

Survey of English Literature: 1750 to the Present

Technologies of the Individual

Leeann D. Hunter - ldhunter@english.ufl.edu
<http://www.clas.ufl.edu/users/ldhunter>

ENL 2022.5829 – CBD 310

T 4 (10:40-11:30) / R 4-5 (10:40-12:35)

Office Hours: R 6 (12:50-1:40) and By Appointment

Syllabus

"Not the external and physical alone is now managed by machinery, but the internal and spiritual also. Here too nothing follows its spontaneous course, nothing is left to be accomplished by old natural methods. Everything has its cunningly devised implements, its preëstablished apparatus; it is not done by hand, but by machinery."—Thomas Carlyle, "Signs of the Times" (1829)

Course Objectives and Description

"Never judge a book by its cover." A simple truth, and yet, our culture is driven by its obsession with creating "image." Magazines and television shows teach us hair, styling, and exercise techniques directed at further shaping this image of ourselves, an image that will presumably reveal the "real you," but nevertheless a reality that remains on the surface of the body, on the "cover." Similarly, when we think about identity and the individual, we might create a mental picture based on one's personal style, professional identity, leisure activities, or, at a more sophisticated level, cultural markers of distinction (race, class, gender, sexuality). But even as we attempt to invoke representations of a deeper nature, our perceptions of the individual remain largely externalized. We rarely invest ourselves in the machinery of the inner life of the individual.

What kind of portrait might we paint that imagines the breathless fears, pulsating desires, and remorseful thoughts that mark the inner spirit of the individual? One of our most coveted desires as human beings is to witness the soul of another human being; one of our greatest fears is that someone other will catch a glimpse of our own. One of the appeals, then, of reading literature is that it provides access to the hidden and complex inner life of the individual. In this survey course, we will examine texts that enjoin the spiritual and mechanical spirit of the age with a dynamic exploration of selfhood. As critics, and as individuals, we will piece together a portrait of the inner lives we witness and experience.

Required Texts and Online Materials

Texts available at *Goerings Book Store*, 1717 NW 1st Ave:

- Mary Shelley. *Frankenstein*. 2nd ed. Broadview Press.
- George Eliot. *The Lifted Veil / Brother Jacob*. Oxford University Press.
- Robert Louis Stevenson. *The Strange Case of Dr. Jekyll and Mr. Hyde*. Dover Thrift Editions.
- Oscar Wilde. *The Picture of Dorian Gray*. Pearson / Longman Cultural Edition.
- Aldous Huxley. *Brave New World and Brave New World Revisited*. Harper Collins

Online Materials:

- E-Learning web site, coursepack, and additional links. Service via UF. Log in at: <http://lss.at.ufl.edu>.
- *Oxford English Dictionary*. Access via UF libraries. www.oed.com.
- OWL at Purdue Handbook: <http://owl.english.purdue.edu/owl/>

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Painting the Inner Life: A Journey into the Physical, Spiritual, and Social Dimensions of Selfhood

Schedule of Assignments

Week 1: Aug 23

- R** **Introduction**
Overview of syllabus and course objectives

Week 2: Aug 28-30

UNIT ONE: ROMANTIC PASSIONS & KNOWLEDGE
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- T** **“Beware, Lest in the Worm You Crush, / A Brother’s Soul
You Find”**
Anna Laetitia Barbauld, “The Mouse’s Petition” (*ePack*)

- R** **“Tracing the Varieties and Progress of a Perturbed Soul”**
Joanna Baillie, “Introductory Discourse” to *Plays on the
Passions* (*eLink* 1-14; 37-42)

Week 3: Sep 4-6

- T** **“We Murder to Dissect”**
William Wordsworth, “Expostulation and Reply,” “The
Tables Turned,” “London”; William Blake, “From *Milton*”
(*ePack*)

- R** **“Our True Deity Is Mechanism”**
Thomas Carlyle, “Signs of the Times” (*eLink* 135-161)

Week 4: Sep 11-13

- T** **“The Soul Yearns, with Inexpressible Longings, for the Society
of Its Like”**
In Frankenstein: William Godwin, from *Political Justice*
(245-54)

- R** **“I Bore a Hell Within Me”**
Mary Shelley, *Frankenstein*, Vol. I (45-115)

Week 5: Sep 18-20

- T** **“Seize the Tiptoe Lightnings, Ere They Fly”**
In Frankenstein: Erasmus Darwin, various (264-70)

- R** **“Unfeeling, Heartless Creator!”**
Mary Shelley, *Frankenstein*, Vol. II (117-74)
Unit One: First Draft due

Week 6: Sep 25-27

- T** **“Consume to Ashes This Miserable Frame”**
Mary Shelley, *Frankenstein*, Vol. III (175-244)

- R** ***Unit One: Second Draft Due + Peer Review***

Week 7: Oct 2-4

- T** ***Unit One: Final Draft Due***
Post to e-Learning Assignments by noon

UNIT TWO: VICTORIAN VANITIES & ILLUSIONS

- R** “Clothes have made Men of us; they are threatening to make Clothes-screens of us”
Thomas Carlyle, from *Sartor Resartus* (*eLink*):
Preliminary (3-7); World in Clothes (27-32); World out of Clothes (39-44); Pure Reason (48-53); Prospective (53-61)

Week 8: Oct 9-11

- T** “The Mysterious Seclusion of Soul”
George Eliot, *The Lifted Veil*, Chapter I (1-23)
- R** “Only a Blank Prosaic Wall”
George Eliot, *The Lifted Veil*, Chapter II (24-43)
Percy Bysshe Shelley, “Sonnet (Lift not the painted veil)” (*ePack*)

Week 9: Oct 16-18

- T** “To Burn Always with this Hard, Gemlike Flame”
In Dorian: Walter Pater, from *The Renaissance* (272-76)
John Ruskin, *The Workman in Art* (e1-14)
- R** “Talking to Him Was Like Playing Upon an Exquisite Violin”
Oscar Wilde, *The Picture of Dorian Gray* Ch. 1-6 (1-81)

Week 10: Oct 23-25

- T** “The Moral Faculties Are Generally Esteemed”
Charles Darwin, from *The Descent of Man* (e385-405)
- R** “This Portrait Would Be to Him the Most Magical of Mirrors”
Oscar Wilde, *The Picture of Dorian Gray* Ch. 7-13 (82-159)
Unit Two: First Draft Due

Week 11: Oct 30-Nov 1

- T** “Youth Had Spoiled Him”
Oscar Wilde, *The Picture of Dorian Gray* Ch. 14-20 (160-220)

- R** *Unit Two: Second Draft Due + Peer Review*

Week 12: Nov 6-8

- T** *Unit Two: Final Draft Due*
Post to e-Learning Assignments by noon

UNIT THREE: MODERN ETHICS & MORALITY

- R** “Yes, Everybody’s Happy Now”
Aldous Huxley, *Brave New World*, Ch. 1-6

Week 13: Nov 13-15

- T** Selections from *Brave New World Revisited*
- R** “If One’s Different, One’s Bound to Be Lonely”
Aldous Huxley, *Brave New World*, Ch. 7-13

Week 14: Nov 20-22

- T** “Anybody Can Be Virtuous Now. You Can Carry At Least Half Your Morality About in a Bottle”
Aldous Huxley, *Brave New World*, Ch. 14-18
- R** *National Holiday – No Classes*

Week 15: Nov 27-29

T “God Bless Me, the Man Seems Hardly Human!”
Robert Louis Stevenson, *Dr. Jekyll and Mr. Hyde* (1-21)

R “With What Willing Humility I Embraced Anew the
Restrictions of Natural Life!”
Robert Louis Stevenson, *Dr. Jekyll and Mr. Hyde* (22-54)
Unit Three: First Draft Due

Week 16: Dec 4

T ***Unit Three: Second Draft due + Peer Review***

Exam Week

Dec 10: *Unit Three: Final Draft Due*
Post to e-Learning Assignments by noon

**** Final Grades Available on ISIS: Dec 17****

Distribution of Assignments and Grades

Unit One: Due Oct 2, 1500 words, 25%
Unit Two: Due Nov 6, 1500 words, 25%
Unit Three: Due Dec 10, 1500 words, 25%
Journal & Participation: Ongoing, 1500 words, 25%

Grading Scale

A = 4.0 B+ = 3.5 B = 3.0 C+ = 2.5 C = 2.0
D+ = 1.5 D = 1.0 E = 0

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Course Policies

General Education Learning Outcomes

You must pass this course with a grade of C or better to receive 6,000-word Gordon Rule credit (E6) and satisfy the CLAS requirement of a second course in Composition (C). If you are not in CLAS, check the catalog or with your advisor to see if your college has other writing requirements. This course satisfies Composition (C) and Humanities (H) requirements according to the catalog description:

Composition (C)

Writing is one of the most important skills students need to communicate effectively during their professional careers and lives. Composition courses focus on methods of writing, conventions of standard written English, reading and comprehension skills, and techniques in production of effective texts for readers in varied situations. "C" designated courses are writing-intensive, require multiple drafts submitted to the instructor for feedback prior to final submission, and fulfill 6,000 of the university's 24,000-word writing requirement.

Humanities (H)

The humanities requirement enables students to think critically about what artists and thinkers (past and present) have to teach us about the nonmaterial qualities of human beings and human values. In courses in the humanities, students become acquainted with the enduring products -- in words, sounds, paint, stone, metal, and many other media -- in which thoughtful and gifted human beings have attempted to meet our individual and collective needs for emotional, spiritual, or intellectual fulfillment. Humanities courses

address major intellectual, cultural, and aesthetic achievements. Students consider questions of ultimate meaning and study human activities, artifacts, and values in the context of the ages in which they were produced.

Attendance and Participation

One of the ways we learn to write and become critical thinkers is through dialogue with other individuals whose experiences and perspectives vary widely from our own. Our class size is generously limited in order to facilitate this interaction and therefore you are expected to maintain an active presence in every class period. As such, your participation will be evaluated on the following key components: attendance, preparedness, and overall engagement with the course. More than two unexcused absences will directly impact your Participation grade; more than six absences may result in failure. Absences due to official participation in university-sponsored activities may be excused with proper documentation.

Classroom Behavior

Please keep in mind that 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. Please refer to university policy on diversity under "Relations Between People and Groups" at www.registrar.ufl.edu/catalog/policies/students.html#conduct. Please familiarize yourself with school policy regarding harassment at <http://www.aa.ufl.edu/aa/affact/harass/>.

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 who must then provide this documentation to the Instructor when requesting accommodation.

Academic Honesty

As a University of Florida student, your performance is governed by the UF Honor Code, available in its full form at <http://www.registrar.ufl.edu/catalog/policies/students.html>. The Honor Code requires Florida students to neither give nor receive unauthorized aid in completing all assignments. Violations include cheating, plagiarism, bribery, and misrepresentation. For more detail, visit <http://www.dso.ufl.edu/judicial/procedures/academicguide.php>. **Plagiarism is a serious violation of the Student Honor Code. You commit plagiarism when you present the ideas or words of someone else as your own.** Remember, *you are responsible* for understanding the University's definitions of plagiarism and academic dishonesty, which include the following:

- Submitting all or part of someone else's work as if it is your own.
- "Borrowing," without crediting the source, any of the following:
 - Any part of song lyrics, poetry, or movie scripts
 - Any part of another person's essay, speech, or ideas
 - Any part of an article in a magazine, journal, newspaper
 - Any part of a book, encyclopedia, CD-ROM, online WWW page, etc.
 - Any idea from another person or writer, even if you express that idea in your own words.

- "Borrowing" verbatim text without enclosing in quotation marks and citing the source.
- Making "duplicate submissions" of assignments - that is, submitting work in one class that you also submit in another class
- "Collaborating" or receiving substantive help in writing your assignment unless such collaboration is part of the given assignment. (However, you may receive general advice from tutors, writing lab instructors, or OWL staff.)
- Failing to cite sources, or citing them improperly.

Graded Materials

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

Challenging a Grade

If you disagree with any *individual grades* assigned over the course of the semester, please address your concerns by making an appointment to meet with me in my office. If you are in disagreement with me on your *final grade*, please contact me at the beginning of the following term to schedule an appointment to meet with me in my office. If after discussing your final grade with me you remain dissatisfied, you may express your challenge on a form in the English Department Office (4012 Turlington). The form and accompanying course material will be given to the Director of Writing Program Administration for further action. A review committee may decide to raise, lower, or keep the originally assigned grade. This decision is final. The material submitted will remain on file in the English Department Office.