

**APPENDIX 1: Leighton's Assignment, Marking Rubric, and Student Examples  
ENGL 381: Late-Victorian and Edwardian Fiction, U of Victoria, Spring 2021**

**Collecting the Victorians:  
Scrapbooking Assignment**

Value: 30%

Due Date: 12 April

Deliverable: 1-2 scrapbook pages of collage + 2000-2500-word report & analysis

This assignment has four goals:

- 1) to improve your online database research skills;
- 2) to deepen your understanding of the connections between late-Victorian literary texts and historical and print culture contexts;
- 3) to allow you to explore Victorian print culture in both creative and analytical ways; and
- 4) to hone your writing skills.

The assignment has four components, all of which will be explored at greater length in either Brightspace videos or Zoom class workshops before you begin this assignment:

- 1) Choose one of the texts on the syllabus as well as some topic or object represented in your text that you're going to research in the late-Victorian periodical press. If you were working on *Jane Eyre* (1847), for example (which is not on our syllabus), you might choose to focus on phrenology, taper candles, mahogany furniture, Madeira wine, Samuel Johnson's *Rasselas*, wedding dresses, post offices, charity schools, Holland pockets, Thomas Bewick's *A History of British Birds*, false front hair styles, cameos, Newfoundland dogs, sunken garden fences, stage dancers, or French theatre. (These are all topics or objects that are referenced or represented in the novel.)
- 2) Using online databases available through UVic Libraries (i.e. Gale 19<sup>th</sup> Century UK Periodicals Parts I and II, Gale 19<sup>th</sup> Century British Library Newspapers Parts I-IV, and the *Times* Digital Archive 1785-2008), find articles, images, and/or pages that relate to your chosen topic or object.
- 3) Print out a selection of press clippings (ideally ones with images) in order to assemble 1-2 scrapbook pages of collage.
- 4) Write a 2000-2500-word report on the relationships among your text, your chosen topic/object, and your scrapbook collage.

I will not be grading you not on the aesthetic success of your collage but rather on the depth and quality of your report's critical reflection and analysis. Your report should address the following questions:

- 1) What is the significance of your topic/object to your text?
- 2) In researching this topic/object in the Victorian periodical press databases, what choices did you make (e.g. about search terms or date range) and why?
- 3) What did you find in the Victorian periodical press databases (i.e. quantifiable data such as number of results, venues of publication)?
- 4) What do your findings tell you about how this object/topic is represented in the Victorian periodical press (i.e. what is your analysis of the data)?
- 5) How did you select your chosen press clippings out of all your findings?
- 6) Why did you arrange your scrapbook page(s) the way that you did (i.e. what aesthetic and/or organizational choices did you make and why)?
- 7) How does your scrapbook collage creatively represent your research findings?
- 8) What does the process of reading, researching, and scrapbooking teach you about your text and/or Victorian print culture?

I recommend organizing your report into eight sections that correspond to these questions. Your report should also include a short introduction/executive summary at the beginning.

## Collecting the Victorians: Scrapbook Assignment Marking Rubric

	E	VG	G	S	NI	Comments
<b><i>Choice of Topic/Object</i></b>						
Is your chosen topic/object a useful entry point into your text?						
<b><i>Scrapbook Collage</i></b>						
Does your scrapbook collage creatively present your research findings?						
<b><i>Report Content</i></b>						
Did you explain the significance of your topic/object to your text?						
Did you explain the choices you made (e.g. about search terms or date range) in researching this topic/object in Victorian periodical press databases?						
Did you explain what you found in the Victorian periodical press databases (i.e. quantifiable data such as number of results, venues of publication)?						
Did you explain what your findings tell you about how this object/topic is represented in the Victorian periodical press (i.e. your analysis of the data)?						
Did you explain how you selected your chosen press clippings out of all your findings?						
Did you explain why you arranged your scrapbook page(s) the way that you did (i.e. what aesthetic and/or organizational choices you made and why)?						
Did you explain how your scrapbook collage creatively represents your research findings?						
Did you explain what the process of reading, researching, and scrapbooking taught you about your text and/or Victorian print culture?						
<b><i>Report Writing</i></b>						
Is your prose free of major grammar errors?						
Is your prose free of minor grammar errors?						
Is your prose clear?						
Do you avoid jargon?						

**Grade:**

## Examples of Student Scrapbook Pages of Collage

Allegra Stevenson-Kaplan:

Most Victorian valentines fit into a shape still recognizable today—flowers, lace, red and pinks colours, short poems, and Cupid himself. Through words and symbols, Victorian valentines still rekindle the same messages of love that they first carried through the Victorian Penny Post all those years ago. Accordingly, I chose to reproduce these iconic aesthetic features in my own collage. I selected red construction paper for the backgrounds of my collage and drew attention to two important scenes by encircling them in paper doilies with small roses embedded in their designs; the flowers here are an allusion to [Kate] Greenaway's typology of flowers. By staggering the images and overlapping them slightly, I tried to capture the dynamic movement of a Valentine's Day card from one person to another—its inception at the writing desk, its delivery to the postbox, and the recipient's reaction....

Ultimately, the process of reading, researching, and creatively representing the Victorian valentine tradition shines a light on the intersection between Hardy's novel and late-Victorian print culture at large. Thus, this project reveals how the Victorian literary imagination responded to changing structures, modes, and technologies of communication—as well as the social changes that arose from these material developments. Much like Hardy uses the anonymous valentine in *Far from the Madding Crowd* as a catalyst for disorder and chaos in his novel, the periodical press seizes upon its disruptive potential, complicating the conventional understanding of valentines as tokens of romantic love. Accordingly, both sources explore how this epistolary device can simultaneously transgress social norms while also acting as a tool of social discipline. For Victorian readers of Hardy's novel and periodical publications alike, the valentine becomes a vehicle through which readers can explore the dichotomies—masculine and feminine, logic and feeling, public and private—that structured interpersonal relationships in nineteenth-century fiction and in their own lives.



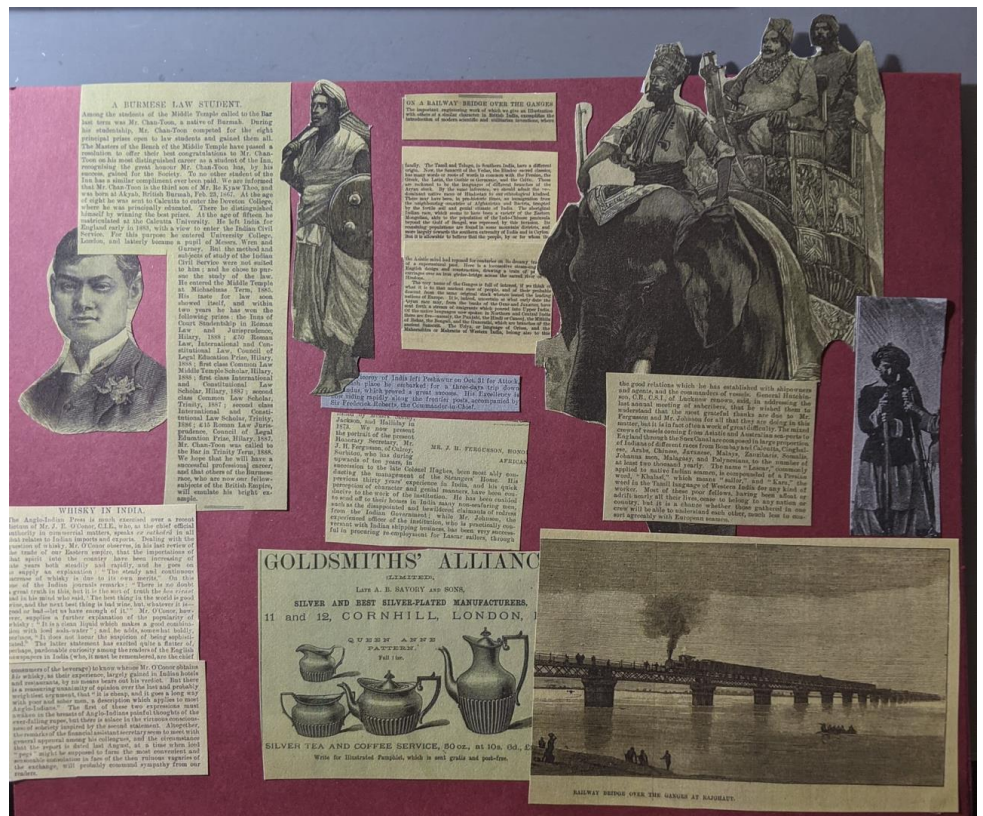
Allegra Stevenson-Kaplan, "One with a motto": The Victorian Valentine Tradition in *Far from the Madding Crowd* and the Late-Victorian

Ben Dippel:

My scrapbook findings highlight three crucial observations about how the late Victorians viewed India that deserve greater attention: first, there is greater acknowledgement of encountering native Indian subjects (whether it be sexually, professionally, or through new innovations). Secondly, there is an excitement in recording lived experiences of those who went to India or lived in it. Thirdly, there was a clear fear of the Indian colony represented by remembrances of previous military conflict (principally, the 1757 Battle of Plassey and the 1857-58 uprising)....

This project has shown me that the late-Victorian reader was both keenly aware of and interested in India's affairs. There was a greater recognition of the encounters that were occurring in this far-away colony; a continued sense of intrigue and excitement over its affairs; and both a respect and fear of the area. In researching through the periodical press, I have learned to be clear and concise in my search queries, especially when dealing with rather particular time periods and events. I have also learned that periodical press research is much more intensive than, say, a look through abstracts on the university's library page: you must immerse yourself fully in the texts you are researching and see what treasure you find. In the actual scrapbook making, I was surprised how long it took me to cut out, assemble, and glue everything in place. I have learned a great deal about my interests in British Indian history, something I am immensely grateful for and proud of. My studies of India in the past have remained—rightly—very Indo-centric; it has been very helpful to see how Britain was reacting to the events that defined India's late-Victorian representations in the periodical press.

I end by simply saying this was a remarkable exercise: it has tremendously developed my knowledge of the late-Victorian periodical press and Indian history, a subject I have great personal interest in.... I was afraid to do this project upon reading the syllabus for this course.... But this project has in all honesty been one of the most personally fulfilling, profoundly interesting, and thought-provoking assignments I have ever done.



Ben Dippel, India in the Late-Victorian Periodical Press: Encounters, Intrigues, and Fears



Kalea Raposo, Ella Hepworth Dixon's *The Story of a Modern Woman* and the Egypt of Victorian Girls' Culture

Kalea Raposo:

I chose to create my scrapbook in the style of a Victorian girl interested in Egypt. The choice creatively represents my discovery that Victorian girls' culture had a distinct place in Egyptomania that Dixon acknowledges in her novel. My collage aims to replicate Mary's childhood in the second chapter by referencing Dixon's details and motifs. I found clippings that connect Egypt, cats, flowers, children's items, mourning, and sewing in the periodical press in order to convey the details of the novel through images that relate to Egyptomania.

My aesthetic choices aim to emulate the childhood chapter and the motifs of the novel while acknowledging Victorian intertextuality. The butterfly cut-outs honour Mary's "bowing acquaintance with a whole host of fussy bumble-bees, gay yellow butterflies, furry caterpillars, and lazy snails" (Bassett and Dean; Dixon 53). The painted clippings refer to Mary's art and Dixon's use of painting diction in her descriptions. The dried irises add a textured layer to "the History of Flowers" material and follow the tradition of using dried flowers, leaves, and seaweed in Victorian scrapbooking. Similarly, I incorporate twine along with the images of Egyptian needles and embroidery to refer to the sewing scene in the first chapter (Dixon 49). I chose to do a small ghost signature of the cat's name to reference the Victorians' interest in handwriting (Bassett and Dean). My layout choices mirror extant Victorian scrapbooks that incorporate blank space, text, images, and tactile materials ("Victorian Scrapbooks/Albums at UVic: An Annotated List"). I cut out the cat illustrations in *Punch* because of Mary's affection for her cat and because the cartoon satirizes a line from the *Daily Paper* describing the use of cat mummies in farming. The heading of a *Girls' Own Paper* volume at the top indicates the importance of the paper to my scrapbook and findings. The clipping is particularly useful because the image connects girls' print culture to art and ancient civilizations as the girls wear Graeco-Roman styles and engage with art.

The process of reading, researching, and scrapbooking taught me about the entanglement of Victorian print culture in texts like *the Story of a Modern Woman*. The process reveals the awareness that authors have of other print material and print culture's impact on the lived lives of Victorians. Reading for the scrapbook gave me a greater appreciation for the details that contribute to Dixon's realism, such as her references to Egypt, her choices of art in the art studio, and her descriptions of home decorations.

Evie Ockelford:

I chose to have newspaper clippings as my backdrop to signify the underlying, chronic conflicts of the Victorian era. I digitally changed the colour tone of my press clippings to create the sepia effect often associated with 'older' photographs. This recolouring was also useful to create a darker, more 'grimy' appearance and represent the filthiness that Victorian cities are notorious for. I also recoloured my people a pinky, fleshy tone and my Martians a greenish-yellow to create more of a contrast between them and the background.

I placed my images of Martians underneath the buildings to create the appearance of them emerging from behind them. I tried my best to position the people in my scrapbook to look like they are running away from the Martians as they approach, but creating that perspective proved difficult.

I chose to add some 'red weed' (stock photos of vines that I digitally edited) for a splash of colour and for an extra nod to *TWOTW*. Finally, I added in shadows by cross-hatching, a shading technique seen in most of the cartoons from *Punch* magazine I used.

This assignment taught me a lot about the history of the periodical press. It was



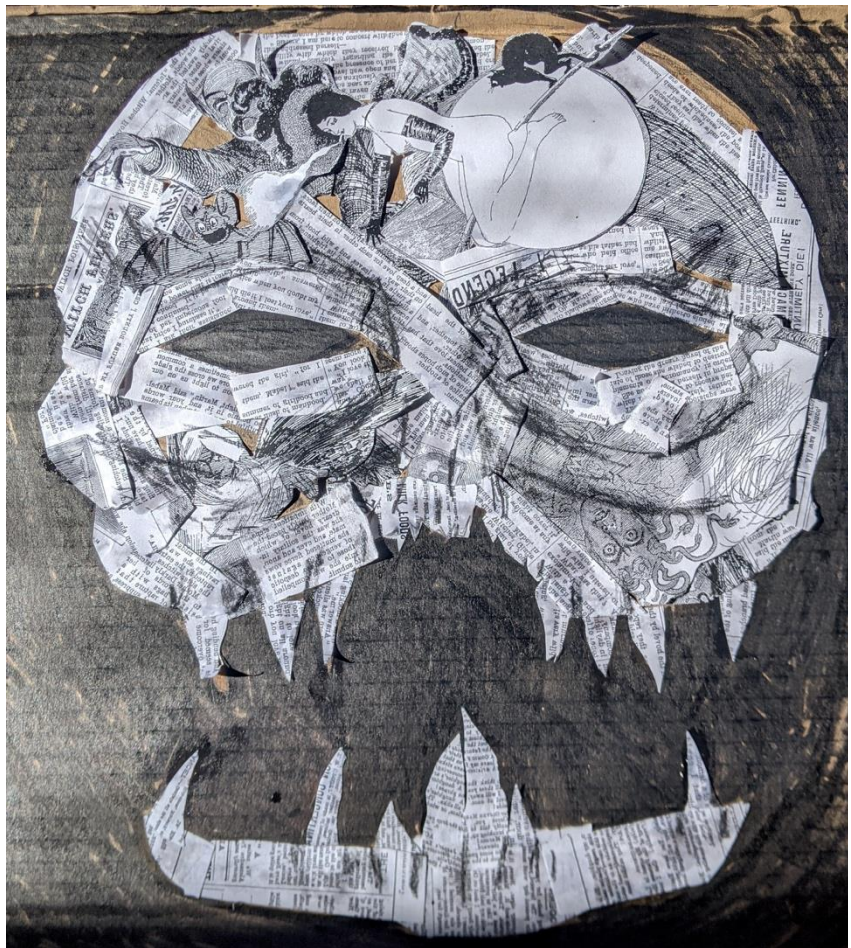
Evie Ockelford, 'The Martians are coming!':  
Media, Crisis and *The War of the Worlds*

interesting to see the things that have changed and the things that haven't; for example, although newspapers now place the most urgent facts front and center, fake news is still published in dangerous amounts and we still see racist political cartoons!... This assignment pushed me to think about how the periodical press and *TWOTW* are inextricably linked. The press plays an important role in the novel, and in turn, the novel has inspired the press—in fact, the influence of the novel on the media is still apparent today, over a century later.

Reed Eckert:

I chose to emulate a monstrous form for my collage. It's a rudimentary monster skull design that I first sketched onto the background of my collage. I included the fang-like teeth as a reference to "Dracula", but I wanted to maintain a human-like skull to draw attention to the humanity of the people portrayed as monsters. I then blacked out the background with a brush pen to make the whites pop more and draw more attention to the light values. I attempted to place my images and text in such a way that it emulated the lighting on a skull.... I wanted the monstrous skull to serve as a kind of memento mori for the 'monsters' being presented within these images. Casting these people as monsters has very real consequences ..., particularly within a patriarchal and colonial context. This is the same reason that I chose to portray the skull as broken and mutilated.

I learned a lot about Victorian material and print culture during my time researching for this project. I encountered many new images and ideas, and while I was already familiar with some of the imagery ... of these prints, I still learned a lot about how it was deployed.... This same critical approach toward public-facing imagery can be used in my everyday life to better understand the intentions and implicit implications of the image.... I learned a lot through this project, and I gained a new understanding of not only monsters in Victorian print culture but of Victorian culture in general.



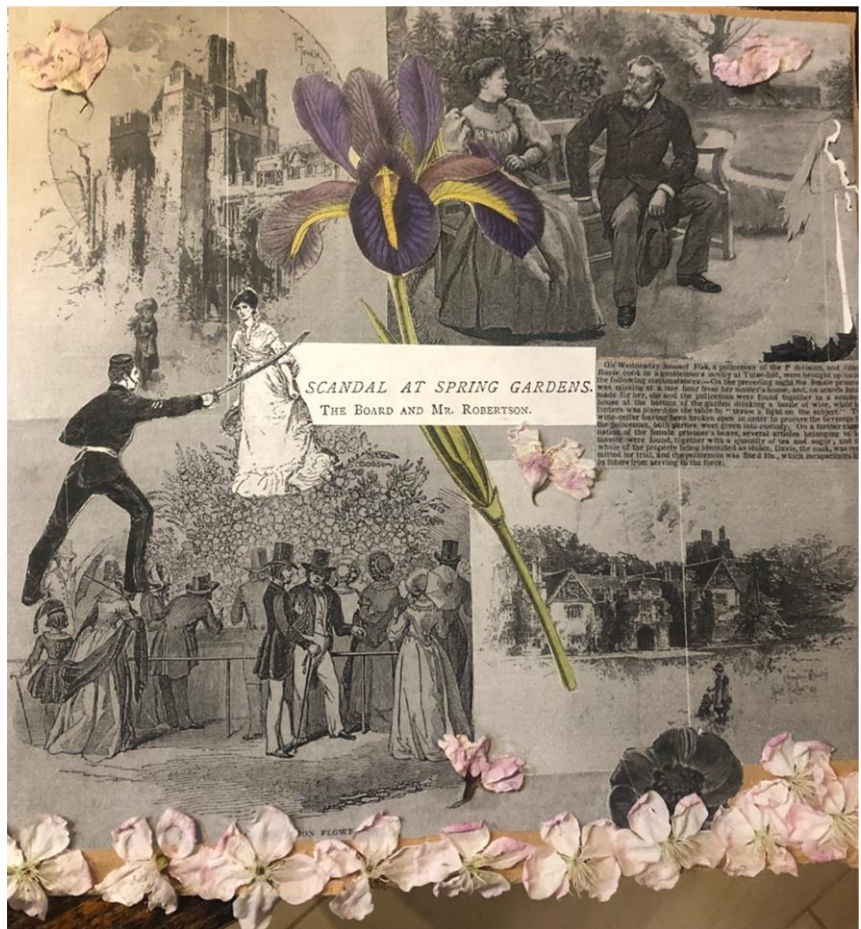
Reed Eckert, Monstrosity in Bram Stoker's *Dracula*

Aideen O'Brien:

In *Far from the Madding Crowd* by Thomas Hardy and *Dracula* by Bram Stoker, the garden-like setting is a place where women engage in variations of illicit activity. In this report, I investigate outdoor environments in the Victorian periodical press and novels. Specifically, I research garden-like places as a liminal space between the domestic home and the wilderness.... My collage displays the representations of garden settings found in the periodical press and within the novels. These representations side by side showcase the contrasts between the two. This comparison highlights society's expectations for women, their ideas of gardens and pure femininity, and the secret activity that occurred there....

I learned through Elizabeth Bassett's presentations that the Victorians would also press flowers for their collages. The dried flowers were a way for me to immerse myself in Victorian practices while adding colour and embellishment that directly related to my topic. The layers of different representations emphasize the contrast between them. My goal for the collage spread is for it to seem delicate and beautiful at first glance but reveal a more subtle, sinister aspect with closer inspection, much like how the periodical press represents garden spaces....

The act of cutting and pasting my findings and having them right in front of me enabled me to view the periodical press in a manner similar to how the Victorians might have.



Aideen O'Brien, Gardens in Thomas Hardy's *Far from the Madding Crowd* and Bram Stoker's *Dracula*

Kiarra Burd:

In order to express the apparent opinion of the Victorian press towards flight technology in my collage, I amalgamated various images that related particularly to [Vincent] De Groof's [fatal] accident, as well as images of birds, various parachute designs, and, as a centrepiece, a fantastical image of an "air bicycle". The centre illustration, originating from the *Graphic* and entitled "A Suggestion for a Flying Machine" (1877), stood out particularly for its unreal quality,



which I felt represented the Victorians' tendency to view aeronautic technology as a distant and unrealistic, dream—nothing more than a child-like attempt to venture into “Cloudland” (“Parachutes”).

By placing some of the more eccentric designs of flight technology by images of birds in the sky, I hoped to emphasize inventors' reliance on avian biology in the initial production of these machines as resulting in their bird-like appearance, especially when viewed alongside the wing-like apparatus that features in the illustrations of the tragic death of De Groof in

the bottom left corner. Lastly, as most of the publications were text-based, I assumed the “cut-up technique” of two poems (titled “Bolton Strid.” and “Snowdon.” and published in the *Lancaster Gazetteer* during 1827) to produce my own poem that evoked the sensational nature of De Groof's fatal accident—bolstered by images of the crowded on-lookers rushing to his rescue—and the discouragement and apprehension it caused regarding the Victorians' perspective of flight....

Through researching the Victorian press's and Wells's opinions on aeronautics, I realized that the Victorians had no one particular opinion regarding flight technology; instead, the Victorian press acted as a site wherein people could at once vent their fears regarding the dangers of aviation when underdeveloped and sensationalized, cautiously laud these technologies for their implementation in warfare and other practical environments, and express both hope and skepticism when considering their possible effects on future society.

Katelyn Luymes:

Both of my scrapbook pages are arranged with the images and articles overlapping to give the pieces a crowded feeling that conveys the variety of ways the Zoological Gardens were portrayed in the periodical press. I also had a specific theme or message that I wanted to relay through each piece. The “Greetings From...” collage focuses on the way the Zoological Gardens acted as spaces of confinement and perpetuated ideas of British superiority, while my second collage was based on my findings about what the Zoological Gardens in Regent's Park was for the Late Victorians....

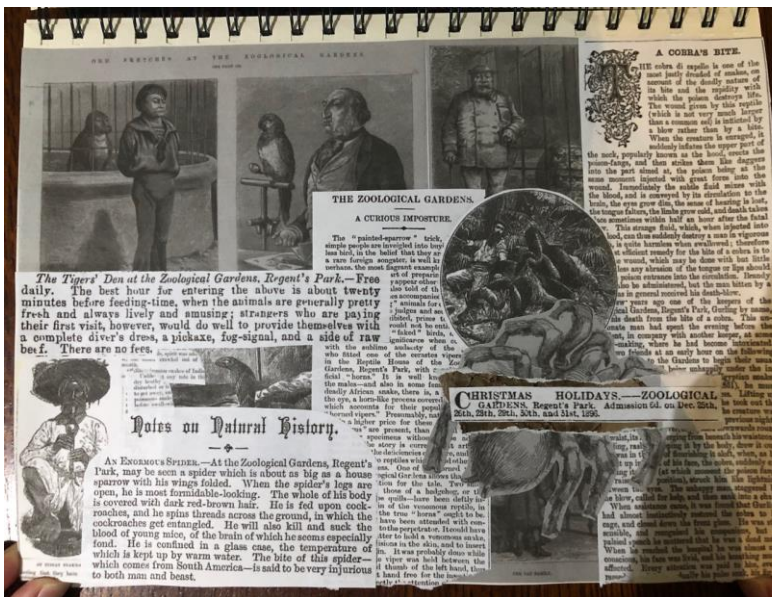


Kiarra Burd, “Man as a Winged Creature”:  
The Victorians' Perspective on Flight Technology

My first page visually depicts the theme of colonial possession and ideas of British superiority that were linked to the Zoological Gardens. My addition of the “Greetings From...” text is a reference to the kind of postcards that are sold at tourist attractions and serves two purposes. First, the text reflects the popularity of the Zoo and its success as a tourist attraction, primarily for the growing middle-class that was able to enjoy leisure time and pursue



entertaining and educational activities. However, the text also draws attention to the multiple places where the Zoo animals originated from, their forced transport to London, and their exhibition as exotic commodities. Though the periodical press presented the capture or “gifting” of foreign animals as positive and unproblematic, I connected these actions with overarching colonial attitudes of the time. I also included the illustration from *Funny Folks* to demonstrate how “scientific” ideas of a racial hierarchy led to dehumanization. Through my research I discovered how the Zoological Gardens were used as a way to demonstrate the superiority of British knowledge, culture, and race and I compiled the visual examples of such attitudes into one piece. Furthermore, I included the modern photo of a gorilla in the wild to bring the conversation up to date and reflect on the changes (or lack thereof) in the way we treat and study animals today and how these ideas are linked to notions of cultural superiority.



Katelyn Luymes, *The Zoological Gardens: A Site of Colonialism, Exoticism, and Anxiety*

anxiety connected to the Zoological Gardens that were presented in the press. Through my use of the “Odd Sketches,” the sarcastic suggestion to enter the tiger’s den, and clippings from adventure periodicals, I re-represented the fun side of the Zoo, but also demonstrated the underlying fear and exoticized danger of the animals....

My second collage reflects the amusement, interest, and

Through my research and scrapbooking I felt much more connected to the Late Victorians and was very aware of the impact print culture had on aesthetics, learning opportunities, and entertainment – which are all things I take for granted today. The project encouraged me to be intentional in my reading of *Dracula* and to focus on its context, not just the content. My collages encouraged me to think critically about what was being presented in the press, to make connections between articles and images, and then to visually represent my findings – which was very difficult but very rewarding. It was fascinating to dive into the background of a very briefly mentioned topic or place (like the Zoological Gardens) in the novel and explore the contemporary context that so often goes over my head.



## Madison George-Berlet, Hospitals and Women as Patients in Ella Hepworth Dixon's *The Story of a Modern Woman*

Madison George-Berlet:

[M]y unexpected research results ... focus on women in the medical field as professionals instead of patients and how that challenged my viewpoint of traditional narratives of female hospitalizations and hysteria.

I was surprised by how many of my results were discussing women working in hospitals as doctors, surgeons, and nurses. Even before I added 'for women' onto my search results, the research showed an overwhelming fascination with women as workers more so than as patients. I expected to find sensational accounts of women as hysterical patients, mirroring trends in fiction such as *Jane Eyre* and *Adam Bede* (although these were published earlier in the period), but even my search directly for 'hysteria' had very few results. Given the advances in medicine being

made in hospitals in the nineteenth century, I also expected to see more news or information on modern medical work such as germ theory and developments in vaccine, surgery and x-ray technology, reflecting the work being done in hospitals at the time.

The articles that made it into the scrapbook I chose because they covered a number of concerns regarding healthcare for women including charity, the prevalence of women hospital workers, and the call for women to be on the executive boards of hospitals and have a hand in making decisions. I wanted to show that there was both already a female presence in the hospital as well as an urge for further involvement.

I think that my pages reflect a combination of what I found in the periodical press, evidence of women seeking out a role in healthcare and agency over their health, and what I saw in *Story of a Modern Woman* and the continued objectification of women by the medical profession.

Skye Burns-Kirkness:

My research for this project centres around late 19<sup>th</sup>-century rhetoric around the medicalization of women's bodies in the English periodical press, focussing especially on anemia. Although I imagine descriptions of contemporary understandings of anemia and other blood disorders could be found in medical literature, my focus on the comparatively popular culture of periodicals led me to look primarily at discourse in advice columns and advertisements for a ubiquitous medicine called Dr. Williams' Pills for Pale People. I also found a number of articles citing anemia as an irrefutable reason that women should not be allowed to engage in traditionally male-dominated activities, such as sports and going outdoors. I use this analysis to contextualize an otherwise somewhat incongruous scene in *The Story of a Modern Woman* in which Mary politely refuses iron supplements from her doctor....

My scrapbook page includes three sections, organized roughly from the outside of the page inward. The outer layer features most of the text-heavy clippings from the articles and testimonials, representing the barrage of discourse around female weakness in the periodical press. The next layer includes most of the images, situating the bodies of the Victorian women physically inside the constraints of the understandings and opinions of the male-dominated medical and journalistic establishments. The inner circle shows the "solutions" available to the women for their pathologized gender: medication, male rescue, and abandoning the dangerous embodiment of the "New Woman."

In order to help the reader navigate the text and to enliven the collage, which was otherwise as dense and black and white as the periodicals it represents, I used a pink highlighting marker to bring out notable phrases throughout the page. I chose the pink in honour of the Pink Pills; although the colour also connotes femininity in our current cultural context, I am conscious that the Victorians would have had a different gendered association. Finally, I wrote the phrase "del-i-cate" in the remaining spaces, evoking Dixon's description of the phrase running through

Mary's head after her visit to the doctor. While I could have typed and printed these words, I chose to write them instead in order to recentre my female subjectivity within the visual text.

When I first hit on the detail of Mary's visit to the doctor, I was unclear on the scene's function in the text, given its apparent lack of consequence in Mary's life. After my research in the periodical press, the inclusion of this scene makes perfect sense to me: the doctor's attempt to convince Mary that she is physically incapable of leading the non-normative life she chooses to live illustrates one of the many ways in which gendered expectations and norms were and are subtly enforced on women, particularly through patriarchal institutions like the medical establishment. I am also struck by the sensationalizing of advertisements in the periodical press; I would never have expected to see developed narratives and illustrations surrounding blatant marketing. Finally, engaging in the physical act of scrapbooking—rather than making a digital collage, which would have been my preference—was more fun than I imagined, but also led to challenges I did not anticipate. While the difficulty of finding printing technology to access my materials during a pandemic is a struggle particular to this time and place, the challenges of running out of glue midway through, accidentally tearing a my only physical copy of a particular material, accidentally putting the collage down somewhere sticky, and turning my back for a moment only to find a cat trying to destroy it would no doubt be familiar to many Victorian scrapbookers. After one afternoon of trying to keep a piece of artwork safe, I have immense respect for all the physical artifacts that have survived a century and a half for us to study.



Skye Burns-Kirkness, "A Lady's Predicament and Her Rescue": Anemia, Iron Supplements, and the Medicalization of Female Weakness in the 1890s