

ENL2022 Section 1813: Survey of English Literature 1750 – Present

Meeting Time/Place: MWF Period 5/MAT 0114

Instructor: Mandi Reed (mandijreed@ufl.edu)

Office Hours: W 3 – 4 (TUR 4409)

Course Description and Goals

Welcome! ENL 2022 invites you to engage with texts and authors from the latter half of the varied, rich, and expansive history of British literature. Beginning with the Romantic Period (1785 – 1830) and continuing through the Victorian Age (1830 – 1901) and the Twentieth century, we will explore a broad range of texts in relation to their historical contexts and explore the major formal, philosophical, cultural, and aesthetic characteristics of this vast body of work. Students of ENL 2022 will read poetry, short fiction, essays, and novels spanning the eighteenth, nineteenth, and twentieth centuries.

The goals of this course are, first and foremost, to deepen our understanding of the authors and texts that constitute British literature, considering how they interact with and are shaped by the cultural contexts in which they were written. Secondly, we will hone our skills of analysis as we read critically, respond thoughtfully, and seek insight through various critical lenses. We will also write about a variety of texts. Students will communicate their analyses and interpretations of the literature through close-readings, class discussions, and critical essays.

This is a General Education course providing student learning outcomes listed in the Undergraduate Catalog. For more information, see <https://catalog.ufl.edu/ugrad/current/advising/info/general-education-requirement.aspx>

Course Objectives

By the end of the course, you should be able to

- Close-read and analyze texts thoroughly and efficiently
- Read critically and ask informed, critical questions
- Plan, draft, revise, and edit a paper
- Summarize, analyze, and synthesize academic sources
- Accurately cite and incorporate sources
- Produce a solid, well-supported and thoroughly thought out argument

- Organize your ideas efficiently
- Seamlessly incorporate research into your analysis
- Critique and revise your own writing
- Give written and oral feedback to peers
- Write clear and concise sentences
- Understand proper punctuation

Required Texts:

These are the preferred editions for this course. You may purchase a different edition if you prefer (i.e. older editions, electronic versions, etc.), as long as the edition is complete and unabridged. Please note, however, that if you choose to do so your page and/or chapter numberings will most likely vary from the paperback copies I will use in class.

- *The Norton Anthology of English Literature, 9th edition* ed. Stephen Greenblatt, **ISBN-10:** 0393913015
- *Frankenstein* by Mary Shelley, **ISBN-10:** 0199537151
- *The Picture of Dorian Gray* by Oscar Wilde, **ISBN-10:** 0486278077
- *Mrs. Dalloway* by Virginia Woolf, **ISBN-10:** 0156628708

List of Assignments

10 Response Papers (200 words each, 200 points total)

Throughout the semester, you will be expected to write and submit 10 brief papers that respond to a reading of your choice. These papers should analyze the readings and address larger concerns brought to mind by the source material. To receive credit, response papers must be submitted *prior* to the class period in which we will discuss the primary text. If you are late to class, you should not expect that your paper will be accepted. *Please note:* The last day to submit response papers is Friday, April 8.

Essay 1: Close-Reading/Analysis (1,000 words, 200 points)

This essay will be a close reading of any text on our syllabus that appears on or before the end of Week 6. Your close reading and analysis should take the form of an academic argument; as such, your thesis should be thoughtful, original, and clear. For this essay, all evidence needed to support your thesis should come from the primary text. No outside sources are permitted in this paper.

Essay 2: Researched Critical Essay (3,000 words, 400 points)

This essay will be a formally researched, original, and critical analysis in which you examine one or more of the literary text(s) we have read this semester through a particular theoretical, historical, or critical lens. As in Essay 1, this paper should take the

form of an academic argument and include an insightful and original thesis. In addition, you must support your thesis with textual evidence and scholarly research.

Attendance/Daily Participation (200 points)

The majority of our time in class will be spent reading, analyzing, and discussing the assigned texts and learning in workshops on writing and researching. For these reasons, daily and engaged participation is a priority in this course. In other words, in this class we will learn from the collective, and active participation (or lack thereof) will directly affect your grade. All students should participate every day in some fashion, whether through offering points of view, raising questions, asking for clarification, and/or writing when it is required. Participation points may also be awarded in the form of reading quizzes.

Assignment	Points
Response Papers (10 x 20 points each)	200
Essay 1: Close Reading/Analysis	200
Essay 2: Researched Critical Essay	400
Participation	200
Total	1000

Grading Scale and Rubric

Grading Scale

A	4.0	93-100	930-1000		C	2.0	73-76	730-769
A-	3.67	90-92	900-929		C-	1.67	70-72	700-729
B+	3.33	87-89	870-899		D+	1.33	67-69	670-699
B	3.0	83-86	830-869		D	1.0	63-66	630-669
B-	2.67	80-82	800-829		D-	0.67	60-62	600-629
C+	2.33	77-79	770-799		E	0.00	0-59	0-599

Grading Rubric

Each assignment has its own requirements, but for each paper I will evaluate:

1. content, including argument, development, and support
2. organization, including paragraph structure, overall flow of ideas, transitions
3. mechanics, including grammar, spelling, and style.

A PAPER

An A-paper has a strong thesis and makes a coherent and original argument. It follows the assignment, is well organized, communicates ideas clearly, and there are (almost) no mechanics mistakes. It meets and/or exceeds the assignment requirements.

B PAPER

A B-paper does the same things as an A-paper, but is somewhat lacking in one area: perhaps organization is lacking (either on the paragraph level or in the essay as a whole), the writer provided insufficient evidence or analysis of the evidence, or there are myriad mechanics mistakes.

C PAPER

The C-paper follows the assignment, but is lacking in two of the areas mentioned above (content, organization, mechanics). Usually, a C-paper also needs to try and move beyond a superficial engagement with the text.

D PAPER

The D-paper either does not follow the assignment, is lacking in all three areas, or both.

E PAPER

The E-paper is reserved for essays that are not turned in, or for work that is plagiarized.

For more information on Grading Policies at UF, see
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

Course Policies

Participation and Attendance

As stated above, regular attendance and active participation are crucial to your success in this course. Class participation includes contributing to class discussions; coming to class on time, prepared with books and homework; preparing for in-class activities; collaborating and participating in group activities; and overall working and paying close attention to the lectures and activities of the classroom. In general, students are expected to contribute constructively to each class session. *Please note: if you are observed texting, accessing social media sites, doing work for a different course, or otherwise engaging in any behavior not directly related to class discussion, participation points will be deducted from your grade without warning or notice.*

In this course we will follow a strict attendance policy. If you miss more than six periods during the term, **you will fail the entire course**. The university exempts from this policy only those absences involving university-sponsored events, such as athletics and band, and religious holidays. Absences related to university-sponsored events must be discussed with me prior to the date that will be missed. Absences, even for extraordinary reasons will result in missing work that cannot be made up; therefore, absences will have a negative impact on grades.

Please Note: If you are absent, it is your responsibility to make yourself aware of all due dates and required work. If absent due to a scheduled event, you are still responsible for turning assignments in on time.

Tardiness: Being late is disruptive, so try to always be on time. Three incidents of tardiness will count as one absence. Moreover, if you are late on the day an assignment is due, the instructor reserves the right to consider your assignment late and therefore subject to the late-work policy.

Classroom Conduct

Keep in mind that UF students come from diverse cultural, economic, and ethnic backgrounds. Some of the texts we will discuss and write about engage controversial topics and opinions. Diversified student backgrounds combined with provocative texts require that you demonstrate respect for ideas that may differ from your own. Disrespectful behavior will result in dismissal, and accordingly absence, from the class. Any use of electronic devices not related to classroom learning: phones, tablets, iPods, etc. are disruptive and will not be tolerated. Please turn them off and keep them out of sight.

Assignment Maintenance Responsibilities

You are responsible for maintaining copies of all work submitted in this course and retaining all returned, marked work until the semester is over. Should the need arise for a resubmission of papers or a review of marked papers, it is your responsibility to have and to make available this material.

Late Work Policy and Mode of Submission

I do not accept late work. All papers will be submitted as MS Word (.doc or .docx) documents to E-learning/Canvas **before** class as well as a stapled hard copy on the designated due date. I may consider extenuating circumstances, but you must contact me *at least twenty-four hours before the assignment is due.*

All assignments and postings should be polished and presented in a professional manner. All papers must be in 12-point Times New Roman font, single-spaced with 1-inch margins and numbered pages. Format your assignments according to MLA standards.

Final Grade Appeals

Students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant in Department of English. Grade appeals may result in a higher, unchanged, or lower final grade.

University Policies General Education

This is a General Education course providing student learning outcomes listed in the Undergraduate Catalog. For more information, see <https://catalog.ufl.edu/ugrad/current/advising/info/general-education-requirement.aspx>

Statement of Composition (C) and Humanities (H) Credit

This course can satisfy the UF General Education requirement for Composition or Humanities. For more information, see:
<https://catalog.ufl.edu/ugrad/current/advising/info/general-education-requirement.aspx>

Statement of Writing Requirement

This course can provide 6000 words toward fulfillment of the UF requirement for writing. For more information, see:
<https://catalog.ufl.edu/ugrad/current/advising/info/writing-and-math-requirement.aspx>

Students with Disabilities

The University of Florida complies with the Americans with Disabilities Act. The Disability Resource Center in the Dean of Students Office provides information and support regarding accommodations for students with disabilities. For more information, see: <http://www.dso.ufl.edu/drc/>. The office will provide documentation to the student who must then provide this documentation to the instructor when requesting accommodation.

Statement Concerning Sexual Harassment

UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty. For more about UF policies regarding harassment, see: <http://www.hr.ufl.edu/eo/sexharassment.htm>

Statement Concerning Course Evaluations

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>.

Statement Concerning Academic Honesty

Plagiarism is a serious violation of the Student Honor Code. The Honor Code prohibits and defines plagiarism as follows:

A student shall not represent as the student's own work all or any portion of the work of another. Plagiarism includes (but is not limited to):

a.) Quoting oral or written materials, whether published or unpublished, without proper attribution.

b.) Submitting a document or assignment which in whole or in part is identical or substantially identical to a document or assignment not authored by the student.

(University of Florida, Student Honor Code, 15 Aug. 2007

<<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>>)

All students must abide by the Student Honor Code. For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration, see: <http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php>

Course Schedule

This schedule is tentative and subject to change throughout the semester. All assignments and readings are due the day they are listed. Make sure to check your e-mail and Canvas regularly for announcements and updates.

Note: Readings with an asterisk (*) will be available as PDFs on e-Learning.

The Romantic Period (1785 – 1830)

Week 1: January 6 – 8

W Introductions / Review syllabus, expectations, and assignments

F The Spirit of the Age: Introduction to the Romantic Period;

Read Mary Wollstonecraft, *from A Vindication of the Rights of Woman* (1792)

Week 2: January 11 – 15

M “Emotion Recollected in Tranquility”

Read William Wordsworth, selections from: *Preface to Lyrical Ballads* (1802), “Lines written a few miles above Tintern Abbey” (1798)

Drop/Add ends at 11:59 pm

W Read Wordsworth, *The Prelude*, Book First (1799), “Ode: Intimations of Immortality” (1807), “The world is too much with us” (1807)

F Genius, Friendship, and Loss

Read Samuel Taylor Coleridge, selections from *Biographia Literaria* (1815 – 1817), “Dejection: An Ode” (1802), “Rime of the Ancient Mariner” (1798)

Week 3: January 18 – 22

M MARTIN LUTHER KING DAY: NO CLASS

W Poetry and Activism

Read Anna Letitia Barbauld, “Epistle to William Wilberforce, Esq. on the Rejection of the Bill for Abolishing the Slave Trade” (1791), “The Rights of Woman” (1825), “Washing Day” (1797)

F Read Charlotte Smith, “Written at the Close of Spring” (1784), “To Sleep” (1784), “To Night” (1784), “Written in the Church-Yard at Middleton in Sussex” (1789), “On Being Cautioned against Walking on an Headland Overlooking the Sea, Because it was Frequented by a Lunatic” (1797)

Week 4: January 25 – 29: Second Generation Romanticism

M Masculinity, Morality, and The Byronic Hero

Read George Gordon, Lord Byron, *from Childe Harold’s Pilgrimage*

W *Childe Harold’s Pilgrimage*, continued

F What is a Poet?

Read Percy Bysshe Shelley, selections from *A Defence of Poetry* (1821)

Week 5: February 1 – 5

M Inspiration, Mutability, and the Sublime

Read P. Shelley, “Mutability” (1816), “Mont Blanc” (1817), “Ozymandias” (1818), “Ode to the West Wind” (1820)

W Melancholy

Read John Keats, “Ode to a Nightingale” (1819), “Ode on Melancholy” (1820), “Bright Star” (1819, 38)

F Read Mary Shelley, *Frankenstein* (1818)

Week 6: February 8 – 12

M *Frankenstein*, cont.

W *Frankenstein*, cont.

F *Frankenstein*, cont.

CLOSE READING/ANALYSIS DUE

The Victorian Age (1830 – 1901)

Week 7: February 15 – 19

M Introduction to the Victorian Period

W Victorian Poetry

Read Alfred, Lord Tennyson, “The Lady of Shalott” (1832); Robert Browning, “Porphyria’s Lover,” “My Last Duchess;” Matthew Arnold, “Dover Beach” (1867)

F Victorian Poetry, cont.

Read Elizabeth Barrett Browning, “The Cry of the Children” (1843); William Morris, “The Defence of Guenevere” (1858); Christina Rossetti, “Goblin Market” (1862)

Week 8: February 22 – 26

M Victorian Empire

Read Eliza Cook, “The Englishman” (1851); James Anthony Froude, *from* “The English in the West Indies” (1888); Rudyard Kipling, “The Man Who Would be King” (1888); “White Man’s Burden” (1899)

W Victorian Science

Read Charles Darwin, *from* *The Origin of the Species* and *The Descent of Man*; George John Romanes, *from* “Mental Differences Between Men and Women” (1887)

F “The Woman Question”

Read Coventry Patmore, excerpt from “The Angel in the House” (1854 – 62);

John Ruskin, excerpt from “Of Queen’s Gardens” (1865);
 Grant Allen, *from* “Plain Words on The Woman Question” (1889)*

Week 9: February 29 – March 4
 M SPRING BREAK: NO CLASS
 W SPRING BREAK: NO CLASS
 F SPRING BREAK: NO CLASS

Week 10: March 7 – 11: Decadence, Aesthetics, and Sexual Politics at the *Fin-de-siècle*
 M Read Walter Pater, *from* “Preface”* and “Conclusion”* to *The Renaissance* (1873);
 Oscar Wilde, *from* “The Decay of Lying”*
 W Read Oscar Wilde, *The Picture of Dorian Gray*
 F *The Picture of Dorian Gray*, cont.

Week 11: March 14 – 18
 M *The Picture of Dorian Gray*, cont.
 W *The Picture of Dorian Gray*, cont.
 F Read Victoria Cross, “Theodora, A Fragment” (1895)*

The Twentieth Century and After

Week 12: March 21 – 25
 M Ella D’Arcy, “The Pleasure Pilgrim” (1895)*
 W Introduction to Modernism
 F Read James Joyce, *The Dead* (1914)

Week 13: March 38 – April 1
 M Modernist Poetry
 Read Thomas Hardy, “The Darkling Thrush” (1900, 1901); Rupert Brooke, “The Soldier” (1915); D.H. Lawrence, “Piano” (1918); William Butler Yeats, “The Second Coming” (1920, 21)
 W Read Virginia Woolf, *Mrs. Dalloway* 1 – 48
 F *Mrs. Dalloway* 48 – 85

Week 14: April 4 – 8
 M *Mrs. Dalloway* 85 – 112
 W *Mrs. Dalloway* 112 – end
 F Transitional Figures
 Read T.S. Eliot, “The Love Song of J. Alfred Prufrock”; W.H. Auden, “Musée des Beaux Arts” (1940)

LAST DAY TO SUBMIT RESPONSE PAPERS

Week 15: April 11 – 15

M Introduction to Postmodernism

W Read Tom Stoppard, *Arcadia*F *Arcadia*, continued**Week 16:** April 18 – 20

M Wrap-up + evaluations

W **RESEARCHED CRITICAL ESSAY DUE**