ENL 2022—Survey of English Literature: 1750-Present

Instructor: Norma Aceves, MA
Meeting Times: MWF Period 8 (3:00-3:50)
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Course Description:

**Theme: Dangerous Bodies in British Literature**

This is a survey course that begins with the Romantic era, which includes the turbulent French revolutionary years, moves onto the Victorian age with its later decadent period, and finally considers Modernism and Post-modernism in the twentieth century. We will be reading and discussing select representative writers from the late eighteenth, nineteenth and twentieth centuries in order to get a better understanding of these literary movements. From the Romantic era to our own, Britain was invested in forming a new conception of man and his place in the world. This meant a vigorous debate about what was called "the woman question" and also discussions about Britain's role as a nation and its place in the world. These considerations about identity—both of the gendered, sexual, racial, and class-marked citizen, and of the nation state—preoccupied and still engage the literature of the times. One of the ways literature discussed these issues is to focus on what makes a British citizen human versus monstrous. Among other issues, we will trace the evolution of the definition of humanity versus monstrosity or the foreigner through two novels, one novella, and one contemporary play: Mary Shelley's famous *Frankenstein*, Robert Louis Stevenson's infamous *Jekyll and Hyde,* Joseph Conrad's astonishing novella *Heart of Darkness*, and Caryl Churchhill's *Cloud 9*. The goal of this course is to acquaint you with the key ideas and writers of the Romantic, Victorian, Modernist and Post-modernist periods.

Course Objectives

The goal of the course is to introduce students to British literature from approximately 1750 through the present, including a range of genres, authors, and historical moments within the period. Students should develop an appreciation of major trends within British literature and culture. Here the term "British literature" may include works in English from throughout the empire.

Students should be able to make historical, literary historical, critical or theoretical statements about the texts they have read and should be able to support those statements. They should have a basic understanding of issues of canon formation, literary history, and influence.

Required Texts and Materials
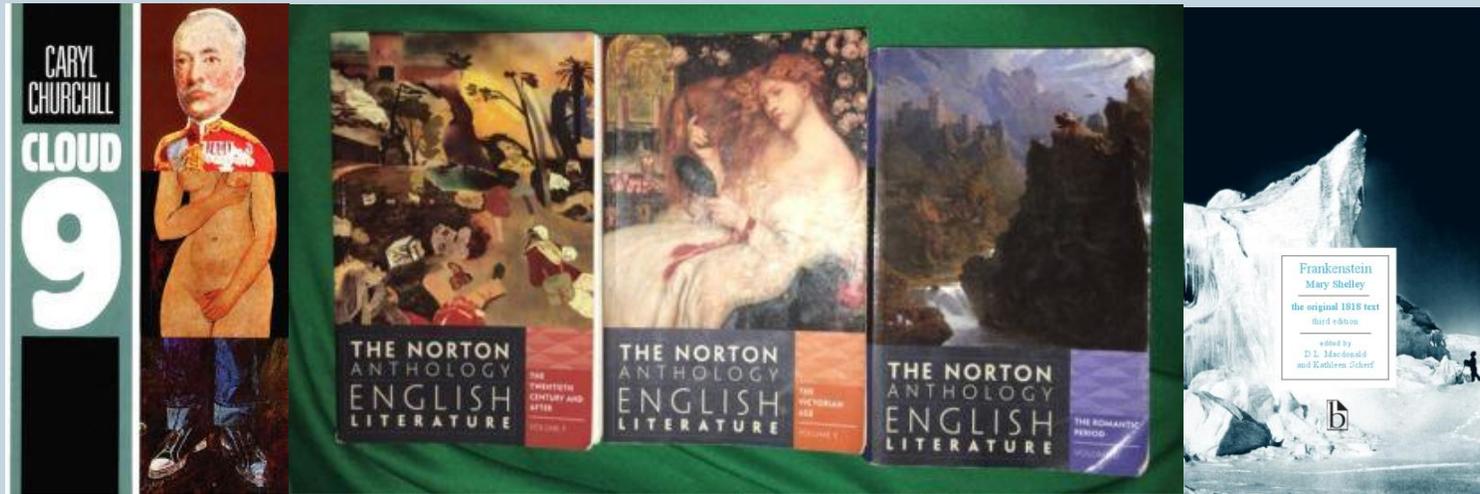
1. Churchill, Caryl. *Cloud 9*. New York: Theatre Communications Group, 1994. Print.

2. Greenblatt, Stephen, M. H. Abrams, Deidre Lynch, Jack Stillinger, Catherine Robson, Carol T. Christ, Jahan Ramazani, and Jon Stallworthy. *The Norton Anthology of English Literature*. 9th ed. New York: W.W. Norton, 2012. Print. D,E, F.

3. Shelley, Mary Wollstonecraft. *Frankenstein, Or, The Modern Prometheus*. Ed. Kathleen Dorothy Scherf and David Lorne Macdonald. Peterborough, Ont.: Broadview, 2012. Print.

4. An audio file creator like Audacity or Garage band.

*All other texts/videos will be available in PDF format/linked on our class E-Learning portal.

Assignments and Grading

100 Points   **Poetry Explication Paper**
Students will choose one or two poems from the Romantic era and craft a 750 word argument using only close reading and no secondary sources as evidence. This paper should have a thesis that is clearly stated in the introductory paragraph and proved through topic sentence-driven supporting body paragraphs.

100 Points   **Draft of Researched Argument Paper + Bibliography (with at least five secondary sources)**
Students will craft a "shitty first draft" of their final paper. This draft must begin with an overview of existing scholarship to establish the "existing conversation" surrounding their topic. This draft should include a preliminary argument with a thesis. Students will also be required to submit a bibliography with at least five secondary sources.

400 Points   **Researched Argument Paper**
Students will choose two large texts from contrasting literary movements to formulate an original argument that is supported using history and peer-reviewed research from both fields. This paper should be 6-8 pages and should include a "Works Cited" page at the end. Students are encouraged to use materials from the review of literature and the annotated bibliography to craft this assignment.

200 Points   **Critical Collaborative Wiki Pages**
We will be reading a vast amount of texts that span hundreds of years, and it will be challenging to remember important details from each of the four literary movements we will be studying (The Romantic, Victorian, Modernist, and the Post-modernist periods.) In order to help students remember key points from each movement, they will be responsible for two collaborative Wiki entries that will critically engage with the texts we read in their historical contexts. Students will be put into groups of 3-4 students at the beginning of the semester and they will decide how to divide up the work. Each entry should include the following:

1. A section on relevant historical information for the period/periods we are currently investigating. This may include a timeline or overview of important laws, relevant scientific discoveries, radical movements, dominant ideologies about gender, science, writing, etc.
2. A section for every text/author we have read and discussed in class. Each section should include examples of how the author/texts demonstrate or challenge dominant ideologies of the time in at least a paragraph (5-7 sentences minimum).
3. At least four media texts that help with the process of retaining the information. These can be images, videos, gifs, etc.

4. Each section should have relevant headings that are bolded. Each student should write their name under the section for which they are responsible. You are welcome to switch roles every week in order to share the work load.

100 Points   **Service-Learning Project/Presentation**

One of the ways in which people deepen their understanding of a subject is by through going out into the world and getting hands-on experience. Throughout the semester, students will work in groups or individually (it's up to you) to complete at least fourteen service-learning hours. These hours must be completed on your own time and you must find a way to keep track of your hours, whether by keeping a time sheet and getting it signed (or other ways). We can discuss this on a case-by-case basis. Each of these experience should have some direct relevance to literary studies, book history, gender studies, or any of the ideologies/texts/authors we discuss throughout the semester. I will formally show you how to use Librivox and have ideas for some local on-site volunteer work, but you are also welcome to suggest relevant service. You should complete at least 14 hours of service. Start early, waiting until the last minute will make it difficult for you to complete the assignment on time. Consider spreading out the time, maybe two hours every other week or 30 minutes to an hour a week. At the end of the semester, you will prepare a short Power Point presentation (in groups) about what you learned and how it relates to what we're learning in the class. Here are some options:

1. Volunteering for the online service LibriVox. This non-profit organization allows volunteers record obscure literary texts that were written before copyright laws and post them to You Tube and archive.org. This service is important, especially for the blind and people with learning disabilities.
2. Volunteering for UPenn's "Celebration of Women Authors" service, in which you would get the opportunity to help transcribe obscure women's texts to be posted on their website.
3. Volunteering to work at the local book store, Wild Iris, which is a non-profit bookstore and one of the last 13 feminist bookstores in the country. Literacy was a huge issue in all of the periods we will be discussing and helping to build more literacy will be a valuable lesson for all students.
4. Volunteering for Gainesville's Civic Media Center, which is a community library of books and zines. The CMC also hosts events like open mic nights, which are also an option for you as well. This library has a human rights activist focus, which was certainly very important to authors like Mary Wollstonecraft. This experience will allow you to be involved in the community and contribute to activism.

50 Points   **Contemporary Connections Project**

This assignment will help students deepen their understanding of the material we will cover even further. For this project, students will use their creativity to apply any of the ideologies/texts we've read to our current world. On the last day of class, we will have a potluck celebration where we will present these projects. This assignment can be as creative as students choose. Some examples of potential projects are: a collage, a diorama, an original poem, a song, a painting, a reflection, a short film, a game, etc. Students must get their projects approved in advance.

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

The University Writing Requirement (WR) ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. Course grades now have two components. 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). To receive the 6,000-word University Writing Requirement credit (E6), papers **must** meet minimum word requirements totaling 6000 words.

Assessment Rubric

Letter grades will be given for each major assignment and correspond to the following criteria. Minor assignments and daily grades will be assessed on a complete/incomplete basis. In order to receive the grade in the left hand column, the assignment must meet ALL of the criteria in the description.

Grade	Description
A	- Follows all instructions specific to the assignment sheet - Generates and elaborates on original ideas relevant to the course content - Assignment is mechanically sound and free of distracting grammatical, stylistic, and/or technical errors - Assignment displays clear organizational forethought including attention to transitions, introduction, and conclusion. - Assignment is properly formatted in MLA or other style guide approved by instructor - Assignment incorporates source material appropriately and effectively - Assignment provides evidence to support claims

B	• Follows most instructions specific to the assignment sheet • Incorporates and elaborates ideas relevant to the course content • Assignment may have a few minor errors but is free of distracting grammatical, stylistic, and/or technical errors • Assignment has an identifiable organizational structure • Assignment has a few minor formatting issues • Assignment incorporates source material appropriately • Assignment provides evidence to support most of its claims
C	• Follows some instructions specific to the assignment sheet • Incorporates ideas relevant to the course content • Assignment has a few distracting grammatical, stylistic, and/or technical errors • Assignment has an identifiable organizational structure • Assignment has a few minor formatting issues • Assignment incorporates source material • Assignment provides evidence to support some of its claims
D	• Follows very few instructions specific to the assignment sheet • Incorporates ideas irrelevant to the course content • Assignment has numerous distracting grammatical, stylistic, and/or technical errors • Assignment has an unclear organizational structure • Assignment has formatting issues • Assignment incorporates no (or very little) source material • Assignment provides little to no evidence to support its claims
E	• Does not follow instructions specific to the assignment sheet • Incorporates no ideas relevant to the course content • Assignment has numerous distracting grammatical, stylistic, and/or technical errors • Assignment has no identifiable organizational structure • Assignment has numerous formatting issues • Assignment incorporates no source material • Assignment provides no evidence to support its claims

Disabilities Statement

It is one of my fundamental beliefs that every student should be given the best possible opportunity to successfully complete the class. If you have any visible or invisible disability and need a special accommodation to ensure your success in my class, please let me know by the end of the first week either after class or by email. The University of Florida complies with the Americans with Disabilities Act. Students who need accommodations should also contact the Students with Disabilities Office in Peabody 202.

Attendance Policy

Attendance is required in order to succeed in the class. I reserve the right to lower your final grade by 20 points for each unexcused absence after 3 absences. According to the university catalog, "acceptable reasons for absence from or failure to participate in class include illness, serious family emergencies, special curricular requirements (e.g., judging trips, field trips, professional conferences), military obligation, severe weather conditions, religious holidays and participation in official university activities such as music performances, athletic competition or debate." Please refer to the catalog for more information. If students enter class after roll has been called, they are late, which disrupts the entire class. Three instances of tardiness count as one absence

Please Note: If students are absent, it is their responsibility to make themselves aware of all graded assignments and due dates. If absent due to a scheduled event, students are still responsible for turning assignments in on time.

Plagiarism

Plagiarism is a serious violation of the Student Honor Code. The Honor Code prohibits and defines plagiarism 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):

a.) Quoting oral or written materials, whether published or unpublished, without proper attribution.
b.) 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, 15 Aug. 2007 <http://www.dso.ufl.edu/judicial/honorcode.php>)

Classroom Behavior

Please keep in mind that UF students come from diverse cultural, economic, and ethnic backgrounds. Some of the texts we will discuss and write about engage controversial topics and opinions. Diversified student backgrounds combined with provocative texts require that you demonstrate respect for ideas that may differ from your own. Disrespectful behavior will result in dismissal, and accordingly absence, from the class.

In-class Work

Papers and Wiki pages are due at the end of the day (midnight) on-line on the assigned deadline unless otherwise stated. Late papers will not be accepted unless we've arranged an extension. Please email me in advance if you know you will have a difficulty submitting assignments for personal/emergency reasons. Do not suffer in silence.

Participation is a crucial part of success in this class. Students will be expected to work in small groups and participate in group discussions and peer reviews. Writing workshops require that students provide constructive feedback about their peers' writing. It is important to be in class and take notes in order to pass the class.

Paper Maintenance Responsibilities and Mode of Submission

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 resubmission of papers or a review of graded papers, it is the student's responsibility to have and to make available this material.

All papers will be submitted as MS Word (.doc) or Rich Text Format (.rtf) documents to Canvas, unless otherwise stated in class. Final drafts should be polished and presented in a professional manner. All papers must be in MLA format with 12-point Times New Roman font, double-spaced with 1-inch margins and pages numbered.

Writing Studio

The University Writing Studio is located in Tigert 302 and is available to all UF students requiring assistance with basic tasks of writing assignments. I will give up to 20 points (5 points per visit) extra credit for students who visit the Writing Studio for assistance.

Tentative Schedule

	M 8/22	W 8/24	F 8/26	Assignments Due:
Week 1 **Introductions/Intro to Romanticism**	**In class:** Introductions and Syllabus Review **HW:** Read Norton Introduction to Romanticism and Mary Wollstonecraft's "A Vindication of the Rights of Woman"	**In class:** Discuss Reading and Service-Learning **HW:** Read Burke's "*From* Reflections on the Revolutions in France," Thomas Paine's "*From* Rights of Man," and from MW's "A Vindication of the Rights of Man"	**In class:** Discuss Reading **HW:** Read selections from Wordsworth's *Lyrical Ballads* and *The Prelude* (pgs. 391-395, 299-308, 335, 349, 356-378)	
	M 8/29	W 8/31	F 9/2	Assignments Due:
Week 2 **The Romantic Period**	**In class:** Assign Poetry Explication Paper and discuss reading **HW:** Read selections from Coleridge, (Dorothy) Wordsworth, Smith, Robinson, and Barbauld (443-459, 415-418, 79-87, 48-59)	**In class:** Discuss Reading and explain Wiki Pages **HW:** Read selections from Blake and Keats (935-950, 930-933, 911, 115, 118-121, 123 [Infant Joy], 125, 131, 134)	**In class:** Discuss Reading **HW:** Read selections from Walpole, Aikin, Beckford, Radcliffe, Lewis, Dacre, and Coleridge (462-477, 586-612, and Dacre Poem TBA)	

	M 9/5	W 9/7	F 9/9	Assignments Due:
Week 3	No Classes—Labor Day	**In class:** Discuss Reading **HW:** Read selections from Newton, Clarkson, Cowper, Equiano, More, Smith, Coleridge, and Cobbett (88-112)	**In class:** Discuss Reading **HW:** Shelley	
	M 9/12	**W 9/14**	**F 9/16**	**Assignments Due:**
Week 4	**In class:** *Frankenstein* **HW:** Shelley	**In class:** *Frankenstein* **HW:** Shelley	**In class:** Visit Special Collections in the library? **HW:** Shelley	Draft of Poetry Explication paper Due: 9/16
	M 9/19	**W 9/21**	**F 9/23**	**Assignments Due:**
Week 5	**In Class:** *Frankenstein* **HW:** Shelley	**In Class: Library Visit Today! Go to room 211 in Library West!**	**In Class: Peer Review** **(Bring three copies of your paper to class)**	

	M 9/26	W 9/28	F 9/30	Assignments Due:
Week 6 **The Victorian Period**	**In class:** *Frankenstein* **HW:** Read Norton Introduction to Victorianism	**In class:** Introduction to Victorianism **HW:** Tennyson, Browning, Arnold	**In class:** Discuss Reading **HW:** Wilde "Decay of Lying" and "The Importance of Being Earnest"	Poetry Explication Paper Due: 9/26 Wiki #1 Due: 10/2
	M 10/3	W 10/5	F 10/7	Assignments Due:
Week 7	**In class:** Discuss Reading **HW:** Rossetti, Pater	**In class:** Discuss Draft and Reading **HW:** Tomson	No Classes—Homecoming	
	M 10/10	W 10/12	F 10/14	Assignments Due:
Week 8	**In class:** Discuss Reading **HW:** Stevenson	**In class:** Discuss Reading and Wiki Pages **HW:** Stevenson	**In class:** *Jekyll and Hyde* **HW:** Stevenson	**Draft of Final Paper and Bibliography Due 10/16**

	M 10/17	W 10/19	F 10/21	Assignments Due:
Week 9	**In class:** *Jekyll and Hyde* **HW:** Stevenson	**In class:** *Jekyll and Hyde* **HW:** Stevenson	No class—Attend scheduled conference appointment	
	M 10/24	**W 10/26**	**F 10/28**	**Assignments Due:**
Week 10	No class—Attend scheduled conference appointment	**In class**: *Jekyll and Hyde* **HW:** Stevenson	**In class:** *Jekyll and Hyde* **HW:** Radclife	
	M 10/31	**W 11/2**	**F 11/4**	**Assignments Due:**
Week 11 **The Modernist Period**	**In class:** Discuss Reading **HW:** Read Norton Introduction to Modernism	**In class:** Discuss Introduction to Modernism **HW:** Woolf, Eliot	**In class**: Discuss Reading **HW:** Carter, Joyce	
	M 11/7	**W 11/9**	**F 11/11**	**Assignments Due:**
Week 12	**In class:** Service-Learning Presentations	**In class:** Service-Learning Presentations **HW:** Coatzee, Conrad	No Classes— Veteran's Day	

	M 11/14	W 11/16	F 11/18	Assignments Due:
Week 13	No class—attend conference appointments HW: Conrad	In class: Discuss Reading HW: Conrad	In class: Discuss Reading HW: HD, Yeats	
	M 11/21	W 11/23	F 11/25	Assignments Due:
Week 14	In class: Discuss Reading and Contemporary Connections Assignment HW: Work on Paper	No Classes—Thanksgiving		
	M 11/28	W 11/30	F 12/2	Assignments Due:
Week 15 **The Post-modernist Period**	In class: Peer Review (Bring three copies of your paper to class) HW: Read Introduction to Post-modernism and Churchill	In class: Discuss Reading HW: Churchhill	In class: Discuss Reading HW: Churchhill	Wiki #2 Due: 12/2
	M 12/5	W 12/7		
Week 16	In class: Discuss Reading and Evaluations HW: Contemporary Connections Assignment	Last Day of Classes In class: Contemporary Connections		Final paper due 12/9
Final's Week	12/12-16			
	No Comprehensive Final			