

Wednesday, October 12	Charles Dickens, <i>Little Dorrit</i>. Jonathan Smith, “Darwin’s Barnacles, Dickens’s <i>Little Dorrit</i> , and the Social Uses of Victorian Seaside Studies.”
Wednesday, October 19	<i>Little Dorrit</i>. Jeff Nunokawa, “Domestic Securities: Little Dorrit and the Fictions of Property.” Amanda Anderson, “Cosmopolitanism in Different Voices: Charles Dickens’s <i>Little Dorrit</i> and the Hermeneutics of Suspicion.”
Wednesday, October 26	Wilkie Collins, <i>The Moonstone</i>. Ann Cvetkovich, “The Politics of Affect” and “Marketing Affect.” D.A. Miller, “From <i>roman policier</i> to <i>roman-police</i> : Wilkie Collins’s <i>The Moonstone</i> .”
Wednesday, November 2	George Eliot, <i>Daniel Deronda</i>.
Wednesday, November 9	<i>Daniel Deronda</i>. Beer, “ <i>Daniel Deronda</i> and the idea of a future life.”
Wednesday, November 16	<i>Daniel Deronda</i>. Cynthia Chase, “The Decomposition of Elephants: Double-Reading <i>Daniel Deronda</i> .” Carolyn Dever, “Denial, Displacement, <i>Deronda</i> .”
Wednesday, November 23	THANKSGIVING BREAK
Wednesday, November 30	Paper presentations.
Wednesday, December 7	Paper presentations.

Requirements:

- Attendance, participation, and the timely completion of all reading, presentation, and writing assignments.
- An in-class presentation, prepared collaboratively by a group of students and designed to focus and lead the seminar discussion of the week’s primary and secondary texts. Each group should meet with me in advance of its presentation, and if assigning additional reading should provide access to that reading at least a week before it is due.

- An individual presentation to the entire group about your seminar paper, modeled on a conference paper format. These presentations will take the place of our regular class meetings on November 30 and December 7.
- A seminar paper of publishable length (20-25 pp.), aspiring to professional standards of critical analysis, methodological clarity, and theoretical engagement. We will talk both collectively and individually about these expectations, but you should begin to formulate your own ideas about what they mean as you do your critical reading for this and other classes throughout the semester.