

**ENG 2022—Survey of English Literature, 1750-Present (Section Sect M172/1215,
#30656/13155)**

Instructor Name: Professor Donnelly

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**Course meeting times & locations: Tuesday Per. 7 (2-2:50) Matherly 0016, Thursday Per.
7-8 (2-3:50) Little 0201 AND online**

Office Location and Hours: T Th 1-2 PM EST and by appointment on Zoom

Course Description: When thinking about Britain, many non-Brits focus either on England or the United Kingdom, either a quaint and uniform island nation or the imperial giant on which ‘the sun never set’ until America upped the ante in the empire game. But when we look to British culture, particularly British literature, we see these two understandings are only part of the story. The question of what Englishness was and is has always been complex, as the UK had to encompass the domestic ‘colonies’ of Ireland, Scotland, and Wales as well as colonies like Australia, India, America, and Canada overseas. Plus, there were the supposed ‘savages’ in the midst of civilization--the poor, the criminal, the female, the young--who both were and weren’t seen as coherent parts of this cobbled-together whole.

In this course, we will try to understand these struggles for identity and power through modern British literature and culture. Following a roughly chronological order, we will trace the ways Britishness has been defined, redefined, and questioned since 1750. While we will study the ‘mainstream’ works of this diverse 300-year stretch, we will also explore how the margins (of literature, of the empire, of society in the ‘homeland’ of England proper) influenced this mainstream. Along the way, I hope to ask questions about the Britain (and the world) which exists now: How much of this history is part of our present? How much of it do we want to keep? And can the past tell us anything about where we might go from here?

Upon completing this course, students will be able to:

- Analyze the interaction of context, form, and content in a text*
- Perform close-reading on a given text’s argument and effect*
- Create and support a thesis-driven argument*
- Write and think critically about literature, history, and nationhood*
- Connect common historical and narrative patterns to their real-world*

consequences

COVID Statement: All of us have felt and will continue to feel the impact of COVID-19 and the epidemic’s social and financial fallout. Education is only one of the major life spheres in which we have had to adapt to these changes. I recognize the difficulties of both remote and in-person learning during this time and hope the choices I make as an instructor will make these burdens as manageable as possible. Namely, I have kept writing projects as streamlined as possible to allow all students to work on their schedules. I have also included more collaborative discussion to attempt to bridge the gaps between our computer screens and the classroom.

If you are registered for a F2F section of this class and suspect you may have been exposed to COVID, you should report for testing immediately and observe an obligatory quarantine period. <https://coronavirus.ufhealth.org/screen-test-protect-2/> You should also report to me immediately so that you may continue your coursework by joining your classmates enrolled in remote sessions. Likewise, if I suspect I have been exposed to the virus, I will immediately report and quarantine. During this time, I will continue to teach all my students on the platform initially reserved for those enrolled in a remote section: I will give students enrolled in my F2F section clear instructions about joining online synchronous sessions.

If you have any COVID-related hardships which may obstruct your performance in this class--unexpected work or family obligations, financial struggles, mental or physical health issues, or lack of technological access--please communicate with me as well as making use of all UF resources available to you. We can then assemble a plan to help you complete the class and fulfill all requirements in the way most beneficial for you. (See course policies section for more information)

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

(NOTE: Most texts will be available digitally via our Canvas page. Physical copies are recommended but not required.)

J.K. Rowling, *Harry Potter and the Sorcerer's Stone*. ISBN: 9781408894620

Mary Seacole, *Wonderful Adventures of Mrs. Seacole in Many Lands*. ISBN: 0140439021

Virginia Woolf, *Orlando: A Biography*. ISBN: 978-0156701600

Assignments

(see pp.8-9 for Grading Rubric)

10 Discussion Responses	40 points each (400 total)
Creative Reflection Paper	150 points
Final Research Project	250 points
Attendance/Participation	200 points
Total	1000 points

- Discussion Responses (10, 200+ words each, 2000 words total): To facilitate discussion and preparation for each class session, you will prepare a written response to class material at least ten times per semester. Each discussion board will feature suggested questions/response topics, but I encourage students to explore any topic they find compelling or confusing. *Additionally*, you must respond at least 5 times per semester to a post from a peer challenging or adding to a fellow student's response.
- Creative Reflection Paper (1500 words): Using insights from our readings, discussions, and your own reflections on class materials, address your personal experience with the readings or questions which we have asked in this course. Reflect upon what most struck you about a particular text, how it changed (or didn't change) your perceptions of British literature, and how it fits in with larger questions both inside and outside the course. Thesis-based argumentation is appreciated, but this assignment may also be more creatively structured—as memoir, autobiographical fiction, poetry, a short play, etc.
- Final Research Project (2500 words): Using two to four secondary sources and at least one of the class primary texts, engage with a question or argument about a text you find interesting. Think about what compels you, angers you, or confuses you about the text; how it proves or disproves the theories found in our secondary sources; or how it connects to larger issues from your personal experience or the world around you. Then assemble a thesis-based argument using your research and close-reading of the primary fictional text. Finally, create a short visual, spoken, or multimedia presentation on your paper topic to be submitted digitally.

WRITTEN WORK TOTAL: 6000 WORDS

- **Participation, Attendance, and Engagement:** Since literature courses are all about coming together to speak, interact, and collaborate, your attendance and participation is essential. This will look different for different students depending on personality, culture/race/gender/disability, academic experience, and access (or lack thereof) to resources/technology. I understand this and will take such differences into account by providing various ways to interact with class materials and with your peers. However, some basic strategies for engaging with this class include:
 - Regular class attendance and clear communication with me when you cannot attend
 - Reading/viewing/listening to as much of the day's assigned resources as possible
 - Coming to class with at least one talking point, question, or concern about daily materials
 - Using Zoom chat function to add comments
 - Making a good faith effort to engage in discussion with peers in small groups; bringing input to whole class roughly once per week

Course Policies:

1. You must **complete all assignments** to receive credit for this course.
2. **Attendance:** Though this is a Hyflex course, attendance and regular completion of assignments is essential to getting the most out of it. Your effort to “attend” to the material presented in this course will be reflected in your class performance and grade. This means reading all required materials, interacting in a timely manner with discussion posts, and attending our synchronous sessions.*¹ To this end, you will not be permitted to take other UF courses during the same time slot as this one. Additionally, if you will be absent from a synchronous session, you must notify me (preferably a day in advance). Absences without notification will be considered unexcused. Two unexcused absences are permitted per semester; three or more will result in a reduction of one letter grade from your final grade.
3. **Tardiness:** Punctuality is essential for this course, as it shows respect for me, for yourself, and for your peers. If you are late to a synchronous session by more than five minutes, you will receive a partial absence unless and until you contact me after class to confirm your attendance. (Two partial absences count for one unexcused absence.)
4. **Classroom Behavior:** Students should conduct themselves maturely, be respectful of their peers, and avoid infringing on fellow students’ right to learn both in digital and in-person sections. Disrespectful behavior will result in lower participation grades or a meeting with the instructor to address the behavior.
5. **Online Privacy Statement:** Our class sessions may be audio visually recorded for students in the class to refer to and for enrolled students unable to attend live. Students who participate with their camera engaged or utilize a profile image are agreeing to have their video or image recorded. If you are unwilling to consent to have your profile or video image recorded, be sure to keep your camera off and do not use a profile image. Likewise, students participating orally are agreeing to have their voices recorded. As in all courses, unauthorized recording and unauthorized sharing of recorded materials is prohibited.
6. **Inclusivity:** This classroom affirms diversity, including but not limited to race, gender, sexual orientation, disability, and the intersections thereof. However, it is never a requirement to share relevant life experiences with me or the class for the sake of class enrichment. It is certainly an option if or when you wish to contribute this way, but it is never a requirement. Students are expected to approach each other and course materials with open minds. Some of the works we study will cover painful histories and difficult topics; where possible, content warnings will be provided so students can prepare to engage appropriately with material.

¹* If COVID, monetary, or disability-related challenges make this policy an undue burden, please contact me so we can assemble a plan of action for your participation.

7. **Accessibility:** Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, (<https://disability.ufl.edu/>), which will provide appropriate documentation to give to me. However, accommodations are not just for students who identify as or are ‘officially’ disabled. Since accessibility benefits everyone and can be applicable to everyone, please feel encouraged to contact me with any accessibility requests regardless of diagnosis or documentation—whether early in the semester or as it occurs to you, since the state of the world may create unforeseen accessibility challenges for all of us.
8. **Students who are in distress** or who are in need of counseling or urgent help: please contact umatter@ufl.edu or 352-392-1575 so that a team member can reach out to you. UF’s Counseling and Wellness Center offers additional support: 352-392-1575, or contact them online: <https://counseling.ufl.edu/>. In addition, feel encouraged to reach out to me if you encounter difficulties—while I am not a counselor and cannot offer treatment or guidance, I can assist in formulating a plan to help you complete this course or point you toward more resources that can help.
9. **UF’s policy on Sexual Harassment:** The University of Florida is committed to providing a safe educational, working, and residential environment that is free from sexual harassment or misconduct directed towards any and all members of the community:
<https://titleix.ufl.edu/about/title-ix-rights/>
10. **Paper Format & Submission:** All papers will be submitted electronically, via Canvas. Each submitted paper must be in .doc, .docx, or .rtf format.
11. **Late Papers/Assignments:** Assignments are due by the deadline indicated on Canvas. If you require an extension, please contact me *before* the deadline to arrange a new submission time. I accept late work for all reasons covered under official UF policies; again, contact me if these circumstances arise.
12. **Paper Maintenance Responsibilities:** Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
13. **Academic Honesty and Definition of Plagiarism:** UF students are bound by The Honor Pledge: “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: ‘On my honor, I have neither given nor received unauthorized aid in doing this assignment.’”
Plagiarism includes but is not limited to:
 - a. Stealing, misquoting, insufficiently paraphrasing, or patch-writing.
 - b. Self-plagiarism, which is the reuse of the Student’s own submitted work, or the simultaneous submission of the Student’s own work, without the full and clear acknowledgment and permission of the Faculty to whom it is submitted.
 - c. Submitting materials from any source without proper attribution.
 - d. Submitting a document, assignment, or material that, in whole or in part, is identical or substantially identical to a document or assignment the Student did not author.
14. For information on UF Grading policies, see:
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
15. **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). Please contact Ms. Blount at cblount@ufl.edu Grade appeals may result in a higher, unchanged, or lower final grade.
16. **Course Evaluations.** Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations. Toward the end of the semester, you will receive email messages requesting that you do this online: <https://ufl.bluera.com/ufl/>

TENTATIVE WEEKLY SCHEDULE

Week	Date	Read/View for Class	DUE
1	1/12	Introductions	
	1/14	<ul style="list-style-type: none"> ● Introduction to the Romantic Period pg. 3-12 ● Charlotte Smith, "The Swallow" ● Mary Robinson, "January 1795" 	
2	1/19	<ul style="list-style-type: none"> ● Extracts from <i>Olaudah Equiano</i> ● Coleridge, "On the Slave Trade" 	
	1/21	<ul style="list-style-type: none"> ● William Blake, "The Little Black Boy" and "London" ● Thomas Paine, "Rights of Man" 	Discussion Post #1
3	1/25	<ul style="list-style-type: none"> ● Mary Wollstonecraft, "A Vindication of the Rights of Woman" 	
	1/28	<ul style="list-style-type: none"> ● William Wordsworth, "London, 1802", "Intimations of Immortality," and "We Are Seven" ● Samuel Taylor Coleridge, "Kubla Kahn" 	
4	2/2	<ul style="list-style-type: none"> ● Robert Burns, "Bannockburn" and "For 'a that" ● Percy Shelley, "Ozymandias" ● John Keats, "On Seeing the Elgin Marbles" 	Discussion Post #2
	2/4	<ul style="list-style-type: none"> ● Mary Shelley, "The Mortal Immortal" 	
5	2/9	<ul style="list-style-type: none"> ● Introduction to the Victorian Age ● Carlyle on 'the great man' 	
	2/11	<ul style="list-style-type: none"> ● Elizabeth Barrett Browning, "The Children's Cry" ● Alfred Lord Tennyson, "The Lady of Shallott," "The Charge of the Light Brigade" ● Robert Browning, "My Last Duchess" 	Discussion Post #3
6	2/16	<ul style="list-style-type: none"> ● Thomas Macaulay, "Evidence of Progress" ● Matthew Arnold, "Culture and Anarchy" and "Literature and Science" 	
	2/18	<ul style="list-style-type: none"> ● William Morris, "How I Became a Socialist" ● Annie Besant, "White Slavery" ● Ada Chew, "A Living Wage for Factory Girls" ● Henry Mayhew, "London Labor and the London Poor" 	Discussion Post #4
7	2/23	<ul style="list-style-type: none"> ● Tennyson, "Opening Of The Indian And Colonial Exhibition By The Queen" ● Joseph Chamberlin "The True Conception of Empire" ● Rudyard Kipling, "The White Man's Burden" 	
	2/25	<ul style="list-style-type: none"> ● <i>Wonderful Adventures of Mrs. Seacole</i> Ch. 1-8 	Discussion Post #5
8	3/2	<ul style="list-style-type: none"> ● <i>Wonderful Adventures of Mrs. Seacole</i> Ch. 9-14 	
	3/4	<ul style="list-style-type: none"> ● <i>Wonderful Adventures of Mrs. Seacole</i> Ch.15-19 	
9	3/9	<ul style="list-style-type: none"> ● T.N. Mukharji, "A Visit to Europe" ● Rudyard Kipling, "Her Majesty's Servants" 	

		<ul style="list-style-type: none"> ● Toru Dutt, “Sonnet 81” 	
	3/11	<ul style="list-style-type: none"> ● Oscar Wilde, “Preface to the Picture of Dorian Gray” and excerpts from “De Profundis” ● Arthur Machen, “The White People” 	Discussion Post #6
10	3/16	<ul style="list-style-type: none"> ● Introduction to Modernism and the 20th Century ● Rupert Brooke, “The Solider” ● Siegfried Sassoon, “They” and “Glory of Women” ● Wilfred Owen, “Dulce et decorum est” and “The General” 	Creative Reflection Paper
	3/18	<ul style="list-style-type: none"> ● W.B. Yeats, “The Second Coming” ● F.S Flint and Ezra Pound, “Imagisme” ● Ezra Pound, “The Love Song of J. Alfred Prufrock” 	
11	3/23	<ul style="list-style-type: none"> ● Virginia Woolf, <i>Orlando</i> Ch.1-2 	Discussion Post #7
	3/25	<ul style="list-style-type: none"> ● <i>Orlando</i>, Ch. 3-4 	
12	3/30	<ul style="list-style-type: none"> ● <i>Orlando</i> Ch. 5-6 	
	4/1	<ul style="list-style-type: none"> ● Claude McKay, “Old England” ● Ngugi Wa Thiong’o, “Decolonising the Mind” ● Salman Rushdie, “The Prophet’s Hair” 	Discussion Post #8
13	4/6	<ul style="list-style-type: none"> ● Angela Carter, “The Tiger’s Bride” and “The Bloody Chamber” 	
	4/8	<ul style="list-style-type: none"> ● J.K. Rowling, <i>Harry Potter and the Sorcerer's Stone</i> Ch.1-9 	Discussion Post #9
14	4/13	<ul style="list-style-type: none"> ● J.K. Rowling, <i>Harry Potter and the Sorcerer's Stone</i> Ch. 10-14 	
	4/15	<ul style="list-style-type: none"> ● J.K. Rowling, <i>Harry Potter and the Sorcerer's Stone</i> Ch. 15-17 	Digital Project Presentations
15	4/20	Final Project Workshop <ul style="list-style-type: none"> ● Robert Gildea, Excerpt from <i>Empires of the Mind</i> 	
	4/22	Reading Day--No Class	Discussion Post #10

Final Paper Due Monday, April 26 11:59 PM

General Assignment Rubric

	SATISFACTORY (Y)	UNSATISFACTORY (N)
CONTENT	Papers exhibit evidence of ideas that respond to the topic with complexity, critically evaluating and synthesizing sources, and provide an adequate discussion with basic understanding of sources.	Papers either include a central idea(s) that is unclear or off- topic or provide only minimal or inadequate discussion of ideas. Papers may also lack sufficient or appropriate sources.
ORGANIZATION AND COHERENCE	Documents and paragraphs exhibit identifiable structure for topics, including a clear thesis statement and topic sentences.	Documents and paragraphs lack clearly identifiable organization, may lack any coherent sense of logic in associating and organizing ideas, and may also lack transitions and coherence to guide the reader.
ARGUMENT AND SUPPORT	Documents use persuasive and confident presentation of ideas, strongly supported with evidence. At the weak end of the satisfactory range, documents may provide only generalized discussion of ideas or may provide adequate discussion but rely on weak support for arguments.	Documents make only weak generalizations, providing little or no support, as in summaries or narratives that fail to provide critical analysis.
STYLE	Documents use a writing style with word choice appropriate to the context, genre, and discipline. Sentences should display complexity and logical structure.	Documents rely on word usage that is inappropriate for the context, genre, or discipline. Sentences may be overly long or short with awkward construction. Documents may also use words incorrectly.
MECHANICS	Papers will feature correct or error-free presentation of ideas. Papers may contain a few spelling, punctuation, or grammatical errors that remain unobtrusive and do not obscure the paper's argument or points.	Papers contain so many mechanical or grammatical errors that they impede the reader's understanding or severely undermine the writer's credibility.

A ASSIGNMENTS: Engage with the topic thoughtfully and thoroughly, using reliable sources and working within the context of audience, purpose, and assignment format/medium. Show care and attention to formatting and transitions to enable reader comprehension. Tone and language are clear and communicate complex thought. Have few or no grammar and punctuation mistakes.

B ASSIGNMENTS: Engage thoroughly with the topic, using reliable sources. Acknowledge the context of audience, purpose, and assignment format/medium, though may stumble over one or more elements. Show attention to transitions and formatting; may be basic, but still clear and streamlined. Tone and language are clear. Have some grammar or punctuation mistakes.

C ASSIGNMENTS: Make good faith effort to engage with the topic, but source use or complex synthesis not as well-integrated as A or B assignments. Some acknowledgement of audience, purpose, and assignment format/medium, but neglect one of these areas more than others. Show some thought in formatting and transitions, but not streamlined/tailored to the document's purpose. Tone and language are respectful but overly simplistic or overly complex. Have noticeable grammar and punctuation mistakes.

D-F ASSIGNMENTS: Have unclear topic or do not engage with the listed assignment requirements; little to no synthesis and incorrect or negligible source use. Little or no acknowledgement of audience, purpose, or assignment format/medium. Incorrect or unclear use of formatting and transitions. Tone and language unprofessional and/or unclear. Have disruptive grammar and punctuation errors.