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Office Hours: Wed. 11:45-12:35

ENL 2022-8049  
MWF Period 4  
MCCA 1142

## **Landmarks of British Literature from 1750 to the Present**

### Course Description:

Britain has one of the longest and most extensive documented literary traditions of all time, and while our perceptions of this literature tends to be grounded in landmark images of England, this class will expand the borders of what constitutes “British” literature to challenge stereotypical perceptions of the British literary and cultural landscape. Using the established “landmark” writers of the British canon, this course will chart how these established writers connected with or resisted the expanding borders of the British Empire, from America to Antarctica, from the West Indies to Africa and even to outer space. We begin this class by examining the impact of this growth on the work of the Romantics, who uniquely defined these new British borders lyrically amidst an evolving world-view. From these prolific writers, we’ll move to the work of the Victorians, who describe and challenge the shifting social and economic British landscape resulting from scientific advancements and industrial displacements. Finally, we’ll explore how WWI and WWII two influenced the British modernists and post-modernists as they grapple with an alienation from the landmarks they once held familiar. Ultimately, this exploration will have us consider how to define a body of literature based on national borders and landmarks.

In tandem with the above agenda, we will also be implementing a series of literary theories to uncover the plurality of meaning embedded within these texts. Students will build an arsenal of literary tools to examine not just British literary texts, but also all texts students will encounter regardless of his/her discipline, for example films, posters, sitcoms, and radio podcasts. These literary techniques include: Reader Response theory, New Criticism, Postcolonialism, Psychoanalysis, Feminism, Queer Theory, and Poststructuralism.

This course can satisfy the UF General Education requirement for Composition or Humanities, and it also contributes 6000 words toward fulfillment of the UF requirement for writing.

### Required Texts:

***Norton Anthology of British Literature Volume II, eighth edition***

***Frankenstein* by Mary Shelley, Oxford Classic**

***Time’s Arrow* by Martin Amis**

***The Bedford Glossary of Critical and Literary Terms, Second Edition***

*The Island of Dr. Moreau* by H.G. Wells, online Project Gutenberg

*The Adventure of the Speckled Band* by Sir Arthur Conan Doyle, available on Sakai

\*Texts in bold are those you *must* purchase on your own.

### Assignments and Grading Scale:

**Reading Responses: 5 entries in total, 500 words each, 15% of your grade**

These responses should show that you have read the works assigned and also critically analyzed

them. In each response, you will cultivate an argument that responds to the prompt I give in class typically on the Thursday before the Tuesday each blog is due. Five hundred words is a short amount of space to make an argument, so have a critical eye toward concision and clarity. Take these responses as experiments toward the larger assignments—try different analyses out, play with various texts, and see what you like writing about best. These will all be turned in as blogs on Sakai and are due before class.

### **Close Reading Assignment: 750 words, 20%**

This assignment will test your skills in close reading, especially as that skill pertains to poetry. You will first choose a poem that interests you during the Romantic period—one that we did **not** discuss in class—written by one of the six main Romantic poets: Blake, Wordsworth, Coleridge, Keats, Shelley, or Byron. Before you begin writing, make sure you speak to me about the poem you chose and why. Then, as we did in class, go through this poem line by line, word by word, and develop an argument regarding the entire poem through your close reading. There should be no reference in your own essay to outside texts. Stick to the poem itself and go from there. This is your chance to establish your own critical sense, so don't be afraid to get creative.

### **Synthesis Paper: 1,500 words, 20%**

One of our main discussions throughout this course will center upon how one work influences another or how one movement grows from a previous or parallel movement; for example, how a text from the Romantic period influences one from the Victorian period. In this assignment, you can either choose two works that we've discussed in class to analyze or you may choose one text from the syllabus and one outside the class. I encourage you to think outside the box and look at your other areas of interest or hobbies for inspiration (i.e., other literature, film, television, visual art, or pop culture), but if you choose a text from off the syllabus, I must approve it. This is **not** a simple compare/contrast essay. Instead of placing two texts in opposing columns and discussing their similarities and dissimilarities from one another, you must address both texts separately then form an argument that can only arise from putting these two texts side by side. This is a tricky assignment that addresses an important critical skill, so I will hold conferences to discuss topics and outlining with each student.

### **Critical Analysis Paper: 2,000 words, 25%**

In your final paper, you will use the skills displayed in the close reading and synthesis assignments, while adding critical theory to your argument. You will choose a work we discussed in class (from any movement or era) and form an argument using the theories at your disposal: Structuralism, Gender Studies, Postcolonialism, Psychoanalysis, Poststructuralism, and Queer Theory. You may choose from any of these or other theoretical lenses you may have learned in other literature or philosophy courses. Your paper should have a strong argument, which relies on your chosen critical theory. You may combine theories, but make sure that your analysis does not become superficial or incomplete as a result. I expect unique and interesting arguments. Parroting in-class discussion or repetition through the whole paper is unacceptable.

### **Reading Quizzes: 10%**

These quizzes will occur on a sporadic basis and will test if you read the text and how well you read the text. Therefore, it is important that you take time in your reading to understand issues concerning tone, theme, format, and character, as well as plot. Rather than focusing on just major

scenes or chapters, these quizzes will establish the value of other major moments while reading. I will never ask questions that expect you to read my mind and figure out what interpretation I like best. If you read the text closely and attentively, these should all be easy A's.

### **Participation: 10%**

Reading the texts and doing the assignments really only gets you half way there in this class. I expect active class discussion and participation on a daily basis. If you read the texts, but don't participate in class (or vice versa), then your work in general will suffer because of it. Our classroom acts as a safe environment where you can air your own opinions and consider those presented by your classmates, so take advantage of this setup and see how something you're thinking of writing a paper on, for instance, flies in general discussion. In essence, active participation helps your personal work, and of course gets you the full 10%.

### General Classroom Policies:

#### **Attendance**

The successful completion of this course depends on your faithful attendance. You are allowed three absences without any direct effect on your grade. Your final grade will drop by a letter with each subsequent absence after your first three. If you reach six absences, you will automatically fail the course.

Absences involving university-sponsored events, such as athletics and band, and religious holidays are excused, but you must notify me of your absence prior to the date that will be missed.

Also, tardiness will not be tolerated. Two tardies equal one absence.

#### **Cell phones and other electronic media**

Turn cell phones off before you come into class. I also turn mine off before coming into the classroom, so I expect the same courtesy from you all. If you are using a laptop, it should be used only for taking notes. If I find anyone on Facebook or using his/her cell phone (texting under the desk), then I will automatically count you absent for the day *without* notifying you until after the class.

#### **Plagiarism**

Plagiarism is a serious violation of the Student Honor Code. The Honor Code prohibits plagiarism and defines it 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 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, 8 July 2011)

University of Florida students are responsible for reading, understanding, and abiding by the entire Student Honor Code.

All the work submitted on Sakai will be passed through Turnitin.com, a website that compares your paper to other papers on the Internet, any published work, and the Internet itself. If you plagiarize, you **will** be caught, which could result in an automatic E in the paper, the course, or a disciplinary measure from the university, depending upon the gravity and frequency of the matter.

### **Classroom Behavior**

Please 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. In other words, any rude, coarse, or offensive remarks based upon race, gender, or sexual identity will not be tolerated. Disrespectful behavior will result in dismissal, and accordingly absence, from the class.

### **In-Class Work**

Students will be expected to work in small groups and participate in group discussions, writing workshops, and other in-class activities. Students must be present for all in-class activities to receive credit for them. In-class work cannot be made up. In general, students are expected to contribute constructively to each class session.

### **Paper Maintenance Responsibilities**

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

### **Mode of Submission**

All papers will be submitted as MS Word (.doc) or Rich Text Format (.rtf) documents to E-learning/Sakai. Final drafts should be polished and presented in a professional manner. All papers must be in 12-point Times New Roman font, double-spaced with 1-inch margins and pages numbered.

Papers and drafts are due at the beginning of class or on-line at the assigned deadline. Late papers will not be accepted. Failure of technology is not an excuse.

### **Students with Disabilities**

The University of Florida complies with the Americans with Disabilities Act. Students requesting accommodation should contact the Students with Disabilities Office, Peabody 202. That office will provide documentation to the student whom must then provide this documentation to the instructor when requesting accommodation.

## Course Schedule:

Words/phrases in **bold** refer to the *Bedford Glossary of Literary Terms*.

### **Romanticism- (un)Natural Landscapes**

#### Week 1: August 21 & 23

Wed - Syllabus & Crash course in Brit Lit to Romanticism

Discuss how to read/interpret a poem- chart the literal meaning, look up words you don't know, pay attention to patterns, pay attention to the speaker, mark ambiguity in pronoun references.

Fri – Anna Laetitia Barbauld's "A Summer Evening's Meditation" and **Reader-Response Criticism** and **New Criticism**

#### Week 2: August 26, 28, & 30

Mon – William Wordsworth's "Lines Above Tintern Abbey" (whole poem) **Blank Verse** and **Lyric**

Wed - William Wordsworth's "Lines Above Tintern Abbey" **Alliteration, Enjambment/End Stop, Metaphor/Simile, Metonymy, Meter, Rhyme, Imagery**, and "New Criticism Reference Sheet" on Sakai

Fri – Writing Workshop: How to close-read a text- Coleridge's "Coelie Enarrant" and **Blog 1 DUE**

#### Week 3: September 2, 4, & 6

Mon – Samuel T. Coleridge's *Rhyme of the Ancient Mariner* (whole poem) **Sublime** and **Frame Story**

Wed – Samuel T. Coleridge's *Rhyme of the Ancient Mariner* **Gothic** and "Reader Response Reference Sheet" on Sakai

Fri – Mary Shelley's *Frankenstein*

#### Week 4: September 9, 11, & 13

Mon – Mary Shelley's *Frankenstein* and "Monster Theory (Seven Theses)"

Wed – Mary Shelley's *Frankenstein*

Fri – Mary Shelley's *Frankenstein* and Introduction to the Victorians

**Submit Draft of Assignment 1**

### **The Victorian Era- Landmarks of Empire and Nation**

#### Week 5: September 16, 18, & 20

Mon – Alfred Tennyson's "Ulysses" and "The Charge of the Light Brigade"

Wed- Christina Rossetti's "Goblin Market"

Fri – Christina Rossetti's "Goblin Market" **Close Reading Assignment Due**

#### Week 6: September 23, 25, & 27

Mon – H.G. Wells's *The Island of Dr. Moreau* and Mathew Arnold's "Literature and Science"

Wed – H.G. Wells's *The Island of Dr. Moreau* and **Post Colonial Theory**

Fri – NO Class –wedding and **Blog #2 DUE**

Week 7: Nov. 30, Oct. 2 & 4

Mon- H.G. Well's *The Island of Dr. Moreau*

Wed – H.G. Well's *The Island of Dr. Moreau*

Fri - Writing Workshop: How to Synthesize

Week 8: October 7, 9, & 11

Mon - Sir Arthur Conan Doyle: "The Speckled Band"

Wed – Sir Arthur Conan Doyle: "The Speckled Band" and Rudyard Kipling's "The White Man's Burden"

Fri – Conferences over Synthesis Papers (No Class)

### **Modernism- Landmarks of War**

Week 9: October 14, 16, & 18

Mon - W.B. Yeats: "Byzantium", "The Second Coming", and Intro to Modernism

Wed - W.B. Yeats: "Easter, 1916" and "Sailing to Byzantium," **Psychoanalysis Theory**

Fri – Peer Review of Synthesis Paper and **Blog #3 DUE**

Week 10: October 21, 23, & 25

Mon - T.S. Eliot: "The Lovesong of J. Alfred Prufrock" **Synthesis Paper Due**

Wed - Wilfred Owen's "Dulce et Decorum Est"

Fri - Writing Workshop: How to build a thesis using critical sources

Week 11: October 28, 30, & November 1

Mon – Virginia Woolf's *Mrs. Dalloway* and **Queer Theory**

Wed – Virginia Woolf's *Mrs. Dalloway*

Fri- Virginia Woolf's *Mrs. Dalloway*

Week 12: November 4, 6, & 8

Mon- Virginia Woolf's *Mrs. Dalloway*

Wed – Virginia Woolf's *Mrs. Dalloway* and **Feminist Theory**

Fri – (Homecoming) No Class **Blog #4 DUE**

### **Postmodernism-**

Week 13: November 11, 13, & 15

Mon - Dylan Thomas "Do Not Go Gentle into That Good Night" and Intro to Postmodernism

Wed – Maybe No Class...Research Assignment

Fri – Conference NO Class- Research hours

Week 14: November 18, 20, & 22

Mon - Writing Workshop

Wed – Martin Amis's *Time's Arrow* and **Poststructuralist Theory**

Fri – Martin Amis's *Time's Arrow*

Week 15: November 25, 26, & 27

Mon - Martin Amis's *Time's Arrow* and **Blog #5 DUE**

Wed – Thanksgiving No Class

Fri – Thanksgiving No Class

Week 16: December 2 & 4

Mon - Miscellaneous

Wed - **Peer Review for the Final Paper – Final Paper DUE Dec. 7**