

Online 3701 Reading Schedule

Summer 2020

Required Text: *The Norton Anthology of English Literature, The Major Authors, 9th edition, volume 1.* ISBN 9780393919646

WARNING! THIS IS A VERY HEAVY READING LOAD FOR 6 WEEKS. YOU WILL NOT HAVE TIME TO DO THE READING FOR THIS CLASS AND TAKE ANOTHER CLASS OR WORK A JOB THAT REQUIRES MANY HOURS. DO NOT ENROLL IN THIS COURSE UNLESS YOU HAVE A LOT OF TIME FOR THE WORK LOAD.

Anglo Saxon Literature

M 5/13: “The Middle Ages” pp. 3-10 (stop at Anglo-Norman Literature)
Anglo-Saxon Literature, pp. 29-32; *Beowulf* pp. 36-68 (stop after line 1250)

Th 5/16: *Beowulf* pp. 68-106 (to the end of the epic)

Middle English Literature: Chaucer

M 5/20: “The Middle Ages” pp. 10-25; Chaucer, “The General Prologue” pp. 188-213

Th 5/23 Chaucer, “The Miller’s Prologue and Tale” pp. 214-230 (optional “The Wife of Bath’s Prologue”)

The English Renaissance: Lyric Poetry and Elizabethan Drama

M 5/27: “The Sixteenth Century” pp. 349-381 (you can read this over the entire week)
Sir Thomas Wyatt, “The Long Love that in my thought doth harbor,” “They Flee from Me,”
Henry Howard, Earl of Surrey: “Love that doth reign and live within my thought”
Sir Philip Sidney, (read his bio on pp. 489-492);
And his sonnets from *Astrophil and Stella*: 1, 20, 31, 71, 72, 108
Shakespeare, read the bio on pp. 535—540 and his sonnets 19, 20, 55, 73, 116, 129, 130, 138

Th 5/30: Christopher Marlowe: *Doctor Faustus* pp. 498-535

The 17th Century: *Paradise Lost*

M 6/03: “The Early Seventeenth Century” 637-663 (take all week to read this);
read the John Milton bio on pp. 768-772, then *Paradise Lost* introduction 799-800
and all of Book 1.

Th 6/06: *Paradise Lost* Book 2, lines 486-end; Book 3, lines 1-587;
Book 4 lines 1-535, Book 5 lines 1-135 (854-875), Book 7 lines 1-39 (877-878)

M 6/10: *Paradise Lost* all of Book 9; Book 10, lines 706-end; Book 12, lines 552-649

The 18th Century

Th 6/13: “The Restoration and the Eighteenth Century,” 931-958 (take a full week to read this)
Aphra Behn, *Oroonoko* through the middle of page 1023

M 6/17: finish *Oroonoko*

W 6/19: Alexander Pope *The Rape of the Lock*, 1228-44
Thomas Gray, “Ode on the Death of a Favorite Cat,” and
“Elegy Written in a Country Churchyard,” 1395-1400,
Christopher Smart, from *Jubilate Agno* [“My Cat Jeoffry”], 1404-1406

Instructor: Disa Gambera (d.gambera@utah.edu)

You can contact me by email or through the Canvas message system. *If you email me, always include "3701" in the subject header.* I try to respond to individual communications within a day or two; if you don't hear from me within 48 hours, feel free to resend the message.

Description: This course will introduce you to some of the most important English literary texts produced over a thousand years, from the Anglo-Saxon epic *Beowulf* to Alexander Pope's mock-epic *The Rape of the Lock*. Our first responsibility will be to understand these works on their own terms—bearing in mind that there may be many sorts of “terms” appropriate to these widely varied texts. Much of our time in class will be spent on close reading. At the same time, we will try to see what patterns these texts fall into. What's the logic of parceling centuries into capitalized periods (the Middle Ages, the Renaissance, the Eighteenth Century)? How do literary genres inflect the meaning of individual texts? How do genres, which are supposed to provide stability, change? We will try to arrive at a larger sense of the cultural forces, from social structures to literary conventions, that shaped these texts. We will get at these contexts both inductively, through our close readings, and also by means of the introductions to historical periods and individual authors in the *Norton Anthology*: it is important that you always read these, in addition to the assignments in your reading schedule. Finally, we will be thinking about the issues raised by the very idea of a survey course: what is literary history? How do texts speak to each other across centuries? How do anthologies get written, and how should we read them?

I should mention that this section of 3701 works as a collaboration between me and Prof Tom Stillinger who wrote most of the lectures you'll be reading over the next 6 weeks. I'll be adapting those lectures for this summer course, but he is the primary author and I want to make sure you know that his “voice” is the dominant one in the lectures I'll be posting twice a week. However, you'll be hearing from me (Disa) a lot, especially when I interact with you via comments in the Canvas Discussions.

Text: Stephen Greenblatt, ed., *The Norton Anthology of English Literature, The Major Authors*, 9th ed., vol. 1

The Campus Store has copies, and you can find it elsewhere. If you already have the Ninth Edition of the *NAEL*, the regular edition (not “Major Authors”) you should have all the readings though the page numbers will be different.

Requirements:

—*Reading.* A mountain of reading, particularly for a 6 week summer course. We're not covering as much as we'd do in a regular semester, but we are going to do about 80% of a regular semester's reading, which means you'll be reading all the time for the next 6 weeks.

The most important reading is the primary texts in the *NAEL*, but you will also be reading a great deal of secondary material in the *NAEL*, and many pages of lectures.

There are (I am told) some online classes somewhere where you can do a semester's worth of work entirely on your own schedule—all of it in the last week, if you like. This isn't one of those. You will need to keep up with the class reading schedule. Of course you can get *ahead* in the reading, but if you fall *behind* in the reading you'll have a hard time finishing the course.

—*Discussion.* Frequent, industrious, engaged participation in online discussions. At least once a week you'll be expected to pipe up, online, with questions or suggestions or responses. I'll set particular topics, and also encourage free-ranging conversation. I will be as clear about my expectations as I possibly can be. Your Canvas discussion posts will count for 35% of your grade so these are not assignments you should skip if you're interested in passing the class.

—*Quizzes.* About once a week, you'll take a quiz on Canvas. These are timed, with multiple choice questions. The questions are designed to be hilariously easy if you've done the reading with any kind of attention—but difficult enough that if you *haven't* done the reading you won't have an easy guess and you won't be able to google the answer in time. The goal is to reward students for doing this substantial reading week by week. Typically, I'll post a quiz and give you five days or a week to complete the quiz.

—*Three short formal papers.* These will be 3-4 page papers. These will be regular college English papers, with capital letters and punctuation and everything. But they'll be short. For many students, especially advanced English majors, a short paper is harder to write than a long paper; I understand. That's part of my reason for assigning them. *If you miss a deadline for a paper, hand it in late. I do accept late papers; I do not give passing grades to students who have failed to write one or more assigned papers. Let me repeat this: you cannot pass this course if you do not write all 3 papers!*

—*Big final quiz.* At the end of the semester there will be one more Canvas quiz—a long one, with questions ranging over the entire course. There will be a multi-day window for taking this exam, and we will discuss it as much as you like before it happens. There will be no final exam scheduled during finals week.

Time and space:

We don't have a physical classroom or a fixed time for meeting—but, in effect, we'll have two sessions a week. The sessions begin at noon on **Monday** and **Thursday**. That's when I'll post an announcement on Canvas with the lecture, a discussion prompt, a set of questions, and/or a paper assignment, and any other information you need. Discussions will open on Mondays or Thursdays, and I'll ask that you contribute by 11:59pm on either a Wednesday or Saturday (depending on when I post the discussion). Important note! We'll have two sessions even when there's a Monday holiday. I'll still post on Monday, and encourage you to take Monday off and get back to 3701 on Tuesday.

Paper deadlines will vary, and I will always give you a week's lead time with a paper assignment.

In general, I'd like you to do the primary-text reading before you start in on lectures and discussions. In a classroom class, this wouldn't need saying: you're expected to read on your own and come to class prepared to hear and talk about what you've read. Same thing here, virtually. It's up to you, obviously, how you manage your time, but it's important that you keep up with the reading assignments and devote some very serious time to the discussion and lectures. A helpful guide (perhaps): in a regular class, you'd be spending 160 minutes per week in the classroom, plus the time you spend reading and writing on your own. Expect to spend that much time on this course.

As for our *space*: that's Canvas. Almost everything will happen there: lectures, discussions, communications about papers and exams and everything. Like many teachers, I have some reservations about Canvas, but we couldn't do this course without it. The course site will launch by 1 pm on the first day of the semester. You can access Canvas at <http://go.utah.edu>. You should check in for updates—at the minimum, on Monday and Thursday afternoons to pick up new material from me. (Make sure your personal Canvas is set to send you email alerts about new announcements. If you need help with the settings, don't ask me! Call the Help Desk at 801-581-4000 or drop by the Knowledge Commons on the second floor of Marriott Library.)

Grading:

Roughly speaking, your course grade will be based on this plan:

formal papers: 35% (**all three must be turned in to pass this class**)

participation in online discussion: 35%

reading quizzes and final exam: 30%