

ENL 2022: Survey of English Literature, 1750 to Present (Class # 13440, Section #1827), Fall 2019

Instructor Name: Elizabeth Lambert

Course Meeting Times and Location: Tuesday (5:10-6 p.m.) & Thursday (5:10-7:05 p.m.) Turlington 2349

Office Location and Hours: Tuesday and Thursday 4:10-5:10 p.m., and by appointment

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Course Description:

Any reader knows setting as a key feature of storytelling. Setting is where a narrative takes place; it's where the story's action happens. But can a narrative's setting be more than merely a backdrop for characters' actions? Can space and place tell a story of their own? In this course, we'll move beyond the common understanding of setting as a backdrop for plot, as we assess the social, political, cultural, and creative implications of literary space.

Over the course of the semester, we will travel from the lush English countryside to the peaks of the Alps to consider how these sublime settings influenced the Romantic aesthetics of writers like William Wordsworth and Samuel Coleridge. We'll visit Jane Austen's Pemberley Estates and think about how class and gender affect the experience of space. As we move into the Victorian age, our journey will take us into Elizabeth Barrett Browning's steamy, machine-filled London factories and to Beatrix Potter's country gardens, where children will help us to foreground the dynamics between city and country. Our course wouldn't be complete without a visit to an imaginary world, and a trip to J.M. Barrie's Never Never Land will show how this invented space might be a stand-in for the British Empire. In our last unit, our exploration of modernism will take us to the streets of Virginia Woolf's London, which, we will find, are haunted by the trenches of the WWI battlefields that Wilfred Owen memorably depicts in his poetry. Toward the end of the semester, we will look at the links between architectural space and modernist poetry. We'll question whether architectural spaces like art museums inspire new narratives or, whether they, as cultural institutions, reinforce traditional narratives.

The texts we will read are as diverse as the places they describe: Poems, novels, plays, essays, short stories, and journals all have a place on our syllabus as we pay special attention to the literary spaces that British authors from the year 1750 on have experienced and/or imagined.

Course Objectives:

By the end of the course, students will

- Be familiar with some of the major British writers from 1750 to the present
- Have a thorough understanding of how literary space contributes to a work's social, political or cultural message
- Be able to make convincing arguments about literary works
- Be able to conduct research and incorporate outside sources into analytical writing
- Be familiar with MLA format

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 Norton Anthology of English Literature, volume 2, 10th edition ed. Stephen Greenblatt, ISBN-10: 9780393603132

Jane Austen, *Pride and Prejudice*, Penguin, ISBN-10: 9780141439518

Beatrix Potter, *The Tale of Peter Rabbit*, Penguin, ISBN-10: 9780723247708

Thomas Hardy, *Tess of the d'Urbervilles*, Oxford University Press, ISBN-10: 9780199537051

Please note that many of the texts for this class are available online. You are welcome to use online versions, as long as you can follow along in your version of the text in class (using the computer's "find" feature).

Assignments:

1. *Reading Notes* (5%)

Reading actively (by taking notes, writing down questions, and marking important passages) will help you better remember what you've read and will improve our class discussions. For each class meeting, you should bring in a sheet of paper with one quote from the text that you feel is important and one question you have about the text. We will use these notes as the basis for our class discussion. I will randomly collect and grade reading notes throughout the semester.

2. *Pop Quizzes* (5%)

Be prepared for occasional quizzes based on the day's material. Quizzes will be brief (three questions) and unannounced. You must be in class to take the day's quiz. A quiz missed due to an absence or tardy cannot be made up.

3. *In-Class Writings/Group Activities* (10%)

Throughout our course, we will have several in-class writing activities. Some of these activities will be completed independently and some will be completed with a group. These writing activities are intended to help you practice your critical analysis skills in preparation for your final paper.

4. *Argumentative Close-Reading Papers* (one 1000-word paper and one 1500-word paper; 20% total)

So that you can practice your close-reading and research skills before the final research paper is due, you'll write two argumentative close-reading papers (ACR papers). ACR papers are thesis-driven responses to a text. These papers should put a chosen text (or, at most, two texts) in dialogue with some of the ideas about space and place that we discuss in class. For the first ACR paper (1000 words), you are not required to use outside sources. Your second ACR paper (1500 words) will require you to incorporate one outside source into your analysis. ACR papers are due at the beginning of class. If you are not in class on a day when a paper is due, you should arrange to turn in your paper in advance.

5. *Manifesto + Artist's Statement* (manifesto + 500-word artist statement; 10%)

For the first part of this assignment, you will create a manifesto about a space or place that you love (or hate!). The space or place you choose can be one that you've experienced, or you can write about a space or place as it is represented in one of the text's we have read. Use the manifestos we read in class as models. The second part of this assignment is an artist's statement. Your artist's statement is an analysis of your manifesto: You should analyze your manifesto as you would a literary text. In 500 words, discuss your stylistic choices, your target audience, and the overall "goal" of your manifesto. Be sure to draw on the themes of space and place we've focused on in class.

6. *Prospectus + Annotated Bibliography* (1000 words; 15%)

In order to prepare for your final paper, you will submit a prospectus and annotated bibliography. Your prospectus should outline your general plan for your paper. You should describe what argument you'll make and what evidence you will use to support your argument. Your prospectus should be 350 words. In addition, you will submit an annotated bibliography with your prospectus. In this document, you will provide source citations followed by a summary of the source and a description of how you plan to use it in your work. You should include four sources in your annotated bibliography; however, keep in mind that you may not use all four sources in your final paper. For your final paper, you'll only want to use the sources that are most pertinent to your argument. Your annotated bibliography should be at least 650 words.

7. *"Elevator Pitch" Presentation* (5%)

Toward the end of our course, you'll give an informal, low-stakes presentation describing your final paper. During your presentation, you should provide an overview of the scholarship you've found on your topic, describe your main argument (thesis), and offer evidence to support your claim. You'll want to be succinct, as you'll only have five minutes to pitch your ideas to the class.

8. *Research Paper* (2000 words; 35%)

Our class will culminate with a final research paper. While you have the freedom to choose what approach you'll take for your final paper, you must take up our class themes of space and place in some way, and you must focus on at least one of the texts we've read in class. You should develop an original argument and use textual evidence to support your reading. Three outside sources are required.

Writing Requirement Word Totals	
Assignment	Word Count
Argumentative Close-Reading Papers	2500 words
Manifesto Analysis	500 words
Prospectus and Annotated Bibliography	1000 words
Research Paper	2000 words
Total: 6000 words	

Course Policies:

1. *Assignments*

You must complete all *assignments* to receive credit for this course.

2. *Attendance*

You are allowed three unpenalized absences from class. After your third absence your grade will be lowered by half a letter grade (and it will continue to be lowered by half a letter grade for each subsequent absence). Use your allotted absences wisely (for emergencies, major illness) as you would for any job. You will fail the course if you accrue six 50-minute absences.

3. *Late Attendance*

Make every effort to be on time for class. Being tardy three times constitutes one absence. If you come in late, you must see me after class so that I know that you attended. If you do not see me after class, you may be marked as absent for the day.

4. *Paper Format and Submission*

All papers should be written in MLA format. Hard copies of papers are due at the beginning of class and no later. Papers that are not stapled will not be accepted. If you are not in class when a paper is due, you must make prior arrangements with the instructor to turn your paper in early.

5. *Late Papers*

Late papers will not be accepted without prior approval from the instructor. Instructor approval must be granted 24 hours before the paper deadline. Late papers submitted without a prior permission from the instructor will receive a grade of "0."

6. *Paper Maintenance Responsibilities*

Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.

7. *Academic Honesty and Definition of Plagiarism*

UF students are bound by The Honor Pledge: "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code.

On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honorcode/>) specifies a number of behaviors that are in violation of this code and the possible sanctions.

The UF Student Honor Code states that a "student must not represent as the Student's own work all or any portion of the work of another."

Plagiarism, according to the Honor Code includes but is not limited to:

- a. Stealing, misquoting, insufficiently paraphrasing, or patch-writing.
- b. Self-plagiarism, which is the reuse of the Student's own submitted work, or the simultaneous submission of the Student's own work, without the full and clear acknowledgment and permission of the Faculty to whom it is submitted.
- c. Submitting materials from any source without proper attribution.

d. Submitting a document, assignment, or material that, in whole or in part, is identical or substantially identical to a document or assignment the Student did not author.

8. *Disability Accommodations*

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 early in the semester. To request an accommodation, you must meet with me in-person during my office hours.

9. *Grading Policies*

For information on UF Grading policies, see:
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

10. *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.

11. *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>

12. *Counseling and Wellness*

Students who are in distress or who are in need of counseling or urgent help: please contact umatter@ufl.edu or 352-392-1575 so that a team member can reach out to you. UF's Counseling and Wellness Center offers additional support: 352-392-1575, or contact them online: <https://counseling.ufl.edu/>

13. *Classroom Behavior and Etiquette*

You must bring our readings to each class. Cellphone use is not permitted in class; therefore, you should not use a cellphone to view the readings in class. Laptops may only be used for viewing class readings. Please be polite and respectful to all members of our class.

14. *Harassment*

The University of Florida is committed to providing a safe educational, working, and residential environment that is free from sexual harassment or misconduct directed towards any and all members of the community: <https://titleix.ufl.edu/policy-statement/>

SYLLABUS

Below is a list of our class readings and assignments. Please keep in mind that the syllabus is subject to scheduling changes. All readings come from *The Norton Anthology of British Literature* unless otherwise noted.

Wk	Date	Read/View for Class	DUE
Unit 1: The Romantic Period			
1	T 8/20	Welcome and Introduction to Course and Close Reading Activity	
	R 8/22	William Wordsworth: “Lines Written over Tintern Abbey” Dorothy Wordsworth: selections from <i>The Grasmere Journals</i> Yi-Fu Tuan “Introduction” to <i>Space and Place</i> (emailed)	
2	T 8/27	Percy Shelley “Mont Blanc” William Wordsworth “The Crossing of the Alps” from <i>The Prelude</i> View Caspar David Friedrich’s <i>Wanderer above the Sea of Fog</i> (online)	
	R 8/29	Pt 2: William Blake – <i>Songs of Innocence and of Experience</i> View plates online. Workshop: Close-Reading	
3	T 9/3	Samuel Coleridge “The Rime of the Ancient Mariner”	
	R 9/5	Samuel Coleridge “This Lime-Tree Bower My Prison” Percy Shelley “Ozymandias” John Keats “Ode on a Grecian Urn”	
4	T 9/10	Jane Austen, <i>Pride and Prejudice</i> (Penguin)	
	R 9/12	Jane Austen, <i>Pride and Prejudice</i> (Penguin) Judith Page, “Estates in Austen” (emailed)	
5	T 9/17	Jane Austen, <i>Pride and Prejudice</i> (Penguin)	ACR Paper 1 Due
	R 9/19	Jane Austen, <i>Pride and Prejudice</i> (Penguin)	
Unit 2: Victorian Period			
6	T 9/24	Alfred Lord Tennyson “The Lady of Shallot” “The Lotos-Eaters” Elizabeth Barrett Browning “Goblin Market”	
	R 9/26	Elizabeth Barrett Browning “The Cry of the Children” Charles Kingsley “A London Slum” (selection from <i>Alton Locke</i>) Workshop: Research Using UF Databases and Integrating Sources	
7	T 10/1	John Ruskin “The Savageness of Gothic Architecture” Selection from “Of Queen’s Gardens”	
	R 10/3	Beatrix Potter, <i>The Tale of Peter Rabbit</i> (Penguin) Raymond Williams “A Problem of Perspective” from <i>The Country and the City</i> (emailed) Workshop: MLA Format	

8	T 10/8	J.M. Barrie, Peter Pan Acts 1-3 (the original play – available online) Gaston Bachelard, “Miniature”	
	R 10/10	J.M. Barrie, Peter Pan Acts 4-5 Gaston Bachelard, “Nests” *Trip to the Baldwin Collection*	
9	T 10/15	Thomas Hardy, <i>Tess of the d’Urbervilles</i> (Oxford)	
	R 10/17	Thomas Hardy, <i>Tess of the d’Urbervilles</i> (Oxford) Charles Darwin, “Struggle for Existence” from <i>The Origin of Species</i>	
10	T 10/22	Thomas Hardy, <i>Tess of the d’Urbervilles</i> (Oxford)	ACR Paper 2 Due
	R 10/24	Thomas Hardy, <i>Tess of the d’Urbervilles</i> (Oxford) Workshop: Formulating a Thesis	
		Unit 3: Modernism and Beyond	
11	T 10/29	Introduction to Modernism and Manifesto Assignment Mina Loy, “Feminist Manifesto” Selections from <i>Blast</i> Ezra Pound, “A Few Don’ts by an Imagiste” Louis I. Kahn “Architecture: Silence and Light” (emailed)	
	R 10/31	Wilfred Owen “Strange Meeting” “Dulce et Decorum Est” Women’s World War I Poetry (online): “Munition Wages” “The Wind on the Downs” “The Call” “Pluck” Workshop: The Prospectus and Annotated Bibliography	
12	T 11/5	W.H. Auden “Musée des Beaux Arts” Yeats “The Municipal Gallery Revisited” (online)	Manifesto Assignment & Artist’s Statement Due
	R 11/7	Virginia Woolf, <i>Mrs. Dalloway</i>	
13	T 11/12	Virginia Woolf, <i>Mrs. Dalloway</i>	
	R 11/14	Paper Conferences	
14	T 11/19	Michel de Certeau “Spatial Stories” from <i>The Practices of Everyday Life</i> (emailed) W.H. Auden “As I Walked Out One Evening”	Prospectus and Annotated Bibliography Due
	R 11/21	“Elevator Pitch” Presentations	
15	T 11/26	James Joyce “Eveline” (online) “Araby”	
	R 11/28	Thanksgiving Holiday	
16	T 12/3	Course Reflections + Evaluations	Final Paper Due 12/7

Grading/Assessment Rubric

Below please find assessment criteria.

An A-paper:

- is creative, critical interpretation that provides unique insight into a text
- substantially develops ideas discussed in class
- is clearly written and easily understood
- has very few or no grammatical or spelling errors
- uses appropriate and effective organization

A B-paper:

- provides insight into a text, but not quite on the level of an A paper
- relies heavily on ideas introduced in class without significant expansion
- may have some mechanical problems, such as vague or unclear language, grammatical and/or punctuation mistakes, misspelled words, etc.
- may have some organizational problems

A C-paper:

- does not offer new insight into a text, just repeats ideas from class discussion or other sources
- may have moderate problems with language use, such as grammatically incorrect sentences, chronic spelling or punctuation problems, etc.
- may have moderate organizational problems
- is not cohesive or logical

A D-paper:

- expresses no critical thought about a text, providing only summary, contextual information
- is unrelated to the text in a meaningful way, and/or exposition of unrelated topics
- may have serious language problems, as with C papers, but on a greater scale
- may have serious organizational problems

An E-paper:

- does not address the text or does not follow assignment guidelines
- is mostly or totally incoherent
- has serious language problems

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