

**ENL 2022.6224**  
**British Literature: 1750-present**

Fall 2014

Period 4: 10:40am-11:30am

Matherly 108

---

Instructor: Sabrina Gilchrist

Email: gilchrsm@ufl.edu

Office Hours: MW (period 5: 11 :45am-12 :35pm), and by appointment

Office:

Course Outline:

This is a survey course, which means we will be covering a wide range of time (more than three centuries!) and a variety of British authors. As a way to narrow our focus to something more attainable, the class will be looking at texts of escape. This escape may take many forms—dreams, visions, fantasies, science—that can transport the characters to other worlds and/or other times. The theme will allow us the opportunity to explore why each of these authors may have utilized some form of escape in their writing—prompting us to ask questions about what was happening historically and culturally at that time and what their fantasy provided that was different from the current reality. We will be primarily reading novels, but some poetry and short stories will accompany the larger works. We will also read some critical texts and history to prepare for presentations and papers.

As a 2000-level course, the primary goal of this class is twofold: to familiarize you with major texts, historical movements, and theoretical frames for the literature in question; and, secondly, to develop your writing in both critical approach and form. With both goals in mind, we'll include writing workshops periodically throughout the semester, in which we'll go over different ways to revise and refine your work. By the end of the course, you will have read a number of literary and scholarly texts. The authors that we will be reading each approach the idea of escape in different ways and enter the literary world at interesting moments in history. This will help us to explore the literary and historical movements in the periods in addition to those authors. While we will discuss these texts using different frames that I will provide, I strongly encourage you to reflect on different ways to connect the authors and their work to your own readings, interpretations, and interests.

Reading:

1. *Alice in Wonderland* (Third Edition; Norton Critical Editions) by Lewis Carroll  
(ISBN-10: 0393932346; ISBN-13: 978-0393932348)
2. *Neverwhere* by Neil Gaiman  
(ISBN-10: 0380789019; ISBN-13: 978-0380789016)
3. *She* by H. Rider Haggard  
(ISBN-10: 0140437630; ISBN-13: 978-0140437638)
4. *The Lion, the Witch, and the Wardrobe* by C. S. Lewis  
(ISBN-10: 0064409422; ISBN-13: 978-0064409421)
5. *The Time Machine* by H. G. Wells  
(ISBN-10: 1453767525; ISBN-13: 978-1453767528)
6. Other texts used in the class will be found through the UF Library website or in online resources such as The Gutenberg Project ([www.gutenberg.org](http://www.gutenberg.org))

Requirements:

Requirements include regular attendance and participation, five short responses (at least 500 words), regular reading quizzes, and two major essays. Your overall grade will be based on 1,000 points and will be calculated based on your completion of the following:

Attendance, Participation, Presentations, Group Work (>200 words)

Four Critical Reading Entries (>500 words)

Reading Quizzes

Mid-term essay (>1,300 words)

Final Essay (>1,900 words)

Letters to Sabrina (>600 words)

*Attendance and Participation*

The attendance policy is outlined below. This course is an *active* course, by which I mean that it is in large part based on in-class discussions. While I will lecture sparingly, the majority of each class will involve critical conversations, which will help us to explore each text and period in greater depth. Each member must contribute to discussions whenever we meet as a class in a considerate and collegial fashion.

*Presentation*

This will be a small group presentation. Each group will select a text and provide the class with some historical context for what was happening in England and/or related world events that might pertain. As a group, you will write a brief summary (>200 words) of what you plan to cover before giving the presentation.

### *Reading Quizzes*

We will have regular reading quizzes. I do not envision these as a means to test obscurities in the texts, but rather to ensure that everyone is reading and understanding the central points for each. They will be short and will be a mix of multiple choice and true/false questions. The final question will be a very brief short answer question (approx.. 50 words).

### *Critical Reading Responses*

Each reading response will be in direct dialogue with a text or idea we have addressed in the class. They must be thoughtful interactions, in which you develop a central idea by engaging (especially using close readings) with the text(s).

The mid-term essay will act as an extended critical reading. In other words, it will be a longer critical reading to help you meet the word count requirement and better prepare you for creating your final essay.

### *Final Essay*

This essay will require research of scholarly work about your topic and the text. You will want to research 3-5 scholarly articles that discuss or debate your topic, the text, or both. You will then be able to summarize these arguments in order to better situate your own voice and thesis about the text. More information will be provided later in the semester, but it is never too early to begin thinking, preparing, and researching ideas and topics.

### *Letters to Sabrina*

For each of the larger essays, you will write a letter to me (>300 words each). This letter will detail what you struggled with while writing the paper, what you felt you excelled in, specific things you would like feedback about, etc.. In other words, these letters will provide you an opportunity for self-assessment and will create an open dialogue between the two of us about your writing.

### General Class Policies:

You must pass this course with a "C" or better to satisfy the CLAS requirement for Composition (C) and to receive the 6,000-word University Writing Requirement credit (E6). You must turn in all papers totaling 6,000 words to receive credit for writing 6,000 words.

PLEASE NOTE: a grade of "C-" will not confer credit for the University Writing Requirement or the CLAS Composition (C) requirement.

## Attendance

Attendance is required. While a certain number of absences may be not directly impact your grade, every absence counts, in that every absence removes you from an ongoing, emergent conversation that is essential to understanding fully the course materials and argument. Therefore, your final grade will drop by a letter with each subsequent absence after your first three absences. If you reach seven absences, you will automatically fail the course. Habitual tardiness will also impact your overall grade.

Absences involving court-mandated events, such as jury duty or court testimony, military service, and university-sponsored events, such as athletics and band, and religious holidays are excused, but you must notify me of your absence prior to the date that will be missed.

## Technology Use

Turn cell phones to silent before you come into class. Cell phone use in the class will count as an absence. Some of the books and poetry we will be reading for class can be downloaded through the kindle app. However, if this privilege is abused, I will rethink this policy. Any student found to be accessing materials not pertinent to the class will be marked absent, asked to leave the class, and will no longer be permitted to use the laptop/tablet in class unless it is for peer reviewing days.

## Plagiarism

Plagiarism is a serious violation of the Student Honor Code. The Honor Code prohibits plagiarism and defines it 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:

1. Quoting oral or written materials including but not limited to those found on the internet, whether published or unpublished, without proper attribution.
2. 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, 8 July 2011)

University of Florida students are responsible for reading, understanding, and abiding by the entire Student Honor Code.

### Statement of student disability services

The Disability Resource Center in the Dean of Students Office provides information and support regarding accommodations for students with disabilities. For more information, see: <http://www.dso.ufl.edu/drc/>.

Please contact me directly and immediately if you have a learning disability so that we might make special arrangements/accommodations for you during this class.

### Statement on harassment

UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty. For more about UF policies regarding harassment, see: <http://www.dso.ufl.edu/sccr/sexual/>.

### Tentative Course Schedule:

\*Each reading is due the day of\*

#### Week 1 (8/25):

- M Syllabus Presentation/Course Overview
- W "The Chimney Sweeper" (1789 and 1794), "Night" (1789), and "The Garden of Love" (1794)—William Blake
- F "Lady of Shalott" (1833, 1842)--Tennyson; *Lady of Shalott* (painting; 1888)—John William Waterhouse

Drop/Add Ends (11:59 pm)

#### Week 2 (9/1):

- M NO CLASS—Labor Day
- W **Presentation #1: Carroll and major events around 1871**  
Norton's *Alice in Wonderland*: Read Lewis Carroll's *Through the Looking Glass* (1871) Read Chapters 1-4 (this means you should read 1, 2, 3, and 4)
- F Norton's *Alice in Wonderland*: Read *Through the Looking Glass* Chapters 5-8

#### Week 3 (9/8):

- M Norton's *Alice in Wonderland*: Read *Through the Looking Glass* Chapters 9-12

W Norton's *Alice and Wonderland*: Read "The Wonderchild in Neverland" by James Kincaid  
--OR--  
Norton's *Alice in Wonderland*: Read "Blessed Rage: The *Alices* and the Modern Quest for Order" by Donald Rackin  
read critical reading prompt; create 2-3 potential thesis statements

F **Conferences; come prepared with full outline (as discussed on Wed)**  
**Critical Reading Entry 1 Due on Sunday by 11pm**

Week 4 (9/15):

M **Presentation #2: Haggard and major events around 1886**

W *She* (1886)—H. Rider Haggard: Read chapters 1-3

F *She* (1886)—H. Rider Haggard: Read chapters 4-6

Week 5 (9/22):

M *She* (1886)—H. Rider Haggard: Read chapters 7-9

W *She* (1886)—H. Rider Haggard: Read chapters 10-12

F *She* (1886)—H. Rider Haggard: Read chapters 13-15  
**Critical Reading Entry 2 Due on Sunday by 11pm**

Week 6 (9/29):

M *She* (1886)—H. Rider Haggard: Read chapters 16-19

W *She* (1886)—H. Rider Haggard: Read chapters 20-22

F *She* (1886)—H. Rider Haggard: Read chapters 23-25

Week 7 (10/6):

M *She* (1886)—H. Rider Haggard: Finish (26-28)

W **Presentation #3: Wells and major events around the end of the 19<sup>th</sup> century**  
*The Time Machine* (1895)--H.G. Wells: Read chapters 1-4

F *The Time Machine* (1895)--H.G. Wells: Read chapters 5-8  
**Critical Reading Entry 3 Due on Sunday by 11pm**

Week 8 (10/13):

M *The Time Machine* (1895)--H.G. Wells: Finish novel

W "Eveline" (1914)—James Joyce  
Bring Midterm Thesis to class

F **NO CLASS—Homecoming**

Week 9 (10/20):

M **Presentation #4:** Lewis and events around 1949  
*The Lion, the Witch, and the Wardrobe* (1949)—C. S. Lewis: Read chapters 1-3

W **Conferences;** Come prepared with paper outline

F **Peer review essay--bring computer and completed thesis & body paragraphs**  
**MIDTERM ESSAY DUE ON SUNDAY BY 11:00PM**

Week 10 (10/27):

M *The Lion, the Witch, and the Wardrobe* (1949)—C. S. Lewis: Read chapters 4-6

W *The Lion, the Witch, and the Wardrobe* (1949)—C. S. Lewis: Read chapters 7-9

F *The Lion, the Witch, and the Wardrobe* (1949)—C. S. Lewis: Read chapters 10-12

Week 11 (11/3):

M *The Lion, the Witch, and the Wardrobe* (1949)—C. S. Lewis: Read chapters 13-15

W *The Lion, the Witch, and the Wardrobe* (1949)—C. S. Lewis: Finish

F **Presentation #5: Gaiman and events around 1996**  
*Neverwhere* (1996)—Neil Gaiman: Read prologue and chapter 1  
**Critical Reading Entry 4 Due by Sunday by 11pm**

Week 12 (11/10):

M *Neverwhere* (1996)—Neil Gaiman: Read chapter 2

W *Neverwhere* (1996)—Neil Gaiman: Read chapter 3 and part of 4 (to page 85) "She nodded, satisfied, 'Right. And...?'"

F *Neverwhere* (1996)—Neil Gaiman: Read the rest of chapter 4 and chapter 5

Week 13 (11/17):

M *Neverwhere* (1996)—Neil Gaiman: Read chapter 6 & 7

W *Neverwhere* (1996)—Neil Gaiman: Read chapter 8 & 9

F *Neverwhere* (1996)—Neil Gaiman: Read chapter 10 & 11  
Final detailed Outline due on Sakai by Sunday by 11pm

Week 14 (11/24):

M *Neverwhere* (1996)—Neil Gaiman: Read chapters 12 & 13  
Final date to drop without failing grade (W assigned)

W NO CLASS—Thanksgiving

F NO CLASS—Thanksgiving

Week 15 (12/1)

M *Neverwhere* (1996)—Neil Gaiman: Read chapters 14 & 15

W *Neverwhere* (1996)—Neil Gaiman: Read chapters 16 & 17

F *Neverwhere* (1996)—Neil Gaiman: Read chapters 18, 19, & 20

Week 16 (12/8)

M Conferences

W Course wrap up; Peer review final essay--bring computer and *at least* half of essay body paragraphs completed

FINAL ESSAY DUE ON OUR EXAM DAY (between December 15-19)