

## ENL 2022: Survey of English Literature, 1750 to the Present

Section: 8188  
Instructor: Kayley Thomas  
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Meets: T 8-9 & TH 9 in MAT 117  
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Course website: <http://www.ufbritlit2013.wordpress.com/>

### Course Description

ENL 2022 is a survey of British Literature from the Romantic period to the present day. This course will introduce you to a broad range of texts, including but not limited to novels, short stories, poetry, drama, and essays. In addition to examining texts by English authors, we will extend our understanding of British literature to include authors and works of Irish, Scottish, and Welsh origins.

The goal of this course is to cultivate an understanding of each individual work and author within the larger context of British literature and culture, helping you to become a more critical reader. Building upon the reading and writing skills learned in ENC 1101 and 1102, you will learn to communicate your interpretations of the works we study through your writing. Throughout the course you will develop well-supported, polished, and persuasive essays that make significant historical, literary, critical or theoretical statements about the texts we have read. You should emerge from this course with a greater understanding of issues of canon formation, literary history, and influence in British literature of this time period.

ENL 2022 is a General Education course providing student learning outcomes listed in the Undergraduate Catalog. For more information, see <http://catalog.ufl.edu/ugrad/current/advising/info/general-educationrequirement.aspx#learning>

### Required Texts

The following texts are available at the UF Bookstore at the Reitz Union:

Eliot, George. *The Lifted Veil and Brother Jacob*. Ed. Helen Small. New York: Oxford University Press, 2009. (ISBN: 978-0199555055)

Greenblatt, Stephen, ed. *The Norton Anthology of English Literature, Vol. Package 2: D, E, F*. 9<sup>th</sup> ed. New York: W.W. Norton & Company, 2012. (ISBN: 978-0393913019)

McEwan, Ian. *Atonement*. New York: Anchor, 2003. (ISBN: 978-0385721790)

\*You **must** purchase the exact edition of these texts, but you can purchase the volumes in the Norton package (*D – The Romantic Period*, *E – The Victorian Period*, *F – The Twentieth Century and After*) separately if you are purchasing from another retailer.

## Course Assignments

More detailed assignment instructions and rubrics will be provided on the course web site.

**Close Reading**—700 words (100 points): Choose one poem from the Romantic period and conduct a persuasive close reading of that poem (i.e., what the poem “does” and “means”). Since this assignment is designed to assess your own analytical skills, you may not conduct any outside research. Your paper must consist solely of your own thoughts and any relevant quotations from the text of the poem. You are, however, encouraged to “contextualize” the poem (i.e., analyze it within a historical/social context; here you are permitted to cite the Norton textbook as a supporting source). *Draft due:* September 19, 2013. *Final copy due:* September 26, 2013.

**Thematic Analysis**—1200 words (200 points): Choose any of the following: two poems, two short stories, or one novel or play from the Victorian period and select a theme through which to analyze the text or texts. You are not required to conduct outside research for this assignment, but you may do so. *Draft due:* October 31, 2013. *Final copy due:* November 7, 2013.

**Final Paper Proposal**—300 words (50 points): Write a proposal that poses your final paper’s thesis or a strong investigative question, a plan for developing your argument, and a list of possible primary and secondary sources that you will use and how you think they will be helpful to you. Your final paper will not be accepted if the prospectus has not been approved. *Due:* November 19, 2013.

**Final Paper**—1800 words (300 points): Choose works from two different periods that we have studied and develop an argument in which you discuss the ways in which these texts are in conversation with one another (i.e., you might consider how a twentieth century text draws upon/is influenced by the work of a previous literary movement or how it responds to/challenges its predecessor). Alternately, you may develop a topic of your own choosing, subject to my approval. Your paper should incorporate both primary and secondary texts and evidence of your own critical thinking and interpretive abilities. *Due:* December 7, 2013.

**Short Response Essays/Blogs**—400 words, 5 total @ 40 points each (200 points): At the beginning of the semester, you will create a WordPress blog that you will use to share your writing as well as to read and comment upon the writing of your peers. A prompt will be provided each Thursday; you must post your response by noon the following Wednesday and post any comments by noon on Thursday. These prompts will correspond to the readings, discussions, and themes of the class and vary from week to week. The purpose of this assignment is to facilitate dynamic reading experiences, critical thinking, and an engaged and interactive discourse community. Blog posts are not to be confused, however, with free-form, hastily drafted works; they must follow the same academic writing style and conventions required of standard essays. Each entry must show evidence of well-crafted paragraphs, a thesis or hypothesis, well-

supported claims, and appropriate and effective stylistic elements. My hope is that your blog will help you to keep track in a very concrete way the flow of the course and your reflections from week to week regarding the material we discuss and the thoughts that material and our class discussions have provoked.

**Class Discussion Prompts**—10 total @ 5 points each (50 points): A typed insight about the text (2–3 sentences) and a discussion question that you will print out and bring to one of the week’s class meetings – you may choose to do so for either Tuesday or Thursday of any given week. You may be called upon in class to share your insight or question, and you will turn these in to me at the end of the period for credit.

**Class participation**—(100 points): In order to develop an open, engaging community of critical thinkers, we must all actively participate in the learning process. By completing course assignments and fulfilling your attendance requirement, you fulfill half of your commitment to the class. The other half consists of your participation in class discussions and activities (including peer review, group work and quizzes), blog commentary, and any out-of-class activities/homework assigned throughout the semester.

**Total: 1000 points; 6000 words**

Note: I am always available to discuss your papers with you during the writing process, and it is my duty as your instructor to provide you with useful feedback on each assignment that you turn in. If you have any questions or concerns about your work, please feel free to contact me via e-mail, visit during office hours, or schedule an appointment with me. You may also choose to visit the Reading and Writing Center (RWC) for concerns regarding grammar, punctuation, or style. Visit their site at <http://www.at.ufl.edu/rwcenter/> for more information.

### 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

### Attendance

ENL 2022 is largely discussion-based, which means that much of the learning that takes place is spontaneous and difficult to reproduce outside of class. Attendance is therefore key to your success in this course and your participation in it as an active member of a learning community. In order to benefit from the knowledge and insight that your peers have to offer, you must be present in class. (Further, in order to receive participation points, you must be present in order to participate!)

Consequently, **if you miss more than three classes during the semester, your grade will drop considerably.** Each absence beyond three will lower your overall grade by 50 points. However, **if you miss ten or more classes, you will fail the course automatically.**

Exempt from this policy are only those absences involving university-sponsored events, such as athletics and band, and religious holidays, for which you must provide appropriate documentation. Absences for illness or family emergencies **will** count toward your three allowed absences. I advise that you save your absences for when you are truly ill. (If you develop a medical condition or other serious problem that prevents you from coming to class, see me as soon as possible to discuss options.)

*Note:* If you are absent, whether excused or unexcused, it is still your responsibility to make yourself aware of all class discussions and activities as well as any new developments, such as assignments and due dates. You are still responsible for turning assignments in on time. You will not, however, be able to make up any in-class assignments. I will NOT approach you regarding absences and missing or late assignments; it is your responsibility to speak to me and keep track of your own attendance and assignments.

**Tardiness:** Please do not come late to class; arriving late disrupts everyone. If you are more than 15 minutes late, you will be marked absent. Being tardy three times (five or more minutes late) will equal one absence.

Additionally, please note that roll will be called at the beginning of each class period; if you arrive late and do not inform me of your attendance at the end of the period, you will be marked absent.

## **Classroom Behavior**

The texts we will discuss and write about will likely elicit varying opinions and interpretations. You are expected to demonstrate respect for ideas that may differ from your own. Show both me and your fellow students proper attention and courtesy at all times. **Any student who is disrespectful toward me or another student or otherwise disrupts the class will be asked to leave and will receive an absence for the day.**

\*\*\* All cell phones, laptops, tablets, and other electronic devices should be turned off during class time, unless prior accommodations have been made or I designate otherwise. *This includes note-taking and accessing course materials:* bring paper to write on and bring any necessary print-outs to read from. Failure to comply may result in dismissal from the class, resulting in a day's absence.

## **Preparation**

You are expected to be prepared for every class, including completing all reading and writing assignments on time. **You should take notes on every reading and be ready with at least 1 discussion point and 1 question prepared if you are called upon in class** (as per the assignment instructions above). Be sure to bring your textbook(s) or print-outs with you to discuss the reading assigned for that day. Failure to be prepared for or to contribute to in-class activities and discussion will lower your participation grade.

Assignments are due at the beginning of class. Failure of technology is not an excuse.

*Note:* Class discussion and collaborative work will be an integral part of this course. It is in your best interest to come prepared and participate in class; the alternative is a dry lecture or a pop quiz. The choice is yours.

## **Writing Workshops/Peer Review**

Writing workshops will be conducted in class at least one class period before each essay assignment is due. Workshops will involve a lesson or activity as well as peer review. You are responsible for bringing a copy of your draft to class – it must be at least half of the word count that the final assignment requires (the more you have written, the better feedback you can receive). Treat your peers' feedback as you would my own – with respect and serious consideration to how you can apply it to your work. Offer your own critiques in the same fashion.

## **Mode of Submission**

All papers must be formatted according to MLA style in 12-point Times New Roman font and double-spaced. The top left-hand corner of the first page of any assignment should include your name, the course number, my name, and the date. Make certain to staple your essay and print it in black ink.

Assignments must be handed in as a paper copy in class **and** submitted via [e-Learning](#) as a .rtf, .doc or .docx file, excepting short response essays, which are to be posted on your blog.

Points will be subtracted for documents that do not meet professional standards. Save and back up all of your projects regularly; “my computer crashed” or “my printer broke” are not valid excuses.

*Note:* Free printing is available at the computer lab in the Reitz Union!

## Deadlines

Deadlines are provided on the syllabus and on each assignment sheet. Each assignment must be turned in at the beginning of class on the due date. Late work will be penalized at the rate of 20 points per late day (or portion of one), including weekends and holidays. **NO** late submissions will be accepted for the blogs, class discussion prompts, or final paper.

## 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)

All students must abide by the Student Honor Code. For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration, see:

<http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php>

*Important Tip:* You should never copy and paste something from the Internet without also providing the exact location from which it came.

**\*\*\*All acts of plagiarism will result in failure of the assignment and may result in failure of the entire course.** Plagiarism can occur even without any intention to deceive if you fail to understand and employ proper documentation techniques. When in doubt, ask for help!

## Graded Materials

You are responsible for maintaining original 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 re-submission of papers or a review of graded papers, it is your responsibility to have and to make available this material.

## **Sexual Harassment**

UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty. For more about UF policies regarding harassment, see: <http://www.dso.ufl.edu/sccr/sexual/>

## **Students with Disabilities**

The Disability Resource Center in the Dean of Students Office provides information and support regarding accommodations for students with disabilities. For more information, see:

<http://www.dso.ufl.edu/drc/>

The office will provide you with appropriate documentation, and you must then provide this documentation to me when requesting accommodation. Please schedule a meeting with me to discuss any accommodations within the first week of classes.

## **Final 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 English Department. Grade appeals may result in a higher, unchanged, or lower final grade.

## **Statement of Composition (C) and Humanities (H) credit:**

This course can satisfy the UF General Education requirement for Composition or Humanities. For more information see: <https://catalog.ufl.edu/ugrad/current/advising/info/general-education-requirement.aspx>

## **Statement of Writing Requirement:**

This course can provide 6000 words toward fulfillment of the UF requirement for writing. For more information, see: <https://catalog.ufl.edu/ugrad/current/advising/info/gordon.aspx>

***Note:*** To receive writing credit, you must receive a grade of C (2.0) or higher AND satisfactory completion of the writing component of 6000 words; this means that you must complete every assignment.

## Course Schedule

Note: This schedule is tentative and subject to revision. All readings and assignments are due on the date indicated. Readings in the Norton Anthology will appear as *Norton*. Readings from other texts are noted accordingly. Readings noted as located on e-Learning can be accessed by logging in at <http://lss.at.ufl.edu/> and downloading the appropriate file from the “Resources” folder for our course. **You must print these readings out and bring them with you to class.** Check the course blog regularly for any updates to the weekly schedule and links to additional materials (e.g., art, songs, other references, etc.).

### **Week One: August 19-23**

TH – Course Introduction

## The Romantic Period

### **Week Two: August 26-30**

T – “How to Read a Poem” on e-Learning; Introduction to The Romantic Period (p. 3-30) in *Norton*; “William Wordsworth, bio (p. 270-272), “Preface to Lyrical Ballads” (“What is a poet?” and “Emotion recollected in tranquility” p. 292-304), “We Are Seven” (p. 278-279), “Lines Written in Early Spring” (p. 280), “Lines Composed a Few Miles above Tintern Abbey” (p. 288-292), “Resolution and Independence” (p. 330-334), and “Ode: Intimations of Immortality” (p. 335-341) in *Norton*

TH – William Wordsworth, Sonnets (p. 344-348) in *Norton*

### **Week Three: September 2-6**

T – Samuel Taylor Coleridge, bio (p. 437-539), “The Eolian Harp” (p. 439-441), “The Rime of the Ancient Mariner” (p. 443-458), “Kubla Kahn” (p. 459-462), and “Christabel” (p. 462-477) in *Norton*; **Assign Close Reading**

TH – John Keats, bio (p. 901-903), “Bright star, would I were stedfast as thou art” (p. 922-923), “Ode to a Nightingale” (p. 927-929), and “Ode on a Grecian Urn” (p. 930-931) in *Norton*

#### **Week Four: September 9-13**

T – John Keats, “The Eve of St. Agnes” (p. 912-922), “La Belle Dame sans Merci” (p. 923-924) + accompanying artwork (course website), “Ode on Melancholy” (p. 931-933), “To Autumn” (p. 951), and Letters (p. 965-980) in *Norton*

TH – Anna Letitia Barbauld, bio (p. 39-40), “The Mouse’s Petition” (p. 40-41), “To a Little Being Who Is Expected Soon to Become Visible” (p. 49-50), and “Washing Day” (p. 50-52) in *Norton*; Mary Robinson, bio (p. 77-79), “London’s Summer Morning” (p. 80-81) in *Norton* and “Ode to Beauty” on e-Learning

### **The Victorian Age**

#### **Week Five: September 16-20**

T – Introduction to The Victorian Age (p. 1017-1043) in *Norton*; Alfred, Lord Tennyson, bio (p. 1156-1159), “Mariana” (p. 1159-1161), “The Lady of Shalott” (p. 1161-1166) + accompanying artwork (course website), and selections from *In Memoriam* - introduction (p.1186), Stanzas 54-56 (p. 1205-1207), Stanza 118 (p. 1228-1229), Stanza 120 (p. 1229-1230), and Stanzas 123-124 (p. 1230-1231) in *Norton*

TH – **Writing Workshop / Peer Review; Close Reading Draft Due**

#### **Week Six: September 23-27**

T – Robert Browning, bio (p. 1275-1278), “Porphyria’s Lover” (p. 1278-1279), “My Last Duchess” (p. 1282-1283), “The Bishop Orders His Tomb at Saint Praxed’s Church” (p. 1286-1289), “Fra Lippo Lippi” (p. 1300-1309), and “Andrea del Sarto” (p. 1309-1315) in *Norton*

TH – John Ruskin, bio (p. 1335-1337), “A Definition of Greatness in Art” (p. 1338), and “The Slave Ship” (p. 1339) in *Norton* + accompanying artwork (course website); **Close Reading Due**

#### **Week Seven: September 30-October 4**

T – Matthew Arnold, bio (p. 1369-1373), “Isolation: To Marguerite” (p. 1373-1374), “To Marguerite – Continued” (p. 1374-1375), “The Buried Life” (p. 1375-1377), “The Scholar Gypsy” (p. 1380-1387), and “Dover Beach” (p. 1387-1388) in *Norton*

TH – George Eliot, *The Lifted Veil* (read Introduction last to avoid spoilers)

**Week Eight: October 7-11**

T – Finish discussion of *The Lifted Veil*; Christina Rossetti, bio (p. 1489-1490), “Song (‘She sat and sang away’)” (p. 1490), “Song (‘When I am dead, my dearest’)” (p. 1490-1491), and “After Death” (p. 1491) in *Norton*

TH – Christina Rossetti, “Goblin Market” (p. 1496-1508) in *Norton*

**Week Nine: October 14-18**

T – Oscar Wilde, bio (p. 1720-1721), *The Importance of Being Earnest* (p. 1734-1777) in *Norton*; **Assign Thematic Analysis**

TH – Oscar Wilde, “The Portrait of Mr. W.H.” on e-Learning

**The Twentieth Century and After**

**Week Ten: October 21-25**

T – Introduction to The Twentieth Century and After (p. 1887-1913) in *Norton*; William Butler Yeats, bio (p. 2082-2085), “Easter, 1916” (p. 2093-2095), “The Second Coming” (p. 2099), “Leda and the Swan” (p. 2102), “Sailing to Byzantium” (p. 2102-2103), and “Lapis Lazuli” (p. 2109-2110) in *Norton*

TH – “Voices from World War I” (p. 2016-2018) in *Norton*; Wilfred Owen, bio (p. 2034), “Preface” (p. 2042), “Anthem for Doomed Youth” (p. 2034-2035), “Dulce Et Decorum Est” (p. 2037), “Futility” (p. 2039) and “From *Owen’s Letters to His Mother*” (p. 2041-2042) in *Norton*

**Week Eleven: October 28-November 1**

T – Virginia Woolf, bio (p. 2143-2144), *Mrs. Dalloway* (p. 2155-2264) in *Norton*

TH – **Writing Workshop / Peer Review; Thematic Analysis Draft Due**

**Week Twelve: November 4-8**

T – Finish discussion of *Mrs. Dalloway*; D.H. Lawrence, bio (p. 2481-2482), “Odour of Chrysanthemums” (p. 2483-2496) in *Norton* and “The Rocking-Horse Winner” on e-Learning

TH – Dylan Thomas, bio (p. 2697-2698), “The Force That Through the Green Fuse Drives the Flower” (p. 2698-2699), “Fern Hill” (p. 2702-2703), and “Do Not Go Gentle into That Good Night” (p. 2703) in *Norton*; **Thematic Analysis Due**

### **Week Thirteen: November 11-15**

T – W. H. Auden, bio (p. 2677-2678), “Lullaby” (p. 2679-2680), “As I Walked Out One Evening” (p. 2683-2685), “Musée des Beaux Arts” (p. 2685), “September 1, 1939” (p. 2688-2691), “In Praise of Limestone” (p. 2691-2693) and “[Poetry as Memorable Speech]” (p. 2695-2697) in *Norton*; **Assign Final Paper and Proposal**

TH – Doris Lessing, bio (p. 2758) and “To Room Nineteen” (p. 2759-2780) in *Norton*

### **Week Fourteen: November 18-22**

T – Harold Pinter, bio (p. 2815) and *The Dumb Waiter* (p. 2816-2836) in *Norton*; **Final Paper Proposal Due**

TH – Ian McEwan, *Atonement* (Chapters 1-14)

### **Week Fifteen: November 25-29**

T – Finish *Atonement*

TH – No Class – Thanksgiving Holiday

### **Week Sixteen: December 2-6**

T – Finish discussion of *Atonement*; Writing Workshop; Course Wrap-Up

\*\*\* Final papers due by 12 PM on December 7 via e-Learning. Grades and comments will be returned on e-Learning by December 12.