

ENL 2022—Survey of English Literature: 1750-Present (sec. 1813), Spring 2017

Instructor Name:	Norma Aceves, MA
Course Meeting Times and Location:	MWF, Period 5 (11:45-12:35); Matherly 0105
Office Location and Hours:	Tur 4361; Mondays 1-3pm, or by appointment
Course Website:	Canvas
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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 gain a better understanding of these literary movements and the concerns of the time in which they were formed. 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 writers discussed these issues through literature was to consider what makes a normal British citizen versus a monstrous one. Among other issues, we will trace this formation of humanity versus monstrosity (or the foreigner) through two novels, one novella, and one contemporary play: Charlotte Dacre’s *Zofloya*, Robert Louis Stevenson’s infamous *Jekyll and Hyde*, Joseph Conrad’s astonishing novella *Heart of Darkness*, and Caryl Churchill’s unsettling *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. We will explore these ideas through a variety of classroom discussions and also activities outside of class like a visit to the UF Smather’s library Special Collections to see some first edition texts from the periods from which we’ll be reading. We will also be completing service-learning hours online or in the Gainesville area related to the ideas/themes we’re reading to deepen our understanding of our subject material.

Course Objectives and Learning Outcomes

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).

- Course content includes multiple forms of 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 learn how to effectively use these rhetorical devices to compose effective and argumentative pieces of writing.
- 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:

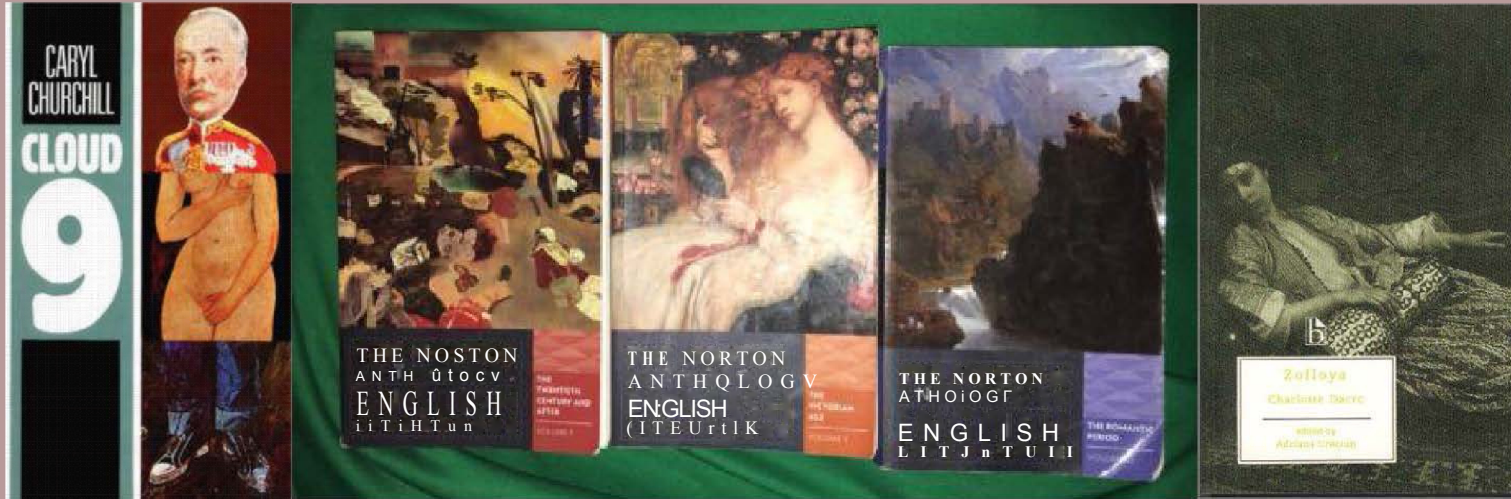
At the end of this course, students will be expected to have achieved the following learning outcomes in content, communication and critical thinking:

- **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.

ENL 2022 Learning Outcomes:

- Students will understand the major trends/themes of the British Romantic, Victorian, Modernist, and Postmodernist periods.
- Students will learn to compare these periods with each other using a variety of texts including: poetry, plays, short fiction, and novels.
- Students will learn to formulate arguments based on the literary works we're reading using close reading, argumentation skills, and secondary research.
- Students will learn how to effectively engage in literary discussion in an academic setting with evidence and respect of differing opinions.
- Students will learn how to use the voice editing software, Audacity, and how to volunteer for the "out-of-print" literary book database, Librivox.
- Students will learn to compose informative and argumentative Wiki pages using material from the class.

Required Texts and Materials



1. Churchill, Caryl. *Cloud 9*. New York: Theatre Communications Group, 1994. [ISBN: 978-1559360999]
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. D,E, F. [ISBN: 978-0-393-91301-9]
3. Dacre, Charlotte, and Adriana Crăciun. *Zofloya ; or, The Moor: a Romance of the Fifteenth Century*. Peterborough, Ont., Broadview Press, 1997. [ISBN: 978-1-55111-146-9]
4. An audio file creator (Audacity).

*All other texts/videos will be available in PDF format/linked on our Canvas site.

Assignments and Grading (see below for Grading Rubric)

- 200 Points** **Drafts of Researched Argument Paper + Bibliography (with at least five secondary sources)**
Students will craft two drafts of their final paper. This drafts must begin with an overview of existing scholarship to establish the “existing conversation” surrounding their topic. These draft should include a preliminary argument with a thesis. Students will also be required to submit a bibliography with at least five secondary sources. The first draft will total three pages and the second draft will total five pages.
- 400 Points** **Researched Argument Paper + Works Cited (with at least eight secondary sources)**
Students will choose two large texts (novels, novellas, plays, or long narrative poems) 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. This paper must include at least eight secondary sources.
- 100 Points** **Critical Collaborative Wiki Page**
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 one collaborative Wiki entries that will critically engage with the texts we read in their historical contexts. These pages will be posted to Canvas, but students may work on drafts on Google docs. 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. I will provide some time in class to collaborate, but students should plan to do the majority of the work outside of class. Each student will write a total of nine pages (three at the beginning of the semester, three in the middle, and three at the end). Each wiki page 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 of select representative authors from each period. Each section should include examples of how the author/texts demonstrate or challenge dominant ideologies of the time in at least a paragraph.
 3. At least six 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.

200 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.

Course Policies

1. You must complete all *assignments* to receive credit for this course.
2. **Attendance:** 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.)
3. **Paper Format & Submission:** All papers will be submitted as **MS Word (.doc or .docx) 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.
4. **Late Papers/Assignments:** 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.

5. **Paper Maintenance Responsibilities:** 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.
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.
7. **Disability 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 disabilities 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. Students who need accommodations should first contact the [Disability Resource Center in Peabody 202](#) or call (352)-392-8565.
8. **UF Grading Policies:** Please review the [UF Grading policies](#) for reference.
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](#).
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.
12. **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.
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.
14. **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

Tentative Schedule				
Week 1 Introductions/Intro to Romanticism		W 1/4	F 1/6	Assignments Due:
		In class: Introductions and Syllabus Review HW: Read Norton Introduction to Romanticism and Mary Wollstonecraft's "A Vindication of the Rights of Woman"	NO CLASS: Instructor away at conference	
Week 2 The Romantic Period	M 1/9	W 1/11	F 1/13	Assignments Due:
	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: Lecture on Romanticism	In class: Discuss Reading HW: Read selections from Wordsworth's <i>Lyrical Ballads</i> and <i>The Prelude</i> (pgs. 391-395, 299- 308, 335, 349, 356-378)	

Week3	M 1/16	W 1/18	F 1/20	Assignments Due:
	No Classes—Martin Luther King Day	<p>In class: Discuss reading and explain Wiki Pages</p> <p>HW: Read selections from Coleridge, (Dorothy) Wordsworth, Smith, Robinson, and Barbauld (443-459, 415-418, 79-87,48-59)</p>	<p>In class: Discuss Reading</p> <p>HW: Read selections from Blake and Keats (935-950, 930-933,911, 115, 118-121, 123 [Infant Joy], 125, 131, 134)</p>	
Week 4	M 1/23	W 1/25	F 1/27	Assignments Due:
	<p>In class: Discuss Blake and Keats</p> <p>HW: Read selections from Walpole, Aikin, Beckford, Radcliffe, Lewis, Dacre, and Coleridge (462-477, 586-612, and Dacre Poem TBA)</p>	In class: Audacity	<p>In class: In class: Discussion on the Gothic</p> <p>HW: Charlotte Dacre (1-57)</p>	
Week5	M 1/30	W 2/1	F 2/3	Assignments Due:
	<p>In Class: Discuss <i>Zofioya</i></p> <p>HW: Charlotte Dacre (58-122)</p>	<p>In Class: Library Visit Today! Go to room 211 in Library West!</p> <p>HW: Charlotte Dacre (122-183)</p>	<p>In class: Discuss <i>Zofioya</i></p> <p>HW: Charlotte Dacre (184-255)</p>	Wiki Part #1 Due 2/5

Week 6 The Victorian Period	M 2/6	W 2/8	F 2/10	Assignments Due:
	In class: Discuss <i>Zofioya</i> HW: Read Norton Introduction to Victor ianism	In class: Introduction to Victor ianism HW: Tennyson, Arnold (11614 166, 1235, Maud Pt 1 &L2 [online], 1387-1388, 13944403)	In class: Discuss Reading HW: Wilde “The Importance of Being Earnest” (17324777)	
Week 7	M 2/13	W 2/15	F 2/17	Assignments Due:
	In class: Discuss Reading HW: Browningi 1384152	In class: Discuss Reading and Audacity HW : Browning (1278-1284, 12924 294), Dante Rossetti (1472-1478), Christina Rossetti (1490-1493, 14964508)	In class: Discuss Reading HW: Readings on “The Woman Question” (On Canvas) & (1613-1630, 1634-1636)	
Week 8	M 2/20	W 2/22	F 2/24	Assignments Due:
	In class: Discuss Reading HW: Darwin (15604572) and Macaulay (15824587)	In class: Visit to Special Collections Go to the Judaica Reading room on the second floor of Library East HW: Stevenson (1677-1695)	In class: <i>Jekyll and Hyde</i> HW: Stevenson (1696-1719)	

Week 9	M 2/27	W3/1	F 3/3	Assignments Due:
	In class: <i>Discuss Final Paper</i> and Service-Learning Projects HW: Work on Final Paper	In class: <i>Jekyll and Flyde</i> HW: Radcliffe Hall (On Canvas)	In class: Radcliffe Hall HW:	Wiki Part 2 Due: 3/5
Week 10 Spring Break	M3/6	W 3/8	F 3/10	Assignments Due:
	No	Classes	Work on final paper	
Week 11 The Modernist Period	M3/13	W 3/15	F 3/17	Assignments Due:
	In class: Discuss Readings and Presentations HW: Read Norton Introduction to Modernism	In class: Discuss Reading HW: Woolf (<i>A Room of One's Own</i>)	In class: Discuss Reading HW: Woolf	Draft #1 of Final Paper Due 3/19
Week 12	M 3/20	W3/22	F 3/24	Assignments Due:
	In class: Discuss Reading HW: Carter	In class: Service-Learning Presentations	In class: Service-Learning Presentations HW: Coatzee	

Week 13	M 3/27	W 3/29	F 3/31	Assignments Due:
	No class—attend conference appointments HW: Conrad	In class: Discuss Reading HW: Conrad	In class: <i>Heart of Darkness</i> HW: HD, Yeats	Draft #2 of Final Paper Due 4/2
Week 14	M 4/3	W 4/5	F 4/7	Assignments Due:
	In class: Contemporary Connections Assignment and Discuss Reading HW: Work on Paper	In class: Discuss Integrating Quotes HW: Work on Paper	In class: Peer Review (Bring three copies of your paper to class) HW: Read Churchill	
Week 15 The Post-modernist Period	M 4/10	W 4/12	4/14	Assignments Due:
	In class: Discuss Reading HW: Churchill	In class: Discuss Reading HW: Churchill	In class: Discuss Reading HW: Churchill	Wiki Part 3 Due: 4/16
Week 16	M 4/17	W 4/19		Final paper due 4/24
	In class: Discuss Readings and Course Evaluations HW: Contemporary Connections Assignment	Last Day of Classes In class: Contemporary Connections		
Final's Week	4/24-28			
	No Comprehensive Final			

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	<ul style="list-style-type: none">• 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	<ul style="list-style-type: none">• 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	<ul style="list-style-type: none">• 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	<ul style="list-style-type: none">• 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	<ul style="list-style-type: none">• 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