

## **ENL 2022: Survey of British Literature, 1750-Present (Class # 13853) Fall 2018 - British Identities**

**Instructor Name:** Heather Hannaford

**Course meeting times & locations:** TUR 2349 MWF 8:30-9:20am

**Office Location and Hours:** TBD

**Course website:** Canvas

**Instructor Email:** hhannaford@ufl.edu

### **Course Description:**

What does it mean to be British? As the British Empire expanded in the late eighteenth century, the idea of what it meant to be British also expanded and changed, needing to encompass not only the disparate nations of England, Scotland, Wales, and Ireland that made up the United Kingdom in Europe, but also the growing number of colonial subjects in America, India, China, and Africa. Even today, the British continue to define themselves both with and against the colonial other, as well as still struggling with the internal strife of nation building that created the United Kingdom out of several small countries that still value their individual identities and cultural practices. The idea of what it means to be British has been formed from these disparate cultural backgrounds. Set against the dramatic backdrop of the changing face of the modern world, we will explore how Romantic, Victorian, Modernist, and Contemporary literature seek to interrogate and define exactly what it means to be British. The historical period that we will explore is fraught with revolution, wars, industrialization, growing wealth, expanding (and failing) empire, increased awareness of rights for all people, and the creation of the modern British world. In this course, we will examine, through literature, how the cultural and historical backgrounds of these disparate nations formed the idea of Britishness as we understand it now.

### **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.

### **Required Texts:**

Jane Austen, *Pride and Prejudice*. Norton Critical 4<sup>th</sup> Edition

*The Norton Anthology of English Literature* 10<sup>th</sup> Edition

Bram Stoker, *The Jewel of Seven Stars*. Penguin Classics Edition

Evelyn Waugh, *Brideshead Revisited*. Back Bay Books

### **Assignments:**

Critical Responses (4) 10%

Close Reading 20%

Poetry Imitation Assignment 20%

Prospectus and Annotated Bibliography 10%

Researched Critical Analysis 30%

Participation (Quotes and Questions) 10%

### **Assignment Explanations:**

Critical Responses: (4 x 300 words) **1200 words / 100 points**

For each critical response, you will answer a critical question and provide a response that directly engages with the text under discussion. I will provide prompts that will lead you to close-read the text(s), situate it in its historical context, and/or offer a new perspective on the work or writer.

Close Reading: **1000 words / 200 points**

You will choose one text and conduct a persuasive close reading of part of that work. In this assignment, you will analyze the selection and develop an argument about the way in which the author's composition influences your thematic reading. This assignment is designed to assess analytical and critical skills, so no outside research should be conducted.

**Poetry Imitation: 1000 words / 200 points**

For this assignment, you will pick one poem to imitate. You will write your own version of your chosen poem in which you will explore themes and ideas from the period that resonate with contemporary experience. For the critical writing portion of this assignment, you will analyze both the meaning of the original poem in its cultural, and or, historical context, and explain how that analysis informs your creative piece. The critical writing portion will consist of at least **750 words** of the assignment.

**Prospectus and Annotated Bibliography 800 words / 100 points**

For this assignment, you will briefly describe your argument for the researched critical analysis and include three annotations for secondary works that you are considering. This will prepare you for the final paper.

**Researched Critical Analysis: 2000 words / 300 points**

In this assignment, you will use the skills developed throughout the course and in previous papers. This assignment is a sustained, formally researched critical analysis in which you will make an original argument about one or more texts through a particular theoretical, historical, or critical lens. You will develop a topic of your own choosing, subject to my approval. This assignment is an opportunity to develop unique, interesting arguments. The paper should incorporate both primary and secondary texts and offer evidence of your critical thinking and interpretive abilities.

**Participation (Quotes and Questions): 100 points**

Literature and writing about literature are designed for discussion, therefore this class follows suit. You are expected to participate. You will arrive prepared (that includes having the required text with you), pay attention, and be involved in class discussion and writing activities. To receive participation credit, you will prepare a list of quotes and questions to hand in daily. This will aid you in discussion and allow the class to fully engage with our texts.

**Course Policies:**

1. You must complete all *assignments* to receive credit for this course.
2. *Attendance:* You are expected to come to every class meeting. I will allow up to six missed classes with no excuse needed. However, if you miss more than six class periods, you will not receive credit for the course.

**Twelve-Day Rule and Absence Exceptions**

According to University policy, students who participate in athletic or scholastic teams are permitted to be absent for 12 days without penalty. However, students involved in such activities

should let me know of their scheduled absences at least 1 week ahead of time. In these cases, I will allow you to make up missed in-class work within a reasonable time frame, but you should still aim to submit major assignments on time. Likewise, if you must miss class because of a religious holiday, please let me know at least a week ahead of time, and I will allow you to make up missed in-class work. For the official University policy on absences, please refer to <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx> for more detail.

3. *Paper Format & Submission*: Every assignment must reach the minimum word count requirement. Any assignment submitted that does not reach the word-count will not be accepted and will receive a zero. (Please note that word counts do not include headers, headings, or Work Cited pages.) All assignments will be submitted on Canvas

All essays must be formatted in MLA style. This means that your paper must meet the following guidelines:

Double-spaced

12 point, Times New Roman font

1 inch margins, on all sides

MLA style headers with page numbers

MLA (8<sup>th</sup> edition) style citations

For help with MLA format, find a copy of the MLA Handbook in the library or refer to the OWL Purdue website (<http://owl.english.purdue.edu/owl/resource/747/01/>).

4. *Late Papers/Assignments*: I expect all work to be handed in on time. Any paper that is turned in late will have the grade lowered by half a letter grade for each day it is late. Example: An A will be lowered to an A- on the first late day, to a B+ the next late day, etc... No excuses! You need to keep track of due dates on the syllabus! If you know in advance that you will have trouble making a due date, you need to let me know.
5. *Paper Maintenance Responsibilities*. Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
6. *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/>.
7. 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.
8. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

9. *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.
10. *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>

Week	Day	Reading Material	Due
1	8/22	Syllabus and Course Overview Selected Viewing/Reading in Class	
	8/24	Introduction to Romantic Period: pages 1-27 Mary Robinson: "January 1795" p.81	
2	8/27	Coleridge: "From on the Slave Trade" Norton p. 115 William Blake: "The Little Black Boy" p. 130, "The Chimney Sweeper" (both p.130 and 137), "London" p. 141	
	8/29	Robert Burns: "To a Mouse" p. 177 and "To a Louse" p. 178. Maria Edgeworth: "The Irish Incognito" p. 263	
	8/31	Edmund Burke: "From Reflections on the Revolution in France" p. 197 William Wordsworth: "We are Seven" p. 288, "Tintern Abbey" p. 299, "Michael" p. 331, "London, 1802" p. 357	Critical Response 1
3	9/3	<b>Labor Day: No Class</b>	
	9/5	Dorothy Wordsworth: "From the Grasmere Journals" p. 410 Coleridge: "Kubla Khan" p. 464	
	9/7	Lord Byron: "She Walks in Beauty" p. 613, Percy Shelley: "To Wordsworth" p. 767, "Mont Blanc" p. 784, and "Ozymandias" p. 790	Close Reading Draft
4	9/10	Felicia Hemens: "The Homes of England" p. 907, John Keats: "On Seeing the Elgin Marbles" p. 955, "Ode to a Nightingale" p. 977	

	9/12	<i>Pride and Prejudice</i> Vol. 1	
	9/14	<i>Pride and Prejudice</i> Vol. 2.	Close Reading Due
5	9/17	<i>Pride and Prejudice</i> Vol. 3 Chapters 1-7	
	9/19	Finish <i>Pride and Prejudice</i>	
	9/21	Introduction To Victorian Period p.1-27 Elizabeth Barrett Browning: "The Cry of Children" p. 110	Critical Response 2
6	9/24	Alfred Lord Tennyson: "The Lady of Shalott" p. 147, "The Charge of the Light Brigade" p. 221 and "Dedication of Idylls of the King" (on Canvas) and "Opening of the Indian and Colonial Exhibition to the Queen" p. 700	
	9/26	Robert Browning: "My Last Duchess" p. 328, "Love Among the Ruins" p. 338 John Ruskin: "The Savageness of Gothic Architecture" p. 388	
	9/28	Dante Gabriel Rossetti: "The Blessed Damozel" p. 518 Christina Rossetti "Goblin Market" p. 542	
7	10/1	Henry Mayhew "London Labor and the London Poor" p.647 Matthew Arnold: "From on the Study of Celtic Literature" p. 693	
	10/3	Rudyard Kipling: "The Man who Would be King" p. 943, "The Widow at Windsor" p. 968	
	10/5	"Proclamation of the Irish Republic" p. 692 Joseph Chamberlin "The True Conception of Empire" p. 708	Poetry Imitation Draft
8	10/8	<i>The Jewel of Seven Stars</i> Chapters 1-7	
	10/10	<i>The Jewel of Seven Stars</i> Chapters 8-12	
	10/12	Finish <i>The Jewel of Seven Stars</i>	Poetry Imitation Due
9	10/15	Introduction to the Twentieth Century 3-29 Thomas Hardy: "Channel Firing" p. 59 "In the Time 'The Breaking of Nations" p. 66	

	10/17	Rupert Brooke: "The Soldier" p. 139 Mary Borden: "Belgium" p. 145 Wilfred Owen: "Dulce Et Decorum Est" p.164 Robert Graves: "Goodbye to All That" p. 173.	
	10/19	William Butler Yeats: "The Stolen Child" p. 212, "The Lake Isle of Innisfree" p. 215, "September 1913" p.220. "Easter, 1916" p. 221	
10	10/22	Virginia Woolf: <i>Mrs. Dalloway</i> 282-342	
	10/24	Finish <i>Mrs. Dalloway</i>	
	10/26	James Joyce: "Araby" p. 407	Critical Response 3
11	10/29	T.S. Eliot: "The Love Song of J. Alfred Prufrock" p. 654 W.H. Auden "On This Island" p. 809	
	10/31	Katherine Mansfield: "The Garden Party" p. 711	
	11/2	<b>Homecoming: No Class</b>	
12	11/5	<i>Brideshead Revisited</i> Chapters 1-4	
	11/7	<i>Brideshead Revisited</i> Chapters 5-6	
	11/9	<i>Brideshead Revisited</i> Chapters 7-8	Critical Response 4
13	11/12	<b>Holiday: No Class</b>	
	11/14	<i>Brideshead Revisited</i> Part 2 Chapters 1-2	
	11/16	Finish <i>Brideshead Revisited</i>	Annotated Bibliography Due.
14	11/19	Dylan Thomas: "The Force that Through the Green Furze Drives the Flower" p. 828, "Poem in October" p. 830	
	11/21	<b>Thanksgiving: No Class</b>	
	11/23	<b>Thanksgiving: No Class</b>	
15	11/26	Claude McKay: "Old England" p. 854, Louise Bennet: "Colonization in Reverse" p. 858 Salmon Rushdie "The British Indian Writer and a Dream-England" p. 877	Final Paper Draft

	11/28	Salmon Rushdie "The Courter" on Canvas	
	11/30	Philip Larkin: "Church Going" p. 924 Seamus Heaney: "Digging" p. 1095 Paul Muldoon: "Meeting the British" p. 1175	
16	12/3	Kazuo Ishiguro: "A Village After Dark" p. 1193	
	12/5	Wrap up Course.	Final Paper Due

### 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:

Assignment specific grading rubrics will be distributed before that assignment is due. A general overview of how I arrive at the grades for all major assignments is below.

You should strive to excel in all three of these areas in each written assignment:

- 1) Content: How strong is your argument, development, and support?
- 2) Organization: How well-structured are your paragraphs? Do your overall ideas flow well?
- 3) Mechanics: How frequently do you make errors in grammar, style, and spelling?

An A level assignment is complete in content, is organized well, and has few to no mechanical errors. An assignment of this level also demonstrates originality and creativity, showing that the student took extra steps beyond what was required.

A B level assignment is solid overall in terms of content, organization, and mechanics, but may need some minor revision to one of these three areas. An assignment that receives this grade fulfills assignment expectations, but is also complete in content and relatively free of grammatical or mechanical errors.

A C level assignment has promise in some areas, but lacks the command, organization, persuasiveness or clarity of the A or B assignments. An assignment that receives this grade may be overlooking an important component of the assignment, or need significant revision.

A D level assignment does not yet demonstrate the basic lower division writing expectations. The paper has major issues in content, organization and / or mechanics. Assignments that receive this grade will often be incomplete, or have major issues with organization.

An “E” is usually reserved for students who do not do the assignment or fail to attend class. However, an “E” may also be given if an essay blatantly ignores instructions or has major problems in all three areas of evaluation.