

British Literature: 1750 - 2014
ENL 2022, Section 05C8
Anderson 13
MWF 3 (9:35 — 10:25)

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To satisfy ignorance is to put off writing until tomorrow.
Gilles Deleuze

Oare to kn owl Hare the courage to use your own understanding.
Immanuel Kant

...to go with you on your own exciting journey.
a motivational tape

A metaphor. Things are looking up.
Harold Pinter

This syllabus is a technical document containing important information about this course, and it is also a contract describing the responsibilities of, and the mutual agreements between, all class participants. We will collectively update and modify it during the semester.

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Course Overview

A rt, like nature, has to be distinguished from the systematic study of it, which is criticism. It is therefore impossible to Team literature; one learns... the criticism of literature. Northrop Frye

Frye's notion about studying literature has some important consequences for our class. Criticism is *not* about making value judgments about good and bad; it requires meticulous scrutiny and creative thought directed toward critical understanding. This class cultivates and evaluates these abilities.

We will read types of texts traditionally called literature: poems, short stories, novels, and plays. We may also read texts that expand the scope of the literary: creative works like comic books and strips, television shows, films, music, videogames; nonfiction like essays, letters, and journalism; and other discourses, like scientific writing, philosophy, and criticism. You may find some of the subject matter controversial; please remember that we are here to explore ideas, not to offend or convert.

There are three broad activities involved in this class: reading, discussing, and writing about written language. You may find it challenging, and a passing grade will require a good work ethic and a

desire to learn. Devoting the necessary effort will improve your appreciation and understanding of art and language. If you find these topics uninteresting, then this may not be the best class for you.

Specifically, we will focus on the literature and culture of Britain since the 18th century, progressing in roughly chronological order. Our main emphasis will be on our own interactions with literary texts. We will also look at contexts, the social and historical conditions surrounding literature's production and reception. All of this will, unavoidably, also involve discussing some academic and theoretical ideas about the care and handling of literature. All of this, though, is subordinate to our main interest in literature itself.

Studying literature yields some immediate benefits, like a better understanding of language. It also promotes critical and creative thought, and these abilities that have their own long-term rewards, like becoming an innovative professional and capable citizen, which in turn benefit our society and culture as a whole. Your final grade, though, will evaluate your aptitude for creative, critical thinking about literature and for expressing those ideas in discussion and in writing.

Papers should make arguments using evidence and information that you've carefully gathered, interpreted, and organized. The conclusions that you draw may be complex and abstract; as a burgeoning critic, you must express these ideas in clear, precise language. To facilitate all of this, our class will incorporate writing instruction through feedback on papers, one-on-one meetings in person, and in-class group workshops.

You should *not* consult and repeat what other critics and sources have written about a specific literary work. (Also, see UF's policy on plagiarism, below.) You may—but aren't required to—expand, contest, or qualify other critical interpretations. To develop and improve as a reader of literature (not to mention pass this course) you must *do* criticism: read, think, discuss, and write. In sum, you must behave as an autonomous learner and thinker. With everything we read, your goal is to discern and describe important features of the work in an interesting and unique way.

Your teacher will facilitate these outcomes by moderating class discussions, providing useful ideas and contextual information, and suggesting further reading and research avenues. The teacher is only a resource; *the student must take the initiative* to tap that resource, and others. One of your major responsibilities is to choose and pursue whatever intrigues you, and share whatever you find with the rest of the class.

Curiosity motivates good readers, and freedom allows curiosity to run its course. To ensure that we have this freedom, our reading schedule is only partially complete, and we will collectively fill it out as the semester progresses. Another of your responsibilities is to explore and suggest these additional readings.

Your final grade will reflect the quality of your written essays, your own individual improvement throughout the semester, and your participation in all aspects of the class. The foundation of all of these is reading—you must read closely, and read each text several times. Your overarching goal for the semester is to demonstrate an intelligent grasp on poetics and your own literary heritage

Suddenly I am wide awake and I realize that I must communicate this vision. More than that, I must explain its meaning. That is what we do—interpret dreams, visions, and imaginative creations. Jerome McGann

Textbook and Useful Resources

Required textbooks

Black, Joseph, Leonard Connolly, Kate Flinte, et al., eds. The Broadview Anthology of British Literature.

— . The Age of Romanticism. 2nd ed. Vol. 4. Buffalo, NY: Broadview, 2010. Print.

— . The Victorian Era. 2nd ed. Vol. 5. Buffalo, NY: Broadview, 2012. Print.

— . The Twentieth Century and Beyond. Vol. 6. Buffalo, NY: Broadview, 2006. Print.

Harmon, William, and Hugh Holman. A Handbook to Literature. 11th ed. Upper Saddle River, NJ: Pearson, 2009. Print.

Note: The 11th edition of the *Handbook* is recommended, but since it's out of print, you may have trouble finding a copy. Get a one if you can, but otherwise, the 12th edition will work fine.

Recommended writing textbooks

Kolin, Martha, and Loretta Gray. Rhetorical Grammar. Boston: Longman, 2010.

Sylvan, Barnet, and William E. Cain. A Short Guide to Writing About Literature. Boston: Pearson, 2012.

Online research and writing resources

George A. Smathers Libraries. George A. Smathers Libraries. University of Florida, 2013. Web. 28 Apr, 2013. <<http://www.uflib.ufl.edu/lp.hscl.ufl.edu/>>

Hacker, Diana. "Researching in the Humanities". Research and Documentation Online. 5th ed. Bedford/St. Martin's, n.d. Web. 28 April, 2013. <http://bcs.bedfordstmartins.com/resdoc5e/RES5e_ch04.o.html>

Oxford English Dictionary. OED Online. Oxford Online. 2009. Web. 6 Nov, 2010.

Note: Access the OED through the Smathers library website.

Olson, Gary A. Punctuation Made Simple. The College of Arts and Sciences at Illinois University. 1999. Web. 9 January, 2011. <<http://ilt.ilstu.edu/golson/punctuation/>>

Punctuation Made Simple. Punctuation Made Simple. PMS, nd. Web. 28 April, 2013. <<http://www.punctuationmadesimple.com/>>

Attendance Policy

Please arrive in class at or before the scheduled starting time; otherwise, you will be counted as late. Three lates count as one absence. Missing more than half a class session (25 minutes) also counts as an absence. You are allowed 4 unexcused absences, which you do not need to justify; you may simply take them, no questions asked. If you miss more than 4 class sessions, you become ineligible to receive course credit. Use your unexcused absences wisely. As per UF policy, Excused absences include illness (with a doctor's note), participation in a UF organization (sports and other UF-sanctioned groups and activities, with a note from a coach or faculty advisor), and religious observance (holidays and holy days). Other absences may be excused on a case-by-case basis, at the teacher's discretion.

Expectations for Written Work

All written assignments must be formatted as follows:

- 12-point, Times New Roman font
- Double-spaced body text
- One-inch margins on all sides
- Left justified, or "ragged right" (not double justified)
- Fastened in the top left corner (paper clip or staple)
- Creative, expressive title
- Meets full page and word counts
- Neat, clean presentation (no tears, creases, smudges, corrections, etc.)
- MLA format
 - o Heading, in the top left corner of the first page, single-spaced
 - Your name
 - Instructor's name (Walton Wood)
 - Course number (ENL 2022)
 - The date submitted
 - o Running page headers
 - Last name and page number
 - In the top-right corner
 - On every page after the first
 - But *not* on the first page
 - In the document page header, not the body
 - o Proper MLA citations & bibliography (see Diana Hacker, above)

Any assignment that does not meet these formatting requirements will not be graded. You will be notified and asked to reformat the paper, and it will count as late until it is resubmitted. Late assignments receive a 10% point penalty for each class session beyond the due date (regardless of whether or not class convenes). After a week, they late papers receive an indelible zero. These zeroes cannot be made up with extra assignments (see Written Coursework, below). You may submit extra assignments at any time, but you may submit only two assignments at any given time. Assignments will be returned, marked and graded, within one week of submission.

Written Coursework

You may submit any assignment early (at least one week before the deadline) for feedback and a tentative grade. You must include the marked draft with the final version. See “Expectations for Written Work”, above, regarding late papers and formatting. You may write about any literary text that was written during the specified literary period, and is available for reference during grading.

Don't just have an idea, just have an idea, unknown

Critical Response Papers: Literature evokes some sort of response from a reader. Critical reading develops our understanding of a text's complexity, and critical writing (analyses, interpretations, and conclusions) formalizes this understanding for ourselves and for others. Toward this end, response papers explain your own critical interpretation of a text and express some critical insight in the space of 2 to 3 pages (about 600 — 900 words). These papers should be well-organized and formally presented; notes, outlines, and free-writing are useful when drafting and revising, but do not count as papers.

Each response paper can earn up to 50 points each, and the responses may collectively earn up to 150 points toward your final grade. You must complete at least three response papers, one for each main unit. However, you may write as many response papers as you need or wish. A higher score will replace a lower previous score. Zeroes for unsubmitted papers cannot be replaced.

Critical Essays: These essays are longer and more detailed (4 — 5 pages, about 1,200 — 1,500 words) versions of response papers. Critical essays should make a more extended, comprehensive, and complex argument regarding a text. A critical essay may not be based on a previously submitted response paper, unless it is entirely re-written.

Each critical essay can earn up to 150 points each, and these papers may collectively earn up to 450 points toward your final grade. You must write at least one critical essay per unit, but you may write as many of these essays as you need or wish, and a higher score will replace a lower previous one for the corresponding literary period. Zeroes for unsubmitted essays cannot be replaced.

Final: The final paper will be an extended critical essay (5 — 7 pages; 1,500 — 2,100 words) that should treat a text in an extended, coherent fashion. It may also (but isn't required to) incorporate a more abstract or global statement about literature based on your experiences in this course. These larger conclusions should grow from, and relate back to, your chosen text.

Alternative Coursework

Quizzes and in-class writing: If class participation ever falls into a chronic lull, you may be assigned one or more in-class exercises to substitute for the participation credit normally earned through discussion. This may occur spontaneously and indefinitely. These assignments will be worth 200 points each, and their average score will substitute for participation credit. In accordance with University of Florida policy, these in-class exercises will not count for writing credit. Taking the responsibility and initiative to prepare for class discussion will ultimately prove more rewarding and enriching for everyone involved. Please read early, read often, and come to class with a head full of thoughts to share.

Grading and Credit

Table 1: Letter grade, grade point and percentile equivalencies, and writing credit eligibility

Writing credit				No writing credit			
Letter	GPA	Assignment %	Course total	Letter	GPA	Assignment %	Course total
A	4.0	93-100	930-1000	C-	1.67	70-72	700-729
A-	3.67	90-92	900-929	D+	1.33	67-69	670-699
B+	3.33	87-89	870-899	D	1.0	63-66	630-669
B	3.0	83-86	830-869	D-	0.67	60-62	600-629
B-	2.67	80-82	800-829	E	0.00	0-59	0-599
C+	2.33	77-79	770-799				
C	2.0	73-76	730-769				

Table 2: Assignments, word counts, and point values

Participation	--	200
Critical response papers	1,800-2,700	150
Romantics critical essay	1,200 -1,500	150
Victorian critical essay	1,200 -1,500	150
Modern critical essay	1,200 -1,500	150
Final paper	1,500-2,100	200
Total	6,900 - 9,300	1000

Table 2>: Grading rubric

A	creative, critical interpretation that provides unique insight into a text
	substantially develops ideas discussed in class
	clearly written and easily understood
	very few or no grammatical or spelling errors
	appropriate and effective organization
B	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
C	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
D	expresses no critical thought about a text, providing only summary, contextual information 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
E	does not address the text
	mostly or totally incoherent
	has serious language problems

UF Requirements and Policies

This is a General Education course providing student learning outcomes listed in the Undergraduate Catalog. For more information, see:

https://catalog.ufl.edu/ugrad/current/advising/info/general_education_requirement.aspx

Final Grade Appeals

If you are unsatisfied with your final grade, you may make an appeal by filling out a form available from Carla Blount, Program Assistant, in the Department of English office (Turlington 4008).

Grade appeals may result in a higher, unchanged, or lower final grade.

Statement of Class Attendance and Work

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found in the online catalog at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

Statement of Composition (C) and Humanities (H) Credit

This course can satisfy the UF General Education requirement for Composition or Humanities. For more information, see:

<https://catalog.ufl.edu/ugrad/current/advising/info/general-educationrequirement.aspx>

Statement of Writing Requirement (WR)

This course can provide 6,000 words toward fulfillment of the UF requirement for writing. For more information, see:

<https://catalog.ufl.edu/ugrad/current/advising/info/gordon.aspx>

Statement of Student Disability Services

Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation. 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/>

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.hr.ufl.edu/eo/sexharassment.html>

Statement on Academic Honesty

All students must abide by the Student Honor Code. For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration, see:

<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>

Statement on Online Course Evaluation

Students are expected to provide feedback on the quality of instruction in this course based on 10 criteria. These evaluations are conducted online at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at

<https://evaluations.ufl.edu/results>

Schedule

Some readings have already been selected to start us out, and we will collectively choose the rest. Page numbers for readings are given in parentheses. You are obliged to read all assigned texts in their entirety, as well as the contextual information included in the textbooks (author biographies, prefaces, notes, etc.).

Class Introduction

6 Jan — Class introduction and general discussion

8 Jan — Literary design presentation and sample handbook presentation

10 Jan — A neurological basis for literary criticism

13 Jan- Handbook presentations

15 Jan — Handbook presentations, continued

17 Jan — Some critical aphorisms

The Age of Romanticism

20 Jan — MLK Day, no class; read “The Age of Romanticism” (XXXV) and “Contexts: Reading, Writing, Printing” (287)

22 Jan — Blake: from *Songs of Innocence and Experience* (64)

24 Jan — Blake: *The Marriage of Heaven and Hell*, “A Song of Liberty” (72 - 85)

27 Jan — Coleridge: “Kubla Khan” (438), “Mechanic vs. Organic Form” (440), from “On the Imagination” (447)

29 Jan — Keats: “La Belle Dame”, both versions (824, 825)

31 Jan — Shelley, “The Mask of Anarchy” (752); “In Context: The Peterloo Massacre” (769)

3 Feb — Response paper due; Shelley: from “A Defence of Poetry” (760), “Alastor” (722)

5 Feb — Reading to be selected

7 Feb — Reading to be selected

10 Feb — Writing workshop

12 Feb - Reading to be selected

14 Feb - Writing day

The Victorian Era

17 Feb - Romanticism essay due; “The Victorian Era” (XXXIX); Carroll: “Verses Recited by Humpty Dumpty” (565), “Jabberwocky” & “In Context” (566)

19 Feb — Rossetti: “Goblin Market” (546)

21 Feb — Arnold: from “The Function of Criticism at the Present Time” (478); Pater, from *The Renaissance* (633)

24 Feb — from “Conservatives, Liberals, and Empire”: Gladstone (872), Disraeli (873), and Eliza M. (877); Kipling: “Gunga Din” (826), “The Story of Muhammad Din” (829)

26 Feb - Reading to be selected

28 Feb - Reading to be selected

3 — 7 Mar — Spring break, no class

10 Mar — Response paper due; Wilde: *The Importance of Being Tamest* (698), from “The Critic as Artist” (695), from “The Decay of Lying” (697), “Preface to *The Picture of Dorian Gray*” (698)

12 Mar - Reading to be selected

14 Mar - Reading to be selected

17 Mar — Writing workshop

19 Mar - Reading to be selected

21 Mar - Writing day

The 20th Century and Beyond

24 Mar — Victorian essay due; “The Early Twentieth Century” (XXXV) and “The Late Twentieth Century and Beyond” (617); Joyce, from *Finnegans Wake* (handout)

26 Mar — Forster, “The Machine Stops” (online)

28 Mar — Housman, “Terence, This Is Stupid Stuff” (95); Lawrence, “Snake” (378)

31 Mar — Wells: “The New Accelerator”, “The Star”, from *The Extinction of Man* (all online)

2 Apr — “Contexts: Eliot, Pound, and the Vortex of Modernism” (477)

4 Apr — Eliot: “The Love Song of J. Alfred Prufrock” (444), “Tradition and the Individual Talent” (465)

7 Apr — Response paper due; Stoppard, *Professional Foni* (884)

< <https://www.youtube.com/watch?v=HTtO9jaz-PO> > (in 9 parts)

9 Apr — Orwell, “Politics and the English Language” (539); Rushdie, “Is Nothing Sacred?” (982)

11 Apr — Reading to be selected

14 Apr — Writing workshop

16 Apr — Writing day

18 Apr — Modern essay due; Cleese and Chapman (976)

Course Conclusion

21 Apr — Conferences, writing day

23 Apr — Conferences, writing day

Final papers, and all other writings, are due via email by 27 April, and will be graded and available for return by 1 May.

Document history

This section records emendations and updates made to the syllabus over the course of the semester. Refer to these notes to ensure that you have an up-to-date copy.

3 Dec: Draft submitted for departmental approval

4,5 Jan: Revisions made according to reviewer recommendations; resubmitted for archiving and posted to class website

Nobody is capable of free speech unless he knows how to use language, and such knowledge is not a gift; it has to be leaned and worked at. ... [Poetic language] never speaks unless we take the time to listen in leisure, and it speaks only in a voice too quiet for panic to hear. Frye