

ENL 2022: Survey of British Literature, 1750-Present
“Innocence and Experience”
 Spring 2018 Course Syllabus, Section 1813

Instructor: Jill Coste
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Class meets: T/Th 2-3/3 in MAT 9

Office location: TUR 4337
Office hours: T/Th Period 4
 and by appointment

Course Description

In this survey course, we will consider changing perceptions of childhood and adulthood and the dialectic relationship between the two. Analyzing a broad range of texts written by authors from the British Isles, we will consider the ways that historical, cultural, and philosophical contexts have informed the major literary periods of Romanticism, Victorianism, Modernism, and Post-Modernism. Through our texts, we will explore the ways that innocence and experience have lived side-by-side through more than two centuries of war, peace, imperialism, and technological progress. In order to more fully consider representations of youth and maturity, we will read a mix of children’s and adult poetry, short stories, fairy tales, and novels, considering the major cultural moments that have informed form and content.

This course is designed to encourage critical thinking and analysis about our texts in relation to the culture in which we live—why is this literature relevant to us now? As such, we will often return to the following questions: What recurring emotions do our readings evoke, and how and why do they do so? In what ways do our texts espouse certain ideas of what is “innocent” and “moral,” and how have those notions changed over time? Our texts will help us consider not only the ways that this literature shapes contemporary perceptions of age and identity, but also how we define ourselves according to the stories of our history.

This course fulfills the 6000-word University Writing Requirement. Assignments will include reading responses, in-class writing, literary analysis papers, a creative project, and a research paper. Writing assignments will be designed to engage students in close reading and developing critical analysis skills.

Course Goals and Objectives

By the end of ENL 2022, students will be able to:

- Read, write, and think critically about British literature and culture, as well as texts beyond the scope of the course
- Discuss the historical and critical context of texts
- Communicate their ideas and analyses of texts
- Develop well-supported, persuasive, polished academic essays
- Establish and support significant historical, literary, and critical or theoretical claims
- Conduct formal research on literature and use secondary sources to support their arguments

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).
- 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 (in order of class schedule)

Charlotte Brontë, *Jane Eyre*

Lewis Carroll, *Alice's Adventures in Wonderland*

Oscar Wilde, *Complete Fairy Tales*

Kazuo Ishiguro, *Never Let Me Go*

*See schedule for full list of additional readings, which will be available on Canvas.

Course Requirements

Response Papers: 10%

Close Reading Analysis: 10%

Critical Analysis: 20%

Pinterest Project: 15%

Researched Critical Analysis: 25%

NQQs and Participation: 20%

Course Requirements, explained

Response Papers and Revisions (2 responses; 500 words each; 100 points total):

There will be two response assignments that will require your critical engagement with the texts. I will provide prompts that ask guided inquiries that will lead you to close-read the text(s), situate it in its historical context, and/or offer a new perspective on the work or writer. In your first response you will practice close-reading, and in your second response you will perform a critical analysis. Each response must follow the same academic writing style required of standard essays, including well-crafted paragraphs, a thesis, well-supported claims, and effective stylistic elements. You will revise both of your response papers with my guidance.

Close Reading Analysis (1 paper; 900 words; 100 points total):

You will choose one text and conduct a persuasive close reading of part of that work. In this assignment, you will analyze the selection and develop an argument about the way in which the author's composition influences your thematic reading. This assignment is designed to assess analytical and critical skills, so no outside research should be conducted.

Critical Analysis (1200 words; 200 points):

You will perform an extended critical analysis of one of the texts already studied in class. In this assignment, you will develop a thematic reading and then use that theme to analyze the text. The goal of this assignment is for you to formulate a specific and substantial critical argument that addresses a significant aspect of a text, justifying your claims through a systematic critique of two or three detailed textual examples. Topics must be discussed with me before you begin writing.

Pinterest Project (1200 words; 150 points):

In March, we will visit the Harn Museum on campus and engage in an interactive discussion about one of the exhibits. You will then curate and analyze your own Pinterest gallery, drawing on what you learned at the Harn. Further details will be distributed with a prompt in advance of the visit. (Please note: Depending on availability, I may make this a visit to the Baldwin Archives instead.)

Final Paper: Researched Critical Analysis (1800 words; 250 points):

In this assignment, you will use the skills developed throughout the course and in previous papers. This assignment is a sustained, formally researched critical analysis in which you will make an original argument about one or more texts through a particular theoretical, historical, or critical lens. You will develop a topic of your own choosing, subject to my approval. This assignment is an opportunity to develop unique, interesting arguments. The paper should incorporate both primary and secondary texts and offer evidence of your critical thinking and interpretive abilities.

Notes, Quotes, and Questions (200 points total):

Literature and writing about literature are designed for discussion, therefore this class follows suit. You are expected to participate. You will arrive prepared (that includes having the required text with you), pay attention, and be involved in class discussion and writing activities. In order to do this, you will bring a set of Notes, Quotes, and Questions (NQQs) to class every week (either Tuesday or Thursday—you choose). For each reading due on the day you bring your NQQs, you will annotate the text, pull out **three** significant quotes, and write **three** open-ended discussion questions. I will collect and grade these weekly.

Course Policies

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

Attendance: You must attend class to succeed in this course. You are allowed to miss three periods without penalty. Please note that **missing a Tuesday double-block class counts as two periods**. After you reach this three-period limit, your overall grade will be penalized by 20 points per absence. **If you miss six periods, you will automatically fail the course**. If you enter class after the official start of the period, you are late—which disrupts the entire class. **Three instances of tardiness count as one absence**. If you are 15 minutes late or more for a class period, I count this as half an absence.

If you must miss class, you are still responsible for knowing what was covered in class. Notifying me that you will be absent does not mean that the absence is excused. I understand that you sometimes must miss class for doctor's appointments, run-of-the-mill illnesses, transportation issues, family obligations, or travel. I recommend saving your absences for these circumstances. You will not be allowed to make up any quizzes or in-class writing prompts given on the day of your absence.

Paper Format and Submission: You will submit your first two papers—Response #1 and Close Reading—both online on Canvas and in printed paper format. The rest of your assignments you will submit online through Canvas. All written work should follow MLA format, 7th or 8th edition.

Late work and extensions: I will consider a request for an extension if you approach me at least three days before the assignment is due. A late paper or other assignment will lose half a letter grade for each day it is late. I advise completing all assignments early to ensure that you can print or submit them without problems.

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

Academic Honesty and Definition of Plagiarism. Plagiarism includes copying the ideas or writings of someone else and claiming it as your own work, collaborating with someone else on an assignment, and/or resubmitting work that you have done for another class. **DON'T DO IT.** 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/>.

Pro Tip: You should never copy and paste something from the internet without providing the exact location from which it came.

All acts of plagiarism will result in failure of the assignment and may result in failure of the entire course. Plagiarism can occur even without any intention to deceive if you fail to understand and employ proper documentation techniques. When in doubt, ask for help!

Students with Disabilities: The University of Florida complies with the Americans with Disabilities Act. 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.

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

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.

Course Evaluations: Towards 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>

Canvas: I will regularly post announcements, assignments, readings, and supplemental class material on Canvas. You should check it frequently.

Email: I will try to answer emails quickly, but I may take longer to respond on nights and weekends. Please do not email me with questions about details you can find in the syllabus (due dates, etc.) or for a summary of a class you missed. You are responsible for finding out what you missed by checking with a peer.

Respect: The best classroom experience comes from students respecting each other and the instructor. This includes everything from coming to class on time, to refraining from private conversations during class, to not texting during a lecture. You are encouraged to join in class discussions, and varying views are welcomed, but please refrain from using obscene or offensive language and interrupting others.

Electronics: Your active participation is required in this course, and electronics can be distracting. As such, electronics **are not allowed for use in this class unless approved by the instructor**. Of course, many of your readings are available online, in which case I will allow electronics to access the texts, provided you tell me how you are accessing the material. Calling, texting, surfing the web, or listening to music in class is unprofessional and unacceptable. Be forewarned that I reserve the right to confiscate any devices should they prove to be a distraction to the class, or to your classmates, in any way.

Office Hours: I welcome all students to attend office hours with questions about literature, reading, writing, or the course in general. If you are coming to talk about an assignment, please bring the prompt and whatever writing you have begun with you. It will assist me in answering any questions you may have. My office hours for the Spring 2018 semester are Tuesdays and Thursdays during Period 4 (10:40-11:30 a.m.).

Writing Studio: The University Writing Studio is located in Tigert 302 and is available to all UF students. It's an excellent resource for getting feedback and guidance on your written work. Visit their site at <http://writing.ufl.edu/writing-center/> for more information.

Grading

Grading for this course will be rigorous. If an assignment illustrates disregard for spelling, grammar, citation guidelines, or a general carelessness in the writing, the assignment will not receive a passing grade. The writing assignments for this course are designed to meet the requirements of the University Writing Requirement credit. To satisfy this requirement, **every** assignment's word count must be fulfilled.

As your instructor, I will evaluate and provide feedback on your written assignments with respect to content, organization and coherence, argument and support, style, clarity, grammar, punctuation, and mechanics. You can find the University Writing Program's rubric on the last page of the syllabus. I will also deliver more specific rubrics and guidelines applicable to individual assignments during the course of the semester.

Grade Issues

University policy prohibits discussions of grades via email. If you have a question about a grade, you may schedule an appointment to meet with me to discuss it.

Grade Scale

A:	93-100	C:	73-76
A-:	90-92	C-:	70-72
B+:	87-89	D+:	67-69
B:	83-86	D:	63-66
B-:	80-82	D-:	60-62
C+:	77-79	E:	0-59

Course Schedule

Please note that the following schedule is approximate, as dates and topics may shift as the semester continues. Please note that secondary readings will occasionally be assigned and will be posted on Canvas. **All readings are to be completed outside of class by the discussion date.**

Week	Day	Reading Material	Assignments Due
1	T 1/9	Intro/syllabus, literary and historical context, selected reading	
	R 1/11	John Newbery, "Little Goody Two Shoes"	
2	T 1/16	Selections from William Blake, <i>Songs of Innocence and Songs of Experience</i>	
	R 1/18	Joanna Baillie, "A Mother To Her Waking Infant"	
3	T 1/23	William Wordsworth, "Ode: Intimations of Immortality from Recollections of Early Childhood," "The Discharged Soldier" Writing Workshop: Introductions	
	R 1/25	Lord Byron, "Ode to Napoleon"	Response #1
4	T 1/30	Charlotte Brontë, <i>Jane Eyre</i> , chapters 1-17	
	R 2/1	<i>Jane Eyre</i> , chapters 18-21	
5	T 2/6	<i>Jane Eyre</i> , chapters 22-33 Writing Workshop: Close readings	Close Reading Draft
	R 2/8	<i>Jane Eyre</i> , chapters 34-end	Close Reading Final
6	T 2/13	Robert Browning, "Youth and Art"; Edward Lear, "The Jumblies"	
	R 2/15	Lewis Carroll, <i>Alice in Wonderland</i> , first half	
7	T 2/20	<i>Alice in Wonderland</i> , second half	
	R 2/22	Secondary reading re: <i>Alice</i> TBD	
8	T 2/27	Oscar Wilde, <i>Complete Fairy Tales</i> , first half Writing Workshop: Topic sentences and body paragraphs	Critical Analysis Draft
	R 3/1	Oscar Wilde, <i>Complete Fairy Tales</i> , second half	Critical Analysis Final

9	T 3/6	No Class – Spring Break	
	R 3/8	No Class – Spring Break	
10	T 3/13	Arthur Conan Doyle, “The Crooked Man”	
	R 3/15	Joseph Conrad, “Youth”; Rudyard Kipling, “White Man’s Burden”	Response #2
11	T 3/20	Trip to Harn Museum (or Archives); Reading TBA	
	R 3/22	James Joyce, “Araby”	
12	T 3/27	T.S. Eliot, “The Love Song of J. Alfred Prufrock” Workshop: Image analysis	
	R 3/29	Jessie Pope, “War Girls”; Charlotte Mew, “The Cenotaph”; Wilfred Owen, “Arms and the Boy”	Pinterest Project
13	T 4/3	William Butler Yeats, “Leda,” “The Second Coming”, “The Lake Isle at Innisfree”; W.H. Auden, “September 1, 1939”	
	R 4/5	Ezra Pound, “In a Station of the Metro,” “April,” and “The Return”	
14	T 4/10	Kazuo Ishiguro, <i>Never Let Me Go</i> Workshop: Academic research	
	R 4/12	Kazuo Ishiguro, <i>Never Let Me Go</i>	Research Sources
15	T 4/17	Angela Carter, “The Bloody Chamber”	
	R 4/19	Ruth Rendell, “Loopy”	
16	T 4/24	Course wrap up and peer review	Researched Critical Analysis Draft
Finals Week	T 4/31	Researched Critical Analysis Due, Revisions Due (You may revise your Close Reading or Critical Analysis paper. This is optional.)	Researched Critical Analysis Final