

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

“The purpose of a writer is to keep civilization from destroying itself.” – Albert Camus



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Campus Availability: 4317 Turlington Hall  
Office Hours: Wed. 10:45-12:45 or by appointment

Fall 2013: Section 6224  
Classroom: MAT 0108  
MWF Period 3  
9:35-10:25

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## Course Description and Objectives:

This course invites you to engage with the poetry, prose, fiction, and drama from some of the well-known authors of English literature spanning from 1750 to the Twentieth Century. While the body of English literature during this period is vast, the works of these authors will allow us to attend to the major formal, philosophical, political, cultural, and aesthetic aspects of the English corpus and analyze how they have developed. The primary aim of the course is to sharpen how we read and respond to literary texts in a critical fashion. We will practice close-readings of texts daily and also investigate their historical contexts. Additionally, we will discuss the use and development of literary criticism and theory, and we will learn how to execute various theoretical and critical approaches to literary analysis.

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## Required Texts:

Dickens, Charles. *Hard Times*. (Project Gutenberg or any hard copy)

Greenblatt, Stephen, Ed. *The Norton Anthology of English Literature: The Major Authors*. 8<sup>th</sup> Edition. New York: Norton and Company, 2006.

Walpole, Horace. *The Castle of Otranto*. (Project Gutenberg or any hard copy)

## Outcomes:

Students will develop the skills of reading critically both literary texts and literary criticism. In clear, academic-level prose, students will be able to make substantiated arguments about the texts they have read, the literary history surrounding them, their broader historical contexts, and the critical scholarship written about literary texts. They will be able to conduct formal research on literature, using secondary and/or archival sources to

support their theses, analyses, and arguments. They will also develop a general understanding of how the British literary canon was formed, including the history and development of its various genres. This is a General Education course providing student learning outcomes listed in the Undergraduate Catalog. For more information, see: <https://catalog.ufl.edu/ugrad/current/advising/info/general-education-requirement.aspx>.

<b>Assignments and Grade Breakdown:</b>	<b>Points</b>
the following assignments and attendance/daily participation factor toward 1,000 total points.	
<b>(4) Response Papers (500-700 words each)</b>	200
Throughout the semester, choose 4 texts from our syllabus ( <i>each from a different a class meeting and at least one response every 4 weeks</i> ) and respond to those texts in a critical fashion, either through close-reading and/or situating them in their historical context. Post your responses to our Sakai Message Board and also bring a copy to class so that we can develop our discussion around them. <i>The response must be submitted before we have discussed the text in class.</i>	
<b>(1) Essay 1: Close-Reading/Analysis (1000-1,300 words)</b>	200
This essay will be a sustained close-reading of any text on our syllabus which appears on or before the end of Week 6. (A rubric and detailed instructions will be provided when the assignment is introduced).	
<b>(1) Essay 2: Researched Critical Essay (3,000-3,300 words)</b>	300
This essay will be a sustained, formally researched critical analysis in which you will make an original argument about one or more literary texts through a particular theoretical, historical, or critical lens. (A rubric and detailed instructions will be provided when the assignment is introduced).	
<b>(1) In-Class Presentation on Researched Critical Essay (6-8 minutes)</b>	150
The presentation will allow you to present your Researched Critical Essay to the class in a conference-like setting with your peers. (A rubric and detailed instructions will be provided when the assignment is introduced).	
<b>Attendance/Daily Participation/Quizzes</b>	150
The majority of class time will be spent reading, analyzing, and discussing the assigned texts and learning in workshops on writing and researching. For these reasons, daily and engaged participation is a priority in this course. Your participation will be monitored keenly to ensure that the seminar dynamic characterizes our sessions. All students should participate every day in some fashion, whether through offering points of view, raising questions, asking for clarification, and of course, writing when it is required.	

Every four weeks we will have a ten-question, short-answer quiz worth 25 points. These are to ensure that daily readings are being completed.

### **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

### **Grade Appeals:**

For this 2000- level course, students may appeal a final grade by filling out a form available from Carla Blount, Department of English Program Assistant. Please note that grade appeals may result in a higher, unchanged, or lower final grade.

### **General Education Guidelines:**

Students must pass this course with a “C” or better to satisfy the CLAS requirement for Composition (C). To receive the 6,000-word University Writing Requirement credit (E6), papers must meet minimum word requirements totaling 6000 words. For more information, see:<https://catalog.ufl.edu/ugrad/current/advising/info/gordon.aspx>

The instructor will evaluate and provide feedback on students’ written assignments regarding the following: 1) the depth of critical inquiry, the execution and sophistication of theses and arguments, and the level of researched evidence supporting arguments made, 2) the content, organization and coherence of this work, 3) and its style, clarity, grammar, punctuation, and mechanics. 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>

### **Plagiarism:**

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

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):

- 1) Quoting oral or written materials, whether published or unpublished, without proper attribution.
- 2) Submitting a document or assignment which in whole or in part is identical or substantially similar 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>>)

University of Florida students are responsible for reading, understanding, and abiding by the entire Student Honor Code.

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

### **Attendance and Absences:**

For this seminar style course, daily attendance and engaged participation is required. You are allotted up to 3 absences for this semester. But be sure to email me to let me know if you'll be absent. Missing class on a double period counts as two absences. Every absence exceeding the allotted 3 will lower your final grade by a third (Example: A to an A-, B+ to a B, and so on). Exceptions to the allotted 3 absences include university-sponsored events, such as athletics and band, and religious holidays. Absences related to university-sponsored events must be discussed with me prior to the date that will be missed.

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

Tardiness: If students enter class after roll has been called, they are late, which disrupts the entire class. Two instances of tardiness count as one absence.

### **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.

### **Electronic Devices:**

All cell-phone uses are strictly prohibited during class. Computers may only be used to view class-related documents if it is necessary. Students should not be connecting to the internet at any time during class unless instructed.

### **In-Class Work:**

Papers and drafts are due at the beginning of class or on-line at the assigned deadline. Late papers will not be accepted.

**Be prepared for unannounced quizzes or activities on the readings or classroom discussion.** Students must be present for all in-class activities to receive credit for them. In-class work cannot be made up.

### **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.

### **Mode of Submission:**

All papers will be submitted as MS Word (.doc) documents to E-learning/Sakai. Final drafts should be polished and presented in a professional manner. All papers should conform to the MLA style: papers must be in 12-point Times New Roman font, double-spaced with 1-inch margins and pages numbered. Be sure to staple any papers submitted in class. Unstapled papers will not be accepted.

### **Students with Disabilities:**

The University of Florida complies with the Americans with Disabilities Act. Students requesting accommodation should contact the Students with Disabilities Office, Peabody 202. That office will provide documentation to the student whom must then provide this documentation to the instructor when requesting accommodation.

### **Schedule of Classes and Assignments**

(Subject to Change)

Spring 2013: ENL 2022

Complete readings and assignments before class on the day on which they are listed.

Texts marked with an asterisk (\*) are available through our Sakai homepage.

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#### **Week 1 (The Individual)**

**W** Aug. 21: Syllabus Overview, Assignments, Course Goals, Short Close-Reading

**F** Aug. 23: Samuel Johnson: *Rambler* No. 4 [On Fiction]  
*Rambler* No. 60 [Biography]

#### **Week 2 (The Individual Continued and the Rise of the Novel – Sentimentality and Anti-Sentimentality)**

**M** Aug. 26: Thomas Gray: “Elegy Written in a Country Churchyard”  
“Ode on the Death of a Favorite Cat”

**W** Aug. 28 : Lawrence Sterne: *A Sentimental Journey* (excerpts)\*  
[ Writing Workshop: Developing Theses and Arguments ]

F Aug. 30: Jane Austen *Love and Freindship (sic)\**

### **Week 3 (Romantic Period: Political Prose and Rights of Men and Women)**

M Sep. 2: No Class – Martin Luther King Day

W Sep. 4: Mary Wollstonecraft: *A Vindication of the Rights of Woman*: Introduction and Chapter II (1792-97)  
Edmund Burke: *Reflections on the Revolution in France*  
[ Writing Workshop: Rhetorical Strategies for Citing Primary Texts ]

#### **Assignment: Essay 1 – Close-Reading/Analysis**

### **(Romantic Period continued: the Romantic Imagination and Poetic Craft)**

F Sep. 6: William Wordsworth: “A Preface to the Lyrical Ballads” 1802: (1795-07)

From *Lyrical Ballads* – “Lines Composed a Few Miles above Tintern Abbey,” “We Are Seven,” “Strange fits of passion have I known” “I Wandered Lonely as a Cloud” “My Heart Leaps Up”

### **Week 4**

M Sep. 9: The Wordsworths: Sonnets – “Composed upon Westminster Bridge, September 3, 1802,” “It is a beauteous evening” “The world is too much with us”

Dorothy Wordsworth: *The Alfoxden Journal* (1794-6)

### **(Romanticism Continued: The Rise of the Gothic Novel)**

W Sep. 11: Horace Walpole: *The Castle of Otranto* (Introduction and Chapters 1-3)  
[ Writing Workshop: Composing Introductions and Conclusions to Literary Analyses ]

F Sep. 13: Horace Walpole: *The Castle of Otranto* (Chapters 4-5)

### **Week 5 (Romanticism Continued: Poetry)**

M Sep. 16: Charlotte Smith: “Written at the Close of Spring,” “To Sleep,” “To Night,” “Written in the Church-Yard at Middleton Sussex,” “The Swallow”

#### **Peer-Review of Essay 1**

W Sep. 18: Samuel Taylor Coleridge: “The Rime of the Ancient Mariner,” “Kubla Khan,” “Frost at Midnight”

F Sep. 20: John Keats: "On First Looking into Chapman's Homer," "Sleep and Poetry," "On Seeing the Elgin Marbles," "The Eve of St. Agnes," "To Autumn," "Ode on a Grecian Urn"

**Assignment Due: Essay 1 – Close Reading/Analysis**

**Week 6 (The Victorian Period: Realism and the Social Novel)**

M Sep. 23: Thomas Carlyle: *Past and Present* (1912-20)  
[ Writing Workshop: Assessing, Using, and Citing Secondary Sources (Critical Material) ]

W Sep. 25: Charles Dickens: *Hard Times* (Book the First, Chapters 1-4)

F Sep. 27: *Hard Times* (Book the First, Chapters 5-8)  
[ Writing Workshop: Library Research – Books, Databases, Scholarly Journals, Archival Material ]

**Week 7**

M Sep. 30: *Hard Times* (Book the First, Chapters 9-12)

W Oct. 2: *Hard Times* (Book the Second, Chapters 1-4)

F Oct. 4: *Hard Times* (Book the Second, Chapters 5-8)

**Week 8**

M Oct. 7: *Hard Times* (Book the Second, Chapters 9-12)

**Assignment: Essay 2 – Researched Critical Essay**

W Oct. 9: *Hard Times* (Book the Third, Chapters 1-5)  
Film – BBC Adaptation  
[ Writing Workshop: Developing introductions to Researched Critical Essays: "Entering the Conversation" ]

F Oct. 11: *Hard Times* (Book the Third, Chapters 6-9)  
Film – BBC Adaptation

**Week 9 (Victorian Period continued: Poetry and Criticism)**

M Oct. 14 : Elizabeth Barrett Browning: "The Cry of the Children" "Say over again" "When our two souls,"  
Robert Browning: "Porphyria's Lover" "My Last Duchess"  
[ Writing Workshop: Theoretical and Critical Methodologies ]

W Oct. 16: Alfred, Lord Tennyson: "Marianna" "Break, Break, Break" "The Charge of the Light Brigade" "Crossing the Bar"

F Oct. 18: Matthew Arnold: "The Function of Criticism and the Present Time" (2112-25), "The Scholar Gypsy" "Dover Beach"

### **Week 10 (*fin de siècle* Drama and Aesthetic Critique)**

M Oct. 21: Oscar Wilde: *The Importance of Being Earnest* (Act I)

#### **Peer-Review 1 of Researched Critical Essay**

W Oct. 23: *The Importance of Being Earnest* (Act II)  
Film – 2002 Adaptation

F Oct. 25: *The Importance of Being Earnest* (Act III)  
Film – 2002 Adaptation

### **Week 11 (The British Empire at the Turn of the Century)**

M Oct. 28: Rudyard Kipling: *The Man Who Would be King* (2264-89), "The White Man's Burden"  
[ Writing Workshop: Synthesizing Secondary Sources – advanced quotation methods, summarizing and paraphrasing, addressing critical consensus ]

W Oct. 30: Joseph Conrad: *The Heart of Darkness* (Book I)

F Nov. 1: *The Heart of Darkness* (Book II)  
Film Adaptation – *Apocalypse Now*

### **Week 12**

M Nov. 4: *The Heart of Darkness* (Book III)  
Film Adaptation – *Apocalypse Now*

W Nov. 6: James Joyce: "Araby" and "The Dead"

F Nov. 8: No Class – Homecoming

### **Week 13 (The Twentieth Century: Modernist Poetry and Prose)**

M Nov. 11: No Class – Homecoming

W Nov. 13: T.S. Eliot: "The Waste Land" "The Hollow Men" "Journey of the Magi"



F Nov. 15: William Butler Yeats: "Easter, 1916" "The Second Coming" "The Lake Isle of Innisfree" "The Wild Swans at Coole"

**Peer-Review 2 of Researched Critical Essay**

**Week 14 (Postwar and Postcolonial Drama Britain)**

M Nov. 18: Samuel Beckett: *Endgame* (2662-74)

W Nov. 20: Samuel Beckett: *Endgame* (2675-88)  
Film – Smithsonian Institution Press Production

F Nov. 22: **Student Presentations**

**Week 15**

M Nov. 25: **Student Presentations**

W Nov. 27: No Class – Thanksgiving Holiday

F Nov. 29: No Class – Thanksgiving Holiday

**Week 16**

M Dec. 2: Brian Friel: *Translations* (Act I-II)

W Dec. 4: Brian Friel: *Translations* (Act III)

**Final Researched Critical Essay Due – 12 p.m. Noon, Monday December 9<sup>th</sup>**