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

Spencer K. Wall
office location: LNCO 3850  office hours: Wednesdays (1-2 pm)
e-mail: spencer.wall@utah.edu; swall1138@yahoo.com

Required Text:

– The Norton Anthology of English Literature, Volumes A, B and C.

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:

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<th>Percentage Range</th>
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<td>100-93%</td>
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- short papers (5 total) – 60% of total course grade
- lecture worksheets (30 total) – 30% (1% each)
- online discussion (minimum 5 posts) – 10% (2% 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 two or three weeks 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 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. Basically, this is my way of prompting you to actively engage with the lecture material, 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 responses.

You are required to post at least five comments or questions (minimum 100 words) to the Canvas discussion forum for our class, each post in response to a specific discussion topic that I will open for an appropriate period of time on the forum (for posting deadline info, see the course schedule). I encourage you to post more than five times and, if you like, to open your own discussion threads on topics that interest you—and additional posts may be of any length (though overly long posts may contribute less to a back-and-forth discussion). Like the lecture worksheets, the five required posts will basically be graded on completion, not content. However, in addition to meeting the minimum length requirement, they must be relevant to the five assigned discussion topics. Irrelevant or barely relevant posts will receive no credit.
Grading and Assignments: (continued)

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 (9/2), but I recommend you complete the reading assignment listed for September 2nd prior to that day and read my lecture on the following day (Tuesday, 9/3); 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, this may be a good place to mention 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 and discussion posting assignments the way that I have). If you already know that you can’t spend some time on this course every week, this isn’t the course for you.

Weeks 1 - 2: Introduction, Medieval Chivalric Romance

M (8/19) introduction to the course, Cædmon’s Hymn (Volume A, pages 31-32)
W (8/21) Marie de France, Lanval (Volume A, pages 171-185)
F (8/23) lecture worksheets due

M (8/26) Sir Orfeo (Volume A, pages 188-200)
Weeks 2 - 3: Chaucer’s Canterbury Tales

F (8/30)  lecture worksheets due

M (9/2)  Chaucer, “The General Prologue” (pages 268-281),
“The Miller’s Prologue and Tale” (pages 282-284)
W (9/4)  Chaucer, “The Miller’s Tale” (pages 284-298)
F (9/6)  lecture worksheets due

Week 4: Medieval Drama

M (9/9)  Everyman (Volume A, pages 558-571)
W (9/11)  Everyman (pages 571-580)
F (9/13)  Paper #1 due, Discussion Post #1 due, lecture worksheets due

Weeks 5 - 6: Renaissance Humanism, Catholic and Protestant

M (9/16)  Sir Thomas More, Utopia (Volume B, pages 44-85)
W (9/18)  Sir Thomas More, Utopia (pages 85-118)
F (9/20)  lecture worksheets due

F (9/27)  Paper #2 due, Discussion Post #2 due, lecture worksheets due

Weeks 7 - 10: Renaissance Lyric – Italian Imports and Other Experiments

M (9/30)  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 (10/2)  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);
(Volume B, pages 1490-1491)
F (10/4)  lecture worksheets due

M (10/7) - F (10/11)  FALL BREAK – NO CLASS
M (10/14) 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)
F (10/18) lecture worksheets due

M (10/21) Edmund Spenser, from The Shepheardes Calender – “To His Booke,” “October” (Volume B, pages 241-246), “Gloss” to “October” (Canvas)
F (10/25) Paper #3 due, Discussion Post #3 due, lecture worksheets due

Weeks 11 - 13: Bookends of Renaissance Drama – Marlowe and Milton

W (10/30) Marlowe, Doctor Faustus (pages 691-709)
F (11/1) lecture worksheets due

M (11/4) Marlowe, Doctor Faustus (pages 709-715)
F (11/8) lecture worksheets due

F (11/15) Paper #4 due, Discussion Post #4 due, lecture worksheets due

Weeks 14 - 15: Politics, Satire and Utopia in the “Long 18th Century”

M (11/18) John Milton, from Areopagitica (Volume B, pages 1479-1489)
W (11/20) Margaret Cavendish, from The Description of a New World, Called The Blazing World (Volume B, pages 1441-1447)
F (11/22) lecture worksheets due

W (11/27) Swift, Gulliver’s Travels Part 4 (pages 434-454)
F (11/29) lecture worksheets due
Week 16: 18th Century Reactions to Literary History

M (12/2) 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)
F (12/6) Paper #5 due, Discussion Post #5 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 Services, 162 Union Building, 581-5020 (V/TDD). CDS will work with you and the instructor to make arrangements for accommodations.

Content Accommodation Policy
"It is the student's obligation to determine, before the last day to drop courses without penalty, when course requirements conflict with the student's sincerely-held core beliefs. If there is such a conflict, the student should consider dropping the class." (http://www.regulations.utah.edu/academics/6-100.html)
For more information, please consult the University of Utah Regulations web site.