CURRENT AS OF JANUARY 5, 2017

ENL 3122 (Section 17A9)
The English Novel: 19th Century
“The Unreal British Novel”

Madeline B. Gangnes
mbgangnes@ufl.edu
Office Location: Turlington 4361
Office Hours: Mon. 2:00-3:00pm, Fri. 1:00-2:00pm, and by appointment
http://sites.google.com/site/mbgangnes/teaching/english-novel-spring-2018

Class Meetings: M W F 4 (Mondays, Wednesdays, Fridays 10:40-11:30 AM)
Location: TURL 2346 (Turlington Hall)

Course Description

This course will cover key developments in nineteenth-century British novels, considering their historical, literary-historical, and critical contexts. Such novels serve as documents of their writers’ attempts to explore and comment on the major cultural conditions of their day, many of which persist in our own culture. These include gender roles and relationships, poverty and welfare, economic and political systems, international relations, scientific and technological advances, and the nature and purpose of art.

Although the novel emerged as a comparatively “realistic” form, many nineteenth-century novels incorporate supernatural and speculative elements, which provide powerful metaphors for cultural and historical conditions. The selection of texts we will read (including Gothic and proto-science fiction) will allow us to identify and explore how the “unreal” expresses the “real” in nineteenth-century fiction.

This reading-intensive course will require students to engage in research and to apply critical frameworks. Where possible, we will read novels through digital archives of first or early editions to reveal a greater view of their cultural and material contexts. Major assignments include a short paper, a long paper, a short group presentation, and a creative project.

List of Major Readings

All course materials, excepting Frankenstein and The Picture of Dorian Gray, will be provided by the instructor in the form of links to online resources, PDFs, or handouts. Students are strongly advised to bring either a laptop or a tablet on which to view digital materials during class. If you cannot bring a laptop or tablet to class, printing out some of the materials is acceptable; discuss with instructor.
Novels and Novellas:
- Austen, Jane. *Northanger Abbey* (1817)
- Brontë, Emily, *Wuthering Heights* (1847)
- Dickens, Charles. “A Christmas Carol” (1843)
- Le Fanu, Joseph Sheridan. “Carmilla” (1872)
- Shelley, Mary. *Frankenstein* (1818)*
- Stevenson, Robert Louis. “Strange Case of Dr. Jekyll and Mr. Hyde” (1886)
- Stoker, Bram. *Dracula* (1897)
- Wells, H. G. “The Time Machine” (1895)
- Wilde, Oscar. *The Picture of Dorian Gray* (1890 and 1891)**


**NOTE:** We will also be reading a large selection of critical texts and other secondary sources, which are indicated in the course schedule. Other readings may be added at instructor’s discretion.

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**Assignment Policies and Descriptions**

**Formatting of Assignments:** The formal writing assignments should be polished and presented in a professional manner using MLA formatting with 12-point Times New Roman font, double-spaced with 1-inch margins and pages numbered. I highly recommend the [Purdue Online Writing Lab (OWL)](https://owl.purdue.edu) as a reliable guide to proper MLA formatting.

**NOTE:** Headers, titles, and Works Cited entries do not count toward assignment word counts.

**Graded Assignments:**

- **Reading/Viewing Quizzes:** I will periodically administer an unannounced/“pop” quiz at the beginning of a class period to check that students have done the assigned readings (fiction and critical sources) and/or viewings (videos and other media). The quizzes should not be difficult for students who have read/viewed the assigned material. The three lowest-graded quizzes will
be dropped from students’ final grades. Please be aware, however, that absence incurs an automatic zero for that day’s quiz.

- **Group Presentation:** At the beginning of the semester, students will be asked to choose one of twelve historical or cultural topics related to nineteenth-century Britain. Students will be divided into groups of three according to their preferences. Each group will present a 15-minute presentation on that topic’s appointed day, with each of the three students speaking for roughly 5 minutes. Each student will then, by the following Sunday at 11:59pm, post a polished 150-word summary of the information they presented, accompanied by a list of appropriate references.

- **Special Collections Response Post:** During our class period on Friday, February 23 we will visit UF’s Special Collections, where the staff will present rare editions of nineteenth-century British literature and artifacts from the 1800s. You will choose a book or object and write a 250-word response post about the experience of examining that piece and how it informed your understanding of the time period. More instructions will be given in advance of the visit.

- **Midterm Paper:** You will write a literary analysis paper of 1200-1400 words that critically engages one or two of the novels we will have read by that point in the semester. The paper should center on a theme or narrative feature that is central to one or both texts. A more detailed prompt and customized rubric for this assignment will be provided in advance of the due date.

- **Final Paper Proposal:** You will submit, via Canvas, a 200-word proposal laying forth the topic of your final paper (see below) and the texts, both primary and secondary, that you will be analyzing and incorporating in your paper. The proposal should include a list of at least one (1) primary source and five (5) secondary sources, cited in a Bibliography in MLA format. Please note that the bibliography is not included in the 200-word minimum. Your arguments and evidence do not need to be completely planned out, and you are not bound by the list of sources you provide in your proposal, but you should demonstrate that you have an idea of what you want to argue and how you’re going to support it.

- **Creative Project:** You will produce a creative piece that reimagines or extrapolates on one or more significant novels or novellas published in Britain during the nineteenth century. You are allowed significant leeway in the type of work you would like to create, but you must discuss your idea with me (in person or by email) by Friday, March 30 (earlier is recommended). Collaborations are allowed as long as it is clear that both/all members did a roughly equal amount of work. Completed projects will be shared with the class on the final day.

- **Final Paper:** You will write a combined research and literary analysis paper of 2600-2800 words that situates one or two of the novels from this class within the larger historical and cultural context of nineteenth-century Britain and the British novel as a form. You must submit a final paper proposal (see above) before writing the paper. A more detailed prompt and customized
rubric for this assignment will be provided in advance of the due date.

----------------- Course Policies -----------------

All students must do the following to receive credit for this course:

1) **Attend all class meetings.** You are allowed to be absent for a maximum of three class periods, regardless of reason. Any absence beyond the third will result in a one-letter grade reduction from the student’s final grade for each missed class. Absences beyond five class periods will result in an automatic fail for the class. The only exemptions to this policy are those absences involving university-sponsored events, military duty, court-mandated responsibilities, and religious holidays. Other exceptions may be made at the instructor’s discretion for extenuating circumstances. The full official UF Attendance Policy can be found [here](#).

2) **Arrive to class on time.** I will take attendance at the beginning of each class period. If you arrive after that point, you will be considered tardy. You must see me after class to ensure that I know you showed up that day. Three instances of tardiness count as one absence.

3) **Participate in class discussion and in-class activities.** You should prepare for each class by doing the assigned readings, preparing one question and one comment about the reading to share in class, and (when applicable) participate in class activities and Canvas discussions.

4) **Submit all assignments by their stated deadlines.** Incomplete assignments will receive a zero. Late assignments will receive a one-letter grade deduction for each day (including weekends!) after the deadline. Assignments that are more than five days late will receive a zero.

5) **Submit all assignments in the specified format.** All assignments except the creative project will be submitted through Canvas—the formal writing assignments uploaded as MS Word (.doc/.docx) documents in the section for that assignment, and the special collections response paper written/pasted into the appropriate discussion thread.

6) **Retain all assignments until after final grades are due.** All assignments for this course are digital, so the files should be kept on your hard drive or somewhere similar.

7) **Abide by the UF Student Honor Code.** The Honor Code requires students to neither give nor receive unauthorized aid in completing all assignments. Violations include cheating, plagiarism, bribery, and misrepresentation. Plagiarism is a serious violation of the Student Honor Code. Examples of plagiarism include cheating on a quiz or citing phony sources or quotations to include in your assignments. More information on how to avoid plagiarism can be found on the Writing Studio’s website [here](#). Assignments containing plagiarized materials will receive a ZERO (not an E). The Honor Code defines plagiarism as follows:

   *Plagiarism.* 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:
1. Quoting oral or written materials including but not limited to those found on the internet, whether published or unpublished, without proper attribution.
2. Submitting a document or assignment that 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, 8 July 2011)

8) **Notify the instructor of any need for special accommodations.** The University of Florida complies with the Americans with Disabilities Act. Students with disabilities who are requesting accommodations should first register with the Disability Resource Center (352-392-8565 or website), which will provide appropriate documentation to give the instructor.

9) **Silence all electronic devices** before the beginning of each class period and to keep phones and other devices that are not essential to class participation in their bags. Please do not check emails, social media, or other non-class related sites or materials during class. Doing so may result in a penalty to your participation grade.

10) **Behave respectfully toward your instructor and classmates.** UF students come from diverse cultural, economic, and ethnic backgrounds, so you should demonstrate respect for ideas that may differ from your own. Disrespectful behavior in class will result in dismissal, and accordingly absence, from the class period. Disrespectful behavior in Canvas discussion threads will result in no credit for the corresponding assignment.

11) **Abide by UF’s policy regarding sexual discrimination and sexual harassment.** UF provides an educational and working environment that is free from gender discrimination and sexual harassment for its students, staff, and faculty. More about UF policies regarding harassment here.

12) **Complete online faculty evaluations** at the end of the course. These evaluations are conducted online here.

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**Class Meeting and Assignment Schedule**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>DAY</th>
<th>TOPIC, READING MATERIAL, ASSIGNMENTS DUE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 (A/D)</td>
<td>M 1/8</td>
<td><strong>Course Introduction</strong></td>
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</table>
| | W 1/10 | **Introduction to Nineteenth-Century Britain**  
<table>
<thead>
<tr>
<th>Date</th>
<th>Assignment</th>
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</table>
| **F 1/12** | Jane Austen – *Northanger Abbey* ([1803] 1818)  
- Submit top 5 group presentation topic preferences to instructor (in class)  
- Read Claire Grogan, “Introduction” from *Northanger Abbey, Second Edition* (Broadview Literary Texts, 2004), pp. 7-24 (Canvas)  
- Read “Biographical Notice of the Author” (first edition scan pp. v-xix)  
- Read “Advertisement” (first edition scan pp. xxiii-xxiv)  
| **M 1/15** | NO CLASS – Martin Luther King, Jr. Day |
| **W 1/17** | Jane Austen – *Northanger Abbey* ([1803] 1818)  
- Read *Vol. I, Ch. XII-XV* and *Vol. II, Ch. I-VI* (first edition scan pp. 207-300; 1-114)  
- Read excerpts from *The Castle of Otranto* (Horace Walpole, 1764), *The Mysteries of Udolpho* (Ann Radcliffe, 1794), and *The Monk* (M.G. Lewis, 1796) (Canvas) |
| **F 1/19** | Jane Austen – *Northanger Abbey* ([1803] 1818)  
- Read *Vol. II, Ch. VII-XVI* (first edition scan pp. 115-331)  
- Read “Reviews of *Northanger Abbey*” from *Northanger Abbey, Second Edition* (Broadview Literary Texts, 2004), pp. 253-266 (Canvas) |
| **M 1/22** | Group 1 Presentation and Discussion: The Gothic  
- Read John Mullan, “The Origins of the Gothic” on the British Library’s website  
- Watch David Punter, “The Gothic – A Lecture” (~45 mins) |
| **W 1/24** | Mary Shelley – *Frankenstein* (1818)  
- Read Norton edition Introduction (ix-xviii)  
- Read Norton edition Preface and Vol. I (pp. 5-60) |
| **F 1/26** | Mary Shelley – *Frankenstein* (1818)  
- Read Norton edition Vol. II (pp. 61-105)  
- Read Anne K. Mellor, “Choosing a Text of *Frankenstein* to Teach” (Norton pp. 204-11) |
| **M 1/29** | Group 2 Presentation and Discussion: Industrialization and Technological Advancement |
- Read Paul Atterbury, “Steam & Speed: Industry, Power & Social Change in 19th-Century Britain” on the V&A Museum’s website
- Read Paul Atterbury, “Victorian Technology” on the BBC’s website
- Read Mike Ashley, “Inventing the Future” on the British Library’s website
- Watch “A Day at the Great Exhibition” on the V&A Museum’s website (~11 mins)

**W 1/31**  
Mary Shelley – *Frankenstein* (1818)  
- Read Norton edition Vol. III (pp. 107-161)  
- Read Chris Baldick, “The Reception of *Frankenstein*” (Norton pp. 242-8)  
- Read various early reviews of *Frankenstein* (Norton pp. 213-240)

**F 2/2**  
Charles Dickens – “A Christmas Carol” (1843)  
- Read *Staves 1-2* (first edition scan pp. 1-73)

**M 2/5**  
Group 3 Presentation and Discussion: Class Structures, Labor Conditions, and Poverty  
- Read Emma Griffin, “Child Labour” on the British Library’s website  
- Read Liza Picard, “The Working Classes and the Poor” on the British Library’s website

**5**  
**W 2/7**  
Charles Dickens – “A Christmas Carol” (1843)  
- Read *Staves 3-5* (first edition scan pp. 74-166)  
- Watch Michael Slater, “The Origins of *A Christmas Carol*” (~12 mins)  
- Read John Mullan, “Ghosts in *A Christmas Carol*” on the British Library’s website

**F 2/9**  
Emily Brontë – *Wuthering Heights* (1847)  
- Read *Vol. I, Ch. I*-VIII (first edition scan pp. 1-161)  
- Read “Biographical Notice of Ellis and Acton Bell” (1850 [1899 edition pp. vii-xiii])  

**M 2/12**  
Group 4 Presentation and Discussion: Race, Ethnicity, and Identity  
- Read H. L. Malchow, “Introduction” from *Gothic Images of Race in Nineteenth-century Britain* (Stanford UP, 1996), pp. 1-8 (Canvas)

**W 2/14**  
Emily Brontë – *Wuthering Heights* (1847)
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<thead>
<tr>
<th>Date</th>
<th>Activity</th>
<th>Details</th>
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<tbody>
<tr>
<td>Su 2/18</td>
<td>11:59 PM Midterm Paper Due</td>
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<tr>
<td>F 2/23</td>
<td>Class Visit to Special Collections – MANDATORY</td>
<td>Meet for class on the second floor of Smathers Library East. If you are late, ask to be directed to the Judaica Suite, which is housed in the back of the Grand Reading Room</td>
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<tr>
<td>M 2/26</td>
<td>Group 6 Presentation and Discussion: Public Health and Medical Advancements</td>
<td>• Read Mary Wilson Carpenter, “Introduction” from <em>Health, Medicine, and Society in Victorian England</em> (ABC-CLIO, 2010), pp. 1-8 (Canvas) &lt;br&gt;• Read Liza Picard, “<em>Health and Hygiene in the 19th Century</em>” on the British Library’s website &lt;br&gt;• Read “<em>Filth and Fever: Background to the Campaign</em>” on the British Library’s website &lt;br&gt;• Read Bruce Robinson, “<em>Victorian Medicine – From Fluke to Theory</em>” on the BBC’s website &lt;br&gt;• Listen to “<em>Victorian Medicine</em>” episode of <em>HistoryExtra</em> podcast (~30 mins)</td>
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<tr>
<td>W 2/28</td>
<td>Joseph Sheridan le Fanu – “Carmilla” (1872)</td>
<td>• Read Kathleen Costello-Sullivan, Introduction (“Meet Carmilla”) from <em>Carmilla by</em></td>
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<td>Date</td>
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<td>F 3/2</td>
<td>Joseph Sheridan le Fanu – “Carmilla” (1872)</td>
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<td>• Read <strong>Chapter VIII</strong> – End in <em>Through a Glass Darkly, Vol. III</em> (first edition scan pp. 165-270)</td>
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<td>9</td>
<td>NO CLASS – Spring Break</td>
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<tr>
<td>Su 3/11</td>
<td><strong>11:59 PM Special Collections Response Due</strong></td>
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<td>M 3/12</td>
<td>Group 7 Presentation and Discussion: Degeneration, Criminology, and Eugenics</td>
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<td>• Read Carolyn Burdett, “<em>Post Darwin: Social Darwinism, Degeneration, Eugenics</em>” on the British Library’s website</td>
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<td>• Read “Degeneration and Crime” from <em>Strange Case of Dr Jekyll and Mr Hyde, Third Edition</em> (Broadview Literary Texts, 2015), pp. 155-65 (Canvas)</td>
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<td>10</td>
<td>Robert Louis Stevenson – “Strange Case of Dr. Jekyll and Mr. Hyde” (1886)</td>
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<tr>
<td>W 3/14</td>
<td>• Read Martin A. Danahay, “Introduction” from <em>Strange Case of Dr Jekyll and Mr Hyde, Third Edition</em> (Broadview Literary Texts, 2015), pp. 11-26 (Canvas)</td>
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<td>• Read Ch. I (“Story of the Door”) – Ch. VII (“Incident at the Window”) (first edition scan pp. 1-65)</td>
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<td>F 3/16</td>
<td>Robert Louis Stevenson – “Strange Case of Dr. Jekyll and Mr. Hyde” (1886)</td>
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<td>• Read Ch. VIII (“The Last Night”) – End (first edition scan pp. 66-141)</td>
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<td>• Read “Reviews of <em>Dr. Jekyll and Mr. Hyde</em>” from <em>Strange Case of Dr Jekyll and Mr Hyde, Third Edition</em> (Broadview Literary Texts, 2015), pp. 133-141 (Canvas)</td>
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<td>• Read Greg Buzwell, “‘Man Is Not Truly One, but Truly Two’: Duality in Robert Louis Stevenson’s <em>Strange Case of Dr Jekyll and Mr Hyde</em>” on the British Library’s website</td>
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<td>11</td>
<td>Group 8 Presentation and Discussion: Victorian Aestheticism and Decadence</td>
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<td>M 3/19</td>
<td>• Read Ian Small, “Introduction” from <em>The Aesthetes: A Sourcebook</em> (Routledge, 1979), pp. xi-xxix (Canvas)</td>
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<td>• Read Karl Beckson, “Introduction” from <em>Aesthetes: and Decadents of the 1890s</em> (Academy Chicago, 1981), pp. xxi-xliv (Canvas)</td>
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<td>W 3/21</td>
<td>Oscar Wilde – <em>The Picture of Dorian Gray</em> (1890)</td>
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<td>Date</td>
<td>Assignment</td>
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            Read Michael Gillespie, “Preface” and “A Note on the Texts” (Norton ix-xv)  
            Read Norton edition of pp. 185-247 (1890 version Ch. I-VII) |
| M 3/26   | Oscar Wilde – *The Picture of Dorian Gray* (1890)  
            Read Norton edition pp. 247-298 (1890 version Ch. VIII-XII)  
            Read “Reviews and Reactions” section of Norton (pp. 347-384)  
            Group 9 Presentation and Discussion: Periodicals and Serialization  
            Oscar Wilde – *The Picture of Dorian Gray* (1891)  
            Read Norton edition pp. 3-97 (1891 version Preface and Ch. I-X)  
            Focus Chapters III and V (added for this edition) and all footnotes  
| W 3/28   | M 3/26  
            Read David Avery, “Chartism” on the British Library’s website  
            Watch “The Peterloo Massacre” from *History of Britain* series (~6 mins)  
            Watch “The Chartists” from *History of Britain* series (~9 mins)  
            Watch “Dawn of Democracy” from *History of Britain* series (~9 mins)  
            Watch “The Rise of Labour” from *History of Britain* series (~8 mins)  
            H. G. Wells – *The Time Machine* (1895)  
            Read entire novella:  
            o Part I in *The New Review* January 1895  
            o Part II in *The New Review* February 1895  
            o Part III in *The New Review* March 1895 |
### Course Schedule

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td><strong>F 4/6</strong></td>
<td>NO CLASS – Graduate Comics Organization Conference</td>
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<tr>
<td><strong>Su 4/8</strong></td>
<td>11:59 PM: Final Paper Proposal Due</td>
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<tr>
<td><strong>M 4/9</strong></td>
<td>Group 11 Presentation and Discussion: British Imperialism</td>
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<td><strong>W 4/11</strong></td>
<td>Bram Stoker – <em>Dracula</em> (1897)</td>
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<td>Read Maud Ellmann, “Introduction” from <em>Dracula</em> (Oxford UP, 1998), pp. vii-xxviv (<a href="#">Canvas</a>)</td>
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<tr>
<td></td>
<td>Read Preface to Norton <em>Dracula</em> (W. W. Norton &amp; Company, Inc., 1997), pp. ix-xiii (<a href="#">Canvas</a>)</td>
</tr>
<tr>
<td><strong>F 4/13</strong></td>
<td>Group 12 Presentation and Discussion: Illustration and Photography</td>
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<tr>
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<td>Read Nancy Armstrong, “The World as Image” from <em>Fiction in the Age of Photography: The Legacy of British Realism</em> (Harvard UP, 1999), pp. 75-123 (<a href="#">Canvas</a>)</td>
</tr>
<tr>
<td><strong>M 4/16</strong></td>
<td>Bram Stoker – <em>Dracula</em> (1897)</td>
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<td>Read Ch. VI – X (scan of early Modern Library edition, n.d., pp. 69-144)</td>
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<td></td>
<td>Read Greg Buzwell, “<em>Dracula</em>: Vampires, Perversity and Victorian Anxieties” on the British Library’s website</td>
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<tr>
<td><strong>W 4/18</strong></td>
<td>Bram Stoker – <em>Dracula</em> (1897)</td>
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<tr>
<td><strong>F 4/20</strong></td>
<td>Bram Stoker – <em>Dracula</em> (1897)</td>
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<tr>
<td></td>
<td>Peruse <em>scan of 1899 serialization of Dracula</em> in <em>The Charlotte Daily Observer</em> (<a href="#">Canvas</a>)</td>
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</table>

- **Part IV** in *The New Review* April 1895
- **Part V** in *The New Review* May 1895

Bring questions for guest lecturer Dr. Terry Harpold
Evaluation of Performance

Assignments will be evaluated with respect to content, organization and coherence, argument and support, style, clarity, grammar, punctuation, and mechanics. A general rubric is provided at the end of this syllabus, but rubrics may be modified to suit specific assignments. The University Writing Studio is an excellent resource for students who may require assistance with writing assignments. The Writing Studio is in Tigert 302 and is available to all UF students in need of their services. More information here.

Student Evaluation (total calculated from 1,000 points):

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Points</th>
<th>Due Date + Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attendance and Participation</td>
<td>100</td>
<td>N/A</td>
</tr>
<tr>
<td>Reading/Viewing Quizzes</td>
<td>100</td>
<td>N/A</td>
</tr>
<tr>
<td>Group Presentation and Summary</td>
<td>100</td>
<td>See Description</td>
</tr>
<tr>
<td>Midterm Paper (1200-1400 words)</td>
<td>150</td>
<td>February 18 11:59pm</td>
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<tr>
<td>Special Collections Response (250 words)</td>
<td>50</td>
<td>March 11 11:59pm</td>
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<tr>
<td>Final Paper Proposal (200 words + bibliography)</td>
<td>50</td>
<td>April 8 11:59pm</td>
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<tr>
<td>Creative Project</td>
<td>150</td>
<td>April 24 11:59pm</td>
</tr>
<tr>
<td>Final Paper (2600-2800 words)</td>
<td>300</td>
<td>May 1 11:59pm</td>
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</tbody>
</table>

Grading Scale:

- A = 4.00 930-1000
- A- = 3.67 900-929
- B+ = 3.33 870-899
- B = 3.00 830-869
- B- = 2.67 800-829
- C+ = 2.33 770-799
- C = 2.00 730-769
- C- = 1.67 700-729
- D+ = 1.33 670-699
- D = 1.00 630-669
- D- = 0.67 600-629
- E = 0.00 0-599

Information on official UF grading policies can be found here.
General Grading Rubric

Letter grades given for the formal papers will correspond to the following criteria. In order to receive the grade on the left, the assignment must meet ALL of the criteria in the description.

- Follows all instructions specific to the assignment description
- Generates and elaborates on original ideas relevant to the course content
- Assignment is mechanically sound and free of distracting grammatical, stylistic, and/or technical errors
- Assignment displays clear organizational forethought including attention to transitions, introduction, and conclusion
- Assignment is properly formatted in MLA or other style guide approved by instructor
- Assignment incorporates source material appropriately and effectively
- Assignment provides evidence to support claims
- Follows most instructions specific to the assignment description
- Incorporates and elaborates ideas relevant to the course content
- Assignment may have a few minor errors but is free of distracting grammatical, stylistic, and/or technical errors
- Assignment has an identifiable organizational structure
- Assignment has a few minor formatting issues
- Assignment incorporates source material appropriately
- Assignment provides evidence to support most of its claims
- Follows some instructions specific to the assignment description
- Incorporates ideas relevant to the course content
- Assignment has a few distracting grammatical, stylistic, and/or technical errors
- Assignment has an identifiable organizational structure
- Assignment has a few minor formatting issues
- Assignment incorporates source material
- Assignment provides evidence to support some of its claims
- Follows very few instructions specific to the assignment description
- Incorporates ideas irrelevant to the course content
- Assignment has numerous distracting grammatical, stylistic, and/or technical errors
- Assignment has an unclear organizational structure
- Assignment has formatting issues
- Assignment incorporates no (or very little) source material
- Assignment provides little to no evidence to support its claims
- Does not follow instructions specific to the assignment description
- Incorporates no ideas relevant to the course content
- Assignment has numerous distracting grammatical, stylistic, and/or technical errors
- Assignment has no identifiable organizational structure
- Assignment has numerous formatting issues
- Assignment incorporates no source material
- Assignment provides no evidence to support its claims