth-century British novels

- 5. Explain the significance of social contexts for the appreciation of literary works of art

Required Materials

Title: Bronte, Emily. Wuthering Heights (Oxford's World Classics, 1998 or more recent edition)

Title: Hardy, Thomas. Far from the Madding Crowd (Vintage Classics, 2015) ISBN 978-0-345-80400-6

Title: Reade, Charles, Griffith Gaunt: or Jealousy. With illustrations. University of Michigan. The Michigan Historical Reprint Series

Title: Ward, Humphry, Fenwick's Career (Tutis Digital Publishing Private Limited) ISBN 978-81-320-3728-6

Title: Elizabeth Prettejohn, The Art of the Pre-Raphaelites (Princeton, 2000)

Title: DVD Far from the Madding Crowd (Carey Milligan) 2015

Title: DVD Wuthering Heights, Paramount Pictures (Juliette Binoche)

Important Academic Dates

UTPB [Academic Calendar](#)

Graded Material

The activities for this course include the following:

Weekly discussions of artists

- Weekly Readings
- Discussion boards
- Video Lectures
- Artist presentations (students only have to present on 1 artist)
- Comments to artist presentations
- A final paper

Grading Scale

Grade Range	Letter Grade
90% and above	A-, A
80 to 89%	B-, B, B+
70 to 79%	C-, C, C+
60 to 69%	D-, D, D+
Less than 59%	F

Communication, Grading & Feedback: My preferred method of contact is through course messages . I respond to student messages within 48 hours M-F. I grade assignments within 48-72 hours after they have been posted. And I provide individual feedback with my grades.

Time Management: Depending on your reading skills, you should expect to spend 5-7 hours each week studying for this course. Remember this is a 8 week course to which we have added an additional week so that you can write your paper. In these 8 weeks we cover material otherwise covered in 16 weeks. Do not fall behind. Late assignments will not be accepted.

University Policies

Accommodation for Students with Disabilities

Students with Disabilities: The University of Texas Permian Basin in compliance with the Americans with Disabilities Act and Section 504 of the Rehabilitation Act provides “reasonable accommodations” to students with disabilities. Only those students, who an Instructor has received an official Letter of Accommodation (LOA) sent by the Office of ADA for Students, will be provided ADA academic accommodations.

ADA Officer for Students: Mr. Paul Leverington

Address: Mesa Building 4242/4901 E. University, Odessa, Texas 79762

Voice Telephone: 432-552-4696

Email: ada@utpb.edu

For the accessibility and privacy statements of external tools used within courses, go to [Accessibility and Privacy Statements](#).

Sexual Harassment/Sexual Misconduct Policy

The University of Texas Permian Basin (the University) is committed to maintaining a learning and working environment that is free from discrimination based on sex in accordance with Title IX of the Higher Education Amendments of 1972 (Title IX), which prohibits discrimination on the basis of sex in educational programs or activities; Title VII of the Civil Rights Act of 1964 (Title VII), which prohibits sex discrimination in employment; and the Campus Sexual Violence Elimination Act (SaVE Act), Violence Against Women Act (VAWA), and Clery Act. Sexual Misconduct, Retaliation, and other conduct prohibited under this Policy will not be tolerated and will be subject to disciplinary action.

The University will promptly discipline any individuals or organizations within its control who violate this Policy. The University encourages you to promptly report incidents that could constitute violations of this Policy to the Title IX Coordinator. The complete Sexual Harassment/Sexual Misconduct Policy can be found [here](#).

You may report incidents of sexual misconduct to any University employee. They are obligated to report any incident to the Title IX Coordinator or Deputy Coordinator.

You may also contact:

The UTPB Police Department at 432-552-2786

The Title IX Coordinator at 432-552-2697 or TitleIXCoordinator@UTPB.edu.

The Dean of Students at 432-552-2600

Reports can also be made via the University Complaint Portal: [UTPB Complaint Management](#)

A **confidential reporting option is available**. Please contact UTPB's Counseling Center at 432-552-3365 or 432-552-2367 or stop by MB 1150.

Scholastic Dishonesty

“Scholastic Dishonesty” is any form of cheating or plagiarism that violates the Student Code of Conduct. Scholastic dishonesty or academic dishonesty includes, but is not limited to, cheating, plagiarism, collusion, falsifying academic records, and any act designed to give unfair advantage to the student (such as, but not limited to, submission of essentially the same written assignment for two [2] courses without the prior permission of the instructor, and providing false or misleading information in an effort to receive a postponement or an extension on a test, quiz, or other assignment), or the attempt to commit such an act. The Student Code of

Conduct provides students fair notice of conduct considered unacceptable at The University of Texas Permian Basin and which may be the basis for disciplinary action. This policy provides the procedures to be following when student disciplinary action may need to be implemented and outlines the appeals process. The Student Code of Conduct is available online at: <https://www.utpb.edu/life-at-utpb/student-services/dean-of-students/student-code-of-conduct>

Student Success at UTPB

UT Permian Basin offers numerous services to help you reach your academic goals. Available both in the Success Center on the 2nd Floor of the Mesa Building (<https://www.utpb.edu/academics/advising-and-support/student-success-center/index>), and online, UTPB Student Success offers the following services to all students:

- O.W .L. (Online Writing Lab) - Submit essays that need to be revised by one of our tutors to owl@utpb.edu.
- Tutoring - For both online and in person tutoring, please use EAB to create an appointment. (Utpb.campus.eab.com) Sign in using UTPB credentials.
- SI/PLTL Sessions - If available for your class, will be communicated to you by the mentor assigned to your class section and students can communicate to their SI or PL through Canvas.
- Peer Mentoring - Incoming freshmen can be paired with a peer mentor who will help you navigate your first year on campus.
- SSC Computer Lab - Come take advantage of the state-of-the-art computers available at the Student Success Center.

Please email success@utpb.edu for more information.

Course Modalities

Both the Texas Higher Education Coordinating Board (THECB) and the Southern Association of Schools and Colleges Commission on Colleges (SACSCOC) provide standard definitions for basic course types/modalities that have informed the following adopted course definitions.

Online Courses are those in which more than 85 percent of the planned instruction occurs online/virtually (asynchronously) when students and faculty are not in the same place. A fully online course is one in which mandatory in-person meetings occur no more than 15% of the planned instructional time.

Remote Courses are ones in which students, while not required to physically come to campus to attend in-person classes, are required to “attend” virtually/remotely (synchronously) during scheduled days and times, with students expected to log in and participate in the lecture via video conferences.

Hybrid Courses are courses in which the majority (more than 50% but less than 85%) of the planned instruction occurs when students and instructor(s) are not in the same place. This form of instruction offers a mix of on-campus/in-person and remote/online/electronic learning.

HyFlex Courses are those which, like hybrid courses, offer a mix of on-campus/in-person and remote/online/electronic learning. These courses, however, do not require student authentication since at least 50% of the planned instruction occurs when students and instructor(s) are in the same place.

Face-to-Face/In-Person Courses are those in which more than 85 percent of the planned instruction occurs when students are in the same place with an instructor(s).

Distance Education Policy

Distance Education Courses and Student Identity Authentication Requirements and Policy

SACSCOC defines a distance education course as one in which more than 50 percent of the planned instruction occurs when students and instructor(s) are not in the same physical place. Distance education courses, therefore, include online, remote, and hybrid courses as defined above. Per SACSCOC and University policy, all distance education courses are required to follow our Distance Education Student Authentication Policy procedures (please see below), and these requirements and policies must be stated in the course syllabus. Further, any projected additional student charges associated with verification of student identity must be indicated on the courses schedule and course syllabus.

The Distance Education Student Authentication Policy does not apply to Hyflex Courses--those in which at least 50% of the planned instruction occurs when students and instructor(s) are in the same place--and Face-to-Face/In-Person Courses--those in which more than 85 percent of the planned instruction occurs when students and instructor(s) are in the same place. Student authentication and identity verification in these courses may be accomplished by in-person attendance monitoring as well as through in-class instructor proctored examinations and other assessments. These same “in-class” authentication procedures also may be employed in hybrid courses, but in the case of

these defined distance education courses, they must be documented on the course syllabus as described below.

Distance Education Student Authentication Policy and Syllabus Requirements

UT Permian Basin's Distance Education Student Authentication Policy requires the University to employ processes (documented in each distance education syllabus) to verify that each student who registers for a distance education course is the same student who participates in, completes, and receives credit for the course.

The policy requires faculty members teaching distance education courses to employ at least two methods of verification to ensure student identities. The first method of verification is accomplished by the student logging into Canvas, our learning management system. To access all UTPB courses, students must login to Canvas uniqueness personal identifying username and secure password. This is the primary method of student identity verification. The Distance Education Student Authentication Policy requires at least one additional student identification method within the distance learning course that has been determined and approved by the faculty or academic program. The second method of authentication must be explicitly stated in the syllabus. The second method of student authentication maybe:

- Proctored exams using an approved photo ID*.
- Presentation of approved photo ID through a webcam and optional levels of proctoring during assessment.
- Field or clinical experiences using an approved photo ID.
- Synchronous or asynchronous video activities using an approved photo ID.
- In hybrid distance education courses, which have an in-person meeting component, the secondary method of student authentication may be accomplished (as is it may be done in hyflex and face-to face-courses) by in-person attendance monitoring as well as through required in-class instructor proctored examinations and other assessments.
- Other Technologies or procedures, etc. (which must be detailed in the syllabus).

If faculty require secondary method of verification for which students are charged a fee(e.g. face-to-face proctoring at an off-campus site that charges a fee), this notification must be stated on the course schedule and in the course syllabus as well.

*Approved photo identifications include passports, government issued identification, driver's licenses, military ID from DoD; dual credit and early college high school students use school district identifications.

Final Paper

One of the primary objectives of this course is to encourage and train you to see literary texts within their cultural contexts and to have you understand the significance of the interdisciplinary study of literature. The success of your paper will partly depend on the effectiveness of the connections you have been able to make between the cultural or critical background you studied in this class and the literary text you have chosen. Limit yourselves to one of the following topics. **If you would rather write on a topic other than the following, you will need to notify me in advance and clear it with me. This is important; if you don't check with me in advance for my approval, the result will be a low grade!**

Since this is a graduate level course assignment, you should also demonstrate some familiarity with primary sources; that is, you should consult and quote at least one primary source. If you are working with paintings, you must consult art historians, at least one for each painting you are discussing. Do not use online sources like blogs or those lacking the author's name. Of course you can use scholarly articles that you found with search engines like JSTOR or Project Muse.

Those of you who are UTPB students please remember that our library resources are limited; do not borrow books for very long but return them promptly as soon as you are done with them; better yet, if possible, use them in the library. You may quote other writers on the topic you have chosen, but your paper should be primarily your own interpretation of the novel you have chosen. If you write on a topic that includes paintings, please include small pictures of the paintings in your paper with the artist's name and title underneath them. The length of the paper should be 10-15 pages, double-spaced, Times Roman font, 12. Follow the MLA style for your notes and Works Cited. You should include at least 6 sources.

Remember that you need to put in parenthesis the name of the author whose work you are using even when paraphrasing. Listing names of your sources without acknowledging the writers in your text is UNACCEPTABLE AND UNPROFESSIONAL.

I would be willing to go over a draft of your paper, provided you email it to me the week before the last one of the course.

Rubric for grading of the paper:

500 points for clear thesis followed throughout the paper

500 points for organization of the paper and clear structure

500 points for mechanics (topic sentences, grammar, style)

500 points for research and good use of it throughout the paper.

The following are topics to consider. If the topic you choose is not at all related to the following topics, please let me know about it before you start working on it. See notice above.

1. The theory of the gaze applied to *Far from the Madding Crowd*. See the following writers for the theory of the gaze: Beth Newman, "The Situation of the Looker-On: Gender, Narration, and Gaze in *Wuthering Heights*," *PMLA* 105 (1990): 1029-1041; Sophia Andres, "George Eliot's Challenge to Medusa's Gendered Disparities," *Victorian Newsletter* 95 (1999): 27-33). Renat Salect and Slavoj Zizek, eds. *Gaze and Voice in Love Objects* (Duke UP, 1996). Vanda Zaiko, *Laughing with Medusa* (2005). Do not write about a novel the writers of these works discuss.
2. *Wuthering Heights* as an early sensation novel. See *A Companion to Sensation Fiction* (2011) for the elements in the Sensation novel. Read the chapter by Sophia Andres on Mary Elizabeth Braddon's novels in this book.
3. Pre-Raphaelite paintings and their narrative reconfigurations in *Griffith Gaunt* or in *Far from the Madding Crowd*. Discuss the reasons for these narrative re-drawings. You may concentrate on one artist or on several.
4. Reconfigurations of paintings by one or two of the painters mentioned in *Fenwick's Career*.
5. Pre-Raphaelite Art and the Sensation novel. Explore some of the concepts which they share as demonstrated in re-drawings of paintings and allusions to the paintings in one of the novels we have studied.

Course Policies

1. **Discussion Board:** Discussion Board is primarily for discussing course related topics and issues.

Best practices are:

1. Read all message postings in online discussion.
2. Respond to the question directly
3. Reply to minimum of two other student posts.
4. Use a person's name in the body of your message when you reply to their message.
5. Avoid postings that are limited to 'I agree' or 'great idea', etc.
6. Ensure responses to questions are meaningful, reflective.
7. Support statements with concepts from course readings, refer to personal experience, examples.
8. Follow **Rules of Behavior**.

2. **Rules of Behavior:** Discussion areas are public to every student in this class (including your instructor) who will see what you write. Please pay attention to the

language you use and adhere to the following guidelines:

- Do not post anything too personal.
- Do not use language that is inappropriate for a classroom setting or prejudicial in regard to gender, race, or ethnicity.
- Do not use all caps in the message box unless you are emphasizing (it is considered shouting).
- Be courteous and respectful to other people on the list
- Do not overuse acronyms like you would use in text messaging. Some of the list participants may not be familiar with acronyms.
- Use line breaks and paragraphs in long responses.
- Write your full name at the end of the posting.
- Be careful with sarcasm and subtle humor; one person's joke is another person's insult.

1. Make-Up/Late Submission Policy

Late discussion board postings and papers will not be accepted. Computers are not always reliable, so be sure to have a back-up plan and don't leave your work till the last minute. Always make extra file copies of your work and double check to see that attachments have attached. All due dates are firm. Being sick or having computer problems doesn't excuse you from class work or assignments. Late assignments will not receive points. It's important to contact me in advance if you are having problems. The office of [Student Services](#) and the [University Counseling Center](#) can also help if you are having personal issues that interfere with your school work.

2. Attendance and Class Participation: Regular and active participation is an essential, unmistakably important aspect of this online course. Students will log on a minimum of three times every seven days. All students are expected to do the work assigned, notify the instructor when emergencies arise.

3. Tracking: The learning management system has a tracking feature. Statistics are collected that quantifies how often and when students are active in the course and provides information if the student has accessed different pages of the course.

4. Absenteeism: All the course activities have set dates to be completed and submitted. After the due dates the activities will not be available for the students. Not logging into an online course is considered absenteeism. Contact instructor immediately in case of emergency medical situation.

5. Course Incomplete/Withdrawal/Grade Appeal:

All students are required to complete the course within the semester they are signed up. Incomplete grades for the course are rarely given, will only be granted if the student provides a valid, documented excuse for not being able to complete the course on time, and has contacted the instructor prior to the scheduled last class to request an extension. In addition the student must have completed at

least 80% of the work in the course to qualify for an incomplete. The student signs a contract that includes the incomplete course activities and the new due dates.

Find information and dates regarding drops and withdrawals at <http://www.utpb.edu/services/academic-affairs/office-of-the-registrar/adds-drops>

For grade appeal process go to <http://www.utpb.edu/campus-life/dean-of-students/grievances>.

NOTE: The due dates and times for the activities will adhere to the Central Time Zone.

Computer Skills, Technical & Software Requirements

Students will need to be able to create word processing documents, save files and submit files.

Students can use cloud version of Word, PowerPoint and other Microsoft products through use of their UTPB Outlook 365 and UTPB email address. For more information refer to Student Services below or visit: <http://www.utpb.edu/services/ird/information-on-computer-accounts-e-mail/office-365>

To obtain software licensing and media for selected Microsoft titles at very low cost through a software agreement visit: <http://www.utpb.edu/services/ird/information-for-students/software-distribution/microsoft-select>.

Computer Technical Requirements: Information at <http://www.utpb.edu/online/reach/technical-requirements>

For accessibility information:

Canvas: <https://community.canvaslms.com/docs/DOC-2061>

Turnitin: http://turnitin.com/en_us/about-us/accessibility

Online Student Authentication

UTPB requires that each student who registers for an online course is the same student who participates in, completes, and receives credit for the course. This course satisfies student authentication by submission to an authentication assignment.

Acceptable forms of picture ID:

Student ID

Driver's License

Passport

Please provide through the assignment drop box:

A clear image of yourself

In color

1. Well lit, and no shadows on your face or your ID that can obscure your image
2. Must be taken on the day you submit the photo to reflect your current appearance
3. Taken in full-face view directly facing the camera
4. With a neutral facial expression and both eyes open
5. Then a picture of your ID with only your name and picture showing (Picture ID card in which the ID number has been covered (tape over any numbers)).

I just need to see you, then the image of you on the card with your name. Make sure to attach both image files in either JPEG or PNG format to the assignment BEFORE you submit it.

Preparation for Emergencies

Computer Crash: Not having a working computer or a crashed computer during the semester will NOT be considered as an acceptable reason for not completing course activities at a scheduled time. NOTE: Identify a second computer before the semester begins, that you can use when/if your personal computer crashes.

Complete Loss of Contact: If you lose contact with course connectivity completely (i.e. you cannot contact me via Canvas or email), you need to call instructor, and leave message regarding connectivity loss and contact information.

Lost/Corrupt/Missing Files: You must keep/save a copy of every project/assignment on an external drive, UTPB Outlook 365 OneDrive, or personal computer. In the event of any kind of failure (e.g. virus infection, student's own computer crashes, loss of files in cyberspace, etc) or any contradictions/problems, you may be required to resubmit the files.

End-of-Course Evaluation & Instructor Evaluation

Every student is encouraged to complete an end-of-course evaluation/survey provided by UTPB. During the last few weeks of class, you will receive an announcement through email notifying you that the Course/Instructor Survey is available. You may follow the link in the email to complete the survey using the same credentials to access your courses here. When entering the emailed Survey link you will see a list of surveys for you to complete.

The survey is anonymous and your responses are confidential. Your feedback is critical to us and to your instructor as we strive to improve our offerings, and our support of you, the students.

Student Support Services

SERVICE	CONTACT
ADA Accommodation/Support	Testing Services & Academic Accommodations Department (432) 552-2630 http://www.utpb.edu/academics/undergraduate-success/TSAAD
Advising	UTPB E-Advisor at http://cas.utpb.edu/academic-advising-center/e-advisor/
Bookstore	(432) 552-0220 http://www.bkstr.com/texas-permianbasinstore/home
Email, Outlook 365, my.utpb.edu	Information Resources Service http://www.utpb.edu/services/ird/how-to-submit-a-service-request
Financial Aid and Scholarship	(432) 552-2620 http://www.utpb.edu/campus-life/financial-aid
Library	(432) 552-2370 The J. Conrad Dunagan Library Online at http://library.utpb.edu/
Registrar	(432) 552-2635 http://www.utpb.edu/services/academic-affairs/office-of-the-registrar
Student Services	http://www.utpb.edu/campus-life/studentactivities/student-senate/committees/student-affairs
Technical Support	Canvas 1-866-437-0867 https://guides.instructure.com/

Tutoring & Learning Resources

If you are taking courses through UTPB the following links provide services: [Smarthinking Online Tutoring](#) (provides tutoring services), [SmarterMeasure](#) (measures learner readiness for online course).

Student Success Center: <http://www.utpb.edu/academics/undergraduate-success/success-center>

Disclaimer & Rights

Information contained in this syllabus was to the best knowledge of the instructor considered correct and complete when distributed for use in the beginning of the semester. However, the instructor reserves the right, acting within the policies and procedures of UTPB to make changes in the course content or instructional techniques without notice or obligation. The students will be informed about the changes, if any.

Copyright Statement

Many of the materials that are posted within UTPB courses are protected by copyright law. These materials are only for the use of students enrolled in the course and only for the purpose of the course. They may not be further retained or disseminated.

Course Schedule

All Assignments are due by 11:00 P.M. central time on the Saturday of each week. Responses to classmates' posts by 5:00 P.M. on Sundays. Please note that you don't get full credit for your posts unless you post two responses to your classmates' posts.

	Discussion board on the documentary on the Bronte Sisters.	100
	Discussion board on Romantic Concepts in <i>Wuthering Heights</i>	100
2	Discussion board on the <i>Wuthering Heights</i> study questions.	100
	Discussion board on the differences between the <i>Wuthering Heights</i> novel and movie.	100
3	Discussion board on the Sensation Novel	100
	Discussion board on the Pre-Raphaelites and <i>Griffith Gaunt</i>	100
	Presentation on Ford Madox Brown	
4	Comments on presentation due	
	Discussion board on study questions on <i>Griffith Gaunt or Jealousy</i>	100
	Discussion board on Charles Reade and the Pre-Raphaelites	100
	Presentation on Williams Holman Hunt	
5	Comments on presentations due	
	Discussion board on sensation elements in <i>Far from the Madding Crowd</i>	100
	Presentation on Edward Burne-Jones and Frederic Watts	
6	Comments on presentations due	
	Discussion board on gender constructs in <i>Far from the Madding Crowd</i>	100
	Discussion board on the movie of <i>Far from the Madding Crowd</i>	100
	Presentation on Frederic Leighton and James McNeill Whistler	
7	Comments on presentations due	
	Discussion board on the settings in <i>Fenwick's Career</i>	100
	Presentation on George Romney and Jean Francois Millet	
8	Comments on presentations due (must make at least one comment on all of the presentations to get all 400 points)	
	Discussion board on <i>Fenwick's Career</i>	100
	Presentation on William Powell Frith	
	Final Paper	2000

Discussion Boards total	
	1300
Presentations	
1000	
Comments on Presentations, at least one for each	
700	
TOTAL POINTS	5000

Sample Syllabus