

ENL 2022 | Class #13852

Survey of English Literature, 1750 to Present

Fall 2018

Mihye Bang

Classroom: MAT 0006

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Office Hours: T, H | 2-3pm & by appt.

M,W,F | Period 7 (1:55 PM - 2:45 PM)

Office Location: TUR 4323

<https://ufl.instructure.com/courses/354827>

1. Course Description

This course is an intensive reading survey of British literature from the Romantic Period and continuing through the Victorian Age and the Twentieth century. The primary goal of the course is to introduce students the modern British literature while examining its historical context as well as critical background. Throughout the course, we will read a broad range of texts including poetry, short fictions, essays, dramas, and novels in relation to their historical contexts.

While exploring various genres and forms of British literature, this course focuses on the theme of education in a larger sense. The modern period in this course's purview showed drastic changes in the concepts of education including its subject choice, purpose, and students' age, gender, class, and nationality. This course will focus on each author's or character's relation to the influx of new knowledge or the limited opportunities to learn. For example, while Catherine Morland in *Northanger Abbey* and Jude Fawley in *Jude the Obscure* are passionate self-learners outside the formal education, public school narratives and other works of elite men relate their exclusive cultures envisioning their imperial influence. Students are encouraged to consider how one's desire to learn is reformulated or redirected under the educational limitations on specific class, gender, and age; how learned status cooperates with one's gender or class identity; and how education permeates modern society not only as a disciplinary rule on personal life but also as a civic virtue for a unified national identity.

This course fulfills the 6000-word University Writing Requirement. Students are required to write reading responses, literary analysis papers, and a final research paper. Writing assignments will ask you to write well-formatted, well-supported, and persuasive essays that clarify your original argument about the texts you have read. After this course, you should emerge with a deepened understanding of major trends of modern British literature as well as improved skills of critical reading and literary analysis.

2. 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.

3. 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.

4. Required Texts to Purchase

These are the preferred editions for this course. You may purchase a different edition if you prefer, so long as the edition is complete. Please note that if you choose to do so your page and chapter numberings will most likely vary from the paperback copies the instructor uses in this class.

Jane Austen, *Northanger Abbey*, Oxford UP, 2008. Orig. Pub. 1817. ISBN 978-0199535545.

Thomas Hardy, *Jude the Obscure*, Oxford UP, 2009. Orig. Pub. 1895. ISBN 978-0199537020.

Kazuo Ishiguro, *Never Let Me Go*, Vintage, 2006. Orig. Pub. 2005. ISBN 978-1400078776.
Also available in iBook and Kindle editions

*Some texts from the Norton Anthology will be uploaded as PDF files in Canvas.

5. List of Assignments

Assignment	Points	WC	Due Date
2 Response Papers	140 (70 x 2)	1000 (500x2)	Sep. 7 / Oct. 26
2 Panel Presentations	120 (60 x 2)	600 (300x2)	<i>*You Sign Up for a Date</i>
Close-Reading Analysis	150	1300	Sep. 21
Prospectus with Bibliography	50	350	Nov. 9
Annotated Bibliography	70	750	Nov. 26
Researched Critical Essay	200	2000	Dec. 9
Participation	150		
Attendance	100		
Class Wrap-up Essay	20		Dec. 5
Total	1000	6000	

1) 2 Response Papers (500 words each- 70 points each/140 points total)

During the term, you will write two short response papers that respond to a reading of your choice. These papers should analyze the readings and construct original arguments about the texts. You must post your response papers in Canvas and also bring a hardcopy to class so that we can develop our discussion around them.

2) 2 Panel Presentations (300 words each - 60 points each / 120 points total)

Twice in the semester, you will participate in class panel. This requires preparing a less than two-page, double-spaced statement in response to your topic.

Follow this procedure so your panel runs smoothly: (1) I'll send your panel an email-reminder. (2) Panelists distribute their statements to one another and to me by "Replaying All" to the email by 2:00 pm on the day before the panel. (3) Do not get together before class, but be prepared to comment on each other's statements. (4) In class, the panel will begin with each of you reading your statement. (5) Next, panelists will ask each other questions and may amplify their own views. (6) Finally, the rest of the class will pose questions and comments.

Topics for Panels

All panel presentations must include at least 2 concrete examples from the texts.

- **Panel 1** on *Northanger Abbey*: Catherine Morland is an avid reader of gothic novels, which even leads to her excessive imagination about General Tilney. How does Austen depict Catherine's tendency? Is her gullibility a fault derived from her limited education or is it a different kind of sensibility?
- **Panel 2** on *Jude the Obscure*: Christminster not only represents an institution of higher education, but also functions as a broad city, especially a utopian world to Jude. How different perspectives Jude and Sue have on Christminster? Where do you think the difference between them arises?
- **Panel 3** on the texts assigned in Week 9, 10, and 11: During these 3 weeks, we have read texts reflecting the efforts to establish the "British" education by integrating different groups of students who were previously excluded from the formal education. Choose two texts and explain how the chosen texts contribute to or react against the expanding British empire's attempts to centralize their power via education.
- **Panel 4** on *Never Let Me Go*: *Never Let Me Go* portrays genetically engineered students attending a boarding school in a dystopian future, but these students' relationship of power and their adolescent traits still reflect the ordinary modern life. How does this novel inherit, twist, or evoke the traditional British school narratives?

3) Close-Reading Analysis (1,300 words / 150 points)

This essay will be a sustained close-reading of any text on our syllabus. Your close reading and analysis should take the form of an academic argument. All evidence included to support your thesis should come from the primary text. No outside sources are permitted in this paper.

4) Prospectus with Bibliography (350 words without bibliography/ 50 points)

Before submitting the final paper, you should submit a prospectus to outline your future project. In prospectus, you will brief the primary text(s) you chose, your thesis, and a general outline of your paper. Your prospectus should include one paragraph description of your project with a short bibliography listing (without annotations) at least five scholarly sources.

5) Annotated Bibliography (750 words / 70 points)

As a preliminary step to your final paper, you should submit an annotated bibliography explaining how you will use 3 of your sources. You will read three sources from the listed items you have already chosen in your bibliography. To prove you have done some valid research to back up your argument, you should evaluate the relevance and the quality of the sources. Your annotation also should include short summaries of each source and clear explications of the argumentative position you will take regarding the source.

Based on the reading of the three sources, you should submit an outline which illustrates your clear “thesis statement” and organization of your argument. You should clarify how you will integrate the sources to support your argument.

6) Researched Critical Essay (2000 words / 200 points)

This essay will be a sustained, formally researched critical analysis in which you will make an original argument about one or more literary texts through a particular theoretical, historical, or critical lens. In this paper, you must support your thesis with textual evidence and scholarly research.

7) Attendance (100 points)

See course policy #2

8) Daily Participation – Notes and Questions (10 points per week / 150 points)

This course asks students to read at least over 50 pages per session. Therefore, each in-class discussion covers a substantial reading load within 50 minutes. In order to run our class discussion smoothly and vibrantly, you are expected not only to complete your reading of a text, but also to have your own critical observations and questions. You will bring a set of notes and questions to class once a week. (You choose your day.) Your notes and questions of each week will be graded and collected into the full participation score at the end of the semester.

*You will have short-answer pop quizzes during term without notice. These are given to ensure that daily readings are being completed.

6. Course Policies

- 1) You must complete all *assignments* to receive credit for this course.
- 2) *Attendance*: You must attend class to succeed in this course. You have one penalty-free absence. However, from the second time, your overall grade will be penalized by 20 points per one absence. After three 50-minute absences, you will have a lowered course grade in your final score. If you miss 2 weeks of class, six periods, you will automatically fail the course.
- 3) *Tardiness*: If you enter class after the official start of the period, you are late—which disrupts the entire class. Two instances of tardiness count as one absence. If you are 20 minutes late or more for a class period, I consider you absent.
- 4) The only reasons to be absent are illness, attendance at university-sponsored events, such as athletics and band, and religious holidays. Absences related to university-sponsored events must be discussed with the instructor prior to the

date that will be missed. You should consult with the instructor if you have any documented extenuating circumstances for your absence.

- 5) *Paper Format & Submission:* All papers will be submitted as MS Word (.doc) documents to E-learning/Canvas. 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.
- 6) *Late Papers/Assignments:* Late papers will not be accepted. Failure of technology is not an excuse.
- 7) *Paper Maintenance Responsibilities.* Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
- 8) *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/>.
- 9) 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.
- 10) For information on UF Grading policies, see:
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
- 11) *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.
- 12) *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>
- 13) 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>
- 14) *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 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.

- 15) *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/>
- 16) *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.)

7. Schedule of Classes and Assignments

This schedule is subject to change. Unless otherwise indicated, assignments and readings are due the day they are listed on the syllabus.

Week 1 | Aug. 22-24

W	Syllabus Overview Short Close-Reading Practice - Elizabeth Bentley, "On Education"	
F	Introduction to the Romantic Period Thomas Gray, "Elegy Written in a Country Churchyard" William Wordsworth, "The Solitary Reaper"	

Week 2 | Aug. 27-31

M	William Wordsworth, "Ode: Intimations of Immortality from Recollections of Early Childhood" <i>Prelude</i> , Book III	
W	Samuel Taylor Coleridge, "Frost at Midnight" "The Rime of the Ancient Mariner"	
F	Writing Workshop – How to Write a Response Paper "A Brief Guide to Writing the English Paper"(link)	

Week 3 | Sep. 3-7

M	No Class - Labor Day	
W	William Blake "The Lamb" "The Little Black Boy" "The Chimney-Sweeper" "Holy Thursday" from <i>Songs of Innocence</i> "Holy Thursday" "The Chimney-Sweeper" "The Tiger" "London" from <i>Songs of Experience</i>	

F	John Keats, Excerpt from <i>Letters</i> "Ode to a Nightingale"	Response Paper (1)
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Week 4 | Sep. 10-14

M	Jane Austen, <i>Northanger Abbey</i> (1)	
W	Jane Austen, <i>Northanger Abbey</i> (2)	
F	Jane Austen, <i>Northanger Abbey</i> (3) Writing Workshop - Making a Thesis	

Week 5 | Sep. 17-21

M	Jane Austen, <i>Northanger Abbey</i> (4)	
W	Panel (1) - <i>Northanger Abbey</i>	Panel (1)
F	One-to-one Conference **First Draft of Close Reading Analysis	First Draft

Week 6 | Sep. 24-28

M	Introduction to the Victorian Period Robert Browning, "My Last Duchess" "Porphyria's Lover"	
W	Christina Rossetti "Goblin Market"	
F	Lord Alfred Tennyson, "Ulysses" "Opening of the Indian and Colonial Exhibition by the Queen" *Peer Review of Close Reading Analysis	Close Reading Analysis

Week 7 | Oct. 1-5

M	Thomas Carlyle, Excerpt from <i>On Heroes</i> Matthew Arnold, "Dover Beach" "The Scholar Gipsy" Arthur Hugh Clough, "Say Not the Struggle Nought Availeth"	
W	<i>Jude the Obscure</i> (1)	
F	<i>Jude the Obscure</i> (2)	

Week 8 | Oct. 8-12

M	<i>Jude the Obscure</i> (3)	
W	<i>Jude the Obscure</i> (4)	
F	Panel (2) - <i>Jude the Obscure</i>	Panel (2)

Week 9 | Oct. 15-19

M	John Ruskin, "Of Queen's Gardens" Walter Besant, <i>From The Queen's Reign</i>	
W	Amy Levy, "Xanthippe"	
F	Elizabeth Barrett Browning, "The Cry of the Children"	

	"A Plea for the Ragged Schools of London"	
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Week 10 | Oct. 22-26

M	Thomas Babington Macaulay, "Minute on Indian Education" Joseph Chamberlain, From "The True Conception of Empire"	
W	Harriet Martineau, From <i>The Crofton Boys</i>	
F	Baldwin Library Visit	Response Paper (2)

Week 11 | Oct. 29-Nov. 2

M	Rudyard Kipling, "The Ballad of East and West" "The White Man's Burden"	
W	Oscar Wilde, "The Ballad of Reading Gaol"	
F	No Class – Homecoming	

Week 12 | Nov. 5-9

M	T. S. Eliot, "Tradition and the Individual Talent" "The Love Song of J. Alfred Prufrock"	Panel (3)
W	William Butler Yeats, "Easter 1916", "Scholars", "Among School Children"	
F	One-to-one Conference	Prospectus

Week 13 | Nov. 12-16

M	No Class – Veterans Day	
W	Virginia Woolf, Excerpt from <i>A Room of One's Own</i>	
F	James Joyce, "An Encounter" & "After the Race" from <i>Dubliners</i>	

Week 14 | Nov. 19-23

M	<i>Never Let Me Go</i> (1)	
W	No Class – Thanksgiving	
F	No Class – Thanksgiving	

Week 15 | Nov. 26-30

M	<i>Never Let Me Go</i> (2)	Annotated Bibliography
W	<i>Never Let Me Go</i> (3)	
F	Panel (4) – Never Let Me Go	Panel (4)

Week 16 | Dec. 3-7

M	Course Wrap-up (In-Class Writing of Wrap-up Essay)	
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W	One-to-one conference	
** Researched Critical Analysis is due on December 9 th (Mon)		

8. 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