

# ENL2022—Survey of English Literature 1750 – Present: Romanticism and its Legacies (sec. 1215), Spring 2017

Instructor: Mandi Reed

Course meeting times and locations: TR Period 7/7 – 8, MAT 0114

Office location and hours: TUR 4321, T Period 5 – 6

Course website: [elearning.ufl.edu](http://elearning.ufl.edu)

Instructor email: Mandi Reed ([mandijreed@ufl.edu](mailto:mandijreed@ufl.edu))

## Course Description and Goals

Welcome! This section of ENL 2022 invites you to engage with texts and authors from the second half of the varied, rich, and expansive history of British literature, and places a particular emphasis on the Romantic Period (1785 – 1832) and its legacies.

For many Romantic writers, love is political and revolution is possible. Produced in the wake of the American and French Revolutions, writers in this period relentlessly and passionately explored individual subjectivities that were often at odds with the socially accepted roles and political systems of their time. Indeed, their works imagined worlds unbounded by the strict social codes of the late eighteenth and early nineteenth centuries and often agitated for change. Percy Shelley in particular believed that Poetry, as a manifestation of love, could bring about the social reform he so longed to see, while women novelists like Jane Austen carved out spaces within the dominant systems in which unlikely relationships could thrive. Romantic writers' explorations of landscape, the natural world, and the sympathetic responses they inspire offered similar paths to resistance. Their focus on slavery and race, the role and rights of women, education, and even conservative politics produced a revolutionary body of work that embodied what William Hazlitt termed "the spirit of the age." The effects this work produced were immediate, profound, and—as the texts featured in our class will show—lasting.

This course will first explore the Romanticisms that emerged between the years of 1785 and 1832 through a broad range of Romantic texts in relation to the social and historical contexts in which they were produced. We will spend, roughly, the first two-thirds of the class focusing on Romantic writers, works, and themes, exploring the major formal, philosophical, cultural, and aesthetic characteristics of this complex body of literature. The last third of the semester will be spent exploring ways in which later writers respond to, challenge, revise, and otherwise engage with Romantic legacies in their own historical contexts. Given our current political climate, in which race, the role and rights of women, education, and a so-called backlash to conservative politics have once again taken center stage, what might the Romantics have still to offer?

The goals of this course are, first and foremost, to deepen our understanding of the authors and texts that constitute this 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>

## Objectives and Outcomes

### General Education Objectives:

- This course confers General Education credit for either Composition (C) *or* Humanities (H). This course also fulfills 6,000 of the university's 24,000-word writing requirement (WR).
- *Composition courses* provide instruction in the methods and conventions of standard written English (grammar, punctuation, usage), as well as the techniques that produce effective texts. Composition courses are writing intensive. They require multiple drafts submitted to your instructor for feedback before final submission.
- Course content should include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes and contexts. Students should learn to organize complex arguments in writing using thesis statements, claims and evidence, and to analyze writing for errors in logic.
- The University *Writing Requirement (WR)* ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. To receive Writing Requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course. This means that written assignments must meet minimum word requirements totaling 6000 words.

### General Education Learning Outcomes:

At the end of this course, students will be expected to have achieved the following learning outcomes in content, communication and critical thinking:

- **Content:** Students demonstrate competence in the terminology, concepts, theories and methodologies used within the academic discipline.
- **Communication:** Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline. Students will participate in class discussions throughout the semester to reflect on assigned readings.
- **Critical Thinking:** Students analyze information carefully and logically from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to problems.

### Additional 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 clear, 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. I **highly** recommend that you use paperback copies so that you can annotate your books. That said, an electronic copy of the Anthology is available for purchase through Norton's website, wwnorton.com. Please note that if you choose to purchase copies of *Persuasion* and *Frankenstein* other than the Norton Critical editions listed here, you may not have access to important secondary readings that we will work with in class.

- *The Norton Anthology of English Literature, Volume D: The Romantic Period (9<sup>th</sup> edition)* ed. Stephen Greenblatt, **ISBN-10:** 0393912523
- *Persuasion* by Jane Austen (Second Norton Critical Edition). **ISBN-10:** 0393911535
- *Frankenstein* by Mary Shelley (Second Norton Critical Edition). **ISBN-10:** 0393927938
- *Jane Eyre* by Charlotte Brontë. **ISBN-10:** 0199535590
- *The Secret Garden* by Francis Hodgson Burnett. **ISBN-10:** 0451528832

## List of Assignments

*Note: Detailed assignment sheets are available on Canvas.*

### **Essay 1: Close-Reading/Analysis (800 words, 150 points)**

This essay will be a close reading of any text on our syllabus that appears on or before the end of Week 3. 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: Source Evaluation/Analysis (1200 words, 180 points)**

This essay will be an evaluation of a one critical source that you may or may not include in Essay 3. For this paper you will succinctly summarize your source, analyze the argument it presents, evaluate its usefulness with regard to your proposed topic, and describe how you will (or why you will not) incorporate it into your paper. This assignment will give you a “leg up” on Essay 3 and provides you the opportunity to hone your MLA skills. A Works Cited page is required for this paper (however, it is not included in the word count).

### **Essay 3: Researched Critical Essay (1800 words, 220 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.

### **Essay 4: Textual Defense (2200 words, 250 points)**

This essay will ask you to get creative with what you have learned about Romanticism this semester and make a case for the inclusion of *one additional text* to a hypothetical future class that embodies or engages with some aspect of Romanticism. The text you choose could be part of the so-called “canon” of British texts, or not—pop culture texts, including music, visual art, comics, television, and movies are all eligible for this paper. Once you have chosen your text, be prepared to “defend” it using all the tools you have honed this semester: close reading, analysis, scholarly research, textual evidence, and a deep understanding of some of the Romanticisms covered in this course.

### 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
Essay 1: Close Reading/Analysis	150
Essay 2: Source Evaluation/Analysis	180
Essay 3: Researched Critical Essay	220
Essay 4: Textual Defense	250
Participation	200
<b>Total</b>	1000

## Course Policies

### Coursework

You must complete all *assignments* to receive credit for this course.

### Attendance and Participation

Regular attendance and active participation are crucial to your success in this course. Students are expected to contribute constructively to each class session.

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**. Only those absences involving university-sponsored events, such as athletics and band, and religious holidays are exempted from this policy. If you will be absent for one of these reasons, notify me prior to the date that will be missed.

*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, I reserve the right to consider your assignment late and therefore subject to the late-work policy.

*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. Absences, even for extraordinary reasons, will result in missing work that cannot be made up; therefore, absences will have a negative impact on grades.

### Paper Format & Submission

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.

### **Late Papers/Assignments**

I do not accept late work. All papers will be submitted online *and* as hard copies on the designated due date. Upload MS Word documents (.doc or .docx) to E-learning/Canvas **before** class and bring a stapled hard copy to hand in at the beginning of class on the designated due date. Should you find yourself unable to complete the assignment on time I may consider extenuating circumstances, but only if you contact me *at least twenty-four hours before the assignment is due*.

### **Paper Maintenance Responsibilities**

Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.

### **Academic Honesty and Definition of Plagiarism**

Plagiarism violates the Student Honor Code and requires reporting to the Dean of Students. All students must abide by the Student Honor Code: <https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>.

### **Accommodations for Students with Disabilities**

Students with *disabilities* who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)), which will provide appropriate documentation to give the instructor.

### **UF Grading Policies**

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

### **Grade Appeals**

In 1000- and 2000-level courses, students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant, in the Department office (4008 TUR). Grade appeals may result in a higher, unchanged, or lower final grade.

### **Course Evaluations**

Toward the end of the semester, you will receive email messages asking you to go online and evaluate this course: <https://evaluations.ufl.edu/evals/Default.aspx>

### **Counseling and Wellness**

Students who face difficulties completing the course or who are in need of counseling or urgent help may call the on-campus Counseling and Wellness Center (352) 392-1575, or contact them online: <http://www.counseling.ufl.edu/cwc/Default.aspx>

### **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. *Please note that 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, and you may also be counted absent. I may or may not notify you of this change in your grade.*

## UF's policy on Harassment

UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty: <http://hr.ufl.edu/manager-resources/recruitment-staffing/institutional-equity-diversity/resources/harassment/>

## 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.**

Wk	Day	Reading/Viewing Material	Due
1	R 1/5	Introduction: Review syllabus, expectations, texts, and assignments; Activity and in-class reading: <b>William Wordsworth</b> , "The world is too much with us" (1802 – 1807)	
2	T 1/10	The Spirit of the Age: Introduction to the Romantic Period <i>Read Mary Wollstonecraft</i> , excerpt from <i>A Vindication of the Rights of Woman</i>	<i>Drop/Add ends at 11:59 pm</i>
	R 1/12	"Emotion Recollected in Tranquility" <i>Read William Wordsworth</i> , selections from <i>Preface to Lyrical Ballads</i> (1802), "Lines written a few miles above Tintern Abbey" (1798) <i>Assign Close Reading/Analysis Paper</i>	
3	T 1/17	<i>Nature, Childhood, and the Self: Part 1</i> <i>Read W Wordsworth</i> , from <i>The Prelude, Book First</i> : lines 1 – 414 (1799); "Ode: Intimations of Immortality" (1807)	
	R 1/19	<i>Nature, Childhood, and the Self: Part 1, cont.</i> <b>W Wordsworth</b> , cont.; <i>Read Dorothy Wordsworth</i> , from <i>The Alfoxden Journal</i> and <i>The Grasmere Journals</i> <i>Writing Workshop: Close Reading</i>	
4	T 1/24	<i>Poetry and Activism</i> <i>Read Anna Letitia Barbauld</i> , "Epistle to William Wilberforce, Esq. on the Rejection of the Bill for Abolishing the Slave Trade" (1791); <b>William Blake</b> , "The Chimney Sweeper" from <i>Songs of Innocence</i> (1789), "The Chimney Sweeper" from <i>Songs of Experience</i> (1794)	<b>Essay 1: Close Reading/Analysis Due</b>
	R 1/26	<i>Romantic Melancholy</i> <i>Read Charlotte Smith</i> , "To Night" (1784), "Written in the Church-Yard at	

		Middleton in Sussex” (1789); <b>Samuel Taylor Coleridge</b> , “Dejection: An Ode” (1802); <b>John Keats</b> , “Ode to a Nightingale” (1819), “Ode on Melancholy” (1820)	
5	T 1/31	<i>The Byronic Hero</i> Read <b>George Gordon, Lord Byron</b> , from <i>Childe Harold’s Pilgrimage</i> : Canto 1, Stanzas 1 – 6 (1812); Canto 3, Stanzas 2 – 16 (1816); <i>Manfred</i> , Act 1 (1817)	
	R 2/2	<i>The Byronic Hero, cont.</i> Read <b>Byron</b> , <i>Manfred</i> , Act 2 – end (1817) Assign Researched Critical Essay and Source Analysis/Evaluation Paper	
6	T 2/7	<i>Landscape, Isolation, Interiority</i> Read <b>Jane Austen</b> , <i>Persuasion</i> , vol. I	
	R 2/9	<i>Landscape, Isolation, Interiority, cont.</i> Read <b>Austen</b> , <i>Persuasion</i> , vol. II Mini-Workshop: Developing a Research Question	
7	T 2/14	<i>Landscape, Isolation, Interiority, cont.</i> Read <b>Austen</b> , <i>Persuasion</i> , vol. III – end	<b>Research question due by 11:59 PM</b>
	R 2/16	<i>Revolutionary Love</i> Read <b>Percy Bysshe Shelley</b> , from <i>A Defence of Poetry</i> (1821), “On Love” (1818/1829), short excerpt from “Preface to Laon and Cythna” (1818)* Workshop: Scholarly Research	
8	T 2/21	<i>Sublime Nature and Gothic Genius: Part 1</i> Read <b>Coleridge</b> , “Rime of the Ancient Mariner” (1789); <b>PB Shelley</b> , “Mont Blanc” (1817), “Ode to the West Wind” (1820)	
	R 2/23	<i>Sublime Nature and Gothic Genius: Part 1, cont.</i> Read <b>Mary Shelley</b> , <i>Frankenstein</i> , vol. I (1818)	<b>Essay 2: Source Analysis/Evaluation Paper Due</b>
9	T 2/28	<i>Sublime Nature and Gothic Genius: Part 2</i> Read <b>M Shelley</b> , <i>Frankenstein</i> , vol. II	
	R 3/2	<i>Sublime Nature and Gothic Genius: Part 2, cont.</i> Read <b>M Shelley</b> , <i>Frankenstein</i> , vol. III – end	
10	T 3/7	SPRING BREAK: NO CLASS	
	R 3/9	SPRING BREAK: NO CLASS	
11	T 3/14	<i>Female Subjectivity, Sympathy, and Gothic Byronism in the Victorian Age</i> Read <b>Charlotte Brontë</b> , <i>Jane Eyre</i> , chs. 1 – 5	

	R 3/16	<i>Female Subjectivity, Sympathy, and Gothic Byronism in the Victorian Age</i> Read <b>Brontë</b> , <i>Jane Eyre</i> , chs. 6 – 11	<b>Essay 3: Researched Critical Essay Due</b>
12	T 3/21	<i>Female Subjectivity, Sympathy, and Gothic Byronism in the Victorian Age, cont.</i> Read <b>Brontë</b> , <i>Jane Eyre</i> , chs. 12 – 20	
	R 3/23	<i>Female Subjectivity, Sympathy, and Gothic Byronism in the Victorian Age, cont.</i> Read <b>Brontë</b> , <i>Jane Eyre</i> , chs. 21 – 27	
13	T 3/28	<i>Female Subjectivity, Sympathy, and Gothic Byronism in the Victorian Age, cont.</i> Read <b>Brontë</b> , <i>Jane Eyre</i> , chs. 28 – end	
	R 3/30	<i>Victorian Melancholy</i> Catch up; Read <b>Alfred, Lord Tennyson</b> , “Marianna” (1830)*; <b>Thomas Hardy</b> , “The Darkling Thrush” (1899)* Assign <i>Textual Defense Essay</i>	
14	T 4/4	<i>Romanticism and Edwardian Children’s Literature; or, Nature, Childhood, and the Self: Part 2</i> Read <b>Francis Hodgson Burnett</b> , <i>The Secret Garden</i> , chs. 1 – 9	
	R 4/6	<i>Romanticism and Edwardian Children’s Literature; or, Nature, Childhood, and the Self: Part 2, cont.</i> Read <b>Burnett</b> , <i>The Secret Garden</i> , chs. 10 – 18	
15	T 4/11	<i>Romanticism and Edwardian Children’s Literature; or, Nature, Childhood, and the Self: Part 2, cont.</i> Read <b>Burnett</b> , <i>The Secret Garden</i> , chs. 19 – 27	
	R 4/13	<i>Byronic Mashups in Pop Culture</i> View <i>Sherlock</i> (BBC Production) on Netflix or Youtube, episode TBA	
16	T 4/18	Wrap-up + evaluations	<b>Essay 4: Textual Defense Essay Due</b>

## 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.