

**ENL 2012-1827: Survey of English Literature Medieval to 1750 (Class # 13067) Fall 2020  
Monsters, Wonder, and Love: Understanding the Self and the World from the Medieval  
period to the Enlightenment**

**Instructor Name:** Heather Hannaford

**Course meeting times & locations:** Synchronous Canvas Zoom: Monday and Wednesday 8:30-9:20am Asynchronous Canvas Friday

**Office Location and Hours:** Monday and Wednesday Via Zoom 9:20-10:20am

**Course website:** Canvas

**Instructor Email:** hhannaford@ufl.edu

**Course Description:**

How to position yourself and your place in the world is an ongoing struggle for humans that encompasses every part of our life, from social relations to political issues to family and romantic love. As Britain began to form its national identity from the Medieval period, questions arose about how individuals and communities within the growing Empire would form conceptions of themselves as British subjects, as part of family structures, and as part of social groups. In the early period, life was defined by religion and the Catholic Church, but also by texts such as *Beowulf* that were produced by non-Christian cultures. In the Tudor period, there was a more pronounced interest in exploring the role of the self in a wider set of values that included meditations on society by Shakespeare and a focus on the wondrous in texts such as “A Midsummer Night’s Dream, that could be defined by the divine, but also by a growing interest in discovery. By the dawning of the Enlightenment, the focus turned to the new discourse of science and philosophy. Questions of the justice of slavery, the role of women, and the growing emphasis on democratic government were central to the formation of new ideas of the self and the world. In this class, we will examine and explore the way British people positioned themselves throughout this period, paying attention to a shift from the Divine found in texts like “The Dream of the Rood,” to the Wondrous as in “A Midsummer Night’s Dream”, to the Empirical in the works of Sir Francis Bacon. We will read texts from *Beowulf* to John Locke to better understand how the self and the world were conceptualized and imagined in this long and transformative period and how they still shape our formation of identity to this day.

**Covid Statement:**

Due to the extraordinary circumstances we find ourselves in, this course has been modified to work in an online environment. On Monday and Wednesday, we will have synchronous classes on Zoom. On Fridays, you will submit a short, guided, journal entry to your reading that is for participation points, or a Critical Response that counts towards your word count, or a draft of a paper depending on the week. I will provide guidance on those small assignments each week. These assignments will help you engage in ways that we might have been able to do in class. While not perfect, I hope these assignments will allow for a deeper engagement with the texts overall. We are all in this together!

**General Education Objectives:**

- This course confers General Education credit for either Composition (C) *or* Humanities (H). This course also fulfills 6,000 of the university's 24,000-word writing requirement (WR).
- *Composition courses* provide instruction in the methods and conventions of standard written English (grammar, punctuation, usage), as well as the techniques that produce effective texts. Composition courses are writing intensive. They require multiple drafts submitted to your instructor for feedback before final submission.
- Course content should include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes and contexts. Students should learn to organize complex arguments in writing using thesis statements, claims and evidence, and to analyze writing for errors in logic.
- The University *Writing Requirement (WR)* ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. To receive Writing Requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course. This means that written assignments must meet minimum word requirements totaling 6000 words.

### **General Education Learning Outcomes:**

At the end of this course, students will be expected to have achieved the following learning outcomes in content, communication and critical thinking:

- **Content:** Students demonstrate competence in the terminology, concepts, theories and methodologies used within the academic discipline.
- **Communication:** Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline. Students will participate in class discussions throughout the semester to reflect on assigned readings.
- **Critical Thinking:** Students analyze information carefully and logically from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to problems.

### **Required Texts:**

*The Norton Anthology of English Literature: The Middle Ages -The Eighteenth Century*

10<sup>th</sup> Edition

*A Midsummer Night's Dream:* William Shakespeare, Folger Shakespeare Library

### **Assignments:**

Critical Responses (4) 10%

Close Reading 20%

Poetry Imitation Assignment 20%

Prospectus and Annotated Bibliography 10%

Researched Critical Analysis 30%

Participation Journal 10%

### **Assignment Explanations:**

Critical Responses: (4 x 300 words) **1200 words / 100 points**

For each critical response, you will answer a critical question and provide a response that directly engages with the text under discussion. I will provide prompts that will lead you to close-read the text(s), situate it in its historical context, and/or offer a new perspective on the work or writer.

Close Reading: **1000 words / 200 points**

You will choose one text and conduct a persuasive close reading of part of that work. In this assignment, you will analyze the selection and develop an argument about the way in which the author's composition influences your thematic reading. This assignment is designed to assess analytical and critical skills, so no outside research should be conducted.

Poetry Imitation: **1000 words / 200 points**

For this assignment, you will pick one poem to imitate. You will write your own version of your chosen poem in which you will explore themes and ideas from the period that resonate with contemporary experience. For the critical writing portion of this assignment, you will analyze both the meaning of the original poem in its cultural, and or, historical context, and explain how that analysis informs your creative piece. The critical writing portion will consist of at least **750 words** of the assignment.

Prospectus and Annotated Bibliography **800 words / 100 points**

For this assignment, you will briefly describe your argument for the researched critical analysis and include three annotations for secondary works that you are considering. This will prepare you for the final paper.

Researched Critical Analysis: **2000 words / 300 points**

In this assignment, you will use the skills developed throughout the course and in previous papers. This assignment is a sustained, formally researched critical analysis in which you will make an original argument about one or more texts through a particular theoretical, historical, or critical lens. You will develop a topic of your own choosing, subject to my approval. This assignment is an opportunity to develop unique, interesting arguments. The paper should incorporate both primary and secondary texts and offer evidence of your critical thinking and interpretive abilities.

### **Course Policies:**

1. You must complete all *assignments* to receive credit for this course.

2. *Attendance:* You are expected to come to every class meeting. I will allow up to six missed classes with no excuse needed. However, if you miss more than six class periods, you will not receive credit for the course. This is an exceptional time, so please talk with me about absences and possible illness and we will work together to figure that out.

### **Twelve-Day Rule and Absence Exceptions**

According to University policy, students who participate in athletic or scholastic teams are permitted to be absent for 12 days without penalty. However, students involved in such activities should let me know of their scheduled absences at least 1 week ahead of time. In these cases, I will allow you to make up missed in-class work within a reasonable time frame, but you should still aim to submit major assignments on time. Likewise, if you must miss class because of a religious holiday, please let me know at least a week ahead of time, and I will allow you to make up missed in-class work. For the official University policy on absences, please refer to <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx> for more detail.

3. *Paper Format & Submission:* Every assignment must reach the minimum word count requirement. Any assignment submitted that does not reach the word-count will not be accepted and will receive a zero. (Please note that word counts do not include headers, headings, or Work Cited pages.) All assignments will be submitted on Canvas

All essays must be formatted in MLA style. This means that your paper must meet the following guidelines:

Double-spaced

12 point, Times New Roman font

1 inch margins, on all sides

MLA style headers with page numbers

MLA (8<sup>th</sup> edition) style citations

For help with MLA format, find a copy of the MLA Handbook in the library or refer to the OWL Purdue website (<http://owl.english.purdue.edu/owl/resource/747/01/>).

4. *Late Papers/Assignments:* I expect all work to be handed in on time. Any paper that is turned in late will have the grade lowered by half a letter grade for each day it is late. Example: An A will be lowered to an A- on the first late day, to a B+ the next late day, etc... No excuses! You need to keep track of due dates on the syllabus! If you know in advance that you will have trouble making a due date, you need to let me know.
5. *Paper Maintenance Responsibilities.* Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
6. *Academic Honesty and Definition of Plagiarism.* Plagiarism violates the Student Honor Code and requires reporting to the Dean of Students. All students must abide by the Student Honor Code: <https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>.

7. Students with *disabilities* who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)), which will provide appropriate documentation to give the instructor.
8. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
9. *Grade Appeals*. In 1000- and 2000-level courses, students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant, at [cblount@ufl.edu](mailto:cblount@ufl.edu) Grade appeals may result in a higher, unchanged, or lower final grade.
10. *Course Evaluations*. Toward the end of the semester, you will receive email messages asking you to go online and evaluate this course: <https://evaluations.ufl.edu/evals/Default.aspx>

Week	Day	Reading Material	Due
1	8/31 Synchronous	Syllabus and Course Overview	
	9/2 Synchronous	Introduction to the Middle Ages, Norton pp. 3-26 and “The Dream of the Rood”	
	9/4	<i>Beowulf</i> 37-73 (to the beginning of Beowulf Fights Grendel’s Mother)	Journal Entry 1
2	9/7	<b>Holiday: No Class</b>	
	9/9 Synchronous	<i>Beowulf</i> 73-109	
	9/11	“Judith” 110-118	Critical Response 1
3	9/14 Synchronous	“Cuchulainn’s Boyhood Deeds” 128-133 and Early Irish Lyrics 134-135	
	9/16 Synchronous	The Myth of Arthur’s Return and <i>Le Roman de Tristan</i> 136-154	
	9/18	Marie de France “Chevrefoil” 185-187 and “Sir Gawain and the Green Knight” 201-226	Close Reading Draft
4	9/21 Synchronous	“Sir Gawain and the Green Knight” 227-256	
	9/23 Synchronous	Geoffrey Chaucer <i>The Canterbury Tales</i> “General Prologue” 256-281	
	9/25	Middle English Lyrics 426-429	Journal Entry 2 and Close Reading Due
5	9/28 Synchronous	Marie de France “Bisclavret” 496-503	
	9/30 Synchronous	Sir Thomas Malory <i>Morte Darthur</i> 534-554	

	10/2	Norton, Introduction to the Sixteenth Century, 3-33	Critical Response 2
6	10/5 Synchronous	Sir Thomas Wyatt the Elder "They flee from me" p125, Henry Howard, Earl of Surrey "The Soote Season" p134	
	10/7 Synchronous	Thomas More "A Dialogue Concerning Heresies" 151-153, Anne Askew "From the First Examination of Anne Askew" 156-159	
	10/9	Mary Queen of Scots "Letter to Elizabeth" 212-214 and Elizabeth I "Letter to Mary Queen of Scots" 229-230	Journal Entry 3
7	10/12 Synchronous	Fluke Greville "Caelica" 512-513, Samuel Daniel "Delia," Sir Walter Raleigh "The Nymph's Reply to the Shepherd" 527, and Christopher Marlowe "The Passionate Shepherd to His Love" p.678	
	10/14 Synchronous	"An English Traveler's Guide to the North Africans, 1547" 620-622, and "Amadas Barlowe's Voyage to Virginia, 1584" 639-642	
	10/16	"A Midsummer Night's Dream" Acts 1 and 2	Poetry Imitation Draft
8	10/19 Synchronous	"A Midsummer Night's Dream" Acts 3-5	
	10/21 Synchronous	William Shakespeare Sonnets numbers 18, 116, and 130	
	10/23	John Donne "The Good-Morrow" p.923, "A Valediction Forbidding Mourning p.935, and "To His Mistress Going to Bed" p.943	Journal Entry 4 and Poetry Imitation Due
9	10/26 Synchronous	Aemelia Lanyer "Eve's Apology in Defense of Women" 983-986, and Ben Johnson "Song: To Celia" p.1098	
	10/28 Synchronous	Sir Francis Bacon "Of Truth" p.1213, "Of Superstition P. 1218	

		and “From the Novum Organum” 1227-1231	
	10/30	Andrew Marvell “A Dialogue Between the Soul and the Body” 1342-1343 and “To His Coy Mistress” 1346-1347	Critical Response 3
10	11/2 Synchronous	Lucy Hutchinson “Memoirs” 1417-1420 and Lady Anne Halkett “The Memoirs 1424-1428	
	11/4 Synchronous	Thomas Traherne “Wonder” 1431-1432 and Margaret Cavendish “From a Description of a New World..” 1441-1447	
	11/6	John Milton Book I of <i>Paradise Lost</i> 1495-1514	Annotated Bibliography Due.
11	11/9 Synchronous	Norton Introduction to The Restoration and the Eighteenth Century 3-31, and John Dryden “Annus Mirabilis” 36-38 and “Song from Marriage a la Mode” p.38	
	11/11	<b>Holiday: No Class</b>	
	11/13	Samuel Pepys “The Diary” 86-95	Critical Response 4
12	11/16 Synchronous	John Locke “An Essay Concerning Human Understanding” 105-109	
	11/18 Synchronous	Joseph Addison “Aims of the Spectator” p. 465-467 and “The Pleasures of the Imagination” 481-483	
	11/20	Alexander Pope “The Rape of the Lock” 506-525	Final Paper Draft
13	11/23 Synchronous	Eliza Haywood <i>Fantomina</i> 608-628	
	11/25	<b>Thanksgiving: No Class</b>	
	11/27	<b>Thanksgiving: No Class</b>	
14	11/30 Synchronous	Lady Mary Wortley Montagu “Letters” 628-633, Jonathan Swift “The Lady’s Dressing Room” 637-640 and Lady Mary Wortley Montagu “The Reasons	

		that Induced Dr. Swift..." 640-642	
	12/2 Synchronous	William Hogarth "Marriage-A-la-Mode" 703-710	
	12/4	Samuel Johnson "A Brief to Free a Slave" 979-980 and Olaudah Equiano "From The Interesting Narrative..." 980-990	Journal Entry 5
15	12/7 Synchronous	Thomas Gray "Ode on the Death of a Favorite Cat" p. 997 and "Elegy Written in a Country Churchyard" 998-1001	
	12/9 Synchronous	Christopher Smart "My Cat Jeoffry" 1006-1008	Final Paper Due

4.0	93-100%	930-1000	C	2.0	73-76	730-769	
A-	3.67	90-92%		C-	1.67	70-72	700-729
B+	3.33	87-89%		D+	1.33	67-69	670-699
B	3.0	83-86		D	1.0	63-66	630-669
B-	2.67	80-82		D-	0.67	60-62	600-629
C+	2.33	77-79		E	0.00	0-59	0-599

### Grading Rubric:

An A level assignment is complete in content, is organized well, and has few to no mechanical errors. An assignment of this level also demonstrates originality and creativity, showing that the student took extra steps beyond what was required.

A B level assignment is solid overall in terms of content, organization, and mechanics, but may need some minor revision to one of these three areas. An assignment that receives this grade fulfills assignment expectations but is also complete in content and relatively free of grammatical or mechanical errors.

A C level assignment has promise in some areas, but lacks the command, organization, persuasiveness or clarity of the A or B assignments. An assignment that receives this grade may be overlooking an important component of the assignment or need significant revision.

A D level assignment does not yet demonstrate basic writing expectations. The paper has major issues in content, organization and / or mechanics. Assignments that receive this grade will often be incomplete or have major issues with organization.

An "E" is usually reserved for students who do not do the assignment or fail to attend class. However, an "E" may also be given if an essay blatantly ignores instructions or has major problems.

