ENLT 220.80: British Literature: Medieval through Early Modern
DHC 119; TTh 11:00-12:30; Dr. Ashby Kinch
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Required Texts
This Syllabus: Read it thoroughly the first day and bring it to class every day!
The Norton Anthology of English Literature, Vol. 1. 8th Edition, eds. Abrams, Greenblatt, et al.
    (Norton 2006)
Moodle Course Supplement: accessible at http://umonline.umt.edu/
       *To complete this class, you will need to work on Moodle, which will contain crucial
       course material and where you will regularly submit written work.

Course Description
This survey intends to provide students with a historical, cultural, linguistic, and intellectual framework for understanding the literature produced in Britain between the 8th century, when Anglo-Saxon culture produced its first major literary texts, and the 17th century, when citizens of a modern British state published texts in a wide range of literary genres for a rapidly-expanding public readership. To address such a wide cultural span in such a short space of time—just under a century per week, on average—is a Herculean task. But this kind of survey creates an invaluable context for your future reading, which will augment, amplify, and complicate the narrative of this class. In the opening unit, we will review the major periods of literary and language while reading short, lyric texts: Anglo-Saxon (8th-11th centuries); Anglo-Norman (11th-14th centuries), late medieval / Middle English (14th-15th centuries), the Renaissance (1485-1603-ish), and the Early Modern Period (1603-1660). In the second unit, we will work back through that same timeline reading longer, narrative texts and developing thematic and conceptual strands across the period. The course will introduce you to specific literary and cultural problems, which you will then address in greater detail in class discussion, group discussion, quizzes, and writing assignments. Students will be expected to: master some basic vocabulary for literary analysis; develop their skills in close reading of poetry; and read both broadly and deeply in the history of British literature. You will be introduced to major conceptual and theoretical problems relevant to the study of literary history that you will develop further in your undergraduate career: the interpretive impact of historical and cultural context on reading literature; the role of national identity in the formation of a literary canon; and the role of gender relations in the production and interpretation of literary texts.

Course Requirements (further detail provided on Moodle "Work Requirements" doc):
- **Quizzes / In-class Writing:** 10%
- **Norton Online Quizzes**: 10 % (**due Sept. 12, 19, 26**) (100 points)
- **Short MOODLE Papers:** 30% **due weekly on Moodle by midnight** (200 points)
- **Long, Comparative Paper:** 20% **(due Oct. 18th at 9 a.m.)** (100 points)
- **Long Synthetic Final Essay:** 30% (10+ pp; **due Dec 16** at noon) (100 points)

General Education Goals Met by This Course (from the University Gen Ed Description):
Upon completion of the Literary & Artistic Studies requirement (V), a student will be able:

1. analyze works of art with respect to structure and significance within literary and artistic traditions, including emergent movements and forms; and
2. develop coherent arguments that critique these works from a variety of approaches, such as historical, aesthetic, cultural, psychological, political, and philosophical.

Common Outcomes for 200-level English Courses

- ✓ *Students will be able to perform a literary close reading, demonstrating an ability to insightfully interpret primary literary texts by thoughtfully integrating quoted passages into the larger argumentative claims of an essay.
- ✓ *Students will be able to write rhetorically effective papers (well-reasoned and grammatically consistent), driven by a thesis and sustained by an ordered, coherent argument.
- ✓ *Students will support their literary research with access to academic information resources provided by the library and will include both in-text citations and a bibliography of sources that adheres to the MLA style of documentation.

Policy Statements
Attendance

You may miss class three times with no immediate impact on your grade, and you need not provide a reason for doing so. After the third absence, however, each subsequent absence will lower your **final grade** 2 percentage points *regardless of the reason*, except in extremely unusual circumstances (death in the family, documented physical illness, etc). So beware: if you sleep through a couple of classes, you are using up your reserve of sympathy for when you may really need to be away from class. If you are *required* to miss class for a University commitment or religious observance, you are obliged to let me know well enough in advance so that you can make up the work missed. The burden rests with you, the student, to communicate with me; I will not come chasing after repeatedly absent students. If you miss more than 8 classes (4 weeks!!), you will automatically fail the course.

Assessment of Student Writing

This course requires an electronic submission of an assignment stripped of your personal information to be used for educational research and assessment of the writing program. Your paper will be stored in a database. A random selection of papers will be assessed by a group of faculty using a rubric developed from University writing learning outcomes. Students interested in more detail about that process can ask and I will provide rubrics and evaluation instruments.

Plagiarism

Plagiarism is an affront to the fundamental values of an academic institution, indicating a lack of respect for intellectual labor and a lack of responsibility for each student's part in sustaining an academic community. Acknowledge, by citation of name, title, and page number, all work that has influenced your thinking. For University policy on this and other aspects of the Student Conduct Code, see http://life.umt.edu/vpsa/student_conduct.php.

Add-Drop Deadlines, Incompletes, Disability Accommodation

Students with a disability should contact Disability Services in Lommasson 154 or 243-2243 to request an accommodation. For information on deadlines, consult: http://www.umt.edu/registrar/calendar.aspx. For other questions of academic policy, please consult: http://www.umt.edu/catalog/acad/acadpolicy/. If you have any questions, comments, or concerns regarding these topics, please feel to contact the Registrar's Office.

Reading Schedule (electronic copy posted on Moodle; changes/updates will be posted there)
Nota Bene: Students should come to class prepared to discuss the readings listed for that day on the syllabus. Numbers in parentheses indicate pages in the *Norton Anthology*.

Unit 1: Varieties of English, Multilingual Literature, and Lyric Form
August 30th: Introductions; Anglo-Saxon "Literature": "Caedmon's Hymn" (24-7);
    Anglo-Saxon Invasions / Danelaw **Handout**
    History of the English Language: **Handout**
    Lecture/ In-class Reading: Origins of English literature; orality, musicality; handout on
    conversion of the Anglo-Saxons
Sept. 1st: "The Middle Ages" (1-23); King Alfred (108-11); Anglo-Saxon lyrics: "The Wanderer"
    (111-3), "The Wife's Lament" (113-4);
    Anglo-Saxon Poetry Packet: "The Seafarer"; "Wulf and Eadwacer" "The Ruin"; "Deor"
    Lecture / Discussion: Old English; The Exeter Book; Anglo-Saxon kingship; literacy
    and power; Old English poetic vocabulary: alliteration, kenning, scop

Moodle Post #1
Sept. 6th: *Troubadour* poetry (handout): Jaufre Rudel, Bernart de Ventadorn
    Selections of Middle English Lyrics (435-7)
    Chaucer, "Lyrics and Occasional Verse" (316-318);
    Middle English Poetry Packet: "Lenten ys come with toune"; "Mirie it is whil sumer
    laste"; "Foules in the frith"; Dafydd Ap Gwilym, "The Winter," "The Ruin" (handout);
    Lecture / Discussion: The Norman Invasion: 1066 and All That; Anglo-Norman French;
    re-emergence of English; Middle English poetics; the Harley lyrics; "wandering
    scholars"; *reverdie; alba;* the "invention" of love; Magna Carta: 1215 and All That; the
    100 Years War and the Problem with French: Chaucer's English
Sept. 8th: "The Sixteenth Century" (485-511);
    Sir Thomas Wyatt (592-4), and the following poems: "The long love that in my thought
    doth harbor" (594), "Whoso list to hunt" (595), "They flee from me" (599-600); "Blame
    not my lute," "Stand whoso list," "Who list his wealth and ease retain," "Mine own John
    Poins" (602-606)
    Henry Howard, Earl of Surrey (607-8), and the following poems: "Love, that doth
    reign and live within my thought" (608-9), "So cruel prison how could betide" (610);
    "Wyatt resteth here, that quick could never rest" (612-3)
    Sir Philip Sidney (947-8); From "The Defense of Poesy" (953-61; 967-74)
    Lecture/Discussion: Italian influence/Petrarchanism; Tottel's Miscellany (handout); the
    Great Vowel Shift; Reformation and educational reform

Norton Online Medieval Quiz: due on or before September 12th
Moodle Post #2
Sept. 13th: **The Sonnet**
    Edmund Spenser (705-7), and excerpts From *Amoretti,* Sonnets 1, 34, 54 (903-7)
    Sir Philip Sidney (947-8), and excerpts From *Astrophil and Stella* 1, 2, 45 (975-92)
    William Shakespeare (1058-61), Sonnets 1, 15, 73, 129, 130, 138, 146, 152 (1061-77)
    Lady Mary Wroth (1451-52), and excerpts From *Pamphilia to Amphilanthus* 1, 16, 40,
    68, 77, 103 (1457-61)
    Lecture/Discussion: Italian form, English style; the Sonnet sequence; the sonnet subject
    and the "invention" of personality
Sept. 15th: **The Sonnet**

John Milton, "Methought I saw my late espoused saint," "On the Late Massacre in Piedmont" (1828-1829)

Norton Online Renaissance Quiz: due on or before September 19th
Moodle Post #3
Sept. 20th: **"The Early Seventeenth Century"** (1235-57);
    Christopher Marlowe (1002-04), "The Passionate Shepherd to His Love" (1022)
    Sir Walter Raleigh (917), "The Nymph's Reply to the Shepherd" (917-8)
    William Carlos Williams (1883-1963, "Raleigh Was Right" (1941) (handout)
    John Donne (1260-62), and the following poems: "The Good-Morrow" (1263-64), "The Sun Rising" (1266), "The Canonization" (1267-68), "The Bait" (1274) "A Valediction: Forbidding Mourning" (1275-76), "The Ecstasy" (1276-78)
    Lecture/Discussion: the pastoral debate; the meaning of pastoral desire; Donne and the metaphysical conceit; Donne and apostasy; Caroline Culture
Sept 22nd: **Wit, Urbanity, and New Poetic Idioms**
    Ben Jonson (1324-26), and the following poems: "On Something, That Walks Somewhere" (1428), "To John Donne" (1429), "On My First Son" (1430), "To the Memory of My Beloved, The Author, Mr. William Shakespeare, and What He Hath Left Us" (1444-46), "Ode to Himself" (1446-47)
    George Herbert (1605-06), and the following poems: "The Altar" (1607), "Jordan (1)" (1611), "The Windows" (1612-13).
    Robert Herrick (1653-54), and the following poems: "The Argument of His Book" (1654-55), "Delight in Disorder" (1656), "To the Virgins, to Make Much of Time" (1659-60), "His Prayer to Ben Jonson" (1662)
    Lecture/Discussion: the public and private voice of lyric; contemplative lyric; meditation, interiority, and the new religion;

Norton Online 17th Century Quiz: due on or before September 26th
Moodle Post #4
Sept. 27th: **Poetic Coteries, Cultural Politics**
    Sir John Suckling (1676), and the following poems: "Loving and Beloved" (1677), "Out upon It!" (1681)
    Richard Lovelace (1681-82), and "To Althea, from Prison" (1683-84)
    Abraham Cowley (1687-88), and "Ode: Of Wit" (1688-90)
    Andrew Marvell (1695-97), and the following poems: "To His Coy Mistress" (1703-04), "The Mower Against Gardens" (1706); "The Garden" (1710-12); "An Horatian Ode: Upon Cromwell's Return from Ireland" (1712-16);
    Lecture/Discussion: "Sons" of Ben, Donne, and Herbert; Cavalier Poets; Charles II, Cromwell, and the Problem of Monarchy
Sept. 29th: **Spring Songs / Reverdie**
    "The Seafarer" (*Bearwas blostmum nimað, byrig fægriað)* (handout)
    "Lenten ys come with loue to toune" (handout)
    "When I se blosmes springe" (handout)
    Geoffrey Chaucer, "General Prologue to the Canterbury Tales," ll. 1-42 (213-9)
    Henry Howard, Earl of Surrey, "The soote season" (608)
    Robert Herrick, "Corinna's Going A-Maying" (1658-59)

Moodle Post #5
Oct. 4th: **Crucifixion, Passion Lyrics, and Devotional Writing**
    "The Dream of the Rood" (27-9);

William Langland, "Crucifixion and Harrowing of Hell," Passus 18 of *Piers Plowman* (355-367)

Selections of Middle English Incarnation and Crucifixion Lyrics (367-70);

Oct. 6th: **Crucifixion, Passion Lyrics, and Devotional Writing**

John of Norwich, *Revelations of Divine Love* (371-82)

Margery of Kempe, excerpts from *The Book of Margery Kemp* (389-97)

John Donne, *Holy Sonnets* 1, 5, 7, 14 (1295-99); "Meditation 17"

George Herbert, "Redemption" (1607), "Virtue" (1614)

Draft of comparative paper posted on Moodle before 9 a.m. Oct. 11th
Oct. 11th: **Female Voices**

Pastourelle: Marcabrun (hanoudt); "De clerico et puella" (handout)

The Findern Lyrics (handout);

"The Gender Wars" (1543-49)

Elizabeth I (687-8), "The doubt of future foes" (695), "Speech to the House of Commons, January 28, 1563" (690-2), "Speech to the Troops at Tilbury" (699-700)

Lecture: Was Anonymous a Woman?; Female voice in European lyric; Female power

Oct. 13th: **Female Voices**

Aemilia Lanyer (1313-14); from *Salve Deus Rex Judaeorum* (1314-19)

Elizabeth Cary (1536); excerpts From *The Tragedy of Mariam, the Fair Queen of Jewry* (1537-42)

Katherine Philips (1690), and the following poems: "A Married State" (1691), "Upon the Double Murder of King Charles" (1591-92), "On the Death of My First and Dearest Child, Hector Philips" (1695)

Lecture/Discussion: female subjects and their desires

Longer Comparative Paper Due October 18[h] by 9 a.m.: 6-8 pp

Unit 2: Longer Narrative Texts, Concepts of Power
Oct. 18th: Intro. to *Beowulf* and lines 1-2199 (29-80)

Lecture/Discussion: Warrior culture; the culture hero; "pan-Germanic" attributes

Oct. 20th: *Beowulf*, lines 2200-3182 (80-100)

Lecture/Discussion: Crisis, conflict, and cultural continuity; physical and spiritual

Moodle Post #6
Oct. 25th: Anglo-Norman Literature (115-28); Thomas of England, *Le Roman de Tristan* (136-41); Marie de France, *Chevrefoil* (155-7)

Lecture: Norman Conquest; Anglo-Norman rule/language policy; a new myth of origins

Oct. 27th: Marie de France, *Lanval* (141-55)

Discussion: courtly literature; Henry II's court; chivalric culture

Moodle Post #7
Nov. 1st: Intro. to *Sir Gawain and the Green Knight* and Fitts 1-3 (160-202); illustr c8

Lecture/Discussion: the challenge of the margins; English critique of monarchy

Nov. 3rd: *Sir Gawain and the Green Knight*, Fitt 4 (202-13)

Lecture / Discussion: Honor/Shame Culture; The Order of the Garter; cultural politics of Middle English

Moodle Post #8
Nov. 8th: **ELECTION DAY: NO CLASSES**

Nov. 10th: William Langland, *Piers Plowman* (331-354)
> **Lecture / Discussion:** social complaint; theory of "class" / estate obligation; the turbulent 14th century (Famine, Black Plague, economic growth)

Moodle Post #9
Nov. 15th: The Wakefield Master, *Second Shepherd's Play* (406-35)
> **Lecture**: Popular Literature and Culture; "performing" the liturgy; Annunciation

Nov. 17th: Edmund Spenser, *Faerie Queen* (Book 1)
> **Lecture / Discussion**: quest narratives and the new Protestant ethic; temptation

Moodle Post #10
Nov. 22nd: Marlowe, *Faustus*
> **Lecture / Discussion:** Humanist ethics; a new form of evil; power of language

Nov. 24th: THANKSGIVING

Post topic for your Final Paper on Moodle before 9 a.m. Nov. 29th
Nov. 29th: Marlowe, *Faustus*
Dec. 1st: Milton, *Paradise Lost*, Book 1 (all)
> **Lecture / Discussion:** the Culture of Protestantism; Satan: Hero as Scapegoat?

Draft of your Final Paper before 9 a.m. Dec. 7th
Dec. 7th: Milton, *Paradise Lost*, Bk. 9 (all) (1973-98); Bk. 10, ll. 1-228 (1998-2003); Bk. 12, ll. 574-649 (2053-55)
> **Lecture / Discussion**: the First Couple / sex before the fall; The Price of Consciousness

Dec. 9th: Evaluations; review and synthesis essay

Final Synthetic Essay (10+ pp) due December 16th at noon

ENLT 220: Literary Terms
*The English Department has constructed this list of literary and critical terms from the Bedford Glossary. You should review the list, circle or underline any terms that you do not immediately recognize, and look them up in the Bedford (many can also be found in the Norton Anthology appendix; see "Literary Terminology," pp. A23-A44 in Volume A; A41-61 in Volume B. The same terms are available in the single-volume edition). They may feature in class discussion, lecture, and quizzes. In addition, look for opportunities to use these terms in your written work.

Act	Allegory	Alliteration	Ambiguity
Antagonist	Aside	Assonance	Ballad
Blank verse	Canon	Carpe diem	Catastrophe
Character/ization	Classicism	Climax	Comedy
Conceit	Conflict	Connotation	Couplet
Crisis	Criticism	Denotation	Didacticism
Drama	Discourse	Elegy	Epic
Figurative language	Flat/round characters	Genre	Humours
Hyperbole	Ideology	Image/imagery	Lyric
Masque	Metaphor	Meter	Mimesis
Mood	Motivation	Myth	Narrative/narration
Narrator	Novel	Paradox	Parody
Pastoral	Persona	Petrarchanism	Picaresque
Plot	Poem/poetry	Prosody	Protagonist
Resolution	Rhetoric	Rhyme	Romance
Romanticism	Satire	Scene	Setting
Simile	Soliloquy	Sonnet	Stanza
Story	Style	Symbol	Text
Theme	Tone	Tragedy	Unities

ENLT 220 Literary Terms: Organized By Category
Literary/Cultural History: Canon, Classicism, Criticism, Didacticism, Humours, Myth
Genre: Drama (comedy, masque, parody, tragedy), Epic (historical, romantic, national), Lyric (elegy, pastoral), Novel, Parody, Picaresque, Romance, Satire, Tragedy
Drama: Act, Aside, Catastrophe, Character/ization, Comedy, Flat/round characters, Motivation, Scene, Setting, Soliloquy, Unities (of time, place, setting; Aristotelian theory of dramatic unity)
Poetry/Poetics: Ambiguity, Ballad, Blank verse, Carpe diem, Conceit, Connotation v. Denotation, Couplet, Figurative language (metaphor, simile, symbol), Hyperbole, Image/imagery, Mood/Tone, Paradox, Persona, Petrarchan/ism, Prosody (meter, rhyme, alliteration, assonance, consonance), Sonnet (Petrarchan v. Elizabethan/Shakespearean), Stanza, Style
Narrative Theory: Antagonist/Protagonist; Character/ization, Conflict, Crisis, Climax, Resolution, Discourse, Narrator, Novel, Plot, Theme
Critical/Analytical Vocabulary: Allegory, Ideology, Mimesis, Rhetoric