

## ENC 1145 – Character Spaces in British & Irish Literature (Class # 13603), Fall 2018

**Instructor Name:** Claire Karnap

**Course meeting times & locations:** MWF period 3 (9:35 am – 10:25 am) & MAT 0105

**Office Location and Hours:** Turlington TBA, Thursday (9:00 am – 10:00 am) and Friday (11:00 am – 12:00 pm)

**Course website:** Canvas

**Instructor Email:** [ckarnap248@ufl.edu](mailto:ckarnap248@ufl.edu)

**Course Description:** We are surrounded by different *spaces*, which contribute to our individual and social development: physical spaces, such as architectural buildings, corner spaces of shelter and solitude, spaces within nature, and our metaphysical environments. In this class we will apply Yi-Fu Tuan's idea that "Place is security, space is freedom" to novels, short stories, poetry, and plays by British and Irish Writers. Throughout the course we will compare literary works with film adaptations, in addition to viewing digital archives and listening to audio recordings. We will consider spaces in terms of a character's gender, class, and education, applying spatial theory to literary texts and media.

Our primary questions will be: What is space and how is it constructed? Who possesses control over specific environments and why? How do particular key figures in novels shape the spaces? What does that entail for the other characters? Can these spaces shape a character's development and agency? Do the adaptations misconstrue the author's original concept of space? How do the archives depict space in comparison to the original work?

The class will study both physical and metaphysical (psychological) spaces within literature, film, and digital archives; online resources such as The British Library and the Bodleian Library will offer several short articles for students to read, while engaging with the primary texts and the discussion of spaces among characters and their environments.

### 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).
- *Composition courses* provide instruction in the methods and conventions of standard written English (grammar, punctuation, usage), as well as the techniques that produce effective texts. Composition courses are writing intensive. They require multiple drafts submitted to your instructor for feedback before final submission.
- 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:

The following texts are required:

Ann Radcliffe *A Sicilian Romance* (Oxford University Press, 2008)

Blake *The Marriage of Heaven and Hell* <https://www.gutenberg.org/files/45315/45315-h/45315-h.htm>

Jane Austen *Northanger Abbey* (Oxford University Press, 2008)

Charlotte Brontë *Jane Eyre* (Norton Critical Edition, 3<sup>rd</sup> ed)

Brian Friel *Translations* (Faber and Faber, 2000)

Seamus Heaney *North* (Faber and Faber, 2001)

Agatha Christie *Curtain: Poirot's Last Case* (William Morrow Paperbacks, 2011)

\*All other readings will be available through Canvas or hyperlinked on syllabus

### Recommended Texts:

The following texts are recommended:

- MLA Handbook 8<sup>th</sup> edition
- *Line by Line: How to Edit Your Own Writing* by Cook
- Online: Project Gutenberg
- Online: <https://www.bl.uk/romantics-and-victorians>
- Archives: <https://www.bodleian.ox.ac.uk/subjects-and-libraries/collections/digital>
- Archives: <https://digital.bodleian.ox.ac.uk/?#>

**All essays must be formatted in MLA style. This means that your paper must meet the following guidelines:**

- Double-spaced
- 12 point, Times New Roman font
- 1-inch margins, on all sides
- MLA style headers with page numbers
- MLA (8th edition) style citations

For help with MLA format, find a copy of the MLA Handbook in the library or refer to the OWL Purdue website (<http://owl.english.purdue.edu/owl/resource/747/01/>).

**Assignments** (see below for Grading Rubric):

**Reading Quizzes (10 quizzes \* 10 points each = 100 points):** Ten unannounced quizzes will be administered throughout the term. The quizzes will test your familiarity with the text's plot, narrative, characters, key themes, as well as define unfamiliar words in the texts read for that specific day. Example:

James Joyce uses the term “collywobbles” in his *A Portrait of the Artist as a Young Man*; students would be asked to define “collywobbles.”

### **Classwork (Homework, Class Discussion Posts, Peer Reviews, Participation), 50 points total**

Throughout the course students will be required to respond to discussions (both in-class and on Canvas), complete in-class peer reviews, and participate on a regular basis in class discussions.

### **2 Short Papers, 100 points each**

For the two short papers, you will respond to the reading(s) from any given day. Each paper must be argumentative and include a thesis statement with a clear, well-developed, and specific claim. Students are welcome to argue for connections between a few readings, compare and contrast two author’s interpretations of spaces or the different figures, complete a close analytical reading of one or more passages, etc. These papers are intended for you to strengthen your writing skills before the Final Paper. Secondary sources are not required, but if used must be cited in correct MLA format. The first short paper is due by September 19<sup>th</sup> at 11:59pm on Canvas and the second short paper is due by October 19<sup>th</sup> at 11:59pm on Canvas. You **must** meet with me to discuss a draft of outline during office hours (or by appointment) **for either the first or second paper**. Failure to do so will result in a 5 point deduction from your paper.

Short Paper #1: 750 words

Short Paper #2: 1,250 words

### **Final Paper Proposal, 75 points**

Students must submit a proposal for their Final Paper and explain the basis of their project, why they chose the topic, what primary sources they plan to use, how the topic relates to spaces, and questions or concerns they have about their project. The proposal should also include a discussion for the creative component of the Final Paper. Proposals are due on October 24<sup>th</sup> at 11:59pm.

Word Count: 500 words

### **Annotated Bibliography, 100 points**

For the Annotated Bibliography, you will include three secondary sources. For each source (entry), you should include 4 sentences summarizing the main points of the source and 3 sentences that explain the source’s relevance to your Final Paper, in addition to how you plan to use it to support your own argument. The Annotated Bibliography (including citations) must be in MLA format. The Annotated Bibliography is due November 7<sup>th</sup> at 11:59pm on Canvas.

Word Count: 1000

### **Creative Component for Final Paper, 75 points**

On December 3<sup>rd</sup> and 5<sup>th</sup> students will share their creative component for their Final Paper. The presentation allows students the opportunity to speak publicly and professionally about their final project. The creative component can be a PowerPoint presentation, Prezi, strictly lecture/orally, a blog, etc. The presentation must be 7-10 minutes long and at minimum explain the thesis statement, selected readings/character figures, and the sources used in the paper. In addition to the presentation, students will

write a short statement (500 words) explaining why you chose your topic for the Final Paper (short statement due on December 3<sup>rd</sup>).

Word Count: 500 words

### **Final Paper, 400 points**

For the Final Paper, you will write a research paper on a topic of your choice that pertains to spaces and the readings covered in class. Student are welcome to pursue their interests, but their paper topic must be related to characters and spaces and incorporate the readings from class. These papers must be argumentative in nature, and include a strong, well-developed thesis statement that states a specific claim. The paper must be well-supported and include **three** secondary sources (peer-reviewed journal articles, books, chapters, etc). The Rough Draft will be due on November 14<sup>th</sup> in class and the Final Paper is due on December 8<sup>th</sup> at 5pm on Canvas.

Word Count: 2000 words

### **Total Word Count Possible for Class: 6,000 Words**

#### **Course Policies:**

1. You must complete all *assignments* to receive credit for this course.
2. *Attendance*: You are allowed four absences. For each absence beyond four, you will lose half a letter from your final grade. You will automatically fail the course AT 6 absences. Two tardies (more than 15 minutes late each time) will result in one absence. If you miss a class, you must **contact a fellow classmate** for material covered that day. *Required Absences* related to university-sponsored events must be discussed with the instructor **prior** to the date that will be missed. If you are absent due to a scheduled event, you are still responsible for turning assignments in on time.
3. *Paper Format & Submission*: All assignments and papers must be formatted using MLA (8<sup>th</sup> edition) and must be submitted by the assigned deadline on Canvas. Failure to do so will result in deduction from your grade. See schedule on Canvas for specific dates and submission requirements.
4. *Late Papers/Assignments*: Late assignments will not be accepted for minor assignments (homework, discussions, presentations, etc.). Major assignments (short papers, final paper, proposal, annotated bibliography, etc.) will be deducted a letter grade for each day late. Major assignments will not be accepted after two days past the due date.
5. *Paper Maintenance Responsibilities*. Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
6. *Academic Honesty and Definition of Plagiarism*. 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/>.
7. Students with *disabilities* who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)), which will provide appropriate documentation to give the instructor.
8. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
9. *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.
10. *Course Evaluations*. Toward 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>

11. Students who face difficulties completing the course or who are in need of counseling or urgent help may call the on-campus Counseling and Wellness Center (352) 392-1575, or contact them online: <http://www.counseling.ufl.edu/cwc/Default.aspx>
12. *Classroom behavior and netiquette*: Students should arrive to class prepared and on time. Open discussion and respectful debate of the material is encouraged; however, rudeness and disrespectful behavior will not be permitted in any form. Inappropriate behavior will result in student being dismissed for the day and counted absent. Students are permitted to use computers/tablets for notes, but should not use any form of social media (texting, Facebook, Instagram, snapchat, etc.). Student will be counted absent if found using social media during class.
13. *UF's policy on Harassment*: UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty: <http://hr.ufl.edu/manager-resources/recruitment-staffing/institutional-equity-diversity/resources/harassment/>

**Weekly Schedule (subject to change): Students are required to read before coming to class.**

\*All readings are required and must be completed for the class under which they are listed.

### **Unit 1: Introductions- Spatial Theory and Common Literary Devices**

#### **Week 1**

August 22

- Introductions, Syllabus

August 24

- Lecture: Introduction to Space
  - Key discussions: Robert T. Tally Jr.'s *Spatiality*
  - Literary Devices Commonly Used
  - Helpful website: <https://literarydevices.net>
- Read: Brief "Geocriticism" chapter (read only marked sections) from Tally's *Spatiality* concerning key theorists Bachelard, Rose, and Tuan (Canvas)

### **Unit 2: Female Novelists, Poets, and Spaces within British Romanticism**

#### **Week 2**

August 27

- Lecture
  - Who was Ann Radcliffe?
  - <https://www.bl.uk/romantics-and-victorians/articles/an-introduction-to-ann-radcliffe>
  - <https://www.bl.uk/collection-items/the-mysteries-of-udolpho>
- Read: <https://www.bl.uk/romantics-and-victorians/articles/an-introduction-to-ann-radcliffe>
- Read Gothic section from Tally's *Spatiality* (pgs. 54-58/only read marked sections) (Canvas)

August 29

- Lecture: The sublime and natural spaces vs. architectural places
- Read: Radcliffe, *A Sicilian Romance* (Introduction and chapters 1-3)

August 31

- Lecture: Imprisonment and Confining Environments
- Read: Radcliffe, *A Sicilian Romance* (chapters 4-10)

### Week 3

September 3

- Holiday: No Class Meeting

September 5

- Read: Radcliffe, *A Sicilian Romance* (chapters 11-16)
- Workshop: Grammar Exercises

September 7

- Lecture:
  - Strategies on reading poetry and key terms
  - What is [digital archiving](#)?
- Read: <https://www.bodleian.ox.ac.uk/whatson/about/jobs/trainee-digital-archivist/digital-archiving>
- End of class reflections on Radcliffe's *A Sicilian Romance*

### Week 4

September 10

- Lecture: William Blake and poetic spaces
  - <http://www.blakearchive.org>
- Read: William Blake *The Marriage of Heaven and Hell* and “The Tyger”
  - <https://www.gutenberg.org/files/45315/45315-h/45315-h.htm>
  - <https://www.poetryfoundation.org/poems/43687/the-tyger>
- Brief Workshop: The Elements of the Essay and the Writing Process

September 12

- Lecture/In-class workshop: How to read a scholarly article
- Read: Read [Eynel Wardi, “Space, the Body, and the Text in \*The Marriage of Heaven and Hell\*”](#) (Canvas)

September 14

- Lecture/Workshop: Writing About Literature- Paraphrase, Summary, and Description
- Lecture: Rhetorical Analysis
  - Resource: <https://tutorial.dasa.ncsu.edu/wp-content/uploads/sites/29/2015/06/RhetoricalAnalysis.pdf>
  - In-class activity: <https://www.youtube.com/watch?v=3bgL8y3xHYo>

### Week 5

September 17

- Lecture: Who was [Jane Austen](#) and how did Radcliffe influence her literary works?
- Read: Jane Austen, *Northanger Abbey* (pages 1-49)
- Read: <https://www.bl.uk/romantics-and-victorians/articles/female-education-reading-and-jane-austen>

September 19

- Lecture: Traveling, Education, and Space
- Read: *Northanger Abbey* (pages 50-92)
- Due: Short Paper #1 by 11:59pm on Canvas

September 21

- Lecture: Disabling Environments and Sense of Confinement
- Read: *Northanger Abbey* (pages 93-146)
- Read: <https://chawtonhouse.org/whats-on/exhibition-art-freezing-blood/>

## Week 6

September 24

- Lecture: Radcliffe's Influence on Austen and the Use of Spaces as Haunting and Healing Environments
- Read: *Northanger Abbey* (pages 147-187)

September 26

- Screening of *Northanger Abbey*

September 28

- Turn in Reflection on screening of film from Sept. 24<sup>th</sup> at beginning of class
- Lecture: How to Edit Your Own Writing and discuss *Northanger Abbey* screening
- Read: [https://writing.wisc.edu/Handbook/PDF/twelve\\_common\\_errors\\_uwmadison\\_writingcenter\\_rev\\_spt2012.pdf](https://writing.wisc.edu/Handbook/PDF/twelve_common_errors_uwmadison_writingcenter_rev_spt2012.pdf)

## Week 7

October 1

- Lecture: Concluding Austen's Lecture
  - [Digital Archive—Jane Austen's Fiction Manuscripts](#)
  - <http://www.janeausten.ac.uk/index.html>
- Read: <https://janeausten.ac.uk/edition/intro.html>

October 3

- Lecture: An introduction to Charlotte Brontë
- Read: <https://www.poetryfoundation.org/poets/charlotte-bronte>

October 5

- Lecture: Imaginary Spaces vs. Real Spaces
- Read: <https://www.bl.uk/romantics-and-victorians/articles/jane-eyre-fairytale-and-realism>

## Week 8

October 8

- Lecture: Charlotte Brontë and Character Development within Spaces
- Read: Brontë, *Jane Eyre* (pgs. 1-77)

October 10

- Lecture: Nature as Healing Spaces
- Read: Brontë, *Jane Eyre* (pgs. 78-150)

October 12

- Homecoming: No Class Meeting

### **Week 9**

October 15

- Lecture: Spaces and Education
- Read: Brontë, *Jane Eyre* (151-280)

October 17

- Lecture: Gardens and Healing Environments
- Read: Brontë, *Jane Eyre* (281-330)

October 19

- Read: Brontë, *Jane Eyre* (331-385)
- Show 2-3 Key scenes using spaces—film screening
- **Due: Short paper #2 by 11:59 pm on Canvas**

## **Unit 3: Irish Spaces in Literature— Land, Language, & Burial Grounds**

### **Week 10**

October 22

- Turn in reflection on key scenes from film screening at beginning of class
- Lecture: The British/Irish Conflict and Landownership
- Read: Jonathan Swift, “A Modest Proposal” <http://www.gutenberg.org/ebooks/1080>

October 24

- Read: William Butler Yeats, selected poems (Canvas)
- **Topic Proposals Due (Submit on Canvas by 11:59pm)**

October 26

- Lecture: Spaces and Imagination
- Read James Joyce, “Araby” from *Dubliners* (Canvas)
- Workshop: Grammar Exercise

### **Week 11**

October 29

- Lecture: [Seamus Heaney](http://digitalcollections.qub.ac.uk/poetry/home)—Poetry and Landscape Spaces
  - <http://digitalcollections.qub.ac.uk/poetry/home>
- Read: Heaney, *North* (pgs. ix-29)

October 31

- Read: Heaney, *North* (pgs. 30-45)

- Lecture: [Seamus Heaney's Landscapes](https://www.youtube.com/watch?v=Z7Q0Bw29Ayk): <https://www.youtube.com/watch?v=Z7Q0Bw29Ayk>
  - In-class discussion: How do Edgeworth and Heaney discuss the British/Irish landownership conflicts in relation to physical spaces and character development?

November 2

- Read: Heaney, *North* (pgs. 46-68)
- In-class: Heaney Interview <https://www.youtube.com/watch?v=WT-dub5v4YA>
- Lecture/Workshop: Research Tutorial/Credible Sources and Structuring an Annotated Bib Workshop
  - Resource: [https://owl.purdue.edu/owl/general\\_writing/common\\_writing\\_assignments/annotated\\_bibliographies/annotated\\_bibliographies.html](https://owl.purdue.edu/owl/general_writing/common_writing_assignments/annotated_bibliographies/annotated_bibliographies.html)

## Week 12

November 5

- Lecture: Language and Space
- Read: Brian Friel, *Translations* (pgs. 1-45)

November 7

- Read: Brian Friel, *Translations* (pgs. 46-91)
  - Limitations of Language and Confining Environments
- In-class: [Friel interview](https://www.rte.ie/archives/2015/1002/731966-brian-friels-translations/): <https://www.rte.ie/archives/2015/1002/731966-brian-friels-translations/>
  - 2 things not resolved in Ireland: “English presence and self-expression through acquired language” (Friel)
- **Annotated Bibliographies due by 11:59 pm on Canvas**

### Unit 4: Agatha Christie and Disabling Spaces / Final Work on Papers & Course Wrap-Up

November 9

- Lecture & Workshop
  - [Agatha Christie](https://www.agathachristie.com)
    - <https://www.agathachristie.com>
- Read: Christie, *Curtain: Poirot's Last Case* (1-80)

## Week 13

November 12

- Holiday: Veteran's Day—No Class Meeting

November 14

- Read: [Peer Review Guidelines](#)
- **Peer Review Rough Draft for Final Paper (bring 1 printed copy to class)**

November 16

- Lecture: Agatha Christie: Confining Spaces and Temporarily “Able-bodied” Bodies
- Read: Christie, *Curtain: Poirot's Last Case* (81-160)

## Week 14

November 19

- Lecture: Temporary abled bodies and spaces of confinement
- Read: Christie, *Curtain: Poirot's Last Case* (161-224)
- *Curtain: Poirot's Last Case* partial screening of key scenes

November 21

- Thanksgiving Holiday—No Class Meeting

November 23

- Thanksgiving Holiday—No Class Meeting

## Week 15

November 26

- Lecture: Reflections on readings from course and perspectives on spaces
  - Workshop: In-Class Writing Day: Perspective on Spaces
- Discuss expectations for Creative Component for Final Paper

November 28

- Individual Conferences Held During Class
- Workshop: Students will work on Rough Draft for Final Paper
- Read:
  - [https://owl.purdue.edu/owl/general\\_writing/academic\\_writing/conciseness/concision.html](https://owl.purdue.edu/owl/general_writing/academic_writing/conciseness/concision.html)
  - [https://owl.purdue.edu/owl/general\\_writing/common\\_writing\\_assignments/argument\\_papers/body\\_paragraphs.html](https://owl.purdue.edu/owl/general_writing/common_writing_assignments/argument_papers/body_paragraphs.html)

November 30

- Workshop: Creative Component and mini-conferences
- Read: <https://www.linkedin.com/pulse/how-give-stellar-presentation-david-kimball> to prepare for next week's presentations

## Week 16

December 3

- Presentations on Creative Component for Final Paper
- Read: [https://www.huffingtonpost.co.uk/professor-sally-bushell/literary-mapping-in-digit\\_b\\_17319788.html](https://www.huffingtonpost.co.uk/professor-sally-bushell/literary-mapping-in-digit_b_17319788.html)

December 5

- Presentations on Creative Component for Final Paper
- Course Wrap-up and Evaluations

**\*\*Final Paper Due by December 8<sup>th</sup> at 5pm.**

## Due Date for Assignments

Reading Quizzes (10)	Unannounced
----------------------	-------------

Classwork	Varies
Short Paper #1	September 19 <sup>th</sup> at 11:59pm
Short Paper #2	October 19 <sup>th</sup> at 11:59pm
Final Paper Proposal	October 24 <sup>th</sup> at 11:59pm
Annotated Bibliography	November 7 <sup>th</sup> at 11:59pm
Creative Component for Final Paper	December 3 <sup>rd</sup> at beginning of class
Final Paper	December 8 <sup>th</sup> at 5pm

### Points Breakdown for Assignments

Reading Quizzes (10)	10 points each
Classwork	50 points
Short Paper #1	100 points
Short Paper #2	100 points
Final Paper Proposal	75 points
Annotated Bibliography	100 points
Creative Component for Final Paper	75 points
Final Paper	400 points
Total Possible Points	1,000 points

### Rubric Structure for Assignments

Content	30%
Development	20%
Organization	20%
Style	15%
Grammar	15%

### Example of Grading

Content	A/A-
Development	B
Organization	B
Style	A-
Grammar	A-
<b>Final Grade</b>	<b>B+</b>

### Grading/Assessment Rubric:

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

**Note:** 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. **NOTE ALSO:** a grade of “C-” **will not** confer credit for the University Writing Requirement or the CLAS Composition (C) requirement.