ENL 2012—Survey of English Literature: Medieval to 1750

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Course Outline:

Encompassing roughly 800 years, this course examines some of the major literary works that marked various changes in politics, religion, technology, and more in Britain. As a general survey—and given the amount of time that we will be covering—ENL2012 will focus more on breadth than on historical or literary specificity, and we'll discuss different moments of British history and culture that influenced and in turn were influenced by some of the texts we'll read. While there is not a unified theme throughout the readings, we will note and examine the importance and formation of the Western heroic ideal, shifts in religious doctrine, and some of the permutations that English (as a language) underwent during this extended period.

As a 2000-level course, the primary goal of this class is twofold: to familiarize you with major texts, historical movements, and theoretical frameworks of the literature in question; and, secondly, to develop your writing in both critical approach and form. With both goals in mind, we'll include writing workshops periodically throughout the semester, in which we'll go over different ways to revise and refine your work. By the end of the course, you will have read a number of major texts and explored literary and historical movements in the periods. While we will discuss these texts using different frames that I will provide, I strongly encourage you to reflect on different ways to connect the authors and their work based on your own readings, interpretations, and interests.

Reading:

- *The Norton Anthology of English Literature*, Volumes A, B, C (The Middle Ages, the Sixteenth Century/ the Early Seventeenth Century, and the Restoration and the Eighteenth Century, respectively)
- *Sir Gawain and the Green Knight*, *Norton Annotated Critical Edition*

Requirements:

Requirements include regular attendance and participation, five short responses (at least 500 words), regular reading quizzes, and two major essays. A breakdown of your overall grade follows:

Attendance and Participation……..15% Five Critical Reading Entries (>500 words).....20% Reading Quizzes……..…….…..10% Mid-term essay (>1,500 words)….……..…...20% Final Essay (>2,500)…….…….…….35%

Attendance and Participation

The attendance policy is outlined below. This course, unlike others you might be taking or will take, is an *active* course, by which I mean that it is in large part based on in-class discussions. While I will lecture sparingly, the majority of each class will involve open, vibrant, and critical

conversations, which will help us to explore each text and period in greater depth. I consider this class as a seminar: each member must contribute to discussions whenever we meet as a class in a considerate and collegial fashion.

Reading Quizzes

We will have regular reading quizzes. I do not envision these as a means to test obscurities in the texts, but rather to ensure that everyone is reading and understanding the central points for each.

Critical Reading Entries

Each reading response will be in direct dialogue with a text or idea we have addressed in the class. They must be thoughtful interactions, in which you develop a central idea by engaging (especially using close readings) with the text(s). Citations are required.

Mid-term and Final Essays

Both assignments will require substantial research, and will center on the development and argumentation of a unique, critical analysis of a work(s) that we have discussed in class. More information will be provided as both are introduced at their respective times in the semester, but it is never too early to begin thinking, preparing, and researching ideas and topics.

General Class Policies:

NB: You must pass this course with a "C" or better to satisfy the CLAS requirement for Composition (C) and to receive the 6,000-word University Writing Requirement credit (E6). You must turn in all papers totaling 6,000 words to receive credit for writing 6,000 words.

PLEASE NOTE: a grade of "C-" **will not** confer credit for the University Writing Requirement or the CLAS Composition (C) requirement.

<u>Grade Meanings:</u> Here is the meaning behind the grades I assign to your papers (all papers are graded on a letter scale, not points); you can use these statements to determine how you might work toward a higher grade:

- A: You did what the assignment asked for at a high quality level, and your work shows originality, creativity, and critical insight.

- B: You did what the assignment asked of you at a high quality level. Work in this range needs revision; however, it is complete in content, is organized well, and shows special attention to style.

- C: You did what the assignment asked of you. Work in this range needs significant revision, but it is complete in content and the organization is logical. The style is straightforward but unremarkable.

- D: You neglected basic requirements of the assignment, and completed it at a poor quality level. Work in this range needs significant revision. The content is often

incomplete and the organization is hard to discern. Attention to style is often nonexistent or chaotic.

- E: An E is usually reserved for people who don't do the work or don't come to class. However, if your work is shoddy and shows little understanding of the needs of the assignment, you will receive a failing grade.

Attendance

Attendance is required. Unlike some other classes you may take, just "reading the textbook" will not get you anywhere near a good grade. You are allowed three absences without any direct effect on your grade. Your final grade will drop by a letter with each subsequent absence after your first three. If you reach six absences, you will automatically fail the course. Absences involving university-sponsored events, such as athletics and band, and religious holidays are excused, but you must notify me of your absence prior to the date that will be missed.

Tardiness will not be tolerated. Two entries of "tardy" will be taken as one absence.

Cell Phone Use

Turn cell phones off before you come into class. I also turn mine off before coming into the classroom, so I expect the same courtesy from you all. If you are using a laptop, it should be used only for taking notes.

Plagiarism

Plagiarism is a serious violation of the Student Honor Code. The Honor Code prohibits plagiarism and defines it 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 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, 8 July 2011)

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

Statement of student disability services

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/.

Statement on 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/.

Tentative Course Schedule:

*****Each reading is due the day of*****

Week 1 (8/21):

W Course Overview

F *Beowulf*, pages 41-58 (Celebration at Heorot)

Week 2 (8/26):

M *Beowulf*, pages 58-80 (Beowulf Returns Home)

W *Beowulf*, pages 80-101 (Beowulf's Funeral)
Drop/Add Ends (11:59 pm)

F "The Wanderer" (117), "The Wife's Lament" (120), and the Introduction to *Sir Gawain and the Green Knight*
Critical Reading Entry 1 Due

Week 3 (9/2):

M **Labor Day – No Class**

W *Sir Gawain and the Green Knight*, Metrical Forms, Translator's Notes, and 1-31 (Stop at the beginning of Part III; these readings come from the Norton Critical Edition of *Sir Gawain and the Green Knight*)

F *Sir Gawain and the Green Knight*, pages 31-44 (Stop at line 1690)

Week 4 (9/9):

M *Sir Gawain and the Green Knight*, pages 44-64, and Alan Renoir's "Descriptive Technique in Sir Gawain and the Green Knight," pages 87-93

W Geraldine Heng's "Feminine Knots and the Other *Sir Gawain and the Green Knight*," pages 194-213, and the brief biography/background of Chaucer from Volume A, pages 238-243

F **No Class**
Critical Reading Entry 2 Due

Week 5 (9/16):

M *Canterbury Tales*, General Prologue, pages 243-263

W Miller's Prologue and Tale, pages 264-280

F Nun's Priest's Tale, pages 326-340

Week 6 (9/23):

M Thomas Mallory, selections from *Le Morte Darthur*, pages 480-500

W Women in Power: Mary I, Letter to Henry VIII (723), Mary Queen of Scots, Letter to Elizabeth I (740), Elizabeth I, Letter to Mary Queen of Scots (757)

F Sidney, selections from "Astrophil and Stella," pages 1084-1101 (include Sidney's brief biography)
Midterm Prospectus due on Sakai

Week 7 (9/30):

M Sir Thomas More, *Utopia*, Introduction and Book 1 (through page 30 in my edition, again, the Norton Critical Edition of *Utopia*)

W *Utopia*, Book II, pages 30-60 (Stop at Marriage Customs)

F *Utopia*, Book II, pages 60-End (85), R. W. Chambers' "The Meaning of *Utopia*," pages 137-142
Critical Reading Entry 3 Due

Week 8 (10/7):

M Shakespeare Sonnets 1, 3, 15, 18, plus a fifth that you choose from the collection in the Norton, starting with page 1171

W Shakespeare, "Twelfth Night," pages 1187-1204 (End of the act)

F Shakespeare, "Twelfth Night," pages 1204-1218 (End of the act)

Week 9 (10/14):

M Shakespeare, "Twelfth Night," pages 1219-1250

W Shakespeare, "Twelfth Night" Adaptations, readings on Sakai

F Peer Review
ESSAY DUE ON SUNDAY BY 11:59PM

Week 10 (10/21):

M Marlowe, *Faustus*, pages 1127-1147

W Marlowe, *Faustus*, pages 1147-1163 John Donne, "The Flea" and "Sun Rising," pages 1373 and 1376 respectively

F Donne continued: "Song" (1374), "Break of Day" (1380), "Love's Alchemy" (1382), and "The Blossom" (1389)

Week 11 (10/28):

M Aphra Behn, 2307-2309, and *Oroonoko*, pages 2313-2333

W *Oroonoko*, pages 2333-2358

F Olaudah Equiano, "The Interesting Narrative of the Life of Olaudah Equiano," pages 3033-3043 **Critical Reading Entry 4 Due**

Week 12 (11/4):

M Eliza Haywood, *Fantomina*, pages 2739-2758

W Dryden, "The Author's Apology for Heroic Poetry and Heroic License," 2256, "The Art of Satire, 2257

F **Homecoming – No Class**
Final Prospectus due on Sakai

Week 13 (11/11):

M **Veterans Day – No Class**

W Jonathan Swift, "A Modest Proposal," 2633

F Frances Burney, A Mastectomy, pages 3005-3010; Mary Astell, Some Reflections upon Marriage, 2421
Critical Reading Entry 5 Due

Week 14 (11/18):

M Alexander Pope, "The Rape of the Lock," 2685

W Mary Wollstonecraft, "A Vindication of the Rights of Woman," reading available on Sakai

F Conferences

Week 15 (11/25)

M Conferences

W **Thanksgiving Break – No Class**

F **Thanksgiving Break – No Class**

Week 16 (12/2)

M Peer Review

W Course Wrap-up
FINAL ESSAY DUE ON OUR EXAM DAY