

ENL 2022.1215
British Literature: 1750-present
On the Outskirts: Outsiders, Outliers, and Others
Spring 2015
Meeting Times: Tuesday period 7; Thursday period 7 & 8
Matherly 009

Instructor: Sabrina Gilchrist

Email: gilchrsm@ufl.edu

Office Hours: tentatively scheduled for Tuesday (periods 6 and 8), and by appointment

Office: Turlington 4343

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 that depict outsiders. This "outsider" label will take on many forms—gender, sexuality, race, nationality, class, religion, physical/mental abilities and disabilities, insanity, and more. The theme will allow us the opportunity to explore why select authors chose to portray outsiders—prompting us to ask questions about what was happening historically and culturally to create certain accepted/prescribed boundaries. We will be reading novels primarily, but we will also compass some poetry, short stories, and drama.

As a 2000-level course, the primary goal of this class is twofold: 1) to familiarize you with major texts, historical movements, and theoretical frames for the literature in question and 2) 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 texts. The authors that we will be reading each approach the idea of outsiders in different ways and, because their texts enter a literary conversation at interesting moments in history, they will better help us to explore the history, culture, and literature of various periods in British Literature. While we will discuss these texts using different frames that I will provide, I strongly encourage you to reflect on ways to connect the authors and their work to your own readings, interpretations, and interests.

This class also fulfills certain degree requirements. This course can satisfy the General Education requirement for Composition (C) or Humanities (H). For more information, see: <https://catalog.ufl.edu/ugrad/current/advising/info/general-education-requirement.aspx>. This course can also provide 6,000 words toward fulfillment of the UF requirement for writing. For more information, see: <https://catalog.ufl.edu/ugrad/current/advising/info/writing-and-math-requirement.aspx>

Required Texts:

1. *The Woman in White* by Wilkie Collins (ISBN-10: 055321263X; ISBN-13: 978-0553212631)
2. *The Blood of the Vampire* by Florence Marryat (ISBN 978-1-906469-16-0)
3. *Swastika Night* by Katharine Burdekin (ISBN 978-0-935312-56-0)
4. *Neverwhere* by Neil Gaiman (ISBN-10: 0380789019; ISBN-13: 978-0380789016)
5. Other texts used in the class will be found through the UF Library website, Sakai, or using online resources such as The Gutenberg Project (www.gutenberg.org)

Requirements:

Requirements include regular attendance and participation, three short responses (at least 600 words), regular reading quizzes, and two major essays. Your overall grade will be the number of points you earn out of the 1,000 total points in the class. Students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant. Your overall grade will be calculated based on your completion of the following:

Attendance, Participation, Presentations, Group Work
Three Critical Reading Responses (>600 words)
Reading Quizzes (11 total quizzes)
Mid-term essay (>1,200 words)
Final Essay (>2,400 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 of 1) what you plan to cover during the presentation, and 2) what each group member focused on during the researching/writing process. You will also need to provide the class with either a handout or PowerPoint that addresses the main points within your 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 themes and/or plot points for each text. They will be short and will be a mix of multiple choice and true/false questions.

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 response 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 texts. 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 longer 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 will be excused (3), 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. Please note: since this is a Tuesday/Thursday class, the Thursday class counts as 2 classes. This means all subsequent Thursday absences after the first will count as two 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.

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

Grade Meaning

A: You did what the assignment asked for at a high quality level, and your work shows originality, creativity, and critical insight.

B: You did what the assignment asked of you at a high quality level. Work in this range needs revision; however, it is complete in content, is organized well, and shows special attention to style.

C: You did what the assignment asked of you. Work in this range needs significant revision, but it is complete in content and the organization is logical. The style is straightforward but unremarkable.

D: You neglected some basic requirements of the assignment, and completed it at a poor quality level. Work in this range needs significant revision. The content is often incomplete and the organization is hard to discern. Attention to style is often nonexistent or chaotic.

E: An E is usually reserved for a person who doesn't do the work, misses the deadline, plagiarizes, or doesn't follow the requirements of the prompt. However, if your work reflects little effort and/or shows a lack of understanding in the requirements of the assignment, you will receive a failing grade.

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/>.

Course Evaluations

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations 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/>.

Tentative Course Schedule:

Each reading is due the day of

Week 1 (Jan. 6 & 8):

Tuesday

- Syllabus, Course Description, Class Theme
- William Cowper: "The Negro's Complaint" (1788) → on Sakai

Thursday

- Olaudah Equiano: excerpt from *The Interesting Narrative of the Life of Olaudah Equiano* (1789) -->on Sakai
- Thomas Bellamy: *The Benevolent Planters* (1789) --> on Sakai

Drop/Add Ends (Monday, Jan. 12)

Week 2 (Jan. 13 & 15):

Tuesday

- William Blake: "The Chimney Sweeper" (1789 and 1794)
- Thomas Babington Macaulay's "Testimony of Ann and Elizabeth Eggle, Child Mineworkers" (1842) and "Testimony of Hannah Goode, a Child Textile Worker" (1833) → on Sakai
- Charles Dickens: excerpt from *Hard Times* (1854) → on Sakai
- Friedrich Engels: excerpt from *The Condition of the Working Class in England in 1844* (1845) → on Sakai
- *The Woman in White*: Read the Preamble to chapter 3

Thursday—**Presentation #1 on Wilkie Collins and *The Woman in White***

- Ernest Dowson: “Transition” (1900, published posthumously); “Yvonne of Brittany” (1896); “The Garden of Shadow” (1896)→on Sakai
- *The Woman in White*: Read chapters 4-6
- Create thesis statement and potential points—print or write and bring to class

Week 3 (Jan. 20 & 22):

Tuesday

- Tennyson: “Godiva” (1840); “Maud” (1855)→on Sakai
- *The Woman in White*: Read chapters 7-13
- Write/print thesis statement, topic sentences, and evidence
- Group Conferences

Thursday

- Thomas Hardy: “The Ruined Maid” (1866)→on Sakai
- *The Woman in White*: Read chapters 14-17
- bring body paragraphs and thesis (or entire paper if you prefer)
- **Upload Critical Reading Response #1 to Sakai by 11pm**

Week 4 (Jan. 27 & 29):

Tuesday

- *The Woman in White*: Read chapters 18-24

Thursday

- *The Woman in White*: Read chapters 25-26

Week 5 (Feb. 3 & 5):

Tuesday

- *The Woman in White*: Read chapters 27-33
- Bring thesis statement and potential ideas for points

Thursday

- *The Woman in White*: Read chapters 34-36
- Bring paper or full outline for brief conferences

Week 6 (Feb. 10 & 12):

Tuesday

- *The Woman in White*: Finish the novel (36- “Part the third”)
- H. Rider Haggard: excerpt from *She* (1886): Read chapter 8 -->on Sakai
 - o and/or John William Polidori (1819): excerpt from “The Vampyre”

Thursday-**Presentation #2**

- *The Blood of the Vampire*: Read chapters 1-3
- Bring body paragraphs and thesis to class
- **Upload Critical Reading Response #2 to Sakai by 11pm**

Week 7 (Feb. 17 & 19):

Tuesday

- *The Blood of the Vampire*: Read chapters 4-11

Thursday

- *The Blood of the Vampire*: Finish novel (12-14)

Week 8 (Feb. 24 & 26):

Tuesday

- Bring body paragraphs of midterm to class (electronic is fine)
- *The Blood of the Vampire*: Finish novel (15-18)

Thursday

- Mary Kingsley: excerpt from *Travels in West Africa* (1897) --> on Sakai
- Rudyard Kipling: "The White Man's Burden" (1899) --> on Sakai
- Bring rough draft of *completed* Midterm to class, printed for peer review

Week 9 (March 3 & 5):

Spring Break

Week 10 (March 10 & 12):

Tuesday

- Arthur Munby: "Pastrana" (1909) → on Sakai
- Wilfred Owen: "Disabled" (1917-1918) → on Sakai
- Virginia Woolf: "Kew Gardens" (1919) → on Sakai
- Katharine Burdekin: *Swastika Night* (1937): Read chapters 1-3

Thursday—Presentation #3: Burdekin and *Swastika Night*

- *Swastika Night*: Read chapter 4-5
- Upload Midterm to Sakai by 11pm on Thursday, Feb. 26th

Week 11 (March 17 & 19):

Tuesday

- *Swastika Night*: Read chapters 6-8

Thursday

- *Swastika Night*: Finish the novel (chapters 9 & 10)

Week 12 (March 24 & 26):

Tuesday

- Zadie Smith: "Martha, Martha" (1975)-->on Sakai
- Neil Gaiman: *Neverwhere* (1996): Read Prologue and chapter 1

Thursday—**Presentation #4: Neil Gaiman and *Neverwhere***

- *Neverwhere*: Read chapters 2 & 3
- **Upload Critical Reading Response #3 to Sakai by 11pm**

Week 13 (March 31 & April 2):

Tuesday

- *Neverwhere*: Reach chapters 4-7

Thursday

- *Neverwhere*: Read chapters 8-9

Week 14 (April 7 & 9)

Tuesday

- Watch BBC's documentary on insane asylums in the 90s:
<http://www.youtube.com/watch?v=oswUssXzFIY>
- *Neverwhere*: Read chapters 10-14

Thursday

- *Neverwhere*: Read chapters 15 & 16

Week 15 (April 14 & 16)

Tuesday

- Conferences; print completed outline and bring 3 questions

Thursday

- *Neverwhere*: finish novel (chapters 17-22)

Week 16 (April 21 and Final)

Tuesday

- Course wrap up and Peer Review Final essay—bring computer and at least half of body paragraphs completed + introduction

Final paper and final letter due Monday, April 27 by 11pm