

Samantha Banal
sbanal@ufl.edu
Office Hours: M Periods 4-5

ENL 2012 – Section 5673
MWF Period 3
MAT 0006

Finders Keepers:
British Literature from Chaucer to Donne

Course Description:

In the British Museum, there's a large gallery that holds the Elgin Marbles, named after the man who essentially stole these sculptures from the Parthenon in Greece and sold them to the British government in the early nineteenth century. While the Elgin Marbles are the British Museum's most famous "theft," stolen artifacts from Greece, Egypt, and numerous other nations fill the British Museum's galleries, thus populating British culture with ancient, foreign artifacts.

One could say the same cultural "theft" occurs artistically throughout the British literary tradition, especially in its earliest manifestations. Through our readings, we will discuss literary influence and how the Titans of British literature pulled their narratives from the greatest myths and tropes of the Classical period. Does this diminish the work of uber-canonical writers like Chaucer, Shakespeare, and Milton? Or does it reveal how our modern concepts like repetition-interpretation and memes created the English literary canon?

As we move through early British literature, we will also emphasize certain popular critical techniques and literary theories that will help us truly crack these texts open and understand what's happening beneath the surface. Such techniques and theories will include: close reading, structuralism, feminism, psychoanalysis, queer theory, and poststructuralism. By the end of the course, you should not only know how to think in these terms, but write within them as well.

This course can satisfy the UF General Education requirement for Composition or Humanities, and it also contributes 6000 words toward fulfillment of the UF requirement for writing.

Required Texts:

You are required to bring a hard copy of the text we are discussing to class. Pulling texts up on the internet during class is prohibited.

- Coursepack available at Xerographic Copy Center
- *Titus Andronicus* by William Shakespeare, Folger Shakespeare Library
- *The Duchess of Malfi* by John Webster, Oxford World's Classics

Goals:

By the end of the semester, you should...

- Gain an appreciation for poetry, fiction, and other prose.
- Have a strong sense of the British literary tradition from the Medieval period to 1750.
- Be able to make historical, literary historical, critical or theoretical statements about the texts you've read and should be able to support those statements.
- Have refined your basic writing skills, including drafting, proofreading, editing, and composing a polished final product.
- Know how to use proper MLA documentation style.

Assignments and Grading Scale:

Reading Responses: 3 entries in total, 500 words each, 20% of your grade

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 typically on the Thursday before the Tuesday each blog is due. 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 blogs on Sakai and are due before class.

Close Reading Assignment: 750 words, 15%

This assignment will test your skills in close reading, especially as that skill pertains to poetry and verse. You will first choose a poem or section from a longer work that interests you from a list that I will provide. Before you begin writing, make sure you speak to me about what you chose and why. Then, as we did in class, go through this text line by line, word by word, and develop an argument regarding the entire text through your close reading. There should be no reference in your own essay to outside texts. Stick to the poem or verse section itself and go from there. This is your chance to establish your own critical sense, so don't be afraid to get creative.

Synthesis Paper: 1,500 words, 20%

One of our main discussions throughout this course will center upon how one work influences another or how one movement grows from a previous or parallel movement. In this assignment, you will choose one work that we have discussed in class and another that we have not discussed. 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). This is **not** a simple compare/contrast essay. Instead of placing two texts in opposing columns and discussing their similarities and dissimilarities 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, 25%

In your final paper, you will use the skills displayed in the close reading and synthesis assignments, while adding critical theory to your argument. You will choose a work we discussed in class (from any movement or era) and form an argument using the theories at your disposal: structuralism, gender studies, cultural, psychoanalysis, poststructuralism, and queer theory. You may choose from any of these or other theoretical lenses you may have learned in other literature or philosophy courses. Your paper should have a strong argument, which relies on your chosen critical theory. You may combine theories, but make sure that your analysis does not become superficial or incomplete as a result. I expect unique and interesting arguments. Parroting in-class discussion or repetition through the whole paper is unacceptable.

Reading Quizzes: 10%

These quizzes will occur on a sporadic basis and will test if you read the text and how well you read the text. Therefore, it is important that you take time in your reading to understand issues

concerning 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.

Participation: 10%

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%.

Grading Scale:

UF has recently instituted minus grades. As a result, letter grades now have different grade point equivalencies.

A =	93% = 4.0	C =	73% = 2.0
A- =	90% = 3.67	C- =	70% = 1.67
B+ =	87% = 3.33	D+ =	67% = 1.33
B =	83% = 3.0	D =	63% = 1.0
B- =	80% = 2.67	D- =	60% = .67
C+ =	77% = 2.33	E =	>60% = 0.0

NB: You must pass this course with a "C" or better to satisfy the CLAS requirement for Composition (C) and to receive the 6,000-word University Writing Requirement credit (E6). You must turn in all papers totaling 6,000 words to receive credit for writing 6,000 words. PLEASE NOTE: a grade of "C-" **will not** confer credit for the University Writing Requirement or the CLAS Composition (C) requirement.

Grade Meanings:

Here is the meaning behind the grades I assign to your papers (all papers are graded on a letter scale, not points); you can use these statements to determine how you might work toward a higher grade:

A: You did what the assignment asked for at a high quality level, and your work shows originality and creativity. Work in this range shows all the qualities listed below for a B, but it also demonstrates that you took extra steps to be original or creative in developing content, solving a problem, or developing a style.

B: You did what the assignment asked of you at a high quality level. Work in this range needs revision; however, it is complete in content, is organized well, and shows special attention to style.

C: You did what the assignment asked of you. Work in this range needs significant revision, but

it is complete in content and the organization is logical. The style is straightforward but unremarkable.

D: You neglected some basic requirements of the assignment, and completed it at a poor quality level. Work in this range needs significant revision. The content is often incomplete and the organization is hard to discern. Attention to style is often nonexistent or chaotic.

E: An E is usually reserved for people who don't do the work or don't come to class. However, if your work is shoddy and shows little understanding of the needs of the assignment, you will receive a failing grade.

General Classroom Policies:

Attendance

Attendance is required! Unlike some other classes you may take, just “reading the textbook” won’t get you anywhere near a good grade. 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.

Cell phones and other assorted Gadgets

Turn cell phones off before you come into class. I also turn mine off before coming into the classroom, so I expect the same courtesy from you all. If you are using a laptop, it should be used only for taking notes.

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 Sakai 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.

Mode of Submission

All papers will be submitted as MS Word (.doc) or Rich Text Format (.rtf) documents to E-learning/Sakai. Final drafts should be polished and presented in a professional manner. All papers must be in 12-point Times New Roman font, double-spaced with 1-inch margins and pages numbered.

Papers and drafts are due at the beginning of class or on-line at the assigned deadline. Late papers will not be accepted. Failure of technology is not an excuse.

Students with Disabilities

The University of Florida complies with the Americans with Disabilities Act. Students requesting accommodation should contact the Students with Disabilities Office, Peabody 202. That office will provide documentation to the student whom must then provide this documentation to the instructor when requesting accommodation.

Course Schedule:

Week 1: January 7-9

W – Syllabus overview

F – Introduction to the Classics and their ties to the British tradition

Week 2: January 12-16

M – Lucretius: *On the Nature of the Universe*, Book One: Lines 1-502 & Book 2: Lines 1-308, 1090-1176

W – Lucretius: *On the Nature of the Universe*, Book Three: Lines 1-129, 806-1095 & Book 4: Lines 1-167, 907-1287

F – *Writing Workshop*: Basic Writing Checklist

Week 3: January 19-23

M – No Class!

W – Ovid: *Metamorphoses* – The Raven and the Crow; Narcissus and Echo

F – Ovid: *Metamorphoses* – Pyramus and Thisbe; Tereus, Procne, Philomela

Week 4: January 26-30

M – **Blog #1 Due!**

“The Dream of the Rood” & “The Wanderer”

W – Marie de France: *Lais*

F – Marie de France: *Lais*

Week 5: February 2-6

M – Geoffrey Chaucer: *Canterbury Tales* – General Prologue

W – Geoffrey Chaucer: *Canterbury Tales* – The Wife of Bath’s Prologue

F – Geoffrey Chaucer: *Canterbury Tales* – The Wife of Bath’s Prologue

Week 6: February 9-13

M – **Close Reading Assignment Due!**

Geoffrey Chaucer: *Canterbury Tales* – The Wife of Bath’s Tale

W – Geoffrey Chaucer: *Canterbury Tales* – The Franklin’s Tale

F – Geoffrey Chaucer: *Canterbury Tales* – The Manciple’s Tale

Week 7: February 16-20

M – Intro to Synthesis Assignment and the English Renaissance

W – Shakespeare: *Titus Andronicus* Act 1

F – Shakespeare: *Titus Andronicus* Act 2

Week 8: February 23-27

M – Shakespeare: *Titus Andronicus* Act 3 – 4

W – Shakespeare: *Titus Andronicus* Act 5

F – **Blog #2 Due!**

Week 9: March 2-6

SPRING BREAK!

Week 10: March 9-13

M – Shakespeare: Sonnets

W – Shakespeare: Sonnets

F – **Synthesis Paper Due!**

Week 11: March 16-20

M – John Webster: *The Duchess of Malfi*

W – John Webster: *The Duchess of Malfi*

F – John Webster: *The Duchess of Malfi*

Week 12: March 23-27

M – John Webster: *The Duchess of Malfi*

W – John Webster: *The Duchess of Malfi*

F – *Writing Workshop*: Proper Research Methods

Week 13: March 30-April 3

M – John Milton: *Paradise Lost*: Book One

W – John Milton: *Paradise Lost*: Book Two

F – **Blog #3 Due!**

The art and illustrations for *Paradise Lost*

Week 14: April 6-10

M – John Milton: *Paradise Lost*: Book Four – Five

W – John Milton: *Paradise Lost*: Book Nine

F – John Milton: *Paradise Lost*: Book Ten

Week 15: April 13-17 – Conferences this week!

M – John Donne: “The Canonization”

W – John Donne: “The Flea” & “Elegy 19: To His Mistress Going to Bed”

F – John Donne: Holy Sonnets 6 and 10

Week 16: April 20-24

M – British Literature from Donne forward

W – **Peer Review!**

F – Reading Day

FINAL PAPER DUE APRIL 27TH