

CURRENT AS OF AUGUST 14, 2017

**ENL 2022 (Section 8049)
Survey of English Literature: 1750 to Present
“The British Canon in the Digital Archive”**

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Office Location: Turlington 4th Floor (Room # TBA)

Office Hours: Weds. 4:00-5:00pm, Fri. 1:50-2:50pm, and by appointment

<http://sites.google.com/site/mbgangnes/teaching/english-lit-2-fall-2017>

Class Meetings: M W F 8 (Mondays, Wednesdays, Fridays 3:00-3:50 PM)

Location: [MAT 0051](#) (Matherly Hall)

Course Description

Human beings have been collecting and preserving documents and artifacts for thousands of years. The materials that each culture maintains determine how future generations and other cultures understand their way of life. Archives—libraries, museums, and other collections of documents—store a selection of such materials, determining how we access and interpret the past. Whoever controls the Archive controls history. Today, anyone with a reliable Internet connection can access scans and photographs of materials from archives all over the world, enabling us to engage with literature in ways that were not possible until very recently. With more literary materials being added to digital archives daily, there has never been a greater opportunity to see how works of literature were first published, and to study the contexts in which they were first read.

In this course, we will read a selection of novels, novellas, poetry, and short fiction written by authors from the British Isles (England, Scotland, Ireland, and Wales) after 1750. Our challenge will be to only access these materials in digital archives. Whenever possible, we will read these texts as scans of first editions or early printings, or other formats that are available online. We will use archive theory and discussions of printing formats and technologies to chart a path through several centuries of British literary culture. Students will engage with British literature from this time period and its relationship to archives through in-class exercises and writing assignments, including a midterm paper and final paper with drafts and peer review for each, and four short response posts.

General Education Objectives

- This course confers CLAS 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). Consult your adviser if you are unsure about your specific requirements. More information [here](#).
- 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.

- 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. Course grades have two components: the writing component and a course grade. **You MUST pass this course with a “C” or higher** (a “C-” is NOT sufficient) to satisfy any of the [CLAS General Education Requirements](#) and to receive the 6,000-word [University Writing Requirement](#) credit (WR-E6). **You MUST turn in all papers totaling a minimum of 6,000 words** to receive credit for writing 6,000 words. It is possible to not meet the writing requirement and still earn a minimum grade of C in a class, so students should review their degree audit after receiving their grade to verify receipt of credit for the writing component. **Headers, titles, and Works Cited entries DO NOT COUNT toward assignment word counts.**

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. These include 1) a basic understanding of the literary and cultural issues of this time period; 2) a basic understanding of archive theory; 3) the ability to navigate and make use of archives.
- **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. Throughout the course, students will engage specific literary texts with reference to characters, themes, symbolism, cultural/historical context, etc., and put these texts into conversation with their historical and material context in a critical and analytical manner.

List of Major Readings

All course materials will be provided by the instructor in the form of PDFs, handouts, or links to online resources. Students must bring either a laptop or a tablet on which to view digital materials during class. A cell phone is not sufficient, as some materials may not be compatible with small-screen devices. If you cannot bring a laptop or tablet to class, printing out some of the materials may be acceptable; discuss with instructor.

Full-Length Novels:

- Austen, Jane. *Northanger Abbey* ([1803] 1818)
- Brontë, Emily. *Wuthering Heights* (1847)

- Wilde, Oscar. *The Picture of Dorian Gray* (1890)
- Woolf, Virginia. *To the Lighthouse* (1927)

Poetry, Short Stories, and Excerpts from Longer Works:

- Auden, W. H. “Funeral Blues” (1940)
- Barbauld, Anna Letitia. “The Mouse’s Petition” (1773)
- Blake, William. Selections from *Songs of Innocence and of Experience* (1789, 1794)
- Browning, Elizabeth Barrett. “Sonnet XIV” and “Sonnet XLII” (1850)
- Browning, Robert. “Porphyria’s Lover” (1836, 1842)
- Burns, Robert. “A Red, Red Rose” (1794) and “For A’ That and A’ That” (1795)
- Byron, George Gordon (Lord Byron). “Darkness” (1816)
- Carroll, Lewis. Excerpt from *Alice Through the Looking-Glass* (1872)
- Carter, Angela. “The Bloody Chamber” (1979)
- Coleridge, Samuel Taylor. Excerpt from *The Rime of the Ancyent Marinere* (1798)
- Cross, Victoria. “Theodora: A Fragment” (1895)
- D’Arcy, Ella. “The Death Mask” (1896)
- Doyle, Arthur Conan. Selections from the *Sherlock Holmes* series (1887-1927)
- Eliot, T. S. “The Love Song of J. Alfred Prufrock” (1915)
- Egerton, George. “A Lost Masterpiece” (1894)
- Gray, Thomas. “Ode on the Death of a Favourite Cat” (1753)
- Hardy, Thomas. “The Darkling Thrush” (1900)
- Joyce, James. Excerpts from *Ulysses* (1922)
- Keats, John. “On a Grecian Urn” (later “Ode to a Grecian Urn”) (1820)
- Lawrence, D. H. “Snake” (1923)
- Marriott-Watson, Rosamond. “Two Songs” (1895)
- Owen, Wilfred. “Dulce et Decorum est” (1920)
- Rossetti, Christina. “Goblin Market” (1862)
- Shelley, Percy. “Ozymandias” (1818)
- Sitwell, Edith. “Still Falls the Rain” (1941)
- Tennyson, Alfred (Lord Tennyson). “Ulysses” (1833)
- Thomas, Dylan. “Do Not Go Gentle into That Good Night” (1951)
- Wordsworth, William. “Lines Composed a Few Miles above Tintern Abbey” (1798)
- Yeats, William Butler. “Easter, 1916” ([1916] 1921)

NOTE: We will also be reading a selection of critical texts and web resources, which are indicated in the course schedule. Other readings may be added at instructor’s discretion.

Assignment Policies and Descriptions

The major writing assignments for this course are designed to meet the 6,000-word minimum requirement for the University Writing Requirement credit. To satisfy this requirement, every assignment’s word count must be met; you cannot submit one assignment with an insufficient word count and “make up” for it with a longer word count in another assignment. Submitted assignments

short of the minimum word count will receive NO CREDIT and consequently 0 words toward the 6,000-word minimum. **For a simplified breakdown of assignment point values, due dates, and evaluation criteria, see the “Evaluation of Performance” section of this syllabus.**

Formatting of Assignments: The formal writing assignments should be polished and presented in a professional manner using MLA formatting with 12-point Times New Roman font, double-spaced with 1-inch margins and pages numbered. I highly recommend the [Purdue Online Writing Lab \(OWL\)](#) as a reliable guide to proper MLA formatting. The response papers for discussion threads can be less formal, but they should still be free of spelling and grammatical errors and you should cite to page numbers when referring to specific texts. Plagiarism is not acceptable even in the response papers, and any outside information you reference must be properly cited. Failing to do so will result in no credit for the assignment.

Graded Assignments:

- Guided Digital Archive Response Posts on Canvas (3 at 200+ word each): These short responses (3 of them, spread throughout the semester) should be a minimum of 200 words EACH, and will total **6% of your grade** (20 points per response). These responses, which you will post on a Canvas discussion board, are meant to prompt you to engage with the relationship between text and archive. You will choose a novel, short story, poem, or other reading that we will have covered by that point and respond to it with regard to the digital archive in which we read it. You might, for example, discuss how the archive in which we accessed a novel made it more difficult for you to read, or how other materials presented alongside a short story (such as other stories, poetry, advertisements, illustrations, and so on) affected your interpretation of the story.

Note: each of these responses will be graded on a credit/no-credit basis. If you post them and they meet the requirements, you will receive 20 points; if you do not post them or post them late, or they do not meet the requirements (especially minimum word count), you will receive 0 points and jeopardize your ability to complete the University Writing Requirement (WR).

- Guided Special Collections Response Post (200+ words): This assignment will be worth **2% of your grade**. This response post has the same parameters as the Digital Archive Responses (above), but instead of responding to digital archives, you will respond to a book or object you encountered during our visit to UF’s Special Collections archives. Obviously, you cannot perform this assignment if you do not attend the visit, so I highly encourage you to make attending class that day a priority.
- In-Class Peer Review of Midterm and Final Paper Drafts: This assignment (two sessions) will be worth **6% of your grade** (3% for each of the sessions). For the midterm paper and the final paper drafts, you will bring four (4) printed copies of your paper to class with you on the specified days. I will divide the class into small groups and you will give each other feedback on your drafts in person. You **MUST** attend the class period and participate in peer review in order to earn the 30 points (each) that this assignment is worth. Barring extreme extenuating circumstances, if you are absent on this day you will receive 0 points for the assignment. There is no way to make it up later.

- Draft of Midterm Paper (1000+ words): This assignment will be worth **7.5% of your grade**. You will choose one or more of the works of fiction we will have covered before this point and analyze it in relation to the format in which it was published and/or how we accessed it. Essentially, this paper is a literary analysis paper that incorporates material and archival context. A more detailed prompt and customized rubric for this assignment will be provided in advance of the due date. You must discuss your midterm paper topic with me beforehand by email and/or during my office hours so we can make sure you're on the right track before you do significant work on the project.

Note: I do not expect this paper to be perfect; it is a draft, after all. However, it must still conform to MLA and other formatting guidelines, and it must still show the development of a sophisticated argument that is supported by specific examples and evidence from relevant primary and secondary sources. I will give you more specific directions on my expectations for this assignment closer to the deadline.

- Revised Midterm Paper (2,000-2,200 words): This assignment will be worth **20% of your grade**. After you have received feedback on your midterm paper draft from me and from your classmates through peer review, you will revise and expand the draft into a longer and more polished paper, which should be 2,000-2,200 words total (so approximately an extra 1000 words added to your draft). Please note that a high grade on the draft does not guarantee a high grade on the final; my evaluation standards for the revised paper will be higher than for the draft.
- Final Paper Proposal (200+ words): This assignment will be worth **6% of your grade**. You will submit, via Canvas, a proposal of at least 200 words on the topic of your final paper and what you intend to analyze and argue in it. This assignment is more formal than simply telling me what your intended paper topic is (like you did for the midterm). However, your arguments and evidence do not need to be completely planned out. The purpose of this assignment is to make sure you are headed in the right direction so I can provide you with suggestions on how to proceed. More info on the final paper below.
- Draft of Final Paper (2,000+ words): This assignment will be worth **15% of your grade**. You will choose one of the works of fiction covered in this class, or another work of British literature from this time period (if approved by the instructor beforehand), that can be found in an online archive. You will then find at least one other version of this text in a different format, either digital or physical, and discuss the differences between/among the various versions and how they might impact a reader's experience of the text. You must also use secondary sources to provide relevant historical and cultural context. A more detailed prompt and customized rubric for this assignment will be provided in advance of the due date. Note: Evaluation standards will be the same as for the draft of the midterm (see above).
- Revised Final Paper (3,000-3,200 words): This assignment will be worth **25% of your grade**. After you have received feedback on your final paper draft from me and from your classmates through peer review, you will revise and expand the draft into a longer and more polished final paper, which should be 3,000-3,200 words total (so approximately an extra 1,000 words added to your draft). Again, a high grade on the draft does not guarantee a high grade on the final; my evaluation standards for the revised paper will be higher than for the draft.

Course Policies

- 1) You must **complete all assignments** to receive credit for this course.
- 2) You are expected to **attend all class meetings**. You are allowed to be absent for a maximum of three class periods. Any absence beyond the third will result in a one-letter grade reduction from the student's final grade for each missed class. Absences beyond six class periods will result in an automatic fail for the class. The only exemptions to this policy are those absences involving university-sponsored events, military duty, court-mandated responsibilities, and religious holidays. Other exceptions may be made at the instructor's discretion for extenuating circumstances. The full official UF Attendance Policy can be found [here](#).
- 3) You are expected to **arrive to class on time**. I will take attendance at the beginning of each class period. If you arrive after that point, you will be considered tardy. You must see me after class to ensure that I know you showed up that day. Three instances of tardiness count as one absence.
- 4) You are expected to **participate in class discussion and in-class activities**. You should prepare for each class by doing the assigned readings, preparing one question and one comment about the reading to share in class, and (when applicable) participating in Canvas discussion board threads.
- 5) You are expected to **submit all assignments by their stated deadlines**. Late assignments will receive a one-letter grade deduction for each day (including weekends!) after the deadline. Assignments that are more than five days late will receive a zero.
- 6) You must **submit all assignments in the specified format**. All assignments will be submitted through Canvas—the response papers written/pasted into the appropriate discussion threads and the formal writing assignments uploaded as MS Word (.doc/.docx) documents in the section for that assignment.
- 7) You must **retain all assignments until after final grades are due**. All assignments for this course are digital, so the files should be kept on your hard drive or somewhere similar. It is also wise to save Canvas discussion posts in a document in case posts are accidentally deleted.
- 8) You are expected to **abide by [the UF Student Honor Code](#)**. The Honor Code requires students to neither give nor receive unauthorized aid in completing all assignments. Violations include cheating, plagiarism, bribery, and misrepresentation. Plagiarism is a serious violation of the Student Honor Code. Examples of plagiarism include cheating on a quiz or citing phony sources or quotations to include in your assignments. More information on how to avoid plagiarism can be found on the Writing Studio's website [here](#). Assignments containing plagiarized materials will receive a ZERO (not an E). The Honor Code 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:
 1. Quoting oral or written materials including but not limited to those found on the

internet, whether published or unpublished, without proper attribution.

2. Submitting a document or assignment that 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, 8 July 2011)

- 9) You must **notify the instructor of any need for special accommodations**. The University of Florida complies with the Americans with Disabilities Act. Students with disabilities who are requesting accommodations should first register with the Disability Resource Center (352-392-8565 or [website](#)), which will provide appropriate documentation to give the instructor.
- 10) You must **silence all electronic devices** before the beginning of each class period and to keep phones and other devices that are not essential to class participation in their bags. Please do not check emails, social media, or other non-class related sites or materials during class. Doing so may result in a penalty to your participation grade.
- 11) You are expected to **behave respectfully toward your instructor and classmates**. UF students come from diverse cultural, economic, and ethnic backgrounds, so you should demonstrate respect for ideas that may differ from your own. Disrespectful behavior in class will result in dismissal, and accordingly absence, from the class period. Disrespectful behavior in Canvas discussion threads will result in no credit for the corresponding assignment.
- 12) You are expected to **abide by UF's policy regarding sexual discrimination and sexual harassment**. UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty. More about UF policies regarding harassment [here](#).
- 13) You are expected to **complete online faculty evaluations** at the end of the course. These evaluations are conducted online [here](#).

Class Meeting and Assignment Schedule

WEEK	DAY	TOPIC, READING MATERIAL, ASSIGNMENTS DUE
1 (A/D)	M 8/21	Course Introduction
	W 8/23	Digital Archive Theory <ul style="list-style-type: none">• Read Kahle, Brewster, "Universal Access to All Knowledge" in <i>The American Archivist</i> 70 (2007)• Read Monks-Leeson, Emily, "Archives on the Internet: Representing Contexts and Provenance from Repository to Website" in <i>The American Archivist</i> 74 (2011)
	F 8/25	Thomas Gray and Anna Letitia Barbauld

		<ul style="list-style-type: none"> • Read Gray, “Ode on the Death of a Favourite Cat, Drowned in a Tub of Gold Fishes” in <i>Designs by Mr. R. Bentley</i> (1753) • Read Barbauld, “The Mouse’s Petition” in <i>Poems</i> (1773) (read all <u>four pages</u>)
2	M 8/28	<p>William Blake</p> <ul style="list-style-type: none"> • Read selections from <i>Songs of Innocence and of Experience</i> (1789, 1794): <ul style="list-style-type: none"> ○ “The Lamb” in “Copy B” of <i>Songs of Innocence</i> (1789) (text here) ○ “A Dream” in “Copy B” of <i>Songs of Innocence</i> (1789) (text here) ○ “The Sick Rose” in “Copy B” of <i>Songs of Experience</i> (1794) (text here) ○ “The Tyger” in “Copy B” of <i>Songs of Experience</i> (1794) (text here) • Peruse blakearchive.org’s collection of Songs scans; there are many copies!
	W 8/30	<p>Robert Burns</p> <ul style="list-style-type: none"> • Read “A Red, Red Rose” (1794) in <i>The Works of Robert Burns, Vol. II</i>, ed. by Shepherd and William Motherwell (1834) • Read “Ballad II / For A’ That and A’ That” (1795) in <i>The Works of Robert Burns, Vol. I</i>, ed. by Shepherd and William Motherwell (1834)
	F 9/1	<p>Samuel Taylor Coleridge</p> <ul style="list-style-type: none"> • Read the preface (“Advertisement”) to Lyrical Ballads (1798) • Read parts 1 and 2 of “The Rime of the Ancyent Marinere, in Seven Parts” in <i>Lyrical Ballads</i> (1798)
3	M 9/4	<p>LABOR DAY – NO CLASS 11:59pm Digital Archive Response #1 Due</p>
	W 9/6	<p>William Wordsworth</p> <ul style="list-style-type: none"> • Read “Lines Composed a Few Miles above Tintern Abbey” in <i>Lyrical Ballads</i> (1798)
	F 9/8	<p>Jane Austen – <i>Northanger Abbey</i> ([1803] 1818)</p> <ul style="list-style-type: none"> • Read Vol. I, Ch. I-XI
4	M 9/11	<p>Jane Austen – <i>Northanger Abbey</i> ([1803] 1818)</p> <ul style="list-style-type: none"> • Read Vol. I, Ch. XII-XV and Vol. II, Ch. I-VI
	W 9/13	<p>Jane Austen – <i>Northanger Abbey</i> ([1803] 1818)</p> <ul style="list-style-type: none"> • Read Vol. II, Ch. VII-XVI
	F 9/15	<p>Lord Byron and Percy Shelley</p> <ul style="list-style-type: none"> • Read Byron, “Darkness” in <i>The Prisoner of Lord Chillan, and Other Poems</i> (1816) • Read Shelley, “Ozymandias” in <i>The Examiner</i> (January 1818) (PDF on Canvas)

5	M 9/18	<p>John Keats and Alfred, Lord Tennyson</p> <ul style="list-style-type: none"> • Read Keats, "On a Grecian Urn" in <i>Annals of the Fine Arts</i> (January 1820) • Read Tennyson, "Ulysses" (1833) in <i>Poems by Alfred Tennyson in Two Volumes, Vol. II</i> (1842)
	W 9/20	<p>Robert Browning and Elizabeth Barrett Browning</p> <ul style="list-style-type: none"> • Read Browning, "Porphyria's Lover" (orig. "Porphyria") (1836) in <i>Dramatic Lyrics</i> (1842) • Read Barrett Browning, "Sonnet XIV" and "Sonnet XLII" in <i>The Poems of Elizabeth Barrett Browning, with Memoir, etc.</i> (1850)
	F 9/22	<p>Visit to UF's Special Collections Archives – MANDATORY! NOTE: Meet for class in the Judaica Suite, which is housed in the back of the Grand Reading Room on the second floor of Smathers Library East</p>
6	Su 9/24	11:59 PM MIDTERM PAPER DRAFT DUE
	M 9/25	<p>Peer Review of Midterm Paper Drafts</p> <ul style="list-style-type: none"> • Bring FOUR (4) printouts of the final paper draft you submitted <p>REMINDER: You MUST attend this class period and participate in peer review in order to earn the 30 points that this assignment is worth.</p>
	W 9/27	<p>Emily Brontë – <i>Wuthering Heights</i> (1847)</p> <ul style="list-style-type: none"> • Read Vol. I, Ch. I-VIII
	F 9/29	<p>Emily Brontë – <i>Wuthering Heights</i> (1847)</p> <ul style="list-style-type: none"> • Read Vol. I, Ch. IX-XII
7	M 10/2	<p>Emily Brontë – <i>Wuthering Heights</i> (1847)</p> <ul style="list-style-type: none"> • Read Vol. I, Ch. XIII-XIV and Vol. II, Ch. I-IV
	W 10/4	<p>Emily Brontë – <i>Wuthering Heights</i> (1847)</p> <ul style="list-style-type: none"> • Read Vol. II, Ch. V-XII
	F 10/6	<p>HOMECOMING – NO CLASS 11:59pm Special Collections Response Due</p>
8	M 10/9	<p>Emily Brontë – <i>Wuthering Heights</i> (1847)</p> <ul style="list-style-type: none"> • Read Vol. II, Ch. XIII-XX
	W 10/11	<p>Christina Rossetti</p> <ul style="list-style-type: none"> • Read "Goblin Market" in <i>Goblin Market and Other Poems</i> (1862)
	F 10/13	<p>Lewis Carroll</p> <ul style="list-style-type: none"> • Read Carroll, <i>Alice Through the Looking-Glass, and What Alice Found There</i> (1872), Ch. 1 "Looking-Glass House"

		11:59 PM REVISED MIDTERM PAPER DUE
9	M 10/16	Oscar Wilde – <i>The Picture of Dorian Gray</i> (1890) in <i>Lippincott’s Monthly Magazine</i> <ul style="list-style-type: none"> Read Ch. I-IV (p. 1-36)
	W 10/18	Oscar Wilde – <i>The Picture of Dorian Gray</i> (1890) in <i>Lippincott’s Monthly Magazine</i> <ul style="list-style-type: none"> Read Ch. V-VIII (p. 36-64)
	F 10/20	Oscar Wilde – <i>The Picture of Dorian Gray</i> (1890) in <i>Lippincott’s Monthly Magazine</i> <ul style="list-style-type: none"> Read Ch. IX-XII (p. 65-100)
10	M 10/23	George Egerton, Rosamund Marriott-Watson, and Ella D’Arcy <ul style="list-style-type: none"> Read Egerton, “A Lost Masterpiece” (1894) in <i>The Yellow Book</i> Read Marriott-Watson, “Two Songs” (1895) in <i>The Yellow Book</i> Read D’Arcy, “The Death Mask” (1896) in <i>The Yellow Book</i>
	W 10/25	Victoria Cross <ul style="list-style-type: none"> Read “Theodora: A Fragment” in <i>The Yellow Book</i> (1895)
	F 10/27	Arthur Conan Doyle – <i>The Sherlock Holmes Series</i> <ul style="list-style-type: none"> Read “A Scandal in Bohemia” (1891) in <i>The Strand Magazine</i> Read “The Adventure of the Final Problem” (1893) in <i>The Strand Magazine</i> Read “The Adventure of the Empty House” (1903) in <i>The Strand Magazine</i>
11	M 10/30	Thomas Hardy and William Butler Yeats <ul style="list-style-type: none"> Read Hardy, “The Darkling Thrush” (orig. “By the Century’s Deathbed, 1900”) in <i>The Graphic</i> (December 29, 1901) (PDF on Canvas) Read Yeats, “Easter, 1916” ([1916] 1921) in <i>Later Poems</i> (1922)
	W 11/1	T. S. Eliot <ul style="list-style-type: none"> Read “The Love Song of J. Alfred Prufrock” (1915) in <i>Poetry</i> (p. 130)
	F 11/3	NO CLASS 11:59pm Digital Archive Response #2 Due
12	M 11/6	James Joyce <ul style="list-style-type: none"> Read <i>Ulysses</i> (1922), Episode 1: “Telemachus” Read <i>Ulysses</i> (1922), Episode 10: “Wandering Rocks”
	W 11/8	Virginia Woolf – <i>To the Lighthouse</i> (1927) <ul style="list-style-type: none"> Peruse the British first edition scan at Woolf Online Read Part I (“The Window”) Ch. I-VIII, either in this early Random House edition scan OR a Goodreads eBook file OR buy/borrow it. Your choice!
	F 11/10	VETERANS DAY – NO CLASS 11:59pm Final Paper Proposal Due

13	M 11/13	Virginia Woolf – <i>To the Lighthouse</i> (1927) <ul style="list-style-type: none"> Read Part I (“The Window”) Ch. IX-XVII
	W 11/15	Virginia Woolf – <i>To the Lighthouse</i> (1927) <ul style="list-style-type: none"> Read Part I (“The Window”) Ch. XVIII-XIX and Part II (“Time Passes”) Ch. I-X
	F 11/17	Virginia Woolf – <i>To the Lighthouse</i> (1927) <ul style="list-style-type: none"> Read Part III (“The Lighthouse”) Ch. I-VI
14	M 11/20	Virginia Woolf – <i>To the Lighthouse</i> (1927) <ul style="list-style-type: none"> Read Part III (“The Lighthouse”) Ch. VII-XIII
	W 11/22	THANKSGIVING BREAK – NO CLASS
	F 11/24	THANKSGIVING BREAK – NO CLASS
15	Su 11/26	11:59pm Digital Archive Response #3 Due
	M 11/27	D. H. Lawrence and W. H. Auden <ul style="list-style-type: none"> Lawrence, “Snake” in <i>Birds, Beasts and Flowers</i> (1923) Read Auden, “Funeral Blues” in <i>Another Time</i> (1940) (fifth image, but view all)
	W 11/29	Edith Sitwell and Dylan Thomas <ul style="list-style-type: none"> Read Sitwell, “Still Falls the Rain” (1941) at <i>poetryarchive.org</i> Read Thomas, “Do Not Go Gentle into That Good Night” (1951) (scroll for image)
	F 12/1	Angela Carter <ul style="list-style-type: none"> Read “The Bloody Chamber” (1979) (You can also buy/borrow the book.)
16	Su 12/3	11:59 PM: FINAL PAPER DRAFT DUE
	M 12/4	Peer Review of Final Paper Drafts <ul style="list-style-type: none"> Bring FOUR (4) printouts of the final paper draft you submitted <p>REMINDER: You MUST attend this class period and participate in peer review in order to earn the 30 points that this assignment is worth.</p>
	W 12/6	Course Debriefing, Evaluations, Questions re Final Paper
Finals	F 12/15	11:59 PM: REVISED FINAL PAPER DUE

Evaluation of Performance

Assignments will be evaluated with respect to content, organization and coherence, argument and support, style, clarity, grammar, punctuation, and mechanics. A general rubric is provided at the end of this syllabus, but rubrics may be modified to suit specific assignments. The University Writing Studio is an excellent resource for students who may require assistance with writing assignments. The Writing Studio is in Tigert 302 and is available to all UF students in need of their services. More information [here](#).

Student Evaluation (total calculated from 1,000 points):

<u>Assignment</u>	<u>Points</u>	<u>Due Date and Time</u>
Attendance and Participation	125 (graded)	N/A
Digital Archive Response #1 (200 wds)	20 (credit/no-credit)	Sep. 4 11:59pm
Draft of Midterm Paper (1k+ wds)	75 points (graded)	Sep. 24 11:59pm
In-Class Peer Review of Midterm Drafts	30 (credit/no-credit)	Sep. 25 (in class)
Special Collections Response (200 wds)	20 (credit/no-credit)	Oct. 6 11:59pm
Revised Midterm Paper (2-2.2k wds*)	200 points (graded)	Oct. 13 11:59pm
Digital Archive Response #2 (200 wds)	20 (credit/no-credit)	Nov. 3 11:59pm
Final Paper Proposal (200 wds)	60 (graded)	Nov. 10 11:59pm
Digital Archive Response #3 (200 wds)	20 (credit/no-credit)	Nov. 26 11:59pm
Draft of Final Paper (2k+ wds)	150 points (graded)	Dec. 3 11:59pm
In-Class Peer Review of Final Paper Drafts	30 (credit/no-credit)	Dec. 4 (in class)
Revised Final Paper (3-3.2k wds*)	250 points (graded)	Dec. 15 11:59pm

*This is the **total** number of words for the revised papers. In addition to making revisions based on peer review and my comments, you will add ~1,000 words to your midterm and final paper drafts when you turn in the revised versions.

Grading Scale:

A = 4.00 93-100 (930-1000)	B- = 2.67 80-82 (800-829)	D+ = 1.33 67-69 (670-699)
A- = 3.67 90-92 (900-929)	C+ = 2.33 77-79 (770-799)	D = 1.00 63-66 (630-669)
B+ = 3.33 87-89 (870-899)	C = 2.00 73-76 (730-769)	D- = 0.67 60-62 (600-629)
B = 3.00 83-86 (830-869)	C- = 1.67 70-72 (700-729)	E = 0.00 0-59 (0-599)

Final Grade Appeals: Information on UF grading policies can be found [here](#). In 2000-level courses, students may appeal a final grade by filling out a form. Grade appeals may result in a higher, unchanged, or lower final grade. If you would like to appeal your final grade for this course, you must contact [Carla Blount, Program Assistant](#), about filling out the appropriate form.

General Grading Rubric

Letter grades given for the formal papers will correspond to the following criteria. In order to receive the grade on the left, the assignment must meet ALL of the criteria in the description.

- Follows all instructions specific to the assignment description
 - 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
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- Follows most instructions specific to the assignment description
 - 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
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- Follows some instructions specific to the assignment description
 - 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
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- Follows very few instructions specific to the assignment description
 - 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
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- Does not follow instructions specific to the assignment description
 - 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