

**ENL 2022: Survey of British Literature, 1750-Present**  
**Course Theme: Literature and Science**

**Instructor:** Sarah Lennox

**Meeting Time:** MWF 7<sup>th</sup> Period

**Room:** MAT 115

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**Office:** Turlington 4337

**Office Hours:** MWF 6<sup>th</sup> period or by appointment

**COURSE DESCRIPTION**

The goal of ENL 2022 is to introduce students to British literature published between 1750 and the present day. Over the semester we will focus on novels, short stories, poetry, and scientific writings of the nineteenth-century, but we will also cover some writing from the late-eighteenth and twentieth centuries. Although we will discuss a variety of topics and be reading generally for a sense of the larger movements in British literature, our organizing theme for this class will be “Literature and Science.”

As the semester progresses, we will examine not only how scientific texts influence the content and rhetoric of literature, but also how literary texts similarly impact the content and rhetoric of scientific works. In addition to questioning the distinctions that have arisen between the scientific and the literary, we will consider the ways in which both literary and scientific texts grapple with larger philosophical questions about what it means to be human. What is man’s relationship with nature and how has our understanding of this relationship changed over time?

How are individuals distinguished from plants, animals, and other humans? What can we learn by meticulously describing and classifying the world around us? What do we lose when we depend on such systems of classifications to interpret others? How can we use science and technology responsibly and ethically?

Building upon the reading and writing skills learned in ENC 1101 and ENC 1102, this course will prepare you to write critical arguments about literary texts. You will do close readings of the assigned texts, as well as situate texts in their historical, literary historical, and/or critical contexts. Throughout the semester we will have short writing workshops and peer reviews to prepare you for the upcoming paper assignments. I will also provide specific written feedback on your papers in order to help you improve your writing abilities. Feel free to make an appointment or visit during office hours if you have further questions.

Please note that this course satisfies UF’s Humanities (H) Requirement, Composition (C) Requirement, and Writing (WR) Requirement. For more information on these requirements, see: <http://www.registrar.ufl.edu/catalog/policies/advisingened.html>.

### REQUIRED TEXTS

Please buy new or used copies of the required texts in the edition indicated by ISBN numbers.

By shopping around online, you should be able to find these texts at significantly reduced prices.

Mary Shelley's *Frankenstein* - ISBN: 0321399536

Mary Elizabeth Braddon's *Lady Audley's Secret* - ISBN: 1551113570

Charles Kingsley's *The Water Babies* - ISBN: 1466200332

Wilkie Collins's *Fleart and Science* - ISBN: 155111241

Richard Marsh's *The Beetle* - ISBN: 1551114437

Doris Lessing's *The Fifth Child* - ISBN: 0679721827

Oxford World Classics *Literature and Science in the Nineteenth Century: An Anthology* (Edited by Laura Otis) - ISBN: 019955465X

We will also read a number of poems and excerpts from longer works which will be accessible online. Please see the course Sakai site for links to all online texts.

### GRADE BREAKDOWN

Participation	100 points	10%
Quizzes	100 points	10%
Presentation	100 points	10%
Paper #1	150 points	15%
Paper # 2	200 points	20%
Paper # 3	300 points	30%
Creative Project	50 points	5%
<b>TOTAL</b>	<b>1000 points</b>	<b>100%</b>

A: 940 points or higher	C: 730 points or higher
A-: 900 points or higher	C -: 700 points or higher
<b>B+</b> : 860 points or higher	<b>D+</b> : 660 points or higher
<b>B</b> : 830 points or higher	<b>D</b> : 630 points or higher
<b>B-</b> : 800 points or higher	<b>D-</b> : 600 points or higher
C+: 760 points or higher	E: less than 599 points

### EXPLANATION OF LETTER GRADES

**A:** This is a fantastic paper! You presented a complex, argumentative thesis statement and supported it with strong evidence from both the primary text(s) and relevant critics. Your ideas were well-organized, well-developed, and moved beyond class discussion. You have properly cited all of your sources and your paper is free of typos and grammatical or mechanical errors.

This paper shows initiative in completing the assignments and goes above and beyond the bare minimum..

For an A in the class, students will also make consistent contributions to class discussions and have regular and punctual attendance.

**B:** This is a great paper! You did what the assignment asked of you at a high quality level. Your paper needs some revision; however, it is complete in content, it is well-organized, and it shows special attention to professional style. B work shows excellent scholarship and some initiative. Like the A paper, it also to some degree goes beyond the bare minimum in quality/effort.

For a B in the class, students will also make regular contributions to class discussions and have regular and punctual attendance.

**C:** This is an okay paper. You did what the assignment asked of you. Your paper needs significant revision, but it is complete in content and the organization is logical. The style is straightforward, but unremarkable. You demonstrated an adequate grasp of the subject matter and followed the instructions for the assignment. You may have been able to improve this paper if you had spent more time refining your argument and revising your prose. You should seek help from the instructor on your next paper.

For a C in the class, students will also have a cooperative attitude toward class work, attend class, and sometimes participate.

**D:** This is a poor paper. Your paper needs significant revision. The content is often incomplete and the organization is hard to discern. Attention to style is often nonexistent or chaotic and typos are abundant. Work is unsatisfactory and the assignment expectations are barely met. You should seek help from the instructor on your next paper.

For a D in the class, students may also fail to participate in class/group discussions or frequently miss class.

**E:** An E is usually reserved for people who do not complete reading assignments, prepare for class, turn in assignments, or attend class. However, if your work is shoddy and shows little understanding of the needs of the assignment, you will receive a failing grade.

### **OVERVIEW OF ASSIGNMENTS**

**Participation:** You will receive credit for participation if you contribute anything to the discussion: a complex thought, a clarification, an observation, a question, etc. Each time you participate, you will receive one point towards your participation grade. You may earn up to three points per class meeting. You may also earn participation points outside of class by completing extra credit assignments. Your total number of participation points will be your participation grade for the course, so if you earn 86 points you will receive an 86%, if you earn 100 or more points you will receive a 100%, etc.

**Quizzes:** Any quizzes will cover the reading assigned for that day. Quizzes are not announced beforehand and cannot be taken or retaken at a later date.

**Presentation:** During the first week of class, you will sign up for a presentation date. Before the presentation, you will find and read one article-length piece of literary criticism from an edited collection or peer-reviewed journal that covers the novel assigned on the day of your presentation.

On the day of your presentation, you will present a well-research, organized, and useful **mini-lecture** on your topic; pass out a **handout** that includes 1) a brief summary of the critic's argument, 2) any quotes from the article that you would like to discuss, 3) several discussion questions for the class, and 4) bibliographic information for the article; and **lead a discussion** that draws upon both your scholarly article and the novel. Your mini-lecture and the subsequent discussion should last between 20-30 minutes.

**Paper #1:** You will submit a **1,500 word** textual **analysis** on one of the full-length texts from **Unit I** of the course. You will respond to at least **one** critical, peer-reviewed source in your paper.

**Paper #2:** You will submit a **1,500 word** textual **analysis** on one of the full-length texts from **Units II or III** of the course. You will respond to at least **two** critical, peer-reviewed sources in your paper.

**Paper #3:** You will submit a **3,000 word** textual **analysis and synthesis** paper on **two** of the texts we discussed during the semester. At least one of these texts must be from **Units IV or V** of the course. You must integrate at least **three** critical, peer-reviewed sources.

**Creative Reflection Project:** You will demonstrate your understanding of the course texts and themes by generating a creative project that in some way responds to the course. Your project can be serious or comical. You are welcome to use technology but you are not required to do so. Here are a few ideas to get you started, but feel free to move beyond these suggestions:

*a poem or short story	*a commercial
*a parody	*a skit
*a wanted poster, classified ad, or obituary	*a YouTube video
*a painting, collage, or drawing	*a trial transcript

You will have five minutes to share your project with the class on either April 21<sup>st</sup> or 23<sup>rd</sup>. At that time, you will explain what you have made, why you have chosen to make it, and how it relates to the course. You are welcome to work individually or in pairs.

## UNIVERSITY-WIDE COURSE POLICIES

### **Academic Honesty:**

All UF students must abide by the Student Honor Code. For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration, see: <http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php>

### **Plagiarism:**

Plagiarism is a serious violation of the Student Honor Code. You commit plagiarism when you present the ideas or words of someone else as your own. **Any student who plagiarizes all or any part of an assignment will receive no credit for that assignment.** Remember, you are responsible for understanding the University's definitions of plagiarism and academic dishonesty,

which can be found here: <http://web.uflib.ufl.edu/msl/subjects/Physics/StudentPlagiarism.html>

### **Sexual 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 information about UF policies regarding harassment, see: <http://www.dso.ufl.edu/sccr/sexual/>

### **Students with Physical Disabilities:**

The University of Florida complies with the Americans with Disabilities Act. 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/>

## **ADDITIONAL COURSE POLICIES**

### **Classroom Behavior:**

This is a discussion-based class and some of the texts we will discuss engage in controversial topics. It is essential for everyone to respect one another. You may disagree with your peers at some point during the semester, but if you voice your opinion, always do so respectfully, avoiding insults and personal attacks.

Please silence all cell phones and other electronic devices before entering class. You may not use cell phones, laptops, or other electronic devices during class unless otherwise specified.

Per the UF Student Honor Code, students may not record the instructor without her knowledge and consent.

### **Attendance:**

ENL 2022 is a discussion-based course, which means that attendance is necessary for your success. The following is the course attendance policy:

- You should do your best to attend all class meetings. However, each student will receive **three excused absences**. For each of these three excused absences, you must turn in a **two page reflection paper on the reading you missed by the next class period**. Your grade on this make-up assignment will be applied to your quiz grade (if you missed a quiz) and/or your participation grade (if you missed group work, a class discussion, and/or a lecture). If you do not turn in the make-up assignment by the appointed time, you will receive a zero on any quiz or group work that you missed and zero participation points for the day. I suggest you save these excused absences for job orientations,

graduate school interviews, sick days, or other instances in which you cannot avoid being absent.

- In addition to these three absences, I excuse all absences involving university-sponsored events, such as athletics and band, as well as religious holidays. Please note that in order to qualify for these excused absences, you must provide prior written notice of your anticipated absence.
- **For every absence after your third absence**, you will receive a **grade deduction of 50 points** (remember that you have a possible total of 1000 points). Your **sixth** absence will earn you a **failing grade** for this course.
- If you arrive more than ten minutes late, you will be counted as absent.
- **Being tardy or leaving early three times will count as one absence.**
- **If you miss a quiz because you are late, you will receive a zero and cannot make it up. Similarly, if you miss a quiz after your third absence you will receive a zero and cannot make it up.**
- **Assignments are due on the due date, whether or not you are absent.** If you are absent on the day an assignment is due, you must email the assignment by the **beginning** of the class period in order to receive credit.
- If you are absent, you are responsible for finding out what we did during class. I suggest you exchange email addresses with two other students on the first day of class, so you will be able to get updates and notes in the event of an absence.

### **Preparation:**

You are expected to be prepared for every class, including completing all reading and writing assignments on time. Bring your textbooks, notebook, and a pen or pencil to every class meeting. Failure to be prepared for or to contribute to in-class activities and discussion will lower your grade.

### **Mode of Submission:**

All papers must be in 12-point Times New Roman font and double-spaced. Your final drafts should be polished and presented in a professional manner.

For each of your papers, you must submit a hard copy during class and an electronic copy via Sakai. For the hard copy, you will submit the final draft, the rough draft, and the peer review assessment sheet. Staple each draft separately and paperclip the three documents together. For the electronic copy, simply submit the final copy to the corresponding assignment drop-box on Sakai.

Papers are due at the **beginning** of class. **Late papers will not be accepted.**

### **Graded Materials:**

Students are responsible for maintaining duplicate copies of all work submitted in this course and retaining all returned, graded work until the semester is over. Should the need arise for a re-submission of papers or a review of graded papers, it is the student's responsibility to have and to make available this material. Students may appeal a final grade by filling out a form available from Carla Blount, English Department Program Assistant. Please note that a grade appeal may result in a higher, unchanged, or lower grade.

### TENTATIVE COURSE SCHEDULE

Please note that the course schedule may change throughout the semester to accommodate class needs and interests. **Readings will be due on the date they are listed.** Be aware that this is a reading-intensive course and that you must stay on top of the reading assignments. You will have an **average of 111 pages of reading per week**, but the amount of assigned reading varies considerably from week to week. Please plan accordingly.

#### Week 1: January 6<sup>th</sup> - 10<sup>th</sup>

M - Introduction to the Course [0 pages]

W - Introduction to Writing about Science and Literature; Detailed Overview of Course Assignments [0 pages]

#### UNIT 1: NATURE AND NATURAL HISTORY

F - Excerpts from Gilbert White's *The Natural History and Antiquities of Selbourne* (1788), John Aikin's *An Essay on the Application of Natural History to Poetry* (1777), Oliver Goldsmith's *A History of the Earth and Animated Nature* (1774), Thomas Bewick's *A General History of Quadrupeds* (1781) and *A History of British Birds* (1797-1804), William Kirby and William Spense's *An Introduction to Entomology* (1815-1826) [Readings Available on Sakai] [45 pages]

#### Week 2: January 13<sup>th</sup> - 17<sup>th</sup>

M - Excerpts from Erasmus Darwin's "The Economy of Vegetation" and "The Loves of the Plants" (1789-1791); Anna Barbauld's "The Mouse's Petition" (1773); William Wordsworth's "Expostulation and Reply" (1798) and "The Tables Turned" (1798) [Readings Available on Sakai] [15 pages]

W - William Blake's "The Little Black Boy" (1789), "The Chimney Sweeper" (1789), "The Sick Rose" (1794), and "The Fly" (1794); Charlotte Smith's "The Cankered Rose" (1804) and "The Captive Fly" (1804) [Readings Available on Sakai] [6 pages]

F - Percy Bysshe Shelley's "Ode to the West Wind" (1820); John Keats's "To Autumn" (1820); John Clare's "To an Insignificant Flower, Obscurely Blooming in a Lonely Wild," (1820) "A Reflection in Autumn," (1820) and "The Ant" (1820) [Readings Available on Sakai] [5 pages]

#### Week 3: January 20<sup>th</sup> - 24<sup>th</sup>

M - Happy Martin Luther Iking Jr. Day! - **No Class** [0 pages]

W - Mary Shelley's *Frankenstein* (1818) Preface; Vol. 1, Chapters 1-7; and Vol. II, Chapters 1-2 [72 pages]

F - Writing Workshop/Mini Lecture: Thesis Statements

**Week 4 - January 27<sup>th</sup> - 31<sup>st</sup>**

M - Mary Shelley's *Frankenstein* Vol. II, Chapters 3-9 and Vol. III, Chapters 1-2 [53 pages]

W - Mary Shelley's *Frankenstein* Vol. III, Chapters 3-7 [50 pages]

F - Writing Workshop/Mini-Lecture: Organization

**Week 5: February 3<sup>rd</sup> - 7<sup>th</sup>**

M - Peer Review - **Rough Draft of Paper #1 Due** [0 pages]

**UNIT II: PHYSIOGNOMY & PHRENOLOGY**

W - Excerpts from John Caspar Lavater's *Essays on Physiognomy* (1775-1778), George Combe's *Elements of Phrenology* (1824), Johann Gaspar Spurzheim's *Phrenology in Connection with the Study of Physiognomy* (1826) [see *Literature and Science* p.377-386; other readings available on Sakai] [17 pages plus illustrations]

F - Excerpts from Charlotte Bronte's *Jane Eyre* (1847) and *Villette* (1853)- **Final Draft of Paper #1 Due** [Readings Available on Sakai] [20 pages]

**Week 6: February 10<sup>th</sup> - 14<sup>th</sup>**

M - Mary Elizabeth Braddon's *Lady Audley's Secret* (1863) Vol. I, Chapters 1-18 [130 pages]

W - Mary Elizabeth Braddon's *Lady Audley's Secret* Vol. I, Chapter 19 and Vol. II, Chapters 1-7 [74 pages]

F - Mary Elizabeth Braddon's *Lady Audley's Secret* Vol. II, Chapters 8-13 [73 pages]

**Week 7: February 17<sup>th</sup> - 21<sup>st</sup>**

M - Mary Elizabeth Braddon's *Lady Audley's Secret* Vol. III, Chapters 1-10 [125 pages]

**UNIT III: EVOLUTION**

W - Excerpts from Jean Baptiste De Lamarck's *Zoological Philosophy* (1809), Sir Charles Lyell's *Principles of Geology* (1830-1833), Charles Darwin's *The Origin of Species* (1859), and Ernst Haeckel's *The Evolution of Man* (1874) [see *Literature and Science* p.240-252, 258-267, 293-296] [25 pages]

F - Excerpt from Sir Alfred Lord Tennyson's *In Memoriam A.H.H.* (1849) and May Kendall's "The Lay of the Trilobite" (1885) [see *Literature and Science* p.283-285, 303-305] [5 pages]

**Week 8: February 24<sup>th</sup> - 28<sup>th</sup>**

M - Charles Kingsley's *The Water Babies* (1863) Chapters 1-4 [106 pages]

W - Charles Kingsley's *The Water Babies* Chapters 5-6 [42 pages]

F - Charles Kingsley's *The Water Babies* Chapters 7-8 [57 pages]

**Week 9: March 3<sup>rd</sup> - 7<sup>th</sup>**

M - Spring Break - No Class

W - Spring Break - No Class

F - Spring Break - No Class

**Week 10: March 10<sup>th</sup> - 14<sup>th</sup>**

M - Peer Review - **Rough Draft of Paper #2 Due**

**UNIT IV: VIVISECTION**

W - Excerpts from Claude Bernard's *An Introduction to the Study of Experimental Medicine* (1865), Sir James Paget's *Vivisection: Its Pains and Its Uses* (1881), Frances Power Cobbe's *Vivisection and Its Two-Faced Advocates* (1882) [see *Literature and Science* p.203-220] [16.5 pages]

F - Wilkie Collins's *Heart and Science* (1883) [65 pages] - **Final Draft of Paper #2 Due**

**Week 11: March 17<sup>th</sup> - 21<sup>st</sup>**

M - Wilkie Collins's *Heart and Science* [100 pages]

W - Wilkie Collins's *Heart and Science* [60 pages]

F - Wilkie Collins's *Heart and Science* [60 pages]

**Week 12: March 24<sup>th</sup> - 28<sup>th</sup>**

M - Excerpt from H.G. Wells's *The Island of Dr. Moreau* (1896) [Reading Available on Sakai] [30 pages]

**UNIT V: DEGENERATION AND EUGENICS**

W - Excerpts from Robert Knox's *The Races of Men* (1850), Sir Francis Galton's *Inquires into Human Faculty and Its Development* (1883), Cesare Lombroso's *The Criminal Man* (1876), Max Nordau's *Degeneration* (1892), Karl Pearson's *The Scope and Importance to the State of the Science of National Eugenics* (1909), W.C.D. Whetham and C.D. Whetham's *The Family and the Nation* (1909), Olive Schreiner's *Woman and Labor* (1911), Havelock Ellis's *The Task of Social Hygiene* (1912), C.W. Saleeby's *The Eugenic Prospect* (1921), "Notes of the Quarter [on Nazism]" from *The Eugenics Review* (1934), and "Aims and Objects of the Eugenics Society" (1935) from *The Eugenics Review* [see *Literature and Science* p. 475-483, 516-519, 525-529; other readings available on Sakai] [33 pages]

F - Eliza Lynn Linton's "Girl of the Period" (1868) and Sir Arthur Conan Doyle's "The Yellow Lace"(1893) [Readings available on Sakai] [20 pages]

**Week 13: March 31<sup>st</sup> - April 4<sup>th</sup>**

M - Richard Marsh's *The Beetle* (1897) Chapters 1-20 [120 pages]

W - Richard Marsh's *The Beetle* Chapters 21-31[70 pages]

F - Richard Marsh's *The Beetle* Chapters 32-48 [86 pages]

**Week 14: April 7<sup>th</sup> - 11<sup>th</sup>**

M - Modernist Poetry Selections TBA

W - Rose Macaulay's *What Not* (1918) [Reading available on Sakai] [65 pages]

F - Doris Lessing's *The Fifth Child* (1988) p.3-68 [65 pages]

**Week 15: April 14<sup>th</sup> - 18<sup>th</sup>**

M - Doris Lessing's *The Fifth Child* p.69-133 [65 pages]

W - Mandatory Conferences [0 pages]

F - Peer Review - **Rough Draft of Paper #3 Due** [0 pages]

**Week 16: April 21<sup>st</sup> - 23<sup>rd</sup>**

M - Creative Project Presentations [0 pages]

W - Creative Project Presentations - **Final Draft of Paper #3 Due** [0 pages]