

English 3701: Introduction to Literary History I
(Middle Ages - Eighteenth Century)

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Required Text:

– *The Norton Anthology of English Literature*, Volumes A, B and C.
Ed. Stephen Greenblatt. New York: W. W. Norton & Company, Inc., 2018.

Course Description: My primary aim with this course is to introduce you to a representative sampling of English literature (and a few important translations) from the Middle Ages to the Eighteenth Century and to expose you to some of the most influential and widely-read authors from these periods (Chaucer, Spenser, Milton, Swift, Johnson, *etc.*). Such a sampling will prove useful to you as you continue your studies in English literature, both because you will encounter these and similar works again, and also because you will encounter allusions and references to the works and authors of these time periods in the more recent works of literature and criticism you study. Moreover and more importantly, a sense of how the English language and its corpus of imaginative literature has developed will inform and enrich your understanding of all English literature in a way that transcends specific knowledge of particular texts and authors, ancient and contemporary. (Trust me!)

Unfortunately, it is impossible to give an exhaustive sampling of centuries worth of influential literature in a matter of weeks. Certain works that I've chosen to neglect are no doubt considered indispensable by others, and I myself have wept over certain great works that I had to cut from this syllabus in the interest of time constraints. So, I like to think of the literature I have included in our reading schedule as a partial but intriguing synecdoche that represents and points to a greater whole. I think that one of my jobs in this course is to suggest further avenues of potential study related to the works we actually read, and I hope you'll consider it one of your jobs to try to imagine a vibrant world of textual history beyond the specific reading assignments.

While our focus in this course will be broad, we will look at some more specific developments in works of literature across a range of time periods. For instance, we'll see how English drama develops from late medieval morality plays like *Everyman* to Renaissance tragedies like *Doctor Faustus* and Restoration closet dramas like *Samson Agonistes*. Even more specifically, we'll see how utopian literature changes from the early Renaissance work of Sir Thomas More to the Restoration and Eighteenth Century satires of Margaret Cavendish and Jonathan Swift. This will be fun!

Grading and Assignments:

100-93% – A	89-88% – B+	79-78% – C+	69-68% – D+	59-0% – E
92-90% – A-	87-83% – B	77-73% – C	67-63% – D	
	82-80% – B-	72-70% – C-	62-60% – D-	

Grading and Assignments: (continued)

short papers (6 total)	– 70% of total course grade
lecture worksheets (30 total)	– 30% (1% each)

Papers will typically be 1 page long (double-spaced), and they will be responses to a choice of prompts I will post on Canvas a week or two in advance of their deadlines (for specific due dates, see the course schedule below). I will expect you to respond to these prompts with critically interesting theses, supported by textual evidence (quotations and references). The paper on *Samson Agonistes* will be 2-3 pages long, and I will ask you to write about the play in connection with the other dramatic works we will have read by that point in the semester. This paper's grade will be double weighted (20% instead of the usual 10%).

Each week of the semester, there will be two lecture worksheets, both due at the end of the week (for more specific deadline information, see the course schedule below). These will not be quizzes on the reading or lecture material, but rather a component of the lectures themselves. The lectures will be written documents (pdf format) that I post to Canvas, and the documents will include discussion/response-style worksheet questions for you to answer. For instance, in the lecture on More's *Utopia*, I may ask you to write a sentence or two explaining what the word "utopia" means to you. Or I may provide a passage from an assigned reading and ask you to list some key words from the passage. From time to time, you will be required to post your responses in the Discussion forum of our course's Canvas site, as well as in the worksheets. Basically, this is my way of prompting you to actively engage with the lecture material and with your peers' reactions to it, the way you might in a classroom discussion. Because the lecture worksheet questions will not typically be about testing for correct answers, I'll grade the worksheets on a completion basis. If you do them, you get the points; though I reserve the option to give no credit or partial credit for wildly inapplicable or barely engaged responses.

Late Work:

I will give short deadline extensions on the papers if you contact me about this possibility in advance of the assigned due dates. If you do not arrange an extension with me in advance, I will accept late papers only for three-fourths credit.

I will not allow you to make up lecture worksheets or discussion posts, as their purpose is to insure and track your regular engagement with the course.

Course Schedule:

On Mondays and Wednesdays, I will post lectures (including lecture worksheet questions) on Canvas that correspond to the reading assignments listed below for those days. I recommend you complete the reading assignments on or before their assigned days, then proceed to read the corresponding lectures and do the worksheets—with one

exception. I will be posting a lecture on Labor Day (9/7), but I recommend you complete the reading assignment listed for 7 September prior to that day and read my lecture on the following day (Tuesday, 9/8); so as to have the holiday free.

Of course, since this is an online course, you can budget your reading time throughout the week any way you see fit. However, to insure you keep up with the reading on a weekly basis, you will need to complete and submit the lecture worksheets before midnight on Fridays.

Now, before you proceed to the schedule, let me say a bit about the difficulty and pace of the reading. This is a reading-intensive course, and the reading assignments are from texts written centuries ago, so the language, style and assumptions will be unfamiliar and challenging to you. I know this. I've tailored the reading schedule so that with some commitment to the course, you can succeed. And if you find yourself struggling, I will be a constantly available resource to help. This course shouldn't intimidate you, but you should be prepared for a challenge. And for that reason, you're going to need to keep up weekly with the reading (that's why I've structured the lecture worksheet assignments and deadlines the way that I have and why I will not accept the lecture worksheets late or on weekends). The schedule for this online course gives you more flexibility than an in-person course with regular meetings. But if you already know that you can't spend some time on this course every week, during the work week (not the weekend), this isn't the course for you.

Weeks 1 - 2: Medieval Chivalric Romance

M (8/24) introduction to the course
W (8/26) Marie de France, *Lanval* (Volume A, pages 171-185)
F (8/28) lecture worksheets due

M (8/31) *Sir Orfeo* (Volume A, pages 188-200)

Weeks 2 - 3: Chaucer's Canterbury Tales

W (9/2) Geoffrey Chaucer, "The General Prologue" (Volume A, pages 261-268)
F (9/4) lecture worksheets due

M (9/7) Chaucer, "The General Prologue" (pages 268-281),
"The Miller's Prologue and Tale" (pages 282-284)
W (9/9) Chaucer, "The Miller's Tale" (pages 284-298)
F (9/11) Paper #1 due, lecture worksheets due

Week 4: Medieval Drama

M (9/14) *Everyman* (Volume A, pages 558-571)
W (9/16) *Everyman* (pages 571-580)
F (9/18) Paper #2 due, lecture worksheets due

Weeks 5 - 6: Renaissance Humanism, Catholic and Protestant

M (9/21) Sir Thomas More, *Utopia* (Volume B, pages 44-85)

W (9/23) Sir Thomas More, *Utopia* (pages 85-118)

F (9/25) lecture worksheets due

M (9/28) Sir Philip Sidney, *The Defense of Poesy* (Volume B, pages 547-564)

W (9/30) Sir Philip Sidney, *The Defense of Poesy* (pages 564-585)

F (10/2) Paper #3 due, lecture worksheets due

Weeks 7 - 9: Renaissance Lyric – Italian Imports and Other Experiments

M (10/5) Sir Thomas Wyatt, “Whoso list to hunt,” “They flee from me”

(Volume B, pages 121, 125-126);

Henry Howard, Earl of Surrey, “The soote season,” “The Fourth Book of Virgil”

(Volume B, pages 134-135, 141-142);

Sir Philip Sidney, from *Astrophil and Stella* – Sonnets 1, 2, 9, 45, 69, 72, 74, 81

(Volume B, pages 586-587, 588-589, 594, 597, 598-599)

W (10/7) Sidney, from *Astrophil and Stella* – Fourth Song, Eleventh Song

(pages 599-600, 602-603);

Mary Wroth, from *Pamphilia to Amphilanthus* – 1, 16, 25, 28, 39, 40, 64, 68, 74, 77, 103 (Volume B, pages 1116-1121);

John Milton, “On the New Forcers of Conscience Under the Long Parliament,” (Volume B, pages 1490-1491)

F (10/9) lecture worksheets due

M (10/12) Mary (Sidney) Herbert, “Psalm 52,” “Psalm 119: O,” “Psalm 139”

(Volume B, pages 605-608);

John Donne, “Upon the Translation of the Psalms by Sir Philip Sidney, and the Countess of Pembroke His Sister” (Canvas)

W (10/14) John Donne, “The Flea,” “Elegy 19. To His Mistress Going to Bed,”

Holy Sonnets 14, 18, “Hymn to God My God, in My Sickness”

(Volume B, pages 923, 943-944, 963-964, 967-968);

George Herbert, “The Altar,” “Easter,” “Jordan (1),” “The Windows,” “Jordan (2),”

“Love (3)” (Volume B, pages 1257, 1258-1259, 1262, 1266, 1275-1276)

F (10/16) lecture worksheets due

M (10/19) Edmund Spenser, from *The Shepheardes Calender* – “To His Booke,”

“October” (Volume B, pages 241-246), “Gloss” to “October” (Canvas)

W (10/21) Marlowe, “The Passionate Shepherd to His Love” (Volume B, page 678),

Sir Walter Raleigh, “The Nymph’s Reply to the Shepherd” (Vol. B, page 527);

John Milton, “Lycidas” (Volume B, pages 1468-1473)

F (10/23) Paper #4 due, lecture worksheets due

Weeks 10 - 12: Bookends of Renaissance Drama – Marlowe and Milton

M (10/26) Christopher Marlowe, *The Tragical History of Doctor Faustus*
(Volume B, pages 680-691)

W (10/28) Marlowe, *Doctor Faustus* (pages 691-709)

F (10/30) lecture worksheets due

M (11/2) Marlowe, *Doctor Faustus* (pages 709-715)

W (11/4) John Milton, *Samson Agonistes* (Volume B, pages 1728-1743)

F (11/6) lecture worksheets due

M (11/9) Milton, *Samson Agonistes* (pages 1743-1761)

W (11/11) Milton, *Samson Agonistes* (pages 1761-1768)

F (11/13) Paper #5 due, lecture worksheets due

Weeks 13 - 14: Politics, Satire and Utopia in the “Long 18th Century”

M (11/16) John Milton, from *Areopagitica* (Volume B, pages 1479-1489)

W (11/18) Margaret Cavendish, from *The Description of a New World, Called The Blazing World* (Volume B, pages 1441-1447)

F (11/20) lecture worksheets due

M (11/23) Jonathan Swift, *Gulliver’s Travels* Part 4, “A Voyage to the Country of the Houyhnhnms” (Volume C, pages 407-434)

W (11/25) Swift, *Gulliver’s Travels* Part 4 (pages 434-454)

F (11/27) lecture worksheets due

Week 15: 18th Century Reactions to Literary History

M (11/30) Samuel Johnson, *Rambler* No. 4 (Volume C, pages 723-726);

Henry Fielding, from *Joseph Andrews* (Volume C, pages 581-586);

Samuel Richardson, from *Clarissa* (Volume C, pages 589-592);

Frances Burney, from *Evelina* (Volume C, pages 593-595)

W (12/2) Thomas Gray, “Elegy Written in a Country Churchyard” (Vol. C, p 998-1001)

Oliver Goldsmith, “The Deserted Village” (Volume C, pages 1009-1018)

F (12/4) Paper #6 due, lecture worksheets due

Course Policies:

Plagiarism:

The University of Utah Student Code classifies plagiarism as “academic misconduct.” Plagiarism is defined in Part I.B.2.c of the Code as “the intentional unacknowledged use or incorporation of any other person’s work in, or as a basis for, one’s own work offered for academic consideration or credit or for public presentation. Plagiarism includes, but is not limited to, representing as one’s own, without attribution, any other individual’s words, phrasing, ideas, sequence of ideas, information or any other mode or content of expression.” Part V.B of the Code stipulates that students guilty of plagiarism “may be

subject to academic sanctions including but not limited to a grade reduction, failing grade, probation, suspension or dismissal from the program or the University, or revocation of the student's degree or certificate. Sanctions may also include community service, a written reprimand, and/or a written statement of misconduct that can be put into an appropriate record maintained for purposes of the profession or discipline for which the student is preparing." (www.regulations.utah.edu/academics/6-400.html)
If you have any questions about what constitutes plagiarism, talk to me. Simply put, don't cheat. It's not worth it.

ADA Notice:

The University of Utah seeks to provide equal access to its programs, services and activities for people with disabilities. If you will need accommodations in the class, reasonable prior notice needs to be given to the Center for Disability & Access, 162 Olpin Union Building, 801-581-5020. CDA will work with you and the instructor to make arrangements for accommodations.

All written information in this course can be made available in alternative format with prior notification to the Center for Disability & Access.

Campus Safety Statement:

The University of Utah values the safety of all campus community members. To report suspicious activity or to request a courtesy escort, call campus police at 801-585-COPS (801-585-2677). You will receive important emergency alerts and safety messages regarding campus safety via text message. For more information regarding safety and to view available training resources, including helpful videos, visit safeu.utah.edu.

Addressing Sexual Misconduct:

Title IX makes it clear that violence and harassment based on sex and gender (which includes sexual orientation and gender identity/expression) is a civil rights offense subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, color, religion, age, status as a person with a disability, veteran's status or genetic information. If you or someone you know has been harassed or assaulted, you are encouraged to report it to the Title IX Coordinator in the Office of Equal Opportunity and Affirmative Action, 135 Park Building, 801-581-8365, or the Office of the Dean of Students, 270 Union Building, 801-581-7066. For support and confidential consultation, contact the Center for Student Wellness, SSB 328, 801-581-7776. To report to the police, contact the Department of Public Safety, 801-585-2677(COPS).