

ENL 2022 – Survey of English Literature: 1750 to the Present

Class #13851, Fall 2018

Instructor Name: Kayley Thomas

Course meeting times & locations: MWF 3 (9:35am-10:25am) in MCAA 3194

Office Location and Hours: TBA F 4 & 5 (10:40am-12:35pm)

Course website: <https://ufl.instructure.com/courses/354714>

Instructor Email: kjthomas@ufl.edu

Course Description:

ENL 2022 is a survey of English Literature from the Romantic period to the present day. This course will introduce you to a broad range of texts, including but not limited to novels, short stories, poetry, drama, and essays. In addition to examining texts by English authors, we will extend our understanding of British literature to include authors and works of Irish, Scottish, and Welsh origins .

A touchstone for this course is the concept of **intertextuality**, a term introduced by French semiotician Julia Kristeva in the late sixties which draws our attention to the interrelationship between texts and the way that a variety of works of art and literature both intermingle in and weave across time, place, culture, and genre to influence, reflect, and/or transform each other; no text is an island. That is to say, no text is purely a product of a single author from this perspective, but it is always constituted, consciously and unconsciously, by its relationship to other texts. "Any text," according to Kristeva, "is constructed of a mosaic of quotations; any text is the absorption and transformation of another" (66). In surveying a select sample of significant texts from such a broad period of history, it will be helpful – and fascinating! – for us to consider the intertextuality of the work that we study.

The overall goal of this course then is to cultivate an understanding of each individual work and author within the larger context of British literature and culture, helping you to become a more critical reader. Building upon the reading and writing skills learned in ENC 1101 and 1102, you will learn to communicate your interpretations of the works we study through your writing. Throughout the course you will develop well-supported, polished, and persuasive essays that make significant historical, literary, critical or theoretical statements about the texts we have read. You should emerge from this course with a greater understanding of issues of canon formation, literary history, and influence in British literature of this time period.

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:

The following texts are available at the UF Bookstore:

- Abrams, M.H., ed. *The Norton Anthology of English Literature: The Twentieth Century and After (Volume F)*. 9th ed. W.W. Norton & Company, 2012. (ISBN: 978-0393913019)
- Austen, Jane. *Northanger Abbey*. W.W. Norton & Company, 2004. (ISBN: 978-0393978506)
- Brontë, Charlotte. *Jane Eyre*. 4th ed. W.W. Norton & Company, 2016. (ISBN: 978-0393264876)
- Rhys, Jean. *Wide Sargasso Sea*. W.W. Norton & Company, 1998. (ISBN: 978-0393960129)
- Shelley, Mary. *Frankenstein*. 2nd ed. W.W. Norton & Company, 2012. (ISBN: 978-0393927931)

Please make sure to purchase the editions listed above, though you are welcome to buy them new or used or digitally, if the edition is available as such. If you are looking to purchase texts online, search for them by the ISBN numbers to assure you get the correct versions. Other readings will be made available on Canvas.

Assignments (see last page for the Grading Rubric):

More detailed assignment instructions and rubrics will be provided on Canvas.

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| Assignments |
| Close Reading – 700 words – 15% of final grade You will choose one text and conduct a persuasive close reading of part of that work (i.e. what the text “does” and “means”). If you choose a short poem, you might consider it in its entirety. In this essay, |

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 your analytical and critical skills, so no outside research should be conducted.

Comparative Analysis – 1000 words – 20% of final grade

For this essay, you will analyze two texts we have read, bringing them into conversation with each other to demonstrate their intertextuality. You may engage with similar/contrasting elements from both works, including themes, motifs, symbolism, structure, and characters, but you should focus your comparison to the most notable point or points to craft a strong, specific thesis and provide textual evidence.

Final Essay – 1500 words – 25% of final grade

As a culmination of your scholarship this semester, this assignment asks that you make a clear, specific argument about a topic of your choosing that offers a nuanced historical, literary, critical and/or theoretical statement about one or more of the texts we have studied. This essay will require sustained academic research about your topic and the text(s) and their contexts. You will be expected to incorporate three to five scholarly articles and to summarize and synthesize their arguments in order to better situate your own voice and thesis in an academic conversation.

- **Final Essay Proposal** – 400 words

You must submit a proposal that poses your final paper's thesis or a strong investigative question, a plan for developing your argument, and a list of possible primary and secondary sources that you will use and how you think they will be helpful to you. Your final paper will not be accepted if your proposal is not submitted and approved.

Brief Critical Responses – 2400 words total – 20% of final grade

Four times over the course of the semester, you will be required to write a brief (600 word) critical response to the week's reading and provided prompts. These responses are intended to raise either interpretive or critical questions concerned with textual meaning. You can comment on themes, figurative language and symbolism within the narrative. Your response may also make judgments regarding the period, history, politics, ethical questions, and intertextual relationships that are relevant to the text. The open-endedness of interpretive and critical responses indicates that there may well be neither simply "right" nor simply "wrong" answers; the success of a response is based on the evidence and reasoning students employ to support their analysis and judgment. You will also be expected comment on your classmates' brief responses at least five times across the semester.

Frankenstein Presentation – 10% of final grade

In the introduction to the 1831 edition of *Frankenstein*, Mary Shelley "bid my hideous progeny go forth and prosper" and so it has. 200 years later, Shelley's text has been adapted or alluded to almost innumerable in a variety of genres and mediums. You will choose a cultural artifact that bears trace of *Frankenstein* and offer to the class a 5-8 minute presentation of how your artifact reflects, transforms, draws upon, comments upon, or otherwise engages with Shelley's novel and its themes. News article, short story, novel, film, television, comic, video game, music, meme – you choose the artifact and interpret its relation to *Frankenstein* and cultural significance.

Attendance & Participation – 10% of final grade

In order to develop an open, engaging community of critical thinkers, we must all actively participate in the learning process. By completing course assignments and fulfilling your attendance requirement, you fulfill half of your commitment to the class. The other half consists of your participation in class discussions and activities (including peer review, group work and any quizzes), blog commentary, and any additional out-of-class activities/homework assigned throughout the semester.

Course Policies:

1. You must complete all *assignments* to receive credit for this course.
2. **Attendance:** Attendance is mandatory and will be taken daily. **Students will lose 3% of their final grade for every absence after the third. Six absences result in a failure of the course.** Absences will be excused only in accordance with UF policy. Acceptable reasons include illness, religious holidays, military obligation, and those absences covered by UF's twelve-day rule (<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>).

Should you miss a class for any reason, you are responsible for informing yourself as to what was covered in class and for making up all assignments. Students are responsible for all work covered in class, all announcements, and all changes to the syllabus made in class.

Tardiness: Please do not come late to class; arriving late disrupts everyone. If you are more than 15 minutes late, you will be marked absent. Being tardy three times (five or more minutes late) will equal one absence. Additionally, please note that roll call will be taken at the beginning of each class period; if you arrive late and do not inform me of your attendance at the end of the period, you will be marked absent.

3. **Paper Format & Submission:** Assignments are due before the beginning of class on the assigned deadline, unless otherwise indicated. All papers must be submitted in an accepted electronic file format (.doc, .docx, .rtf) on Canvas. Your papers must be formatted according to MLA style and should be in 12-point Times New Roman font and double-spaced with 1-inch margins with the appropriate heading and pages numbered.
4. **Late Papers/Assignments:** <Put your policy here> Late papers receive a point deduction of 20 points per day or partial day late. No other assignments will be accepted if they are late.
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/), 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>
11. 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>
12. *Classroom behavior:* Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Some of the texts we will discuss and write about may 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.
13. *Course Content:* At times this semester we will be discussing literary works that could be disturbing, even traumatizing, to some students. If you ever feel the need to step outside during one of these discussions, you may do so without academic penalty. (You will, however, be responsible for any material that you miss and for any related assignments. If you do leave the room for a significant time, please make arrangements to get notes from another student or see me individually.) If you ever wish to discuss your personal reactions to this material, either with the class or with me afterwards, I welcome such discussion as an appropriate part of our coursework.
14. *Technology:* Laptops and similar devices will be allowed for class-related use only on a provisional basis; they may be banned at any time if they become a distraction. Cell phones should be on silent/vibrate and out of sight at all times. Disregard for this policy may result in dismissal, and accordingly absence, from the class.
15. *E-mail:* This is an English class, and as such all emails should follow the rules for standard grammar. To maintain an atmosphere of professional communication, you should also include a subject title, an appropriate salutation, and a signature that includes your name in any e-mail that you send.
16. *In-Class Work:* Participation is crucial to the success of this class. You will work in small groups and participate in group discussions, writing workshops, peer reviews, and other in-class activities. You must come prepared each day: have on hand the textbook and access to any additional readings, any notes you have taken on the readings, paper to write on, and a writing utensil. You must be present for all in-class activities to receive credit for them. In-class work cannot be made up. You are expected to contribute constructively to each class session; this is difficult to do if you do not keep up with the readings and come prepared to class with the necessary materials.
17. *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/>
18. *Policy on environmental sustainability.* Whenever possible, I will use paper-sparing electronic media to distribute our course materials. Consider purchasing electronic editions of assigned texts when

they are available, or used copies of print texts. If you do not elect to keep your print books, consider sharing them with others after the semester ends. (For example, you could donate them to the Alachua County [Friends of the Library](#) annual book sale.)

SYLLABUS

This schedule is only a guide and is subject to change; please check your e-mail and Canvas regularly for updates. The Modules page on Canvas will be your most up-to-date resource to consult throughout the semester.

Assignments and readings are due the day they are listed on the syllabus, not the following day.

NAEL = *Norton Anthology of English Literature*

| Wk | Day | Reading Material | Due |
|----|--------|--|-----|
| 1 | W 8/22 | Course Introduction | |
| | F 8/24 | <p>“The Origins of the Gothic”; “The Gothic: Overview”; “Intertextuality”</p> <p>Jane Austen, <i>Northanger Abbey</i></p> <ul style="list-style-type: none"> • Contexts <ul style="list-style-type: none"> ○ Mary Wollstonecraft, <i>From A Vindication of the Rights of Woman</i> (1792) ○ Frances Burney, <i>From Evelina, or the History of a Young Lady’s Entrance into the World</i> (1778) ○ Ann Radcliffe, <i>From The Mysteries of Udolpho</i> (1794) | |
| 2 | M 8/27 | <p>Jane Austen, <i>Northanger Abbey</i></p> <ul style="list-style-type: none"> • Volume I, Chapters I-XI <p>+ “Female Education, Reading, and Jane Austen”</p> | |
| | W 8/29 | <p>Jane Austen, <i>Northanger Abbey</i></p> <ul style="list-style-type: none"> • Volume I, Chapters XII-XV • Volume II, Chapters I-VII | |
| | F 8/31 | <p>Jane Austen, <i>Northanger Abbey</i></p> <ul style="list-style-type: none"> • Volume II, Chapters VIII-XVI • Criticism: Early Views <ul style="list-style-type: none"> ○ British Critic, [The Customs and Manners of Common-Place People] (1818) ○ Richard Whatley, [Hardly Exceeded by Shakespeare] (1812) ○ Julia Kavanagh, [Small Vanities and Small Falsehoods] (1862) ○ Margaret Oliphant, [Exquisite Derision] (1882) • Criticism: Modern Views | |

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| | | <ul style="list-style-type: none"> o Claudia L. Johnson, "The Juvenilia and <i>Northanger Abbey</i>: The Authority of Men and Books" | |
| 3 | M 9/3 | No Class – Labor Day | |
| | W 9/5 | <p>"The Romantics"; "Tintern Abbey, Tourism, and Romantic Landscape"; "An Introduction to Tintern Abbey"</p> <p>Edmund Burke</p> <ul style="list-style-type: none"> • From A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful <p>William Wordsworth</p> <p>"Lines Written a Few Miles Above Tintern Abbey"</p> | |
| | F 9/7 | <p>"An Introduction to The Rime of the Ancient Mariner"</p> <p>Samuel Taylor Coleridge</p> <ul style="list-style-type: none"> • "The Rime of the Ancient Mariner" <p>Writing Workshop: How to Perform a Close Reading</p> | |
| 4 | M 9/10 | <p>Biographical and Contextual Information from Poets.org and British Library</p> <p>John Keats</p> <ul style="list-style-type: none"> • "Ode on a Grecian Urn" • "To Autumn" • "Ode to a Nightingale" • "On Seeing the Elgin Marbles" • "On First Looking into Chapman's Homer" • Selections from Keats's Letters | |
| | W 9/12 | <p>Biographical note on Lord Byron; "Lord Byron: 19th-Century Bad Boy"</p> <p>Lord Byron</p> <ul style="list-style-type: none"> • Don Juan [If from great nature's or our own abyss] • Childe Harold's Pilgrimage [There is a pleasure in the pathless woods] • Childe Harold's Pilgrimage, Canto III [excerpt] • Darkness • Prometheus | |
| | F 9/14 | <p>Biographical and Contextual Information from Poets.org and British Library</p> <p>Percy Bysshe Shelley</p> <ul style="list-style-type: none"> • Mutability • Ozymandias | |

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| | | <ul style="list-style-type: none"> • On the Medusa of Leonardo Da Vinci in the Florentine Gallery • To a Skylark • Ode to the West Wind | |
| 5 | M 9/17 | <p>Mary Shelley, <i>Frankenstein</i></p> <ul style="list-style-type: none"> • Introduction • Contexts: Influence, Composition, Revision <ul style="list-style-type: none"> ○ Mary Shelley, "Introduction to <i>Frankenstein</i>, Third Edition" ○ John Polidori, "Letter Prefaced to The Vampyre" ○ M.K. Joseph, "The Composition of <i>Frankenstein</i>" • Volume I, Preface – Chapter IV | Close Reading |
| | W 9/19 | <p>Mary Shelley, <i>Frankenstein</i></p> <ul style="list-style-type: none"> • Finish Volume I | |
| | F 9/21 | <p>Mary Shelley, <i>Frankenstein</i></p> <ul style="list-style-type: none"> • Volume II | |
| 6 | M 9/24 | <p>Mary Shelley, <i>Frankenstein</i></p> <ul style="list-style-type: none"> • Volume III • Contexts: Reception, Impact, Adaptation | |
| | W 9/26 | <p>Mary Shelley, <i>Frankenstein</i></p> <ul style="list-style-type: none"> • Criticism <ul style="list-style-type: none"> ○ Jane Goodall, "Electrical Romanticism" | Presentations |
| | F 9/28 | <p>Mary Shelley, <i>Frankenstein</i></p> <ul style="list-style-type: none"> • Criticism <ul style="list-style-type: none"> ○ Patrick Brantlinger, "The Reading Monster" | Presentations |
| 7 | M 10/1 | <p>The Victorian Age: Introduction; Industrialism: Progress or Decline?</p> <p>Elizabeth Barrett Browning</p> <ul style="list-style-type: none"> • "The Cry of the Children" <p>Elizabeth Gaskell</p> <ul style="list-style-type: none"> • Preface to <i>Mary Barton</i> <p>Henry Mayhew</p> <ul style="list-style-type: none"> • From <i>London Labour and the London Poor</i> <p>C. Duncan Lucas</p> <ul style="list-style-type: none"> • From <i>Scenes from Factory London</i> <p>Anonymous/Unknown</p> <ul style="list-style-type: none"> • "The Poor Cotton Weaver" <p>Ada Nield Chew</p> <ul style="list-style-type: none"> • "Letter of a Crewe Factory Girl" | |

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| | W 10/3 | <p>The Victorian Age: The Woman Question; The Angel in the House; Overlooked No More: Charlotte Brontë, Novelist Known for <i>Jane Eyre</i></p> <p>John Ruskin</p> <ul style="list-style-type: none"> • From <i>Of Queen's Gardens</i> <p>Elizabeth Eastlake</p> <ul style="list-style-type: none"> • From "Lady Travellers" <p>Charlotte Bronte, <i>Jane Eyre</i></p> <ul style="list-style-type: none"> • Preface • Author's Preface | |
| | F 10/5 | <p>Charlotte Bronte, <i>Jane Eyre</i></p> <ul style="list-style-type: none"> • Volume I, Chapters 1-10 | |
| 8 | M 10/8 | <p>Charlotte Bronte, <i>Jane Eyre</i></p> <ul style="list-style-type: none"> • Finish Volume I • Volume II, Chapters 1-4 | |
| | W 10/10 | <p>Charlotte Bronte, <i>Jane Eyre</i></p> <ul style="list-style-type: none"> • Finish Volume II | |
| | F 10/12 | <p>Writing Workshop / Peer Review: Thesis Statements and Supporting Evidence</p> | <p>Comparative Analysis: Intro and 1st Body Paragraph</p> |
| 9 | M 10/15 | <p>Charlotte Bronte, <i>Jane Eyre</i></p> <ul style="list-style-type: none"> • Volume III • Criticism <ul style="list-style-type: none"> ○ Virginia Woolf, from "Jane Eyre" and "Wuthering Heights" ○ Sandra M. Gilbert and Susan Gubar, from "A Dialogue of Self and So Plain Jane's Progress" ○ Carla Kaplan, from "Girl Talk: Jane Eyre and the Romance of Women Narration" | |
| | W 10/17 | <p>The Painterly Image in Victorian Poetry</p> <p>John Ruskin</p> <ul style="list-style-type: none"> • "A Definition of Greatness in Art" (PDF available on Canvas Modules) • "The Slave Ship" <p>Dante Gabriel Rossetti</p> <ul style="list-style-type: none"> • "The Blessed Damozel" <p>Robert Browning</p> | |

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| | | <ul style="list-style-type: none"> • “My Last Duchess” | |
| | F 10/19 | <p>Christina Rossetti</p> <ul style="list-style-type: none"> • “Goblin Market” • Dante Gabriel Rossetti’s Illustrations <p>Alfred, Lord Tennyson</p> <ul style="list-style-type: none"> • “The Lady of Shalott” • Artistic Interpretations (image gallery on Canvas Modules page) | |
| 10 | M 10/22 | <p>“The Twentieth Century and After: Introduction” in <i>NAEL</i> *(for all NAEL readings, read any biographical or contextual notes included with the assigned poems, stories, etc.)</p> <p>Voices from World War I in <i>NAEL</i></p> <ul style="list-style-type: none"> • Rupert Brooke, “The Soldier” • Siegfried Sassoon, “They,” “Glory of Women,” “Everyone Sang,” and “On Passing the New Menin Gate” • Isaac Rosenberg, “Louse Hunting” and “Returning, We Hear the Larks” • Wilfred Owen, “Anthem for Doomed Youth” and “Dulce Et Decorum Est” | Comparative Analysis |
| | W 10/24 | <p>Modernist Manifestos in <i>NAEL</i></p> <ul style="list-style-type: none"> • T.E. Hulme, from <i>Romanticism and Classicism</i> • F.S. Flint, “Imagisme” • Ezra Pound, “A Few Don’ts by an Imagiste” • “An Imagist Cluster: T.E. Hulme, Ezra Pound, H.D.” • Excerpts from <i>Blast</i> • Mina Loy, “Feminist Manifesto” | |
| | F 10/26 | <p>William Butler Yeats in <i>NAEL</i></p> <ul style="list-style-type: none"> • “The Stolen Child” • “The Lake Isle of Innisfree” • “The Second Coming” • “Leda and the Swan” • “Sailing to Byzantium” | |
| 11 | M 10/29 | <p>James Joyce in <i>NAEL</i></p> <ul style="list-style-type: none"> • “The Dead” | |
| | W 10/31 | <p>Virginia Woolf in <i>NAEL</i></p> <ul style="list-style-type: none"> • “Shakespeare’s Sister” • <i>Mrs. Dalloway</i> | |
| | F 11/2 | No Class - Homecoming | |
| 12 | M 11/5 | Virginia Woolf in <i>NAEL</i> | |

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| | | <ul style="list-style-type: none"> • <i>Mrs. Dalloway</i> | |
| | W 11/7 | W.H. Auden in <i>NAEL</i> <ul style="list-style-type: none"> • “As I Walked Out One Evening” • “Musée des Beaux Arts” • “September 1, 1939” • “Poetry as Memorable Speech” | |
| | F 11/9 | T.S. Eliot in <i>NAEL</i> <ul style="list-style-type: none"> • “The Wasteland” | Final Paper Proposal |
| 13 | M 11/12 | No Class – Veteran’s Day Observed | |
| | W 11/14 | Jean Rhys, <i>Wide Sargasso Sea</i> <ul style="list-style-type: none"> • Introduction • Part One | |
| | F 11/16 | Jean Rhys, <i>Wide Sargasso Sea</i> <ul style="list-style-type: none"> • Part Two | |
| 14 | M 11/19 | Jean Rhys, <i>Wide Sargasso Sea</i> <ul style="list-style-type: none"> • Part Three • Caroline Rody, “Burning Down the House: The Revisionary Paradigm of Jean Rhys’s <i>Wide Sargasso Sea</i>” | |
| | W 11/21 | No Class – Thanksgiving Holiday | |
| | F 11/23 | No Class – Thanksgiving Holiday | |
| 15 | M 11/26 | Writing Workshop / Peer Review Introduction to Tom Stoppard’s <i>Arcadia</i> | Final Paper: Intro and Outline |
| | W 11/28 | Tom Stoppard, <i>Arcadia</i> in <i>NAEL</i> <ul style="list-style-type: none"> • Act 1 | |
| | F 11/30 | Tom Stoppard, <i>Arcadia</i> in <i>NAEL</i> <ul style="list-style-type: none"> • Act 2 | |
| 16 | M 12/3 | Salman Rushdie <ul style="list-style-type: none"> • “At the Auction of the Ruby Slippers” (on Canvas) + Robert Cooper, “There’s No Place like Oz” | |
| | W 12/5 | Course Wrap-Up; Evaluations | Final Paper |

Grading Scale

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|----|------|--------|----------|----|------|-------|---------|
| 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

| Grade | |
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| A work | You have completed the assignment at a very high quality level. Content is complete, well-organized, pays special attention to genre and style, and is free of typos and grammatical errors. Work in this range demonstrates a high level of critical engagement. You have gone above and beyond what was expected of you. |
| B work | The assignment has been completed at a satisfactory level, but may still be in need of minor revisions. Content is complete and well-organized with special attention paid to style, genre, audience, grammar, and mechanics. |
| C work | The assignment is complete and logically organized, but is notably in need of revision. It may include multiple typos or grammatical errors that suggest a lack of proofreading. Additionally, style and level of critical engagement may be lacking. The bare minimum of what was required of you. |
| D work | You have mostly done what was asked of you, but at a very poor quality level. Little to no attention has been paid to style, grammar, and mechanics; the work is in need of significant revision. The work may also be missing some of the requirements of the assignment, incomplete, or poorly organized. |
| E work | An "E" is usually reserved for students who have failed to complete the assignment or have failed to meet the minimum word requirement for the assignment. However, an "E" may be given if the work in question blatantly fails to meet the aforementioned criteria for evaluation. |