

**GENERAL STUDIES COURSE PROPOSAL COVER FORM**

**Course information:**

Copy and paste **current** course information from [Class Search/Course Catalog](#).

College/School	CLAS ("The College")	Department/School	<b>English</b>
Prefix:	<b>EN G</b>	Number: <b>329</b>	Title: 19 <sup>th</sup> -Century British Fiction (Topic: Empire and Adventure in Victorian Fiction) <span style="float: right;">Units: <b>3</b></span>

Course description: Includes such authors as Austen, Dickens, Eliot, and Conrad.

Is this a cross-listed course?  No If yes, please identify course(s): \_\_\_\_\_

Is this a shared course?  No If so, list all academic units offering this course: \_\_\_\_\_

*Note- For courses that are crosslisted and/or shared, a letter of support from the chair/director of **each** department that offers the course is required for **each** designation requested. By submitting this letter of support, the chair/director agrees to ensure that all faculty teaching the course are aware of the General Studies designation(s) and will teach the course in a manner that meets the criteria for each approved designation.*

Is this a **permanent-numbered** course with topics?  Yes

If **yes**, each topic requires **an individual submission**, separate from other topics.

**Requested designation:** HU

**Mandatory Review:** No

*Note- a **separate** proposal is required for each designation.*

**Eligibility:** Permanent numbered courses **must** have completed the university's review and approval process. For the rules governing approval of omnibus courses, contact [Phyllis.Lucic@asu.edu](mailto:Phyllis.Lucic@asu.edu).

**Submission deadlines dates are as follow:**

For Fall 2020 Effective Date: October 10, 2019

For Spring 2021 Effective Date: March 5, 2020

**Area proposed course will serve:**

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines.

**Checklists for general studies designations:**

Complete and attach the appropriate checklist

- [Literacy and Critical Inquiry core courses \(L\)](#)
- [Mathematics core courses \(MA\)](#)
- [Computer/statistics/quantitative applications core courses \(CS\)](#)
- [Humanities, Arts and Design core courses \(HU\)](#)
- [Social-Behavioral Sciences core courses \(SB\)](#)
- [Natural Sciences core courses \(SQ/SG\)](#)
- [Cultural Diversity in the United States courses \(C\)](#)
- [Global Awareness courses \(G\)](#)
- [Historical Awareness courses \(H\)](#)

**A complete proposal should include:**

- X Signed course proposal cover form
- X [Criteria checklist](#) for General Studies designation being requested
- X Course catalog description
- X Sample syllabus for the course
- X Copy of table of contents from the textbook and list of required readings/books (**SEE SYLLABUS**)

**It is respectfully requested that proposals are submitted electronically with all files compiled into one PDF.**

**Contact information:**

Name Melissa Free E-mail mmfree@asu.edu Phone 804-731-5790

**Department Chair/Director approval: (Required)**

Chair/Director name (Typed): Krista Ratcliffe Date: 11 March 2020

Chair/Director (Signature): 

**Arizona State University Criteria Checklist for**  
**HUMANITIES, ARTS AND DESIGN [HU]**

**Rationale and Objectives**

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised April 2014

Proposer: Please complete the following section and attach appropriate documentation.

<b>ASU - [HU] CRITERIA</b>			
<b>HUMANITIES, ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2 or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.</b>			
YES	NO		<b>Identify Documentation Submitted</b>
<input type="checkbox"/>	<input type="checkbox"/>	<b>1.</b> Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>2.</b> Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.	syllabus
<input type="checkbox"/>	<input type="checkbox"/>	<b>3.</b> Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.	
<input type="checkbox"/>	<input type="checkbox"/>	<b>4.</b> In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:	
<input type="checkbox"/>	<input type="checkbox"/>	<b>a.</b> Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.	
<input type="checkbox"/>	<input type="checkbox"/>	<b>b.</b> Concerns aesthetic systems and values, especially in literature, arts, and design.	
<input type="checkbox"/>	<input type="checkbox"/>	<b>c.</b> Emphasizes aesthetic experience and creative process in literature, arts, and design.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>d.</b> Concerns the analysis of literature and the development of literary traditions.	syllabus
		<b>THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:</b>	
		<ul style="list-style-type: none"> <li>• Courses devoted primarily to developing skill in the use of a language.</li> </ul>	
		<ul style="list-style-type: none"> <li>• Courses devoted primarily to the acquisition of quantitative or experimental methods.</li> </ul>	
		<ul style="list-style-type: none"> <li>• Courses devoted primarily to teaching skills.</li> </ul>	

Course Prefix	Number	Title	General Studies Designation
ENG	329	19 <sup>th</sup> -Century British Fiction	HU

Explain in detail which student activities correspond to the **specific** designation criteria. Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
2	Analysis of written texts is the central component of the course	Assignments include reading fiction (see list of books on p. 1 of syllabus), analyzing fiction (see short papers, p. 2; midterm exam, p.2; and final project, p. 3), and research and analysis of other types of written texts (see presentation, pp. 2 and 5)
4d	Course analyzed literature and traces development of literary genre	See course overview (p. 1 of syllabus), as well as assignments (short papers, p. 2; midterm, p. 2; final project, p. 3; and presentation, p. 2 and 5)

# English 329

## Empire and Adventure in Victorian Popular Fiction

Spring 2014  
Professor Free

MW 4:30-5:45  
LL 010

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### Contact Information

Professor Melissa Free  
freem@asu.edu  
965-5307  
Office hours held in LL 313A on MW 2:15-4:15

### Course Materials

Books: Charles Dickens, *Great Expectations* (1861), Broadview  
Wilkie Collins, *The Moonstone* (1868), Broadview  
Rider Haggard, *King Solomon's Mines* (1885), Broadview  
Arthur Conan Doyle, *The Sign of Four* (1890), Broadview  
Florence Marryat, *The Blood of the Vampire* (1897), Valancourt Classics

### Course Overview

Empire and adventure frequently converge in Victorian popular fiction. As we make our way through Dickensian realism, sensation fiction, the imperial romance, the detective novel, and the vampire tale, we will consider: What were British novelists exploring as they made use of colonial space, whether at the center or the margins of their texts? What possibilities did the colonial enable that the metropolitan did not? What anxieties did it generate or aggravate? And what was its role in the constitution of gendered identity, personal authority, and imperial power? The course is broken into six units: Adventure in Hollywood; Dickens and Australia; Collins and India; Haggard and South Africa; Doyle, India, and the Andaman Islands; and Marryat and the West Indies.

### Course Objectives

Through regular attendance and consistent, attentive reading, students in this course will

- Identify the central tropes of nineteenth-century British adventure fiction
- Become familiar with several popular Victorian novels and authors
- Become acquainted with the ideologies of British imperialism
- Learn about some of Britain's former colonies
- Acquire an understanding of the interdependence of cultural, political, social, and economic forces
- Recognize the ongoing influence of imperialist practices and ideologies

### Course Requirements and Grading

Participation	8%
Presentation	10%
Short Papers	32%
Midterm Exam	25%
Final Project	25%
	100%

**Participation:** Participation does not simply mean attendance. It means 1) coming to class prepared and on time, 2) contributing to discussion on a regular basis, and 3) doing informal assignments, such as working in groups, formulating questions, or paying attention to specific topics. Success in all three areas will result in a participation grade in the A range. Deficiency in one of these areas will merit a participation grade in the B range; in two of these areas, a grade in the C range; in all three of these areas, a D or an F.

**Presentation:** Each student will sign up for one presentation. There are three possible categories: 1) author, 2) historical context, and 3) critical reading. You will work individually for the author presentation and in pairs for the other two options. Practice beforehand, organize your material carefully, and include only the most relevant and illuminating information.

For 1), using two scholarly sources (more on which below), give a six-eight minute presentation in which you offer an overview of the author's life, career, interests, and reputation; also include a supplemental handout that includes MLA (Modern Language Association) citations for your sources. While the presentation itself will be short, you are expected to research your topic carefully. You are *required*, therefore, to use two *scholarly* sources. Options include a publication from a university (Princeton, Oxford, Ohio State, University of Illinois, etc.) or other *academic* press, such as Palgrave, Bedford-St. Martin's, or Wiley-Blackwell; an introduction to an edition of a novel that is published by an academic press (like Broadview) or to a scholarly edition of a novel (by Penguin, for example); or a peer-reviewed online resource, such as Romanticism and Victorianism on the Net (<http://ravonjournal.org>) or the Victorian Web (Victorianweb.org). *Since you will be penalized for failing to use scholarly sources*, email me *the correct citation* for your two scholarly sources at least five days prior to your presentation, so that I can either approve them or redirect you.

For 2), as a pair, you will read the assigned material (see "Readings for Oral Presentations" at the end of this syllabus), produce a supplemental handout that includes MLA (Modern Language Association) citations, and give an eight-ten minute presentation in which you summarize the material and explain its importance for illuminating the novel with which it is paired.

For 3), as a pair, you will read the assigned material (see "Readings for Oral Presentations" at the end of this syllabus); produce a supplemental handout that includes MLA (Modern Language Association) citations; and give an eight-ten minute presentation in which you state the article's main claim, explain how it is argued, suggest its utility for comprehending the novel with which it is paired, and indicate any weaknesses in the argument or its presentation.

**Grading:** A presentation will earn a grade in the A range if it is 1) clear, coherent, and carefully organized, 2) supported by evidence, and 3) enhanced by a useful handout that does more than simply restate the oral component. A presentation deficient in one of these areas will earn a grade in the B range; deficient in two of these areas, a grade in the C range; deficient in all three of these areas, a D or an F. Note that you will also be penalized for going over or under the proscribed time limit. This assignment cannot be made up.

**Short Papers:** Five times over the course of the semester, you will be given a writing exercise, though only your four best will count toward your final grade. Three of these assignments will be done in class, two at home. The in-class assignments cannot be made up. The take-home assignments are due *at the start of class*. Work turned in later that day or the following day will be marked down one-third of a letter grade. Each subsequent day that the work is late, it will lose an additional one-third of a letter grade. A writing assignment will earn a grade in the A range if it 1) is well written (clear, coherent, carefully organized), 2) makes an innovative claim (an argument rather than a description), and 3) uses solid evidence (analysis of detail) to support its thesis. A paper will earn a grade in the A range if it succeeds in all three of these areas. A paper deficient in one of these areas will earn a grade in the B range; deficient in two of these areas, a grade in the C range; deficient in all three areas, a D or an F. Points will also be taken off for misattribution, poor or absent documentation, and incorrect statements about the texts.

Midterm Exam: An exam cannot be made up without evidence of a physical accident, an emergency room visit, the unexpected death of a loved one, or something equally serious and unpreventable. NO EXCEPTIONS.

Final Project: Your choice of 1) a critical paper using two peer-reviewed sources, 2) a critical film review that assesses the film's use of adventure tropes, or 3) a creative assignment of your own invention (fiction, media, film, etc.). You are required to submit a proposal three weeks before the project is due. Group projects are permitted if approved.

Academic Honesty: Do not cheat, misrepresent or fabricate material, collaborate on written work without permission, or plagiarize, either by representing someone else's words or ideas as your own or by reusing work previously submitted for evaluation in another class. If you are not sure what constitutes plagiarism, ask *before* turning in work. Academic honesty is expected of all students in all examinations, papers, laboratory work, academic transactions, and records. Possible sanctions include, but are not limited to, appropriate grade penalties, course failure (indicated on the transcript as a grade of E), course failure due to academic dishonesty (indicated on the transcript as a grade of XE), loss of registration privileges, disqualification, and dismissal. For more information, see "Academic Integrity" at <https://provost.asu.edu/academicintegrity>.

## Course Policies

Environment: While I encourage you to speak your minds, you should always be considerate of others. Do not belittle or generalize on the basis of race, ethnicity, nationality, religion, sexuality, gender, age, ability, or any other factor. You may use a laptop or other electronic device *for class-related purposes only. Do not text during class.*

Attendance: If you miss class, contact a classmate, not me, to find out how to prepare for the next one. Although I will be happy to answer your questions, clarify material, and expand on points of interest during office hours, neither office hours nor email is a substitute for class. Consult Blackboard before contacting me.

Other Needs: For information about counseling centers, disability services, and other resources, see "Student Support Services" at <https://eoss.asu.edu/dos/supportservices>. Students who require disability accommodations in this class should make their requests at the beginning of the semester. Disability information is confidential. Information regarding "Student Success" (including writing instruction) can be found at <https://studentsuccess.asu.edu>.

## Syllabus

### **Adventure in Hollywood (weeks 1 and 2)**

Mon, 1/13      Introductions  
Wed, 1/15      Screening: *Indiana Jones and the Temple of Doom*

Mon, 1/20      **NO CLASS** (Martin Luther King, Jr. Day)  
Wed, 1/22      Screening: *Indiana Jones and the Temple of Doom*

### **Dickens and Australia (weeks 3, 4, and 5)**

Mon, 1/27      *Great Expectations* (36-141); author presentation  
Wed, 1/29      *Great X* (142-233)

Mon, 2/3      *Great X* (233-313)  
Wed, 2/5      **IN-CLASS PAPER**  
*Great X* (313-69); context A

Mon, 2/10 *Great X* (370-454); context B; critical A  
 Wed, 2/12 *Great X* (455-503); critical B; Screening: "Pip," *South Park*, season 4, episode 14

### **Collins and India (weeks 6, 7, and 8)**

Mon, 2/17 *The Moonstone* (45-104); author presentation; context A  
 Wed, 2/19 *Moonstone* (104-94)

Mon, 2/24 *Moonstone* (194-254)  
 Wed, 2/26 **IN-CLASS PAPER**  
*Moonstone* (255-330)

Mon, 3/3 *Moonstone* (331-391); context B  
 Wed, 3/5 *Moonstone* (392-465); critical A

### **Spring Break Week 9**

Mon, 3/10 **NO CLASS**  
 Wed, 3/12 **NO CLASS**

### **Finish Moonstone (week 10)**

Mon, 3/17 *Moonstone* (466-542); critical B  
 Wed, 3/19 **MIDTERM EXAM**

### **Haggard and Southern Africa (weeks 11 and 12)**

Mon, 3/24 *King Solomon's Mines* (35-91); author presentation  
 Wed, 3/26 *KSM* (91-135); context A

Mon, 3/31 *KSM* (135-92)  
 Wed, 4/2 **TAKE-HOME PAPER DUE**  
*KSM* (192-244); critical A

### **Doyle, India, and the Andaman Islands (weeks 13 and 14)**

Mon, 4/7 *The Sign of Four* (47-82); author presentation; context A  
 Wed, 4/9 **FINAL PROJECT PROPOSAL DUE**  
*Sign* (82-110); context B

Mon, 4/14 **TAKE-HOME PAPER DUE**  
*Sign* (110-32)  
 Wed, 4/16 *Sign* (132-56); critical A

### **Marryat and the West Indies (weeks 15 and 16)**

Mon, 4/21 *The Blood of the Vampire* (3-62); author presentation; context A  
 Wed, 4/23 **IN-CLASS PAPER**  
*Blood* (63-111); context B

Mon, 4/28 *Blood* (112-77); critical A  
 Wed, 4/30 **FINAL PROJECT DUE**  
*Blood* (178-227)



## Readings for Oral Presentations

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### 1) Author

You are required to use two scholarly sources. Options include a publication from a university (Princeton, Oxford, Ohio State, University of Illinois, etc.) or other *academic* press, such as Palgrave, Bedford-St. Martin's, or Wiley-Blackwell; an introduction to an edition of a novel that is published by an academic press (like Broadview) or to a scholarly edition of a novel (by Penguin, for example); or a peer-reviewed online resource, such as Romanticism and Victorianism on the Net (<http://ravonjournal.org>) or the Victorian Web ([Victorianweb.org](http://Victorianweb.org)). *Since you will be penalized for failing to use scholarly sources*, email me *the correct citation* for your two scholarly sources at least five days prior to your presentation, so that I can either approve them or redirect you.

### 2) Historical Context

All readings are available on Blackboard, except those that are from the Broadview edition of the relevant novel. In those instances, use your Broadview edition or the one on reserve at Hayden.

#### Great Expectations

- A) Burton, Antoinette, ed. *Politics and Empire in Victorian Britain*. Houndmills: Palgrave, 2001.
- Convict Experiences (1837-38): The Chain Gang, Penal Settlements, Transportation as Slavery
- Johnston, Judith, and Monica Anderson, eds. *Australia Imagined: Views from the British Periodical Press, 1800-1900*. Crawley: U of Western Australia P, 2005.
- J. Bethel, "The Farewell of the Convicts" (1830)
  - Anonymous, "Comforts of Transportation" (1832)
  - Anonymous, "Emigration to New South Wales. Convict-System —Free Settlers" (1838)
  - William Smith O'Brien, "Transportation as it Now Is" (1849)
- Broadview edition of *Great Expectations*, ed. Graham Law and Adrian J. Pilkington
- "The Autobiography of a Convict" (1854)
  - Thomas Beard, "A Dialogue Concerning Convicts" (1861)
- B) Harlow, Barbara, and Mia Carter, eds. *Archives of Empire*. Vol. I, *From the East India Company to the Suez Canal*. Durham and London: Duke UP, 2003.
- Lord William Bentinck, "Bentinck's Minute on Sati, 8 November 1892"
  - Sati Regulation XVII, A. D. 1829 of the Bengal Code, 4 December 1829
  - "The Duties of a Faithful Widow," from *Digest of Hindi Law* (n.d.)
  - Raja Ram Mohan Roy, Petitions and Addresses on the Practice of Suttee (1818-1831)

#### The Moonstone

- A) Harlow, Barbara, and Mia Carter, eds. *Archives of Empire*. Vol. I, *From the East India Company to the Suez Canal*. Durham and London: Duke UP, 2003.
- Selected Letters between Tipu and Company Governors-General, 1798-1799
- B) Broadview edition of *The Moonstone*, ed. Steve Farmer
- Wilkie Collins, "A Sermon for Sepoys" (1858)

#### King Solomon's Mines

- A) Broadview edition of *King Solomon's Mines*, ed. Gerald Monsman
- Fred Fynney, *Zululand and the Zulus* (1880)
  - The Bible, I Kings 10: 1-13
  - *Kebra Negast* (c. 14th century)
  - "The Ophir of Scripture," *The Illustrated London News* (11 Jan. 1873)
  - High Mulleneux Walmsley, *The Ruined Cities of Zulu Land* (1869)
  - Olive Schreiner, "Diamond Fields" (c. 1880)
  - Frederick Courteney Selous, *A Hunter's Wanderings in Africa* (1881)

### The Sign of Four

- A) Harlow, Barbara, and Mia Carter, eds. *Archives of Empire*. Vol. I, *From the East India Company to the Suez Canal*. Durham and London: Duke UP, 2003.
- Selected Documents from John William Kaye's *The History of the Sepoy War in India, 1857-1858* (1880)
  - Act. No. XIV of 1857 (on the punishment of soldiers under Company rule) (1880)
  - Charles Ball, "Summary Justice" (1858-1859)
  - "Justice" (1857) (illustration)
- Broadview edition of *The Sign of Four*, ed. Shafquat Towheed
- Mrs. R. M. Coopland, *A Lady's Escape from Gwalior and Life in Agra Fort during the Mutinies of 1857* (1859)
- B) Broadview edition of *The Sign of Four*, ed. Shafquat Towheed
- "The Adaman Islands, A Penal Settlement for India," letter to the editor of *The Times* (11 Nov. 1857)
  - Frederic J. Mouat, *Adventures and Researches Among the Andaman Islanders* (1863)
  - Annual Report on the Settlement of Port Blair and the Nicobars for the Year 1872-1873
  - "The Andamans Penal Settlement," *The Times* (13 Feb. 1872)
  - "The Andamans Settlements: From Our Own Correspondent," *The Times* (26 Dec. 1873)
  - Annual Report on the Settlement of Port Blair and the Nicobars for the Year 1873-1874 (1874)
  - Edward Horace Man, *On the Aboriginal Inhabitants of the Andaman Islands* (1884)
  - Maurice Vidal Portman, *A History of Our Relations with the Andamanese* (1899)

### The Blood of the Vampire

- A) Linton, Elizabeth Lynn. "The Wild Women as Social Insurgents." *The Nineteenth Century: A Monthly Review* 30 (1891): 596-605.  
 Caird, Mona. "A Defence of the So-Called 'Wild Women.'" *The Nineteenth Century: A Monthly Review* 31 (1892): 811-29.
- B) Lombroso, Cesare, and Guglielmo Ferrero. *Criminal Woman, the Prostitute, and the Normal Woman*. Trans. Nicole Hahn Rafter and Mary Gibson. Durham, NC: Duke UP, 2004. (1893)  
 Richard von Krafft-Ebing, *Psychopathia Sexualis*. Trans. Domino Falls. London: Velvet, 1997. (1886)

### 3) Critical Reading

All readings are available on Blackboard, except those that are from the Broadview edition of the relevant novel. In those instances, use your Broadview edition or the one on reserve at Hayden.

### Great Expectations

- A) Fiske, Shany. "Sati and *Great Expectations*: Dickens in the Wake of the Indian Mutiny." *Victorians Institute Journal* 35 (2007): 31-52. Print.
- B) Watson, Lauren. "Mimics, Counterfeits and 'Other' Bad Copies: Forging the Currency of Class and Colonialism in *Great Expectations*." *Textual Practice* 25.3 (2011): 493-511. Print

### The Moonstone

- A) Hultgren, Neil. "Imperial Melodrama in Wilkie Collins's *The Moonstone*." *Victorians Institute Journal* 35 (2007): 53-80. Print.
- B) Free, Melissa. "'Dirty Linen': Legacies of Empire in Wilkie Collins's *The Moonstone*." *Texas Studies in Literature and Language* 48.4 (winter 2006): 340-71. Print.

### King Solomon's Mines

- A) Burrow, Merrick. "The Imperial Souvenir: Things and Masculinities in H. Rider Haggard's *King Solomon's Mines* and *Allan Quatermain*." *Journal of Victorian Culture* 18.1 (2013): 72-92. Print.

**The Sign of Four**

- A) McBratney, John. "Racial and Criminal Types: Indian Ethnography and Sir Arthur Conan Doyle's *The Sign of Four*." *Victorian Literature and Culture* 33.1 (2005): 149-67. ProQuest. Web. 19 Aug. 2010.

**The Blood of the Vampire**

- A) Hammack, Brenda Mann. "Florence Marryat's Female Vampire and the Scientizing of Hybridity." *SEL: Studies in English Literature, 1500-1900* 48.4 (autumn 2008): 885-96. Print.