

ENL 2012: Survey of British Literature - Medieval to the 18th century (section 1827) (class# 13438), Fall 2019

The Dawn of an Empire

Instructor Name: Deepthi Siriwardena

Course meeting times & locations: MWF: Period 2 (8.30am-9.20am) at WEIM 1092

Office Location and Hours: TUR W: Period 3/4

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Course Description:



Where are the roots of modern revenge movies like the *Avengers* and political satires like the SNL skits? If you like reading novels, what are its origins, why did it originate when it did and how did these origins shape its form and content? If the topics of race and gender interest you, are the debates on race and gender only a 20th century phenomenon? In this course we will find answers to these questions and many others as we take an expansive survey of British literature from the Middle Ages to the 18th century. We will read a great variety of texts like drama, poetry, epics, satires, and “novels” where we will meet a host of acclaimed authors and exciting characters including fiery monsters, great heroes, playboy kings, petty aristocrats, star-crossed lovers, and badass women. We will read about love and lust, treachery and revenge, war and intrigue and many other interesting topics that will dispel the myth of the ancients as boring, solemn, God-fearing people.

Our expansive survey will cover some of the most exciting periods that are highly significant both politically and culturally in English and in world history. Politically, the vast period we cover saw the gradual growth of England into a powerful nation and one of the world’s greatest empires. Culturally, the period is highly generative as some of the best known authors adapted and reworked existing material in their cultures to create texts that continue to inspire our own literary-cultural production today. In this course, we will engage with both the political and cultural significance of the period we cover, paying special attention on how these texts reflect the context of their production as well as how they are reworked, revised and adapted in our contemporary culture. Students will have ample opportunities for both analytical and creative work through close readings, critical and creative responses and a creative or a critical final project.

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:

- Middleton, Thomas. *The Revenger's Tragedy*. The Arden Shakespeare, 2018. ISBN-10: 1472520459
- Shakespeare, William. *Antony and Cleopatra*. The Arden Shakespeare, 1995. ISBN-10: 1904271014
- Marlowe, Christopher. *Doctor Faustus*. Signet Classics (2001), ISBN: 9780451527790
- Defoe, Daniel. *Robinson Crusoe*. Barnes and Noble Classics, 2005. Unabridged version. ISBN-10: 1593083602
- Swift, Jonathan. *Gulliver's Travels*. Barnes and Noble Classics, 2004. Unabridged version. ISBN-10: 1593081324

** Please note that all the texts mentioned here are required texts for this course. I have chosen the annotated texts to make the reading experience easy for you. There may be online copies available of these texts but they do not always include the complete version of the play, the page and scene references and annotations that would help your comprehension.

For the other texts listed in the course, students will be directed to online copies. If a student does not wish to read a soft copy, he/she may purchase the hardcopy of the unabridged version of the text.

Films: Students may purchase the DVDs of the films, watch them online or borrow them from Library West. I have placed the films on Course Reserves in Library West under a 24 hour borrowing policy. A student may borrow a film and return it in 24 hours. Please do not wait till the last possible day to borrow the film. If you are using Course Reserves, you may have to discuss with your peers and come up with a plan on which date each of you wish to watch the film (or you can get together in groups and have a movie night!).

Recommended Text

Garrett-Petts, W.F. *Writing About Literature: A Guide for the Student Critic*. Broadview Press, second edition, (2013). (ISBN-10: 1551117436)

Assignments (see below for Grading Rubric):

Assignments	Word count	Points
<p>Close Reading Paper You will conduct a close reading of a passage of your interest from either <i>Beowulf</i> or Chaucer’s <i>The Wife of Bath’s Tale</i>. A close reading seeks to pull detailed meaning out of a text so the selection you choose should be appropriately brief (approx. 500 words). You should attempt to trace out the way the author creates meaning through his choice of diction, literary devices and narrative structure. You will go through your selected passage word by word, line by line and develop an argument regarding the entire text through your close reading. There should be no reference in your essay to outside texts. This is your chance to establish your own critical sense about the text so don’t be afraid to voice out your opinion and support it with evidence from your close reading passage.</p>	700	100
<p>Critical Context paper This paper requires you to explore the nexus between text and context by asking you to discuss how a text reflects its context. We cover an expansive historical period in this course and its important for you to understand how literature functions both as a mode of entertainment as well as a record of the socio-cultural moment in which it was written. Basically, in this essay, you will try to grapple with the question of <i>why</i> this text was written at this particular time. For this paper, you will choose a particular theme(s), a trope or a character(s) from a text we have studied thus far and explain how it reflects the developments of the socio-political background which informs the text. During the course of your discussion, you may try to explain how the text</p>	1200	180

<p>relates to England's construction of its national and imperial identity. You will need to conduct research and find 2-3 outside sources that will provide you the contextual information that you need.</p>		
<p>Final Project The Final Project could be EITHER critical OR creative. It involves the prior submission of a Prospectus. See the schedule for due dates. For this final project you may develop in detail any of your critical or creative responses, your ppt or any other topic that caught your attention.</p> <p>Critical Project This paper requires you to bring together the close reading skills and research skills you practiced throughout the semester in writing a final literary analysis. For this essay, you will develop a strong and clear <i>argument</i> about a topic we have encountered in class. The paper may be based on one or more texts. You need to draw on and respond to at least 3-4 scholarly and peer reviewed sources in your argument. The final paper should demonstrate the ability of the writer to do a critical close reading, historicize the text or topic, and synthesize scholarly sources. Students should discuss potential paper topics with the instructor a few weeks in advance of the due date. Check the Weekly Schedule for dates.</p> <p>Creative Project The texts we study for this course have always been subject to adaptation, revising and reworking. Throughout the semester we will see how the authors that we discuss created their texts by adapting the existing material in their cultures to reflect the cares and concerns of their respective times and how our modern authors in turn adapted and reworked the texts of the past. Adaptation has thus played a major role in the formation of the British literary canon. This is your chance to contribute to this ongoing project of adaptation. For this project you are invited to adapt any one of the texts we studied to suit a modern audience. You are not required to adapt the entire text. You may choose a particular scene and/or characters and/or formal literary elements and write a scene/an opening/ a skit/poetry and explain how you envision developing the rest of your adaptation. Depending on what you wish to do, the assignment will vary from person to person. You are thus required to meet with me and receive instructions specific to what you like to do. At the end of your creative piece, you will write one paragraph reflection about why you chose to rework the particular text the way you did.</p>	2000	300
<p>Creative Responses This ongoing assignment allows you to put your own creative spin on the texts we discuss in class. You are required to submit one creative response at the end of each unit. For this assignment, you are required to choose one of the texts from each unit and explain how you would like to adapt/rework that text to suit our contemporary audience. You are not required to write down an entire reworked story but simply to put down your ideas of how it could be adapted. For example, imagine in what modern contexts such events and</p>	1200	300 (60*3)

<p>such type of characters might be possible and write down your ideas of how a story could be built up based on the context you chose. Or you can imagine how the same story could be retold from the perspective of another character in the text (you don't have to narrate the story but explain how it would change and why that change would be interesting) You can even imagine alternative endings and propose sequels. There are numerous possibilities. This assignment invites you to have fun with the readings by putting your own spin on them. To receive full credit:</p> <ul style="list-style-type: none"> • These responses should be approximately 300 words and in the form of a coherent paragraph. Your entries will be posted on a Canvas discussion thread. • You should start with a description of how you would like to adapt the text and an argument about why that would be a productive exercise • Provide an example of the adaptation in terms of the first few lines (2-3 lines), a single drawing etc.. • After making your own entry, you need to read and comment on at least one classmate's entry. Your response should be approximately 100 words and, instead of saying whether you like or dislike their ideas, you should give them suggestions to build on his/her idea in some way. 		
<p>Critical Responses Response papers allow you to work through and put down on paper ideas that occurred to you while you were completing the reading assignments. Respond to anything that interests, amuses or confuses you about the assigned reading. You may find interesting comparisons and contrasts with other readings done in or outside class. You should feel free to take chances intellectually without worrying whether they are "right" or "wrong". However, these responses should be polished writing that makes an argument (has a thesis) and provide textual evidence. You should not simply provide plot summaries.</p> <p>You are required to submit three responses on three chosen texts on the three different units. These should be approximately 300 words. You choose the date and the text but these must be submitted prior to class by 8pm on the previous day. Email the instructor as soon as you submit your paper.</p>	900	120 (40*3)
<p>In class activities and Class Participation Participation is a crucial part of success in this class. Students will be expected to work in small groups and participate in group discussions, writing workshops, peer reviews, and other in-class activities. Be prepared for unannounced quizzes and activities on the readings or classroom discussion.</p> <p>In class presentation and discussion lead (50 points) At the beginning of the semester you will choose a text from any unit you like. On the final day we discuss the text, you will prepare a short presentation (approx 10-12 minutes) about the text. For this presentation, you need to choose two critical articles about the text, summarize the main argument and</p>		120

explain what you find interesting about them. Use about 4-5 slides for this presentation. Jot down the main points and your opinion in bullet point form. Finally you will provide 3-4 discussion questions about the overall text.		
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Planning & preparation, class activities and participation (70 points)

- In class check-in: students are expected to come to each class session with at least one question/comment/criticism of the assigned reading and share it with the class during discussion.
- In addition, the planning and preparation also involves the submission of the Prospectus for the final paper.
- Class activities may include individual work, group work, pop quizzes, peer reviews etc...Students must be present for all in-class activities to receive credit for them. In-class work cannot be made up. Missing a peer review will result in a 10% deduction from the final grade of the essay.

Course Policies:

1. You must complete all *assignments* to receive credit for this course.
2. **Attendance:** Because of the participatory nature of this course, attendance is crucial.
After three absences, each subsequent absence will result in a letter-grade deduction from your final grade (4 absences: 5% off final course grade, 5 absences: 10% off final course grade). **Six absences will result in the automatic failure of the overall course.**

Excused absences are for participation in university sponsored events (e.g: athletic meets etc), religious holidays or state requirements like court appearances or jury duty. To be considered an excused absence, the student should produce a note of excuse from the relevant authorities and must inform the instructor *prior* to getting absent. **Remember that excused absences require appropriate documentation from relevant authorities.** If you are absent, you are still responsible for knowing the material and for turning in any assignments due that day (except for in-class activities that may be assigned on that day.)

If you have a medical condition that will use up more than your 3 allotted absences, you should contact me and provide documentation.

Latecomers receive partial absences and must see me after class so I know you attended. You are responsible for keeping track of your absences.

To be considered present, students are expected to read and bring the required reading for the day to class with them.

For more information on UF attendance policy see
<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

3. **Paper Format & Submission:** All papers must be in 12-point Times New Roman font, double-spaced with 1-inch margins, and every page should include your name and a number.
All papers should be submitted on Canvas. All citations must be in the MLA format.
4. **Late Papers/Assignments:** I do not generally accept late papers. However, depending on the case you make for extenuating circumstances, I will consider a request for an extension if you approach me at least two days before the assignment is due. A late paper or other assignment will lose half a letter grade for each day it is late. I advise completing all assignments early to ensure that you can print or submit them without problems.
5. **Participation:** The quality and frequency of your contributions to class discussions determine the participation grade. Learning to participate effectively in discussions, is an important professional skill that you need to develop. Please do not hesitate to ask questions and offer your impressions- even your confusions – because it is your input that will enrich our discussions.
6. **Paper Maintenance Responsibilities.** Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
7. **Canvas and Email:** Be sure to check Canvas often for announcements, assignments, readings, and updates to the schedule. When emailing me, please allow at least 24 hours for a response.
8. **Academic Honesty and Definition of Plagiarism:** UF students are bound by The Honor Pledge: “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: ‘On my honor, I have neither given nor received unauthorized aid in doing this assignment.’” The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honorcode/>) specifies a number of behaviors that are in violation of this code and the possible sanctions:
Plagiarism includes but is not limited to:
 - a. Stealing, misquoting, insufficiently paraphrasing, or patch-writing.
 - b. Self-plagiarism, which is the reuse of the Student’s own submitted work, or the simultaneous submission of the Student’s own work, without the full and clear acknowledgment and permission of the Faculty to whom it is submitted.
 - c. Submitting materials from any source without proper attribution.
 - d. Submitting a document, assignment, or material that, in whole or in part, is identical or substantially identical to a document or assignment the Student did not author.

9. Students with *disabilities* who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/), which will provide appropriate documentation to give the instructor.
10. *Students who are in distress* or who are in need of counseling or urgent help: please contact umatter@ufl.edu or 352-392-1575 so that a team member can reach out to you. UF's Counseling and Wellness Center offers additional support: 352-392-1575, or contact them online: <https://counseling.ufl.edu>
11. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
12. **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 Department office (4008 TUR). Grade appeals may result in a higher, unchanged, or lower final grade.
13. **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>
14. Students who face difficulties completing the course or who are in need of counseling or urgent help may call the on-campus Counseling and Wellness Center (352) 392-1575, or contact them online: <http://www.counseling.ufl.edu/cwc/Default.aspx>
15. **Classroom behavior and netiquette:** The best classroom experience comes from students respecting each other and the instructor. This includes everything from coming to class on time, to refraining from private conversations during class, to not texting during a lecture. You are encouraged to join in class discussions, and varying views are welcomed, but please refrain from using obscene or offensive language and from interrupting others.

As I may assign in-class work that need to be submitted on Canvas, you are required to bring laptops and tablets to class. However, these devices are to be used only for accessing texts or doing the work the instructor has assigned. If you are not using a soft-copy of the text, you are required to put away the devices during discussion time. If I see that you are using them for any purpose other than class requirements (e.g: accessing social media, texting etc.), I will mark you absent.
16. *UF's policy on Harassment:* UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty: <http://hr.ufl.edu/manager-resources/recruitment-staffing/institutional-equity-diversity/resources/harassment/>
17. *Policy on environmental sustainability.* Whenever possible, I will use paper-sparing electronic media to distribute our course materials. Consider purchasing electronic editions of assigned texts when they are available, or used copies of print texts. If

you do not elect to keep your print books, consider sharing them with others after the semester ends. (For example, you could donate them to the Alachua County [Friends of the Library](#) annual book sale.)

Grading/Assessment Rubric

In each written assignment, I will be looking at:

1. **Content:** How strong is your argument, development, and support? Is there a clear and complex thesis statement? Do you display a firm understanding of the text and does your content seem relevant to your assignment? Do you provide adequate support in terms of quotes from both the primary and secondary sources? Are the sources well synthesized?
2. **Organization:** How well-structured are your paragraphs? Do they have clear topic sentences and does the para support ideas introduced in the topic sentence? Do your overall ideas flow well with proper transitions? Instead of sounding like a catalogue of ideas, does the essay show a sense of development/progression while supporting the thesis statement?
3. **Style:** Do you display a firm grasp of vocabulary in terms of apt word choice? Is your word choice suitable to the context, genre and discipline? Do your sentences display complexity and logical structure? Is there sentence variety (a mix of simple, complex and compound sentences) Are your sentences overly long or awkward or are they well-crafted and read smoothly?
4. **Mechanics:** How frequently do you make errors in grammar, spelling, MLA citations, paper formatting (title, page numbers, due dates etc) ?

“A-level” Paper

- Follows and meets all the requirements in the assignment guidelines
 - The thesis (or argument) is clearly articulated, original, and well-supported; the argument is analytical rather than descriptive. *Important note: An “A” paper usually goes beyond analyses and ideas shared in class.
- Subsequent paragraphs build on and support the paper’s central thesis or argument
- Examples and evidence from the texts back up (but do not subsume) your own critical analysis
 - The writing is clear and dynamic with varied sentence length and structure.
 - The paper is free of most grammatical and spelling errors.
- MLA formatting is uniformly (and correctly) followed throughout.
 - Should have a distinct and strong conclusion that does not simply rehash the paper’s original thesis

“B-level” Paper

- Follows and meets most of the requirements in the assignment guidelines
 - Has a good thesis, but the wording might be less clear and/or fluid or weaker in its argumentation
- Still builds up and supports the paper’s main argument but does not create compelling nor strong connections between the ideas presented in each paragraph

- Does not analyze textual evidence as critically or as in depth as the “A” paper
- Puts forth a solid argument but may have unclear language, spelling, or grammatical errors and superficial or vague analysis in a few places
 - MLA formatting is uniformly (and correctly) followed throughout
- Conclusion is strong

“C-level” Paper

- Follows and meets some of the requirements in the assignment guidelines
- Does not clearly articulate or fully develop thesis; it is more descriptive rather than analytical
 - Does not wholly engage with or defend the paper’s key argument throughout
- The writing is largely incoherent and disorganized but may have instances of proper analysis and clear argumentation
- Does not incorporate sufficient textual evidence to support the main argument and claims
- MLA formatting is not uniformly (nor correctly) followed throughout
- Lacks a clear conclusion

“D-level” Paper and below

- Does not meet any of the requirements in the assignment guidelines
- Lacks a clearly articulated and well-developed thesis
- Does not engage with or defend the paper’s key argument throughout
- Does not successfully incorporate any textual evidence to support the main argument and claims
 - Shows blatant disregard of proper grammar and punctuation
 - The writing is vague and has several errors in analysis and argumentation
- Does not follow MLA formatting guidelines
- Lacks a conclusion

Grading/Assessment Rubric:

A	93-100%	B	83-86.9%	C	73-76.9%	D	63-66.9%
A-	90-92.9%	B-	80-82.9%	C-	70-72.9%	D-	60-62.9%
B+	87-89.9%	C+	77-79.9%	D+	67-69.9%	E	0-59.9%

Tentative Weekly Schedule:

*****The Work Due column only notes the due dates of peer reviews and major papers. It does not list the homework assignments and class activities you are required to complete.**

WEEK	DATE	DISCUSSION/REQUIRED READING	DUE
		Unit 1 The Dark Ages: ca4 - early 15th centuries	
1	W 8/21	Syllabus and introductory remarks	

	F 8/23	Lecture/discussion: Were the Dark Ages really "dark"? https://www.wwnorton.com/college/english/nael9/section/volA/overview.aspx https://www.youtube.com/watch?v=2_b-fAZ3a0g https://anglosaxonpoetry.camden.rutgers.edu/the-seafarer/	
2	M 8/26	<i>Beowulf</i> lines 1-836 Epic: https://poets.org/text/epic-poetic-form Literary devices: https://www.youtube.com/watch?v=6Bcb2_CoO_w	First critical response should be submitted 8/26-9/18
	W 8/28	<i>Beowulf</i> : lines 837 - 2220 Read: Keyword: "Other/Othering" (On Canvas) https://hyperallergic.com/448358/medieval-monsters-terrors-aliens-wonders-morgan-library/?utm_source=facebook&utm_medium=social&utm_campaign=sw https://sites.nd.edu/manuscript-studies/2018/07/20/mearcstapan-monsters-across-the-border/	
	F 8/30	<i>Beowulf</i> : lines 2221 - end	
3	M 9/2	No class: Labor day holiday	
	W 9/4	Discussion: How to read and compose an academic argument? Read: " <i>Beowulf</i> as Pre-National Epic: Ethnocentrism in the Poem and its Criticism" (On Canvas)	
	F 9/6	Watch: <i>Beowulf</i> (2007) Read: "Beginning to Theorize Adaptation" (On Canvas)	
4	M 9/9	Discussion: How to find a literary argument: Introducing Close Reading and Critical Approaches.	

		Read: "Critical Approaches" (on Canvas)	
	W 9/11	Lecture: Feudalism Chaucer: <i>The Canterbury Tales</i> : General Prologue	
	F 9/13	The General Prologue - cont	
5	M 9/16	Chaucer: The Wife of Bath's Prologue	
	W 9/18	Chaucer: The Wife of Bath's Tale	Last day for submitting the first critical response
		Unit 2: Breaking Dawn: the late 15th - early 17th centuries	
	F 9/20	Lecture/Discussion: The Renaissance, Reformation and the development of English drama Read: https://www.wwnorton.com/college/english/nael/9/section/volB/overview.aspx Marlowe: <i>Doctor Faustus</i> Act 1	First Creative Response on unit 1 due by midnight Second Critical response should be submitted 9/20-10/25
6	M 9/23	Marlowe: <i>Doctor Faustus</i> Act 2-3 Read: https://nisd.net/sites/default/files/pdf/summer_reading/Warren%20Aristotle.pdf	
	W 9/25	Peer Review of the close reading paper	Peer review draft due
	F 9/27	<i>Doctor Faustus</i> Act 4-5	Close reading essay due
7	M 9/30	Shakespeare: <i>Antony and Cleopatra</i> Act 1 & 2 Keyword: Orientalism https://scholarblogs.emory.edu/postcolonialstudies/2014/06/21/orientalism/	

	W 10/2	<p><i>Antony and Cleopatra</i> Act 3</p> <p>Read: https://internetshakespeare.uvic.ca/Library/SLT/drama/classical%20drama/unities.html</p> <p>“Going native” (pg 106): http://staff.uny.ac.id/sites/default/files/pendidikan/else-liliani-ssmhum/postcolonialstudiesthekeyconceptsroute-dgekeyguides.pdf</p>	
	F 10/4	No class: Homecoming holiday	
8	M 10/7	<p><i>Antony and Cleopatra</i> Act 4 -5</p> <p>Read: Editor’s Introduction in <i>The Arden Shakespeare’s Antony and Cleopatra</i> pg 38-49</p>	
	W 10/9	<p>Watch: <i>Cleopatra</i></p> <p>Read: “Shakespearean Appropriations” (on Canvas) Editor’s Introduction pg 56-63 In class workshop: adapting Shakespeare</p>	
	F 10/11	<p>Lecture: The Jacobean era</p> <p>Read: Middleton: <i>The Revenger’s Tragedy</i> Act 1 and 2</p> <p>Editor’s introduction in the Arden edition of the play pg 22- 29.</p>	
9	M 10/14	<p><i>The Revenger’s Tragedy</i> Acts 3, 4 and 5</p> <p>Editor’s introduction in the Arden edition of the play pg 57-65 and 88-92</p>	
	W 10/16	<p>Tradition & Innovation in the Renaissance: A comparative study of Spenser’s and Shakespeare’s sonnets.</p> <p>Read: Spenser’s sonnets (on Canvas)</p>	

	F 10/18	Tradition & Innovation - cont Read: Shakespeare's sonnets (on Canvas)	
10	M 10/21	Women Poets of the Early Modern period Isabella Whitney: "Will and Testament", Amelia Lanyer: "To the Virtuous Reader", "Eve's Apology in Defense of Women", "The Description of Cooke-ham"	
	W 10/23	Peer Review of the Critical Context paper	Peer Review draft due
	F 10/25	John Donne's poetry: "Valediction: Forbidding Mourning", "The Good Morrow" "The Canonization", "To His Mistress Going to Bed", "The Flea"	Critical Context paper due
		Unit 3: Nearing Meridian: the late 17th and 18th centuries	
11	M 10/28	The Restoration and Enlightenment Read: https://www.bartleby.com/18/1/1003.html "Framing Remix Rhetorically" (?)	
	W 10/30	John Dryden: <i>MacFlecknoe</i> Read: https://literarycriticismjohn.blogspot.com/2012/10/00241-mac-flecknoe-historical.html https://literarydevices.net/satire/	Third critical response should be submitted 10/30-11/22
	F 11/01	Alexander Pope: <i>The Rape of the Lock</i>	Second creative response due by midnight(texts from week 6 to 10)
12	M 11/4	<i>Gulliver's Travels</i> - Part 1 Browse: https://politicalcartoons.com/	

	W 11/6	<i>Gulliver's Travels</i> - Part 2	
	F 11/8	<i>Gulliver's Travels</i> - Part 3 & 4	
13	M 11/11	No class: Veterans day	
	W 11/13	Library day: Looking at <i>Gulliver's Travels</i> Adaptations Read: https://weburbanist.com/2011/06/05/big-in-japan-gullivers-kingdom-abandoned-theme-park/ https://www.definitions.net/definition/paratext	
	F 11/15	Lecture/discussion: What is "novel" about the Novel? Read(sections 1, 2 and 3) http://vanityfea.blogspot.com/2014/12/notes-on-ian-watts-rise-of-novel.html Read: Defoe's <i>Robinson Crusoe</i> pg 5 - 85	
14	M 11/18	<i>Robinson Crusoe</i> - cont pg 85-168	
	W 11/20	<i>Robinson Crusoe</i> - cont pg 169 - end	
	F 11/22	Conferences for the final project	Prospectus due before class
15	M 11/25	Lady Mary Montague: extracts from "Letters from Turkey"	Third creative response due by midnight (texts from week 11-14)
	W 11/27	No class: Thanksgiving holiday	
	F 11/29	No class: Thanksgiving holiday	

16	M 12/2	Course Evaluations Jane Spencer: "Wit's Mild Empire: The Rise of Women's Writing" (on Canvas)	
	W 12/4	Peer review of the final paper	
	F 12/6	Final Project due by midnight	

