

**ENG 2022—Survey of English Literature, 1750-Present (Section 1215,
#12711)**

Instructor Name: Professor Donnelly

Course meeting times & locations: Tuesday Per. 7-8 (1:55-3:50) Computer Science Building E121, Thursday Per. 7 (1:55-2:50) Turlington 2349

Office Location and Hours: T Th 4:30-5:30 Turlington TBA and by appointment on Zoom

Instructor Email: maxinedonnelly@ufl.edu

Course Description: When thinking about Britain, many non-Brits have a certain vision of it: quaint country villages, bustling urban culture centers, ‘fairy tale’ images of the royal family or the magic of British children’s fantasies like *Harry Potter*. Some people understand Britain itself as a kind of real-life fantasy world, a place to escape from the messy ‘real’ world of modern life into innocent stories with universal appeal. But this image stems as much from British culture, specifically British literature, as from any ‘real’ representation of the nation. And like any other country, the United Kingdom has always been more complex than the images it creates of itself. Many nations have made these kinds of stories central to their identity, but Britain may be unique in popularizing whole genres of literature--Gothic romance, nonsense, fantasy, science fiction--that questioned reality itself. So can reading the fantasies the nation produced--about Britishness, about human nature, about what reality means--help us understand how these stories compel English-speaking readers and shape British identity to this day?

In this course, we will try to understand these fantasies, the histories they reveal, and the larger human stories they help illustrate. Following a roughly chronological order, we will trace the ways Britishness has grown up alongside ‘fantastic’ literature since 1750. While we will study the ‘mainstream’ works of this diverse 300-year stretch, we will also explore how new and evolving genres like fantasy and science fiction influenced this mainstream. Along the way, I hope to ask questions about the Britain (and the world) which exists now: How are fantasy and history intertwined? What do a nation’s stories tell us about who its people are or wish to be? And are Britain's ‘realities’ actually as fantastic as the stories it tells about itself?

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

General Education Objectives:

- This course confers General Education credit for Composition (C), and 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 (I will provide digital scans of all required texts--only purchase a hard copy if needed):

Lewis Carroll, *Alice's Adventures in Wonderland*.

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

Mary Shelley, *Frankenstein*.

The Norton Anthology of English Literature, Eight Edition, Volume 2: The Romantic Period through the Twentieth Century.

Assignments (see below for Grading Rubric):

**Discussion Responses
40 points each (400 Total)
Creative Reflection Paper
150 Points**

**Final Research Project
250 Points**

**Engagement, Attendance, and Participation
200 Points**

TOTAL: 1000 Points

- Discussion Responses (10, 200+ words each, 2000 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—agreeing with, 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*
- 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:** Since this is a discussion-centered course, attendance and regular completion of assignments is essential to getting the most out of this class. 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 class meetings.*¹ If you will be absent from a class, 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. (Three partial absences count for one unexcused absence.)

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.

4. ***Classroom Behavior and Netiquette:*** Students should be respectful of their peers and different viewpoints on subjects discussed, just as in face-to-face meetings. Disrespectful behavior is unprofessional and will result in lower participation grades or a meeting with the instructor to address the behavior. Additionally, emails to the instructor must follow professional protocols of subject, grammar, and tone— including proper salutations and signature. Remember that all emails sent through our UFL accounts are Public Records (Florida Statutes, Chapter 119).

5. ***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.

6. ***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/>

6. ***Paper Format & Submission:*** All papers will be submitted electronically, via Canvas. Each submitted paper must be in .doc, .docx, or .rtf format.

7. ***Late Papers/Assignments:*** No late submissions will be accepted **UNLESS** an extension has been previously agreed upon with the instructor. Communicate with me and I can be flexible; keep me in the dark and I have to assume you have simply chosen not to do the assignment.

8. ***Paper Maintenance Responsibilities:*** Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.

9. ***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

10. ***Students with disabilities*** requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/), 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.

11. ***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.

12. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

13. ***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.

14. ***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	<i>Date</i>	<i>Read/View for Class</i>	DUE
1	1/6	Introductions	
2	1/11	<ul style="list-style-type: none"> ● 2012 Olympics Opening Ceremony 13:36-32:50 <ul style="list-style-type: none"> ● Excerpts on national literature and the fantastic 	
	1/13	<ul style="list-style-type: none"> ● William Wordsworth, "What is a Poet?" (link) ● Samuel Taylor Coleridge, "Kubla Kahn" (pg. 446) 	
3	1/18	<ul style="list-style-type: none"> ● Percy Shelley, "Ozymandias" (pg. 768) ● William Worsdworth, "Intimations of Immortality" (Norton pg.302) 	Discussion Post #1
	1/20	<ul style="list-style-type: none"> ● Podcast intro to the gothic using Harry Potter(16:40 -36:30) <ul style="list-style-type: none"> ● Mary Shelley, <i>Frankensteir</i>Letter 1 -Chapter 4 	
4	1/25	<ul style="list-style-type: none"> ● Mary Shelley, <i>Frankensteir</i>Ch. 5-12 	

	1/27	<ul style="list-style-type: none"> ● Mary Shelley, <i>Frankenstein</i> Ch. 13-21 	Discussion Post #2
5	2/1	<ul style="list-style-type: none"> ● Mary Shelley, <i>Frankenstein</i> Ch. 21-End 	
	2/3	<ul style="list-style-type: none"> ● Introduction to the Victorian Age ● Alfred, Tennyson, "The Epic (Morte d'Arthur)" (pp. 1127-29) ● Carlyle on 'the great man' 	
6	2/8	<ul style="list-style-type: none"> ● Alfred Lord Tennyson, "The Lady of Shallott" (pg. 1114) and "The Charge of the Light Brigade" (pg. 1188) ● Robert Browning, "My Last Duchess" (pg. 1255) 	Discussion Post #3
	2/10	<ul style="list-style-type: none"> ● Thomas Henry Huxley, "Science and Culture" (pp. 1429-1435) ● George MacDonald, "The Imagination: Its Foundations and Its Culture" (On Canvas) 	
7	2/15	<ul style="list-style-type: none"> ● Christina Rossetti, <i>Goblin Market</i> (pp. 1466-1477) 	Discussion Post #4

	2/17	<ul style="list-style-type: none"> ● Lewis Carrol, <i>Alice in Wonderland</i> Ch. 1-5 	
8	2/22	<ul style="list-style-type: none"> ● Lewis Carrol, <i>Alice in Wonderland</i> Ch. 6-9 	Discussion Post #5
	2/24	<ul style="list-style-type: none"> ● Lewis Carrol, <i>Alice in Wonderland</i> Ch. 10-12 	
9	3/1	<ul style="list-style-type: none"> ● T.N. Mukharji, "A Visit to Europe" (pp. 1627-30) ● Rudyard Kipling, "Her Majesty's Servants" (link) 	
	3/3	<ul style="list-style-type: none"> ● Arthur Machen, "The Great God Pan" 	Discussion Post #6
10	3/8	SPRING BREAK	
	3/10	SPRING BREAK	
11	3/15	<ul style="list-style-type: none"> ● Introduction to the 20th Century pp. 1827-1824 <i>OR</i> video intro to modernism ● W.B. Yeats, "The Second Coming" (pp. 2036-37) ● Wilfrid Owen, "Dulce et Decorum Est" (pg. 1974) 	
	3/17	<ul style="list-style-type: none"> ● Ezra Pound, "The Love Song of J. Alfred Prufrock" (pp. 2289-93) 	Creative Reflection Paper

12	3/22	<ul style="list-style-type: none"> ● Excerpts from Virginia Woolf, <i>Orlando</i>(Linked on Canvas) 	
	3/24	<ul style="list-style-type: none"> ● JRR Tolkien, "On Fairy Stories" and "Leaf By Niggle" (Linked on Canvas) 	Discussion Post #7
13	3/29	<ul style="list-style-type: none"> ● Salman Rushdie, "English is an Indian Literary Language" (pp.2539-2585) and "The Prophet's Hair" 	
	3/31	<ul style="list-style-type: none"> ● Angela Carter, "The Bloody Chamber" 	Discussion Post #8
14	4/5	<ul style="list-style-type: none"> ● J.K. Rowling, <i>Harry Potter and the Sorcerer's Stone</i> Ch.1-5 	
	4/7	<ul style="list-style-type: none"> ● J.K. Rowling, <i>Harry Potter and the Sorcerer's Stone</i> Ch. 6-14 	Discussion Post #9
15	4/12	<ul style="list-style-type: none"> ● J.K. Rowling, <i>Harry Potter and the Sorcerer's Stone</i> Ch. 15-17 	
	4/14	<p>Final Thoughts on British Literature</p> <ul style="list-style-type: none"> ● Brian Attebury, excerpt from <i>Stories About Stories</i> ● Rebecca Knuth, excerpt from <i>Children's Literature and British Identity</i> 	

16	4/19	Final Thoughts and Final Projects	Digital Project Presentations
	4/21	Reading Day--No Class	Discussion Post #10

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.