

ENL 6276
20th Century British Literature
The Pedagogical Scene
in the British Novel



Professor Phillip Wegner
Thursday 6-8 (12:50-3:50 p.m.)
Turlington 4112

Office: Turlington 4115
Office Hours: Wednesday, 12 p.m. – 2 p.m.;
and by appointment

Phone: 294-2813;
Email: pwegner@ufl.edu

In this seminar, we will explore the ways British novels—from Mary Shelley’s *Frankenstein* (1818/1832) to Kazuo Ishiguro’s *Clara and the Sun* (2021)—stage the essential human encounters that take place on what I am calling the “pedagogical scene,” a space extending far beyond the conventional classroom. Throughout the semester we will move between some foundational theoretical texts—Immanuel Kant’s “An Answer to the Question: What is Enlightenment?” (1784), Friedrich Nietzsche’s *On the Genealogy of Morals* (1888), Max Weber’s *Vocation Lectures* (1919), Jacques Lacan’s *Seminar XVII: The Other Side of Psychoanalysis* (1969-1970), Michel Foucault’s *The History of Sexuality, Volume 2: The Use of Pleasure* (1984), and Jean François Lyotard, *The Postmodern Condition* (1984)—and major works of modern “British” fiction that take up issues surrounding teaching in all its forms inside and beyond the classroom.

Texts

Students will be responsible for procuring copies of the major readings for the semester and watching the films. Shorter texts will be made available on Canvas.

Aims and Methods

1. Full presence in every spatial, ontological, existential, and intellectual sense of the word, as well as active and engaged participation in the seminar discussions. Given your presence here, I assume that all of you are looking forward as much as I am to have the opportunity for a serious and careful engagement with these texts. Thus, the most general expectation that I have for this semester is that all of you intend to read these works, and to do so in a responsible and rigorous fashion, and in a spirit of good faith and intellectual camaraderie. I would ask then that you make every effort to engage in, to use a much abused term, a *dialogue* with these works, being attentive to their respective voices, acknowledging their particular historical and otherwise contingent beings in the world, and finally working to imagine how we today might best retool the insights and modes of analysis of their various “unfinished projects.” In this way, I hope that we will develop a much more complex and profitable understanding of both the power and originality of these arguments and traditions.

2. In order to facilitate and enrich our discussion of these works, I will ask each of you to be responsible for introducing and situating each week’s readings. As I imagine all of our work fundamentally to be a collective project, you will do this in groups of two with each group being responsible for the readings on three different occasions. Each group will be asked both to provide a brief introduction to the material and to serve as general “experts” on the readings for that week. Your group can take a variety of approaches to this task: you may want to highlight some of the central issues the readings address; briefly outline their main arguments; note the ways they engage with what has come before; place them in historical, intellectual, and political contexts; note connections to other practices; give overviews of some of the secondary readings on these works; offer some questions for discussion; provide creative illustrations and applications of the thesis; and so forth. I only ask that you

keep the opening comments brief (15 minutes maximum total) so that we can begin our general discussion as soon as possible. I also hope that your groups will continue to work together throughout the semester, sharing ideas, giving support, discussing research projects, enjoying cocktail hours (in person or online as the world may allow), and other important tasks. I will be very happy to meet with your group beforehand to suggest some secondary readings and discuss approaches and tactics.

3. For the major written component of the course, I will ask each of you to develop an independent research program, which will take one of two forms: either a) two shorter essays of 10-15 pages in length examining the questions or issues raised by the material in more depth, or drawing connections between these works and other areas of interest; *or*, b) a major critical research project of some 25-30 pages in length. Innovative or multi-media projects will also be welcome (let's chat!). The aim of the longer project will be to produce: 1) a sustained engagement with some of the works we discuss in class; 2) a further independent examination of the issues raised by the work we have looked at; 3) a discussion drawing upon some of the recommended secondary or additional readings; or 4) an original reading of another other work –be it literary, theoretical, filmic, architectural, cultural, digital, virtual, or otherwise— deploying the concepts and models we elaborate during the course of the semester. I would also like to ask that all 2nd year PhD students plan to pursue option b, with the goal of producing an essay that will serve either as the basis of a dissertation chapter or a publishable essay (or even both). I ask each of you who choose this second option to turn in a detailed paper proposal, complete with bibliography, about a month before the paper is due. If you require additional time to work on this project, I am happy to allow you to do so. However, in order to avoid extending the course indefinitely, I expect that the project will be completed by the end of the spring term; work turned in after that time should not expect to receive extensive (if any) comments.

Grading Criteria

Attendance and Participation: 25%

Group presentations: 25%

Seminar paper: 50%

UF Policy Statements

A Note on Course Content

Students are encouraged to employ critical thinking and to rely on data and verifiable sources to interrogate all assigned readings and subject matter in this course as a way of determining whether they agree with their classmates and/or their instructor. No lesson is intended to espouse, promote, advance, inculcate, or compel a particular feeling, perception, viewpoint or belief.

Accommodations for Disabilities

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the Disability Resource Center. [See the “Get Started With the DRC” webpage on the Disability Resource Center site.](#) It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

Academic Honesty Policy

UF students are bound by The Honor Pledge which states “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.” The Conduct Code specifies a number of behaviors that are in violation of this code and the possible sanctions. [See the UF Conduct Code website for more information.](#)

Course Evaluation

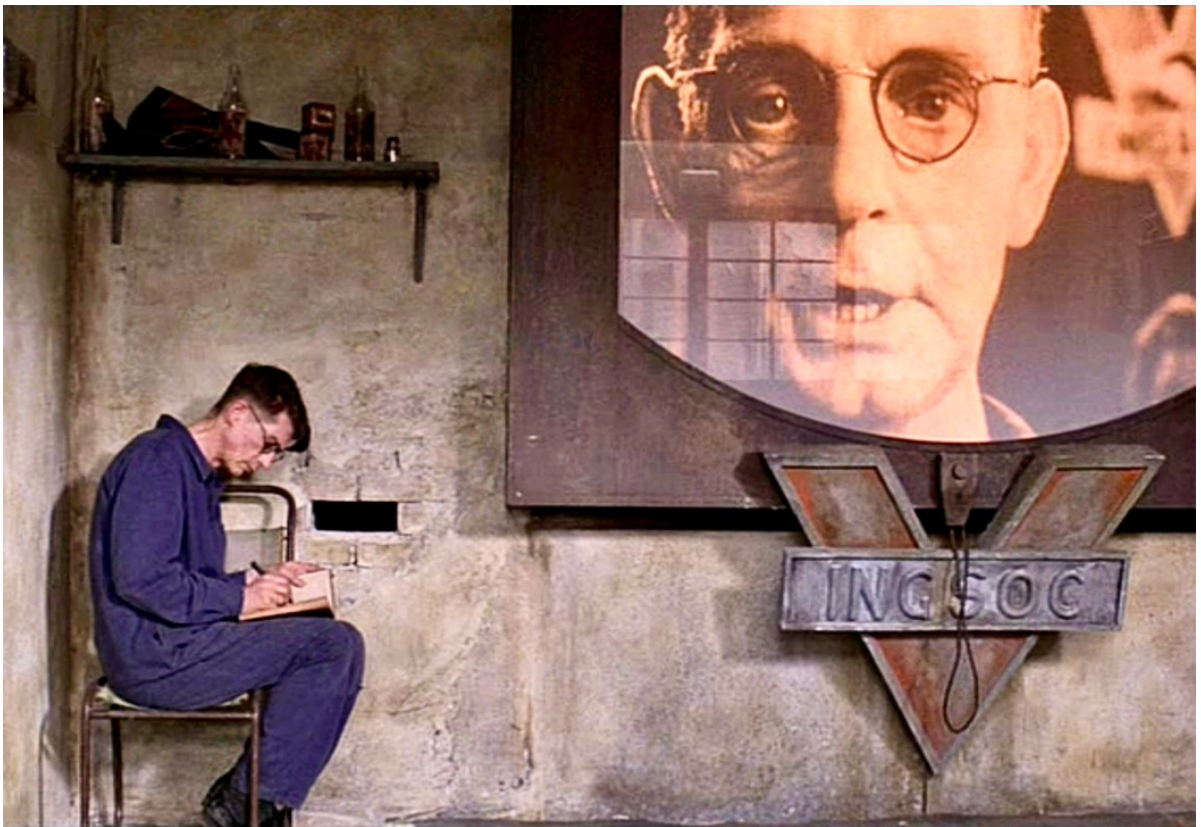
Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>

In-Class Recording

Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A “class lecture” is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session.

Publication without permission of the instructor is prohibited. To “publish” means to share, transmit, circulate, distribute, or provide access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third-party note/tutoring services. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student.



Campus Resources

Health and Wellness

U Matter, We Care: If you or a friend are in distress, please contact umatter@ufl.edu or 352 392-1575 so that a team member can reach out to the student.

Counseling and Wellness Center: [Visit the Counseling and Wellness Center website](#) or call 352-392-1575 for information on crisis services as well as non-crisis services.

Student Health Care Center: Call 352-392-1161 for 24/7 information to help you find the care you need, or [visit the Student Health Care Center website](#).

University Police Department: [Visit UF Police Department website](#) or call 352-392-1111 (or 9-1-1 for emergencies).

UF Health Shands Emergency Room / Trauma Center: For immediate medical care call 352-733-0111 or go to the emergency room at 1515 SW Archer Road, Gainesville, FL 32608; [Visit the UF Health Emergency Room and Trauma Center website](#).

GatorWell Health Promotion Services: For prevention services focused on optimal wellbeing, including Wellness Coaching for Academic Success, visit the [GatorWell website](#) or call 352-273-4450.

Academic Resources

E-learning technical support: Contact the [UF Computing Help Desk](#) at 352-392-4357 or via e-mail at helpdesk@ufl.edu.

[Career Connections Center:](#) Reitz Union Suite 1300, 352-392-1601. Career assistance and counseling services.

[Library Support:](#) Various ways to receive assistance with respect to using the libraries or finding resources. Call 866-281-6309 or email ask@ufl.libanswers.com for more information.

[Teaching Center:](#) 1317 Turlington Hall, 352-392-2010 or to make an appointment 352-392-6420. General study skills and tutoring.

[Writing Studio:](#) Daytime (9:30am-3:30pm): 2215 Turlington Hall, 352-846-1138 | Evening (5:00pm-7:00pm): 1545 W University Avenue (Library West, Rm. 339). Help brainstorming, formatting, and writing papers.

Academic Complaints: Office of the Ombuds; [Visit the Complaint Portal webpage for more information](#).

Enrollment Management Complaints (Registrar, Financial Aid, Admissions): [View the Student Complaint Procedure webpage for more information](#).

Tentative Schedule

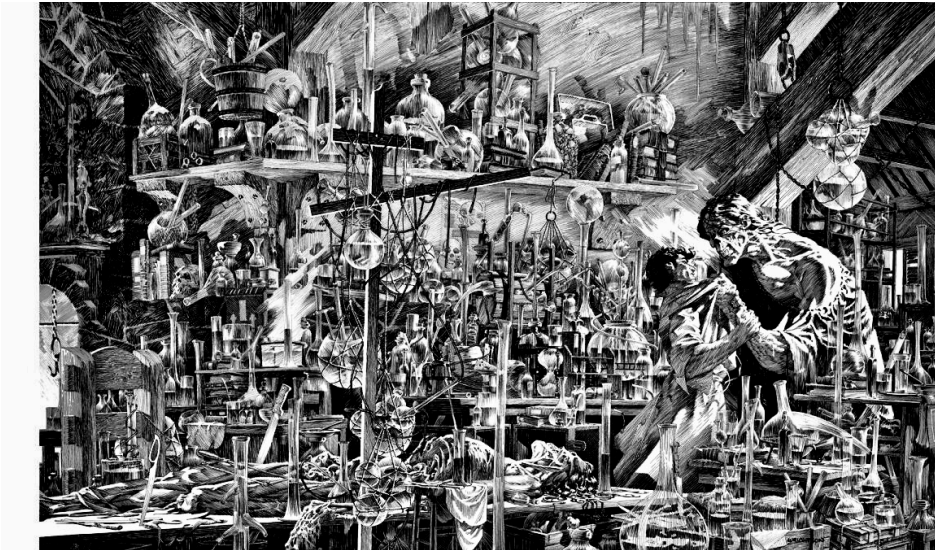
1. January 16

Welcome!

Immanuel Kant, "An Answer to the Question: What is Enlightenment?" (1784)

Fredrich Nietzsche, *On the Genealogy of Morals*, Essay 1 (1888)

Part 1: The Nineteenth Century



2. January 23

Mary Shelley, *Frankenstein; or, The Modern Prometheus* (1832)

3. January 30

Thomas Hardy, *Jude the Obscure* (1895)

4. February 6

Joseph Conrad, The Marlow Trilogy

"Youth" (1898)

Heart of Darkness (1899)

Lord Jim (1900)

Part 2: Modernism

5. February 13

Max Weber, *Vocation Lectures* (1919)

6. February 20

James Joyce, *A Portrait of the Artist as a Young Man* (1916)

James Joyce, *Ulysses*, "Telemachus" (1922)



7. February 27

Virginia Woolf, *To the Lighthouse* (1927)

A Room of One's Own (1929)

Part 3: Post-war Welfare State

8. March 6

Jacques Lacan, *Seminar XVII: The Other Side of Psychoanalysis* (1969-1970)

9. March 13

George Orwell, *Nineteen Eighty-Four* (1949)

10. March 20 – NO CLASS
(Spring BREAK)

11. March 27

Muriel Sparks, *The Prime of Miss Jean Brodie* (1961)



Final Project Proposals Due March 28

Part 4: The Contemporary

12. April 3

Jean François Lyotard, *The Postmodern Condition* (1984)

Michel Foucault, *The History of Sexuality, Volume 2: The Use of Pleasure* (1984)

13. April 10

David Lodge, "Campus Trilogy"

Trading Places: A Tale of Two Campuses (1975)

Small World: An Academic Romance (1984)

Nice Work (1988)

14. April 17

Kazuo Ishiguro, *Never Let Me Go* (2005)

Clara and the Sun (2021)

15. April 25 - FINAL PROJECTS DUE.(in order to receive spring grade)

