

ENL 2022:

**SURVEY OF
ENGLISH
LITERATURE -
1750 TO PRESENT**



***GODS AND MONSTERS:
DUALISM,
MONSTROSITY, AND
THE NATURE OF EVIL***

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Office: Tur 4367
Hours: Tues. (in TUR office) Period 8 - 9

Spring 2018 Sec. 1215
Matherly 0051
TR Period 7/7-8
1:55 – 2:45pm/1:55 – 3:50pm

COURSE DESCRIPTION

The intervening years between 1750 and the present have been ones of almost unfathomable progress, political upheaval, discovery, and societal change. In the shadow of the French Revolution, Darwinism, and the Empire, British writers of the 18th and 19th centuries grappled frequently with moral, theological, and social anxieties. Meanwhile writers of the 20th and 21st centuries continue/d to reconcile themselves with the ghosts of two World Wars, post-colonialism, and a rapidly digitizing world. At the center of so many of these anxieties lies a simple question that the Romantics, the Victorians, the Modernists, and even contemporary writers have all had to ask – what are we becoming? This course will interrogate this question by looking to British authors' favorite figure for exploring social and moral anxiety – the Monster.

Together in this course, we will read a selection of novels, poetry, and short fiction from Great Britain written after 1750 and dealing with themes of goodness, evil, and monstrosity in the hopes of exploring the ways British writers have used vampires, ghosts, shapeshifters, and even the Devil to respond to the rapid political, societal, and technological changes occurring around them. This will include both examples of monsters as agents of chaos whose very existence threatens the status quo *and* constructions of mankind itself as monstrous, bringing into the conversation questions that have provoked British writers for centuries. What are the ethics of human progress? What are the dangers of man tampering with nature? Is it possible to live your life as a work of art and still be an ethical person? Is it possible to ever fully suppress the darker side of our own natures? What is human savagery and where does it truly lie? What wounds have imperialism inflicted on the globe? What are the limits of revenge? Of human cruelty? Of forgiveness? Can even those “born” to be bad make a different choice? Who, ultimately, are the real villains – the monsters or the monster-hunters?

By the end of this course, students will arrive at a better understanding of discourses on morality and evil in British literature, as well as the social functions of monstrosity as a theme by engaging with British texts through a number of different critical lenses, including historical readings, feminist criticism, and critical race theory.

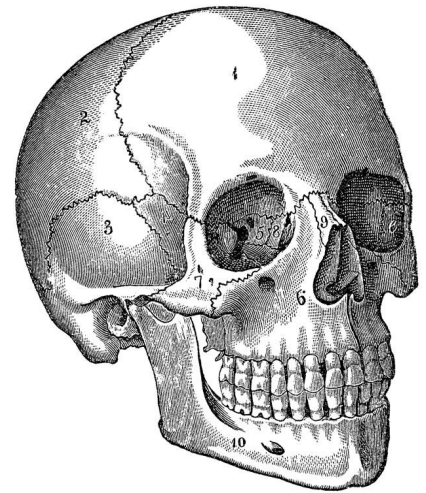
GENERAL EDUCATION OBJECTIVES

- This course confers Gen Ed credit for either Composition (C) *or* Humanities (H). This course also fulfills 6,000 of the university's 24,000-word writing requirement (WR).
- *Composition courses* provide instruction in the methods and conventions of standard written English (grammar, punctuation, usage), as well as the techniques that produce effective texts. Composition courses are writing intensive. They require multiple drafts submitted to your instructor for feedback before final submission.
- Course content should include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes and contexts. Students should learn to organize complex arguments in writing using thesis statements, claims and evidence, and to analyze writing for errors in logic.
- The University *Writing Requirement (WR)* ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. To receive Writing Requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course. This means that written assignments must meet minimum word requirements totaling 6000 words.

GENERAL EDUCATION LEARNING OUTCOMES

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

- **Content:** Students demonstrate competence in the terminology, concepts, theories and methodologies used within the academic discipline.
- **Communication:** Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline. Students will participate in class discussions throughout the semester to reflect on assigned readings.
- **Critical Thinking:** Students analyze information carefully and logically from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to problems.



REQUIRED TEXTS

- Shelley, Mary. *Frankenstein*. Dover Thrift Editions, 1994. ISBN: 978-0486282114
- Brontë, Emily. *Wuthering Heights*. Penguin Classics, 2002. ISBN: 978-0141439556
- Stevenson, Robert Louis. *The Strange Case of Dr. Jekyll and Mr. Hyde*. Oxford World Classics, 2008. ISBN: 978-0199536221
- Wilde, Oscar. *The Picture of Dorian Gray*. Oxford World Classics, 2008. ISBN: 978-0199535989
- Conrad, Joseph. *Heart of Darkness*. Penguin Deluxe Editions, 2012. ISBN: 978-0143106586
- Pratchett, Terry and Neil Gaiman. *Good Omens*. HarperTorch, 2006. ISBN: 978-0060853983

READING LIST

All readings that you were not required to purchase will be available to you on Canvas.

Use the following list as a quick reference to help you keep track of our reading list and the texts' authors and publication dates (details that will be good to know when it comes to writing papers!)

Longer works:

- Shelley, Mary. *Frankenstein* (1818)
Bronte, Emily. *Wuthering Heights* (1847)
Le Fanu, Sheridan. *Carmilla* (1871)
Stevenson, Robert Louis. *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886)
Wilde, Oscar. *The Picture of Dorian Gray* (1890)
Conrad, Joseph. *Heart of Darkness*. (1899)
Pratchett, Terry and Neil Gaiman. *Good Omens* (1990)

Shorter works/excerpts:

- Wordsworth, William. "The World is Too Much With Us" (1807)
Blake, William. From *Songs of Innocence and Experience*: "The Sick Rose" (1794),
"The Little Black Boy" (1789), "The Chimney Sweeper" (1789),
"London" (1794)
Coleridge, Samuel. "The Rime of the Ancient Mariner" (1798)
Robinson, Mary. "The Haunted Beach" (1800)
Byron, Lord George Gordon. "Prometheus" (1816), "Darkness" (1816)
Shelley, Percy Bysshe. "Ozymandias" (1818)
Coleridge, Samuel. "Christabel" (1799)
Keats, John. "La Belle Dame Sans Merci" (1819)
Kipling, Rudyard. "The White Man's Burden" (1899)
Labouchère, Henry. "The Brown Man's Burden" (1899)
Owen, Wilfred. "Dulce Et Decorum Est" (1920), "Shadwell Stair" (1920)
Yeats, William Butler. "The Second Coming" (1919)
Auden, W.H. "Musée des Beaux Arts" (1938)
Carter, Angela. From *The Bloody Chamber*: "The Courtship of Mr.
Lyon," "The Tiger's Bride," "The Werewolf,"
and "The Company of Wolves" (1979)
Lawrence, D.H. "Snake" (1923)
Milton, John. From *Paradise Lost* (1667)
The Omen (1976)

Essays:

- Burke, Edmund. "Reflections on the Revolutions in France" (1790)
Wollstonecraft, Mary. "A Vindication of the Rights of Man" (1790)
Ashley, Mike. "Inventing the Future" (2014)
Moer, Ellen. From "Female Gothic: The Monster's Mother" (1974)
Reviews of *The Picture of Dorian Gray* and Wilde's responses
Halberstam, Jack. From *Skin Shows*: "Gothic Surface, Gothic Depth:
The Subject of Secrecy in Stevenson and Wilde" (1995)



COURSE POLICIES

1. **You must complete all *assignments* to receive credit for this course.**
2. *Attendance:* Attendance and participation in this class is required. **You are permitted up to 6 50-minute absences in this class throughout the semester.** Because our Thursdays are double periods, missing a Thursday will count as two (2) absences. Bear in mind that in-class work may be excused/made up only under the following circumstances:
 - Student is absent for a religious holiday
 - Student is absent for an athletic or other university-sponsored event (student athletes/students in band, theater, etc.) – documentation required
 - Medical reasons - documentation required

For any of these instances, you are required to contact me and provide documentation as noted. In-class work missed for any other reason cannot be made up. Any blog post or paper due on a day you are absent is still due.

3. *Tardiness:* If a student enters after roll has been called, they are late, which disrupts class. **Two instances of tardiness count as one absence.** Leaving class before dismissal will also count as tardiness. Latecomers must see me after class so I know you attended.
4. *Paper Format & Submission:* All papers will be submitted as MS Word (.doc) documents to Canvas, unless otherwise noted (blog posts, etc.). Final drafts should be polished and presented in a professional manner. **All papers must be in 12-point Times New Roman font, double-spaced with 1-inch margins and pages numbered.** Please do not email your paper to your instructor. When submitting digital papers, please also include your last name in the file name. (Example: ElliottPaper1.doc).
5. *Late Papers/Assignments:* All assignments are due at the beginning of class on the day indicated, unless otherwise noted on the syllabus. **Late assignments will not be accepted.** If you find yourself in a situation that requires an extension, you must contact me **before the due date** to discuss it.
6. *Paper Maintenance Responsibilities.* Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
7. *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: <https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>.

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)

8. Students with *disabilities* who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/), which will provide appropriate documentation to give the instructor. Please schedule a meeting with me to discuss accommodations within the first week of class.
9. For information on UF *Grading* policies, see:
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
10. *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.
11. *Course Evaluations*. Toward the end of the semester, you will receive email messages asking you to go online and evaluate this course:
<https://evaluations.ufl.edu/evals/Default.aspx>
12. 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: <http://www.counseling.ufl.edu/cwc/Default.aspx>
13. *Classroom behavior and netiquette*: Some of the texts we will discuss and write about engage controversial topics and opinions, so please keep in mind that a) students come from diverse cultural, economic, and ethnic backgrounds and b) it is vital that you demonstrate respect for ideas that differ from your own (with the exception of systemic forms of bigotry). In addition, students will refrain from texting and other behaviors that distract classmates. **Disrespectful behavior will result in dismissal from the class and will count as an absence from class.** Disrespectful behaviors include: Phone calls, texting, checking social media, leaving class repeatedly, sleeping, failure to bring texts, disrespectful language, etc.
14. *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:
<http://hr.ufl.edu/manager-resources/recruitment-staffing/institutional-equity-diversity/resources/harassment/>
15. *University Writing Center*: If you ever need help with any of your written assignments, tutors are available at the University Writing Center in 302 Tigert Hall. You can schedule an appointment ahead by calling (352) 846-1138 or by visiting
<http://writing.ufl.edu/writing-center/>



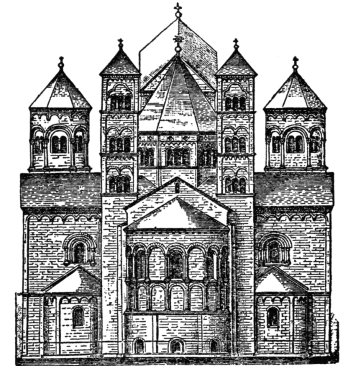
GRADING

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

Course grades will be determined based on the following point system:

Final Grade	1000 points
Attendance and In-class Participation	200 points
Crash Course Monster Bib/Lecture (500 words)	100 points
Close Reading Analysis (900-1100 words)	100 points
Comparative Paper (1800-2000 words)	200 points
Final Paper (2800+ words)	300 points



GRADING RUBRIC

Grade	
A work	You have completed the assignment at a very high quality level. Content is complete, well-organized, pays special attention to genre and style, and is free of typos and grammatical errors. Work in this range demonstrates a high level of critical engagement. You have gone above and beyond what was expected of you.
B work	The assignment has been completed at a satisfactory level, but may still be in need of minor revisions. Content is complete and well-organized with special attention paid to style, genre, audience, grammar, and mechanics.
C work	The assignment is complete and logically organized, but is notably in need of revision. It may include multiple typos or grammatical errors that suggest a lack of proofreading. Additionally, style and level of critical engagement may be lacking. The bare minimum of what was required of you.
D work	You have mostly done what was asked of you, but at a very poor quality level. Little to no attention has been paid to style, grammar, and mechanics; the work is in need of significant revision. The work may also be missing some of the requirements of the assignment, incomplete, or poorly organized.
E work	An “E” is usually reserved for students who have failed to complete the assignment or have failed to meet the minimum word requirement for the assignment. However, an “E” may be given if the work in question blatantly fails to meet the aforementioned criteria for evaluation.

ASSIGNMENTS

Participation (300 points; 30% of grade):

- In-class participation (200 points; 20% of grade; graded):

Students are expected to come to class prepared and to contribute constructively to each class session, including discussion, writing exercises, group work, peer reviews, workshops, and more.

- Crash Course Monster Lecture/Bibliography (150 points; 15% of grade; graded):

For this research project, students will get together in small groups and choose one of the monsters we will be encountering in our readings: Ghosts, Vampires, Shapeshifters/Werewolves, Fairies/The Fae Folk, or The Devil. Students are asked to research and construct a crash-course literary history of these monsters' presence in British literature with special emphasis on their appearances in novels, poetry, short fiction, and film post-1750. Things to consider: the folktale origins of these monsters, their first major literary appearances in Britain, explanations for their popularity (why and when they enjoyed popularity when they did), how British writers have used them as metaphors, how their depiction has changed over time, etc. This assignment will have two parts:

- 1) On a prescribed date during the semester, your group will present your crash course monster history as a 10-minute lecture to the rest of class. Powerpoint/Prezi presentations with visuals are strongly recommended.
- 2) Your group will together produce an annotated bibliography detailing your research. This bibliography should include annotated secondary sources, as well as a Recommended Reading list of works of British fiction in which your monster appears. Each member of your group is responsible for 500 words of this bibliography, not including the citations.

Deliverable: 500 words per group member of a Microsoft Word document uploaded onto Canvas + an in-class lecture

Close-reading Analysis (100 points; 10% of grade):

Students will choose either a passage from a text we have read in Unit 1 and analyze it closely. Close reading may include analysis of a passage's syntax, rhyme, rhythm, meter, imagery or a specific element of the text such as characters, setting, or motif. Students should not cite outside sources, but instead focus on supporting evidence in the text. Strong theses will consider how the chosen element of the work contributes to the major themes or effect of the work as a whole. Your argument and analysis should be narrow in scope – really focus on one or two chosen aspects of the text and dig deep! Remember the analysis is NOT summary.

Deliverable: 900 - 1100 word Microsoft Word document on Canvas



Comparative Analysis (150 points; 15% of grade; graded):

For this comparative analysis, students will analyze two texts we read together in Units 1 or 2, bringing them into conversation with each other to demonstrate how they have reached an enlarged perspective on their chosen synthesis question. Students should engage with similar/contrasting elements from both works, including themes, motifs, symbolism, structure, and characters, but focus their comparison to the most notable point or points to craft a strong, specific thesis and provide textual evidence.

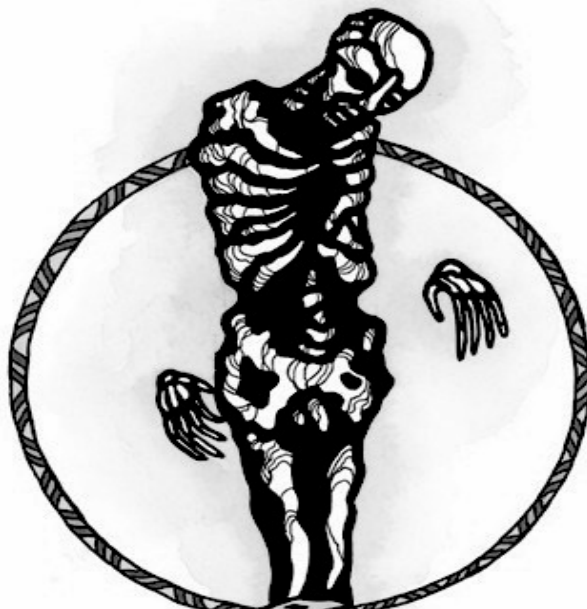
Students must clear their text pairing with me before proceeding.

Deliverable: **1800 - 2000 word** Microsoft Word document on Canvas

Final Paper (300 points; 30% of grade; graded):

The final paper for this course will be a research paper related to one or more of the themes and texts that have been discussed throughout the semester. In this paper, students will make a clear, specific argument about a topic of their choosing that relates to the theme of the course. In order to write a research paper that offers a valuable contribution to its respective field of research you will need to critically engage with your sources, identifying the connection among them and coming up with an argument that is informed by the scholarly work of others. A good paper will advance a clear, strong argument in which you clearly choose a side and attempt to persuade the audience that your reading/analysis is correct. You will engage in original research and should enter into a conversation with those texts in order to reach new and original conclusions. The argument must be supported with evidence from both the texts we shall read together in class and from outside academic/critical sources (8 – 10 sources in an MLA-styled works cited page). **You must clear your essay topic with me via email or office hours before proceeding.**

Deliverable: **2800+ word** draft of essay in a Microsoft Word document uploaded onto Canvas



SCHEDULE

This schedule may be subject to change according to the needs of the course.

Unit 1: Romanticism			
Week 1	T 1/9	R 1/11	Assignments Due:
	<p>In class: Introductions and syllabus / Read Wordsworth's "The World is Too Much With Us" together in class</p> <p>HW: Read Blake's "The Sick Rose," "The Little Black Boy," "The Chimney Sweeper" and "London"</p>	<p>In class: What is Romanticism? / Discuss <i>Songs of Innocence and Experience</i></p> <p>HW: Read excerpts of Burke's "Reflections on the Revolutions in France" and Wollstonecraft's "Vindication of the Rights of Man"</p>	
Week 2	T 1/16	R 1/18	Assignments Due:
	<p>In class: Discuss Burke vs Wollstonecraft / Romanticism and revolution</p> <p>HW: Read Coleridge's "The Rime of the Ancient Mariner" and Robinson's "The Haunted Beach"</p>	<p>In class: What is The Gothic? / Discuss Coleridge / Introduce close reading essay / Practice close reading</p> <p>HW: Read Shelley's "Ozymandias" and Byron's "Prometheus" and "Darkness" + Mike Ashley's "Inventing the Future"</p>	
Week 3	T 1/23	R 1/25	Assignments Due:
	<p>In class: Romanticism, hubris, and the specter of progress / Discuss Byron and the Shelleys</p> <p>HW: Read <i>Frankenstein</i> Chaps. 1-10</p>	<p>In class: Discuss <i>Frankenstein</i> / MLA Citation/annobib discussion</p> <p>HW: Read <i>Frankenstein</i> Chaps. 11 - 17</p>	
Week 4	T 1/30	R 2/1	Assignments Due:
	<p>In class: Discuss <i>Frankenstein</i></p> <p>HW: Read <i>Frankenstein</i> and Moer's "Female Gothic: The Monster's Mother"</p>	<p>In class: Discuss <i>Frankenstein</i> + in-class rhetorical analysis of Moer's article</p> <p>HW: Finish Essay 1 and Read <i>Wuthering Heights</i> Chaps. 1 – 9</p>	

Unit 2: The Victorians

	T 2/6	R 2/8	Assignments Due:
Week 5	<p>In class: Discuss The Victorian Novel and <i>Wuthering Heights</i> / Essay 1 DUE</p> <p>HW: Read <i>Wuthering Heights</i> Chaps. 10 - 17</p>	<p>In class: Discuss The Byronic Hero and <i>Wuthering Heights</i></p> <p>HW: Read <i>Wuthering Heights</i> Chaps. 18 – 27</p>	<p>Essay 1 due 2/6</p>
Week 6	<p>In class: Discuss <i>Wuthering Heights</i></p> <p>HW: Read <i>Wuthering Heights</i> Chaps. 28 – end</p>	<p>In class: Discuss <i>Wuthering Heights</i></p> <p>HW: Read Coleridge’s “Christabel” and Keats’ “La Belle Dame Sans Merci” (advice: begin reading <i>Carmilla</i>)</p>	<p>Ghosts Presentation 2/15</p>
Week 7	<p>In class: Discuss Keats, Coleridge, and monstrous femininity / What is feminist criticism?</p> <p>HW: Read <i>Carmilla</i></p>	<p>In class: Discuss <i>Carmilla</i> and the Victorian vampire</p> <p>HW: Read <i>Jekyll and Hyde</i> Chaps. 1-7 and Carolyn Burdett’s “Post Darwin: Social Darwinism, Degeneration, Eugenics”</p>	<p>Vampire presentation 2/22</p>
Week 8	<p>In class: Anxieties of progress revisited/Discuss <i>Jekyll and Hyde</i></p> <p>HW: Finish <i>Jekyll & Hyde</i></p>	<p>In class: Discuss <i>Jekyll and Hyde</i> and its impact on the popular imagination</p> <p>HW: Read <i>The Picture of Dorian Gray</i> Chaps. 1-13 + finish Essay #2</p>	<p>Shapeshifters/ Werewolves Presentation 3/1</p>
Week 9	<p>NO CLASS SPRING BREAK</p>		

Week 10	T 3/13	R 3/15	Assignments Due:
	<p>In class: Discuss <i>The Picture of Dorian Gray</i> and the morality of Aesthetics / Essay 2 DUE</p> <p>HW: Finish <i>Dorian Gray</i> + read reviews of <i>Dorian Gray</i> and Wilde's rebuttals + read Halberstam's "Gothic Surface, Gothic Depth: The Subject of Secrecy in Stevenson and Wilde"</p>	<p>In class: In-class rhetorical analysis of Halberstam's article / What is queer theory?</p> <p>HW: Read Kipling's "The White Man's Burden," Labouchère's "The Brown Man's Burden," and Conrad's <i>Heart of Darkness</i> Introduction + Part I</p>	Essay 2 due 3/13
Week 11	T 3/20	R 3/22	Assignments Due:
	<p>In class: What is Post-Colonialism? / Discuss Kipling, Labouchère, and <i>Heart of Darkness</i> Part I</p> <p>HW: Read <i>Heart of Darkness</i> Part II + III</p>	<p>In class: Discuss <i>Heart of Darkness</i> Part II and III / What is Critical Race Theory?</p> <p>HW: Read Owen's "Dulce Et Decorum Est" and "Shadwell Stair"</p>	
Unit 3: Modernism/Post-Modernism			
Week 12	T 3/27	R 3/29	Assignments Due:
	<p>In class: WWI, Modernism, and Alienation / Discuss Owen</p> <p>HW: Read Carter's "The Courtship of Mr Lyon," "The Tiger's Bride," "The Werewolf," and "The Company of Wolves"</p>	<p>In class: Discuss <i>The Bloody Chamber</i> / What is Post-Modernism? / The Monstrous Feminine in the 20th Century</p> <p>HW: Read Yeat's "The Second Coming" and Auden's "Musée des Beaux Arts" (advice: start reading Milton)</p>	Fairies/The Fae Folk Presentation 3/29
Week 13	T 4/3	R 4/5	Assignments Due:
	<p>In class: Discuss Auden and Yeats</p> <p>HW: Read excerpts of Milton's <i>Paradise Lost</i>, Lawrence's "Snake," and <i>Good Omens</i>: "In the Beginning"</p>	<p>In class: Discuss Milton, Lawrence, and <i>Good Omens</i> / Lucifer in the 17th century vs the 20th</p> <p>HW: Watch <i>The Omen</i> and read <i>Good Omens</i>: "Eleven Years Ago"</p>	The Devil presentation 4/5

	T 4/10	R 4/12	Assignments Due:
Week 14	<p>In class: Discuss <i>The Omen</i>, <i>Good Omens</i>, and parody</p> <p>HW: Read <i>Good Omens</i>: “Wednesday” and “Thursday”</p>	<p>In class: Discuss <i>Good Omens</i> /discuss expectations and formatting for final paper</p> <p>HW: Read <i>Good Omens</i>: “Friday” and “Saturday” (through bottom of pg. 258)</p>	
	T 4/17	R 4/19	Assignments Due:
Week 15	<p>In class: Discuss <i>Good Omens</i></p> <p>HW: Read <i>Good Omens</i>: “Saturday” (pgs. 258 – 320)</p>	<p>In class: Discuss <i>Good Omens</i></p> <p>HW: Finish <i>Good Omens</i> “Saturday” + read “Sunday”</p>	
	T 4/24	R 4/25	Assignments Due:
Week 16	<p>In class: Discuss <i>Good Omens</i> / Course evaluations, final reflections, etc.</p>		
Final Paper Due 5/1 Before Midnight			

