

ENL 2012: Survey of English Literature, Medieval to 1750

Section: 1827
Instructor: Angela Walther
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Meets: MWF 6 in MAT 013
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Office Hours: W period 7 or by appointment

Course Description

This course is designed to introduce students to the broad range of literary forms and topics from the Middle Ages to 1750. Because this is such a broad period (nearly 800 years), we will work to construct a comprehensive picture of literary history by focusing on how one individual work and author relate to the larger context of English literary history and aesthetics. Analyzing the formal and historical elements of the texts will cultivate a deeper understanding of their significance as we contemplate the text's place in our own lives today. Since we are so removed both spatially and temporally from these texts, we will pay close attention to how their tropes, themes, and concerns relate to our own contemporary ones, and we will view and analyze modern adaptations of these texts throughout the course. In order to proceed with the above agenda, you will need to rely on your ENC 1101 and 1102 skills in order to form effective, insightful, and persuasive arguments in your written essays as well as in class discussion.

In tandem with the above agenda, we will also be implementing a series of literary theories to uncover the plurality of meaning embedded within these texts. Students will build an arsenal of literary tools to examine not just British literary texts, but also all texts students will encounter regardless of his/her discipline, including films, posters, sitcoms, and radio podcasts. These literary techniques include: Reader Response theory, New Criticism, Psychoanalysis, Feminism, Formalism and Poststructuralism.

ENL 2012 is a General Education course providing student learning outcomes listed in the Undergraduate Catalog. For more information, see <http://catalog.ufl.edu/ugrad/current/advising/info/general-educationrequirement.aspx#learning>

Required Texts

The following texts are available at the UF Bookstore at the Reitz Union:

Greenblatt, Stephen, ed. *The Norton Anthology of English Literature, Vol. Package 1: A, B, C*. 9th ed. New York: W.W. Norton & Company, 2012. (ISBN: 978-0393912470).

Shakespeare, William. *Hamlet*. (Folger Shakespeare Library). New York: Simon & Schuster, 2012. (ISBN: 978-1451669411).

Murfin, Ross and Supryia M. Ray, eds. *Bedford Glossary of Critical and Literary Terms*. 3rd ed. New York: Bedford St. Martin's, 2008. (978-0312461881)

Other readings will be posted on Edmodo as indicated on the course schedule.

Assignments and Grading Scale:

Reading Responses: 4 entries in total, 500 words each, 15% of your grade (100 pts)

These responses should show that you have read the works assigned and also critically analyzed them. In each response, you will cultivate an argument that responds to the prompt I give in class. Five hundred words is a short amount of space to make an argument, so have a critical eye toward concision and clarity. Take these responses as experiments toward the larger assignments--try different analyses out, play with various texts, and see what you like writing about best. These will all be turned in as posts on Edmodo and are due before class.

Close Reading Assignment: 750 words, 15% (150 pts)

This assignment will test your skills in close reading, especially as that skill pertains to poetry. You will first choose a poem that interests you from the ones we've discussed in class; however, your topic must not cover what we've already discussed. After you've selected your poem, or a section, develop an argument regarding the entire poem through your close reading. You will need to read the poem very carefully, line by line, word by word, and note any patterns in poetic devices that contribute to your overall argument i.e., imagery, metaphor, diction, etc. There should be no reference in your own essay to outside texts. Stick to the poem itself and go from there. This is your chance to establish your own critical sense, so don't be afraid to get creative.

Synthesis Analysis Paper: 1,500 words, 20% (200 pts)

Compare and analyze either (1) two of the works we have read in class or (2) one of the works we have read in class with a related work read outside of this class. I encourage you to think outside the box and look at your other areas of interest or hobbies for inspiration (i.e. other literature, film, television, visual art, or pop culture), but if you choose a text from off the syllabus, I must approve it. This is **not** a simple compare/contrast essay. Instead of placing two texts in opposing columns and discussing their similarities and differences from one another, you must address both texts separately then form an argument that can only arise from putting these two texts side by side. This is a tricky assignment that addresses an important critical skill, so I will hold conferences to discuss topics and outlining with each student.

Critical Analysis Paper: 2,000 words, 20% (250 pts)

Your final research paper must relate to the course material in some substantial way, but other than that it is open topic. For this paper, you are expected to exhibit your skills in the areas of rhetoric, analysis, research and the incorporation of secondary-source criticism. The purpose of this project is to give you a chance to showcase all that you have learned throughout the semester. Parroting in-class discussion or repetition through the whole paper is unacceptable.

Reading Quizzes: 10% (100 pts)

You have 10 reading quizzes throughout the semester to determine your attention to the readings. These quizzes will be short answer or multiple choice and they are to be completed at home the day they are marked on the syllabus. It is important that you take time in your reading to understand issues concerning historical context, tone, theme, format, and character, as well as

plot. Rather than focusing on just major scenes or chapters, these quizzes will establish the value of other major moments while reading. I will never ask questions that expect you to read my mind and figure out what interpretation I like best. If you read the text closely and attentively, these should all be easy A's.

Presentations: 10% (100 pts)

You will present 4 mini presentations throughout the semester, each one between 5-10 minutes long. These presentations require you to consider more closely a text from the syllabus, and to adapt a text of your choice into another medium. You may choose from a couple of approaches. You can perform or stage a selection from *Hamlet* or adapt another text for the stage; or, you may find another adaptation of a text that we have not discussed in class (these adaptations must be approved by me). You may also adapt a text into a graphic novel, web material, or recipe book. Essentially, these presentations require you to be creative as well as analytical of your chosen text. You will need to include visuals in your presentation and explain accurately and in an organized fashion why this adaptation adds meaning to the text we've discussed.

Participation: 10% (100 pts)

Reading the texts and doing the assignments really only gets you half way there in this class. I expect active class discussion and participation on a daily basis. If you read the texts, but don't participate in class (or vice versa), then your work in general will suffer because of it. Our classroom acts as a safe environment where you can air your own opinions and consider those presented by your classmates, so take advantage of this setup and see how something you're thinking of writing a paper on, for instance, flies in general discussion. In essence, active participation helps your personal work, and of course gets you the full 10%. This part is not necessarily marked on the syllabus and is left to my discretion; however, if I feel your participation is suffering, I will notify you.

Grading Scale

A	4.0	93-100	930-1000		C	2.0	73-76	730-769
A-	3.67	90-92	900-929		C-	1.67	70-72	700-729
B+	3.33	87-89	870-899		D+	1.33	67-69	670-699
B	3.0	83-86	830-869		D	1.0	63-66	630-669
B-	2.67	80-82	800-829		D-	0.67	60-62	600-629
C+	2.33	77-79	770-799		E	0.00	0-59	0-599

General Classroom Policies:

Attendance

The successful completion of this course depends on your faithful attendance. You are allowed three absences without any direct effect on your grade. Your final grade will drop by a letter with each subsequent absence after your first three. If you reach six absences, you will automatically fail the course.

Absences involving university-sponsored events, such as athletics and band, and religious

holidays are excused, but you must notify me of your absence prior to the date that will be missed. Also, tardiness will not be tolerated. Two tardies equal one absence.

This course abides by the attendance policies set forth by the University of Florida at <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

Cell phones and other assorted media

Please silence cell phones before you come into class. I also silence mine before coming into the classroom, so I expect the same courtesy from all of you. If you are using a laptop, it should be used only for taking notes. If I find anyone on Facebook or using his/her cell phone (texting under the desk), then I will automatically count you absent for the day *without* notifying you until after the class.

Plagiarism

Plagiarism is a serious violation of the Student Honor Code. The Honor Code prohibits plagiarism and defines it as follows:

Plagiarism. A student shall not represent as the student's own work all or any portion of the work of another. Plagiarism includes but is not limited to:

1. Quoting oral or written materials including but not limited to those found on the internet, whether published or unpublished, without proper attribution.
2. Submitting a document or assignment which in whole or in part is identical or substantially identical to a document or assignment not authored by the student.

(University of Florida, Student Honor Code, 8 July 2011)

University of Florida students are responsible for reading, understanding, and abiding by the entire Student Honor Code.

All the work submitted on Edmodo will be passed through Turnitin.com, a website that compares your paper to other papers on the internet, any published work, and the internet itself. If you plagiarize, you **will** be caught, which could result in an automatic E in the paper, the course, or a disciplinary measure from the university, depending upon the gravity and frequency of the matter.

Classroom Behavior

Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Some of the texts we will discuss and write about engage controversial topics and opinions. Diversified student backgrounds combined with provocative texts require that you demonstrate respect for ideas that may differ from your own. In other words, any rude, coarse, or offensive remarks based upon race, gender, or sexual identity will not be tolerated. Disrespectful behavior will result in dismissal, and accordingly absence, from the class.

In-Class Work

Students will be expected to work in small groups and participate in group discussions, writing workshops, and other in-class activities. Students must be present for all in-class activities to

receive credit for them. In-class work cannot be made up. In general, students are expected to contribute constructively to each class session.

Paper Maintenance Responsibilities

Students are responsible for maintaining duplicate copies of all work submitted in this course and retaining all returned, graded work until the semester is over. Should the need arise for a resubmission of papers or a review of graded papers, it is the student's responsibility to have and to make available this material.

Writing Workshops / Peer Reviews

Writing workshops will be conducted at least one class period before each essay assignment is due. Workshops will involve a lesson or activity as well as peer review. You are responsible for bringing a copy of your draft to class – it must be at least half of the word count that the final assignment requires (the more you have written, the better feedback you can receive). Treat your peers' feedback as you would my own – with respect and serious consideration to how you can apply it to your work. Offer your own critiques in the same fashion.

Mode of Submission

All papers must be formatted according to MLA style in 12-point Times New Roman font and double-spaced. The top left-hand corner of the first page of any assignment should include your name, the course number, my name, and the date. Make certain to staple your essay and print it in black ink.

Assignments must be handed in as a paper copy in class **and** submitted via Sakai as an .rtf, .doc or .docx file.

Points will be subtracted for documents that do not meet professional standards. Save and back up all of your projects regularly; “my computer crashed” or “my printer broke” are not valid excuses.

Note: Free printing is available at the computer lab in the Reitz Union!

Sexual Harassment

UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty. For more about UF policies regarding harassment, see:

<http://www.dso.ufl.edu/sccr/sexual/>

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Students with Disabilities

The Disability Resource Center in the Dean of Students Office provides information and support regarding accommodations for students with disabilities. For more information, see:

<http://www.dso.ufl.edu/drc/>

The office will provide you with appropriate documentation, and you must then provide this documentation to me when requesting accommodation. Please schedule a meeting with me to discuss any accommodations within the first week of classes.

Course Evaluations

Students are expected to provide feedback on the quality of instruction in this course based on

10 criteria. These evaluations are conducted online at <https://evaluations.ufl.edu/>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>.

Final 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 in the English Department. Grade appeals may result in a higher, unchanged, or lower final grade.

Statement of Composition (C) and Humanities (H) credit:

This course can satisfy the UF General Education requirement for Composition or Humanities. For more information see: <https://catalog.ufl.edu/ugrad/current/advising/info/general-education-requirement.aspx>

Statement of Writing Requirement:

This course can provide 6000 words toward fulfillment of the UF requirement for writing. For more information, see: <https://catalog.ufl.edu/ugrad/current/advising/info/gordon.aspx>

Note: To receive writing credit, you must receive a grade of C (2.0) or higher AND satisfactory completion of the writing component of 6000 words; this means that you must complete every assignment.

Course Schedule

Note: This schedule is tentative and subject to revision. Also, all pagination might be slightly off due to my combined edition of the Norton. All readings and assignments are due on the date indicated. Readings in the Norton Anthology will appear as *Norton*. Readings from other texts are noted accordingly. Readings noted as located on Edmodo can be accessed by logging in at www.edmodo.com. **You must print these readings out and bring them with you to class.** Check Edmodo regularly for any updates to the weekly schedule and links to additional materials (ie. art, songs, other references, etc). Words/phrases in **bold** refer to the *Bedford Glossary of Literary Terms*.

The Middle Ages

Week One: August 25-29 (Drop/Add Week)

M – Course Introduction

W – “Introduction” to the Middle Ages in *Norton* (p. 3-14)

F – “Introduction” in *Norton Beowulf* in *Norton* (p. 34-47 – stop at “The Fight with Grendel”). [Complete Quiz 1](#) on Edmodo by Sunday 8/30.

Week Two: September 1-5

M – Holiday No Class

W – *Beowulf* in *Norton* (p. 47-72 – stop at “Beowulf Returns Home”) J.R.R. Tolkien, “*Beowulf*: The Monsters and Critics” on Edmodo

F – *Beowulf* in *Norton* (p. 72-100) introduce **Reader-Response Criticism** and **New Criticism in Bedford**

Week Three: September 8-12

M – Clips from Robert Zemekis’ *Beowulf* (2007); “The Appeal of Literature-to-Film Adaptations” on Edmodo

W – *Sir Gawain and the Green Knight* in *Norton* Intro and Part I; Assign Close Reading Essay. [Complete Quiz #2](#) on Edmodo.

F – *Sir Gawain and the Green Knight* in *Norton* Part 2.

Week Four: September 15-19

M – *Sir Gawain and the Green Knight* in *Norton* Part 3 **Reading Response #1 Due**

W – *Sir Gawain and the Green Knight* in *Norton* finish discussion on Part 4; Michael G. Cornelius “Sir Gawain’s Unfulfilled/Unfulfilling Quest” on Edmodo. Complete Poll question on Edmodo.

F – NO CLASS

Week Five: September 22-26

M – **Presentation #1: Bring your *Sir Gawain and the Green Knight* and *Beowulf* adaptations to present in class.**

W – Geoffrey Chaucer, introduction in *Norton* (p. 238-243), from *The Canterbury Tales* – “The Wife of Bath’s Prologue” in *Norton* (p. 282-301 – stop at “The Tale”)

F – Chaucer, “The Wife of Bath’s Prologue and Tale” in *Norton* (p. 301-310) [Complete Quiz #3](#) on Edmodo.

The Sixteenth Century / The Early Seventeenth Century

Week Six: September 29-October 3

M – Writing Workshop / Peer Review for Close Reading Essay

W – “Introduction” to the Sixteenth Century in *Norton* (p. 531-563). [Complete Quiz #4](#) on Edmodo.

F – Christopher Marlowe, introduction in *Norton* (p. 1106-1107, “The Passionate Shepherd to His Love” in *Norton* (p. 1126); Sir Walter Raleigh, introduction in *Norton* (p. 1023-1024), “The Nymph’s Reply to the Shepherd” in *Norton* (p. 1024-1025)

Week Seven: October 6-10

M – Intro to *Dr. Faustus* in Norton and from *Doctor Faustus* scene 1-4 in Norton; **Close Reading Essay due**

W – Marlowe, *Doctor Faustus* in Norton scene 4-7; Clips from *Dr. Faustus* (1967), *Doktor Faustus* (1982), *The Devil’s Advocate* (1997), and *Bedazzled* (2000).

F – Introduce Synthesis Analysis Essay/Writing Workshop. [Complete Quiz #5](#) on Edmodo

Week Eight: October 13-17

M – William Shakespeare, introduction in *Norton* (p. 1166-1170), *Hamlet* – Act I; **Psychoanalyst Criticism in Bedford**

W – Shakespeare, *Hamlet* – Act II-Act III; Excerpts from Freud’s on Edmodo; **Oedipus Complex in Bedford**

F – Homecoming no class **Reading Response #2 Due**

Week Nine: October 20-24

M – Shakespeare, *Hamlet* – Act IV-Act V; Elaine Showalter, “Representing Ophelia: Women, Madness, and the Responsibilities of Feminist Criticism” on Edmodo. **Feminist Criticism in Bedford**

W – View video clips from Laurence Olivier’s *Hamlet* (1948), Franco Zeffirelli’s *Hamlet* (1990),

Kenneth Branagh's *Hamlet* (1996), Michael Almereyda's *Hamlet* (2000), Greg Doran's *Hamlet* (2010), and *Sons of Anarchy* (2008-). [Complete Quiz #6](#) on Edmodo.

F – Conference with me in my office. Bring outline for Synthesis Analysis Essay.

Week Ten: October 27-31

M – [Presentation #2: Bring your *Hamlet* adaptations to present in class.](#)

W – “Introduction” to the Early Seventeenth Century” in *Norton* (p. 1341-1369); Andrew Marvell, introduction in *Norton* (p. 1789-1790), “A Dialogue Between the Soul and Body” in *Norton* (p. 1792-1793), “To His Coy Mistress” in *Norton* (p. 1796-1797); John Donne, introduction in *Norton* (p. 1370-1372), “The Flea” in *Norton* (p. 1373), “The Sun Rising” in *Norton* (p. 1376), “The Bait” in *Norton* (p. 1384). **Platonic Love and Metaphysical Poetry in Bedford**

F – Writing Workshop / Peer Review for Synthesis Analysis Essay; Intro to Milton's *Paradise Lost* in *Norton* pgs.1785-86 and 1830. [Complete Quiz #7](#) on Edmodo.

Week Eleven: November 3-7

M – Milton's *Paradise Lost* Book I and excerpts from Empson's *Milton's God* on Edmodo. **Synthesis Analysis Essay Due**

W – Milton's *Paradise Lost* II; view William Blake's images of *Paradise Lost* linked on Edmodo

F – Milton's *Paradise Lost* Book III; [Complete Quiz #8](#) on Edmodo.

The Restoration and the Eighteenth Century

Week Twelve: November 10-14

M – Milton's *Paradise Lost* Book IV; Assign Critical Analysis Essay and Proposal Writing Workshop

W – [Presentation #3: Bring your *Paradise Lost* adaptations to present in class.](#)

F – “Introduction” to the Restoration and the Eighteenth Century in *Norton* (p. 2177-2207); “Satire” handout on Edmodo; **Formalist Criticism in Bedford.**

Week Thirteen: November 17-21

M – Aphra Behn, introduction in *Norton* (p. 2307-2309), *Oroonoko; or, The Royal Slave* in *Norton* (p. 2313-2334). [Complete Quiz #9](#) on Edmodo.

W – Behn, *Oroonoko* in *Norton* (p. 2334-2358); Joanna Lipking, “The New World of Slavery: An

Introduction” on Edmodo; “Jane Spencer, “The Woman Novelist as Heroine” on Edmodo /

F – Conferences in my office

Week Fourteen: November 24-28

M – Submit thesis of Final Paper and present your paper topics to the class. **Reading Response #3 Due**

W – Thanksgiving (No Class)

F – Thanksgiving (No Class)

Week Fifteen: December 1-5

M – Writing Workshop; **Poststructuralist Criticism in Bedford**

W – Rape of the Lock in *Norton*. **Mock Epic and Mock Heroic in Bedford**

F – Rape of the Lock in *Norton*; [Complete quiz #10](#) on Edmodo

Week Sixteen: December 8-12

M – Jonathan Swift, introduction in *Norton* (p. 2464-2466), “A Modest Proposal” in *Norton* (p. 2633-2639); **Reading Response #4 Due.**

W – **Presentation #4: Bring your *Rape of the Lock* and/or “A Modest Proposal” adaptations to present in class.** Course wrap-up

F- Reading Day

***** Critical Analysis Essay due by 12pm on December 15th via Edmodo. Late submissions will not be accepted.**