



EN 220a
Representative Literary Works: Medieval to Romantic
Fall 2013

Course Description

Number of Credits: 3

A foundational course in literary studies, this class provides an introduction to a wide range of literary works in English from the eighth century to the late eighteenth. The course introduces students to the breadth of genres that comprise the English literary tradition. Significant attention will be given to critical reading skills and further development of writing skills.

This course considers many of the most important landmarks of writing in English. These landmarks, though, are not simply sights to be seen or texts to be read; rather, they teach us something about how to read, and how people have read in the past. Students will thus gain a valuable ground for further literary and humanistic studies, and for becoming more thoughtful, civilized human beings.

“It is but the clouds gathered about our own judgement that makes us think all other ages wrapped up in mists.”

- Samuel Daniel

Class Schedules

W F 9:45-11:00am

Room L2100

Office Hours: T Th 4:15-5:15pm

Instructor Information

Dr J. Goossen

Office: L2062

JGoossen@ambrose.edu

403-410-2000 x5960

Textbooks

Baldick, Chris. *Oxford Dictionary of Literary Terms*. 3rd ed. Oxford, 2008.

Greenblatt, Stephen, et al, eds. *The Norton Anthology of English Literature: Volumes A, B, C*. 9th ed. Norton, 2012.

Shakespeare, William. *The Merchant of Venice*. Ed. Leah Marcus. Norton Critical Editions. Norton, 2012.
(though any edition of the play will do)

Attendance

Attendance will be taken for every class and counts toward your participation grade.

Course Outline

Wednesday		Friday	
September 4 Course Introduction		September 6 The Middle Ages <i>Beowulf</i> (ll. 1-661) <i>Dictionary</i> : “litotes,” “narrative,” “narrator”	
September 11 <i>Beowulf</i> (ll. 661-3182) <i>Dictionary</i> : “epic”		September 13 Geoffrey Chaucer, <i>The Canterbury Tales</i> : “General Prologue” <i>Dictionary</i> : “stock character,” “type”	
September 18 Chaucer, <i>The Canterbury Tales</i> : “The Miller’s Prologue and Tale” <i>Dictionary</i> : “romance,” “fabliau”		September 20 <i>Ancrene Wisse</i> (pp. 138-140) Middle English Incarnation & Crucifixion Lyrics (pp. 409-411)	
September 25 Class Cancelled: Spiritual Emphasis Day Essay 1 Thesis Statement Due (submit to Moodle)		September 27 Poetic Metre Sir Philip Sidney, <i>Astrophil & Stella</i> 31 (p. 1090) Ben Jonson, “Song: To Celia” (p.1548) Andrew Marvell, “The Mower’s Song” (p. 1803) <i>Dictionary</i> : “caesura,” “iamb,” “metre,” “pentameter,” “stress,” “tetrameter,” “trochee”	
Wednesday		Friday	
October 2 The Renaissance: Rhetoric & English Lyric Christopher Marlowe, “The Passionate Shepherd” (p. 1126) Sir Walter Raleigh, “The Nymph’s Reply” (p. 1024) <i>Dictionary</i> : “rhetoric,” “figure,” “wit” Essay 1 due		October 4 The Sonnet (1) Henry Constable, from <i>Diana</i> (p. 1013); Sir Thomas Wyatt, “The long love” (p. 648) Henry Howard, Earl of Surrey, “Love that doth reign” (p. 663) Edmund Spenser, <i>Amoretti</i> , Sonnet 75 (p. 989) Sidney, <i>Astrophil & Stella</i> 71 (p. 1095) <i>Dictionary</i> : “Petrarchan,” “sonnet,” “conceit”	
October 9 William Shakespeare, <i>The Merchant of Venice</i> Acts 1-2 <i>Dictionary</i> : “comedy,” “convention,” “realism”		October 11 Shakespeare, <i>The Merchant of Venice</i> Acts 3-5 <i>Dictionary</i> : “plot”	
October 16 Shakespeare, <i>The Merchant of Venice</i> <i>Dictionary</i> : “tragicomedy”		October 18 The Sonnet (2) Thomas Campion, “There is a garden in her face” (p. 1020) Shakespeare, <i>Sonnets</i> 60, 73, 129, 130, 138 Lady Mary Wroth, <i>Pamphilia to Amphilanthus</i> 1, 16, 40, 77	

October 23 Mid-Term Examination	October 25 John Donne <i>Songs & Sonnets</i> : “The Flea,” “The Sun Rising,” “A Valediction: Forbidding Mourning,” “The Ecstasy” Katherine Philips, “Friendship’s Mystery” (p. 1786) <i>Dictionary</i> : “metaphysical poets”
Wednesday	Friday
October 30 Donne, <i>Holy Sonnets</i> (pp. 1410ff)	November 1 Ben Jonson, “To Sir Henry Goodyere” (Moodle) George Herbert, <i>The Temple</i> : “Easter Wings,” “Affliction (I),” “Prayer (I),” “Jordan (I)” “Man,” “Love (III)” <i>Dictionary</i> : “didactic”
November 6 John Milton <i>Paradise Lost</i> : Book 1 <i>Dictionary</i> : “blank verse”	November 8 <i>Paradise Lost</i> : Book 3.1-134; Book 4.1-775
November 13 <i>Paradise Lost</i> : Book 9 Amelia Lanyer, <i>Salve Deus Rex Judeorum</i> : “Eve’s Apology” (pp. 1433-36)	November 15 The Eighteenth Century Jonathan Swift, <i>Abolishing of Christianity in England</i> (Moodle) <i>Dictionary</i> : “irony,” “satire”
November 20 Swift, <i>Gulliver’s Travels</i> : Forewords and “Part I”	November 22 Alexander Pope, <i>Essay on Man</i> – Epistles 1 & 2 <i>Dictionary</i> : “heroic couplet”
November 27 Samuel Johnson, <i>Rambler</i> No. 4 <i>Lives of the Poets</i> : “Cowley” <i>Dictionary</i> : “criticism,” “neo-classicism” Essay 2 Due	November 29 Johnson, “The Preface to Shakespeare” <i>Lives of the Poets</i> : “Milton – <i>Paradise Lost</i> ” <i>Dictionary</i> : “decorum”
Wednesday	Friday
December 4 Thomas Gray, “Elegy Written in a Country Churchyard” (p. 3051)	December 6 Course Review Final Class
Final Examination: Thursday, December 12, 9:00am	

Course Requirements

- **Readings** must be completed **before** the class for which they are assigned.
- Class sessions will be largely devoted to considering the assigned texts. **Always bring your textbook** to class.
- All assignments are **due at the beginning of class** on the date specified.
- **Extensions** may be granted on essay assignments in exceptional circumstances, but must be arranged in advance. **Late papers** will lose one refined letter grade per class day late.
- **All** assignments must be submitted to receive a passing final grade.
- In addition to assigned readings, **you are responsible for the content of all lectures** on the historical and literary backgrounds of these readings. In other words, attend class.
- The most current version of this syllabus and any supplementary handouts will always be available on Moodle. You are responsible for any changes to it announced in class.

Participation & Reading quizzes – 10%

Participation is your visible engagement with the class and the texts: look alert, ask questions, share your thoughts, and visit my office when you need help. It goes without saying that this requires regular **attendance**: skip classes and your grade will suffer. **Short reading quizzes** will occasionally be inflicted at the beginning of class-time to ensure that you are keeping up with the course readings.

Reading questions – 10%

By **8:00am** on the day we read the text you are interested in, submit by **email attachment** a document containing:

1. Your name and the title of the text to be discussed (in MLA format)
2. A succinct **question** that you would like to ask about the text;
3. A **short paragraph** explaining *why* you think that question to be important. Don't answer it; only justify it.

Three* of these are required at your leisure during the course. They will be graded on the degree to which they perceive and query significant traits of the work and author in question.

*The bold may substitute for one of these the **memorization and recitation** of a poem or portion of a larger work (in either case, at least 14 lines long) that we are studying. Please inform me if you intend to take up this option.

Midterm examination – 10%

This will consist of quotation-based short- and essay-answer questions about the texts we've read. **In class, October 25.**

Two essays – 15%, 25%

Topics will be assigned for each paper. For the first, you must also submit your **thesis statement** via Moodle on **September 25. Essay 1 (4 pp.) due October 2; Essay 2 (6-7 pp.) due November 27.** Submit a hard copy in class *and* a digital file to Moodle.

Final examination – 30%

The final will be comprehensive of the entire course. **December 12.**

Further directions for these assignments will be given well before they are due.

To guide your study in this course:

"...the one thing that is indispensable for the study of literature is intimate familiarity with texts – familiarity of such a kind that the student cannot open any text at random and read more than ten lines without being reminded of a second passage, in some other text, which is relevant, and therefore illuminatory, in form and context. It is this kind of recollection which makes it possible to interpret literature without confinement to paths trodden by previous communications. It does not always come...as a result of deliberate efforts at memorization, it comes rather from the constant reading of texts for different purposes, with different questions in mind."

K. J. Dover

Classroom Etiquette

In order for each of us to get the most out of this class, please observe the following points:

- Arrive on time. Attendance will be taken. If you arrive after a quiz begins, you may not write it.
- Do not talk compulsively. Be self-aware and leave space for others' voices.
- Do not be silent. Speaking is a crucial aid to formulating your thoughts on a topic.
- No eating in class. Unslurped beverages are fine.
- Students may not use any device more technologically complex than a pen in our classroom. Beeping mobile phones will be confiscated.

Grading

<u>Letter Grade</u>	<u>Percentage</u>	<u>Description</u>
A+	96-100	Excellent
A	91-95	Excellent
A-	86-90	Excellent
B+	82-85	Good
B	75-81	Good
B-	72-74	Good
C+	68-71	Satisfactory
C	63-67	Satisfactory
C-	60-62	Satisfactory
D+	56-59	Poor
D	50-55	Minimum Pass
F	0-49	Failure

Academic Policies

It is the responsibility of all students to become familiar with and adhere to academic policies as stated in the Student Handbook and Academic Calendar. Personal information, that is information about an individual that may be used to identify that individual, may be collected as a requirement as part of taking this class. Any information collected will only be used and disclosed for the purpose for which the collection was intended. For further information contact the Privacy Compliance Officer at privacy@ambrose.edu.

Extensions

Although extensions to coursework in the semester are at the discretion of the instructor, students may not turn in coursework for evaluation after the last day of the scheduled final examination period unless they have received permission for a "Course Extension" from the Registrar's Office. Requests for course extensions or alternative examination time must be submitted to the Registrar's Office by Monday, November 25, 2013 (Fall semester) or Monday, March 31, 2014 (Winter semester). Course extensions are only granted for serious issues that arise "due to circumstances beyond the student's control."

Academic Integrity

We are committed to fostering personal integrity and will not overlook breaches of integrity such as plagiarism and cheating. Academic dishonesty is taken seriously at Ambrose University College as it undermines our academic standards and affects the integrity of each member of our learning community. Any attempt to obtain credit for academic work through fraudulent, deceptive, or dishonest means is academic dishonesty. Plagiarism involves presenting someone else's ideas, words, or work as one's own. Plagiarism is fraud and theft, but plagiarism can also occur by accident when a student fails or forgets to give credit to another person's ideas or words. Plagiarism and cheating can result in a failing grade for an assignment, for the course, or immediate dismissal from the university college. Students are expected to be familiar with the policies in the current Academic Calendar and the Student Handbook that deal with plagiarism, cheating, and the penalties and procedures for dealing with these matters. All cases of academic dishonesty are reported to the Academic Dean and become part of the student's permanent record. In order to discourage plagiarism, papers submitted for this course will be subjected to an originality analysis by *Turnitin* software. For more information, see http://turnitin.com/en_us/features/originalitycheck.

Students are strongly advised to retain this syllabus for their records.