

ENL 2022: English Literature 1750-Present

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COURSE DESCRIPTION AND OBJECTIVES

This course serves as an introduction to some of the most well-known authors of English Literature, beginning with the Romantic Period (1785-1830) and spanning the Victorian Age (1830-1901) and the Twentieth century. Engaging with poetry, short fiction, essays and novels from these periods, students of ENL 2022 will deepen their understanding of the English canon as well as the cultural and historical contexts which shaped it. In addition to practicing close readings of the assigned texts, we will also examine pertinent literary, social, cultural, political, and philosophical movements and trends throughout these time periods. Furthermore, students will practice analyzing and researching literature as well as presenting their arguments in writing and through participation in class discussions.

Required Texts

***The Norton Anthology of English Literature*, 9th edition ed. Stephen Greenblatt, ISBN-10: 0393913015**

Jane Austen, *Pride and Prejudice*

A.S. Byatt, *Possession: A Romance*

ASSIGNMENT DESCRIPTIONS (TOTAL POINTS POSSIBLE: 1000)

Reading Journal (200 points total)

Students will keep a **reading journal** to be submitted for a grade three times: **weeks 5, 9 and 15**. The journal is a place to record and develop responses to your reading, to raise questions and explore uncertainties, to float hypotheses, compile evidence, record and (later) correct first impressions, make connections, complain and praise. While the journals are less structured and more informal than the major essays, you will still be aiming for insightful analysis and interpretation. Interpretation means making claims (even hypothetical sketchy claims) about possible meanings and relations between things. Analysis means breaking things down into parts (in part to explore or support interpretations, often). It is most important to move beyond first responses, and also to move beyond 'like' and 'dislike'. (Go there, but don't stop there.) You should be writing 1-2 typed, double-spaced pages (or equivalent, handwritten) per week. (With journals, more is always okay, too—in fact more is almost always better.) The highest grades go to the most inquisitive, persistent, detailed, thoughtfully reflective and effectively probing journals.

Essay 1: Close-Reading/Analysis (1,000 words, 200 points)

This essay will be a sustained close-reading of any text on our syllabus which appears on or before the end of Week 6.

Essay 2: Researched Critical Essay (3,000 words, 400 points)

This essay will be a sustained, formally researched critical analysis in which you will make an original argument about one or more literary text(s) through a particular theoretical, historical, or critical lens.

Attendance/Daily Participation (200 points)

The majority of class time 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. 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.

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

Assessment Rubric

	SATISFACTORY	UNSATISFACTORY
CONTENT	Papers exhibit evidence of ideas that respond to the topic with complexity, critically evaluating and synthesizing sources, and provide an adequate discussion with basic understanding of sources.	Papers either include a central idea(s) that is unclear or off- topic or provide only minimal or inadequate discussion of ideas. Papers may also lack sufficient or appropriate sources.
ORGANIZATION AND COHERENCE	Documents and paragraphs exhibit identifiable structure for topics, including a clear thesis statement and topic sentences.	Documents and paragraphs lack clearly identifiable organization, may lack any coherent sense of logic in associating and organizing ideas, and may also lack transitions and coherence to guide the reader.
ARGUMENT AND SUPPORT	Documents use persuasive and confident presentation of ideas, strongly supported with evidence. At the weak end of the satisfactory range, documents may provide only generalized discussion of ideas or may provide adequate discussion but rely on weak support for arguments.	Documents make only weak generalizations, providing little or no support, as in summaries or narratives that fail to provide critical analysis.
STYLE	Documents use a writing style with word choice appropriate to the context, genre, and discipline. Sentences should display complexity and logical structure.	Documents rely on word usage that is inappropriate for the context, genre, or discipline. Sentences may be overly long or short with awkward construction.

		Documents may also use words incorrectly.
MECHANICS	Papers will feature correct or error-free presentation of ideas. At the weak end of the satisfactory range, papers may contain a few spelling, punctuation, or grammatical errors that remain unobtrusive and do not obscure the paper's argument or points.	Papers contain so many mechanical or grammatical errors that they impede the reader's understanding or severely undermine the writer's credibility.

COURSE SCHEDULE (Tentative)

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.

Week 1

8/22 - Review syllabus, expectations, and assignments

8/24 - Introduction to the Romantic Period; Mary Wollstonecraft, from *A Vindication of the Rights of Woman*

8/26 - Read Anna Letitia Barbauld, "Epistle to William Wilberforce, Esq. on the Rejection of the Bill for Abolishing the Slave Trade" (1791), "The Rights of Woman" (1825), "Washing Day" (1797)

Week 2

8/29 – *Pride and Prejudice*

8/31 – *Pride and Prejudice*

9/2 – *Pride and Prejudice*

Week 3

9/5 – **Labor Day—No Class**

9/7 – *Pride and Prejudice (final)*

9/9 - Charlotte Smith, "Written at the Close of Spring," "To Sleep," "To Night," "Written in the Church-Yard at Middleton in Sussex," "On Being Cautioned against Walking on an Headland Overlooking the Sea, Because it was Frequented by a Lunatic"

Week 4

9/12 – William Wordsworth, “She was a phantom of delight,” “Lines written a few miles above Tintern Abbey,” “Daffodils,” “She dwelt among the untrodden ways,” “A slumber did my spirit seal”

9/14 – Samuel Taylor Coleridge, “Kubla Khan,” “Rime of the Ancient Mariner”

9/16 - John Keats, “Bright Star,” “La Belle Dame,” “Ode to a Nightingale,” “Ode on a Grecian Urn”

Week 5

9/19 – Percy Bysshe Shelley, “Mutability,” “Mont Blanc,” “Ozymandias,” “Ode to the West Wind;” **Reading Journals Due**

9/21- Introduction to the Victorian Period; Lord Alfred Tennyson, “Mariana”; Robert Browning, “Porphyria’s Lover,” “My Last Duchess;” Elizabeth Barrett Browning, “The Cry of the Children”; William Morris, “The Defence of Guenevere”; Christina Rossetti, “Goblin Market”

9/23 – Charles Dickens, from *Hard Times*; The Children’s Employment Commission, from “First Report of the Commissioners, Mines”; Annie Besant, “The ‘White Slavery’ of London Match Workers”

Week 6

9/26 - Eliza Cook, “The Englishman”; James Anthony Froude, from “The English in the West Indies”; Rudyard Kipling, “The Man Who Would be King”; “White Man’s Burden”

9/28 – Charles Darwin, from *The Origin of the Species* and *The Descent of Man*; George John Romanes, from “Mental Differences Between Men and Women”

9/30 - Coventry Patmore, “The Angel in the House”; Eliza Lynn Linton, “Wild Women as Social Insurgents”; Ouida, “The New Woman”

Week 7

10/3 – Oscar Wilde, *The Importance of Being Earnest* (Act I); **Close Reading/Analysis Due**

10/5 – Oscar Wilde, *The Importance of Being Earnest* (Act II)

10/7- **Homecoming—No Class**

Week 8

10/10 – Oscar Wilde, *The Importance of Being Earnest* (Act III)

10/12 – Oscar Wilde, “The Harlot’s House”; Earnest Dowson, “Cynara,” “They Are Not Long”; Victoria Cross, “Theodora, A Fragment”

10/14 – Ella D’Arcy, “A Pleasure Pilgrim”; George Egerton, “A Cross Line”

Week 9

10/17 – Introduction to Modernism; Thomas Hardy, “The Darkling Thrush”; “The Ruined Maid”; Rupert Brooke, “The Soldier”; Siegfried Sassoon, “The Glory of Women”; William Butler Yeats, “The Second Coming” **Reading Journal Due**

10/19 – Joseph Conrad, from *The Heart of Darkness*

10/21 – Virginia Woolf, *A Room of One’s Own*

Week 10

10/24 – Virginia Woolf, *A Room of One’s Own*

10/26 – James Joyce, “The Dead”

10/28 – D.H. Lawrence, “Odour of Chrysanthemums,” “Love on the Farm”

Week 11

10/31 – T.S. Elliot, *The Waste Land*

11/2 – W.H. Auden, “As I Walked Out One Evening,” “The Unknown Citizen,” “The Shield of Achilles”; selections from H.D.’s *Trilogy*

11/4 – Jean Rhys, “The Day They Burned the Books,” “Let Them Call It Jazz”

Week 12

11/7 – Kamau Brathwaite, selections from *The Arrivants*

11/9– Kamau Brathwaite, selections from *The Arrivants*

11/11 –**Veteran’s Day—No Class**

Week 13

11/14 – Ngũgĩ Wa Thiong’o, from *Decolonising the Mind*; Salmon Rushdie, “The Prophet’s Hair”

11/16 – A.S. Byatt, *Possession*

11/18 – A.S. Byatt, *Possession*

Week 14

11/21- A.S. Byatt, *Possession*

11/23 – **Thanksgiving—No Class**

11/25 – **Thanksgiving—No Class**

Week 15

11/28 – A.S. Byatt, *Possession (final)*; **Reading Journals Due**

11/30 – Carol Ann Duffy, “Warming Her Pearls,” “Medusa,” “Mrs. Lazarus”

12/2 – Writing Workshop

Week 16

12/5 –Course Evaluations; final questions

12/7 – **Researched Critical Essay Due**

Course Policies

Plagiarism

Plagiarism is a serious violation of the [Student Honor Code](#). The Honor Code prohibits and 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):

a.) Quoting oral or written materials, whether published or unpublished, without proper attribution.

b.) 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, 15 Aug. 2007
<<http://www.dso.ufl.edu/judicial/honorcode.php>>)

University of Florida students are responsible for reading, understanding, and abiding by the entire [Student Honor Code](#).

Important Tip: You should never copy and paste something from the internet without providing the exact location from which it came.

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 (.docx) documents to E-learning/Canvas or as hard copies. 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. Be sure to staple papers before submitting hard copies. Unstapled papers will not be accepted.

Writing Center

The University Writing Center is located in Tigert 302 and is available to all UF students. More information [here](#).

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. More information can be found [here](#).

Sex Discrimination and Sexual Harassment Policy

The University of Florida provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty. More about UF policies regarding harassment [here](#).