

➤ Brave New Worlds: Survey of English Literature, Medieval to 1750 ◀

"Wherefore I am... resolved in the midst and heat of the battle to live and die amongst you all, to lay down for my God and for my kingdom and for my people mine honor and my blood even in the dust. I know I have the body but of a weak and feeble woman; but I have the heart and stomach of a king, and of a king of England too."

– Elizabeth I, "Speech to the Troops at Tilbury"

"O, wonder! How many goodly creatures are there here? How beauteous mankind is! O brave new world that has such people in't!"

– Miranda, *The Tempest* Act V Scene 1, William Shakespeare

"If you allow young folk to be abominably brought up and their characters corrupted, little by little, from childhood; and if then you punish them as grownups for committing crimes to which their early training has inclined them, what else is this, I ask, but first making them thieves and then punishing them for it?"

– Sir Thomas More, *Utopia*, Book I

Course Details

Instructor:	Kathryn Hampshire	Course:	English Literature 2012
Email:	khampshire@ufl.edu	Details:	Section 1827, Class #12841
Office Hrs:	MW period 8 (3-3:50pm) & by appt.	Meetings:	MWF period 7 (1:55-2:45pm)
Office:	To be announced	Delivery:	Face-to-Face
Zoom Link:	https://ufl.zoom.us/j/3602176508	Location:	Weimer Hall (WEIM) 2050

General Information

Course Description

This course focuses on literature written in English before 1750, even if that English looks a bit different than what we write today. We will read and discuss a variety of texts, from epic poems and plays to sonnets and speeches, as we trace the evolution of English literature during this early period of the language's history. As we engage with the various forms that literature takes over time, we will also explore the ways that authors respond to changing cultural and political circumstances, as well as new ideas. We will read the words of women as they navigate their roles and possibilities in a patriarchal society, and we will interrogate the ways that colonialism impacts interests and individuals both at home and abroad. As we navigate this tumultuous period of English history and literature, we will examine the ways that issues from the past have reverberations into the present.

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 (i.e. grammar, punctuation, usage) and the techniques that produce effective texts. Composition courses are writing intensive, require multiple drafts submitted to the instructor for feedback prior to final submission, and fulfill 6,000 of the university's 24,000-word writing requirement.

Word Count Break-Down	
<i>Assignment Description</i>	<i>Min. Word Count</i>
OED Assignments	Three x 250 = 750
Themed Essays	Four x 500 = 2000
Final Paper Proposal	One x 500 = 500
Final Paper Annotated Bib.	One x 500 = 500

Final Paper Peer Review Memo	One x 250 = 250
Final Paper (Submission Draft)	One x 2000 = 2000
<i>Total Min. Word Count</i>	<i>6000</i>

- **Note:** Make sure to include a word count somewhere (in the heading, at the end, after works cited, etc.) on ALL the above assignments before submitting.
- Earning general education composition credit, students will:
 - ▲ Demonstrate forms of effective writing (focusing on analyses, arguments, and proposals)
 - ▲ Learn different writing styles, approaches, and formats and successfully adapt writing to different audiences, purposes, and contexts; effectively revise and edit their own writing and the writing of others
 - ▲ Organize complex arguments in writing, using thesis statements, claims, and evidence
 - ▲ Employ logic in arguments and analyze their own writing and the writing of others for errors in logic
 - ▲ Write clearly and concisely consistent with the conventions of standard written English
 - ▲ Use thesis sentences, claims, evidence, and logic in arguments
- 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.

Class Accessibility and Inclusion

This course is designed to be a place where you (yes, you) are able to learn effectively—this includes those with mental, physical or cognitive disabilities, illness, injuries, visible or invisible impairments, personal/family circumstances, or any other condition that tends to negatively affect one’s equal access to education. If you need any kind of reasonable (or even unreasonable) accommodation, please let me know and I’ll try to make it happen.

If you have a diagnosis, you can request accommodations by contacting the [Disability Resource Center](#), which will provide documentation you can give your professors to ensure accommodations in all of your courses. If you don’t yet have a diagnosis or accommodation letter or have encountered barriers to doing so, please contact me as soon as possible so that I may intervene on your behalf.

Course Texts: What to Purchase/Rent & What’s Free Online or on Canvas

Required Texts to Acquire (any edition)

- *The Norton Anthology of English Literature, Vol. 1* (9th edition) ISBN: 978-0-393-91247-0
- *The Tempest* by William Shakespeare (Norton Critical Edition) ISBN: 0-393-97819-2

Required Texts Available for Free Online as PDFs & Audiobooks

- [“Monster Culture \(Seven Theses\)” by Jeffrey Jerome Cohen](#)
- Geoffrey Chaucer’s *The Canterbury Tales* audio recordings: [“The General Prologue”](#); [“The Wife of Bath’s Prologue” \(0:00-42:08\)](#) & [“The Wife of Bath’s Tale” \(42:08-1:03:04\)](#)
- [The Tempest by William Shakespeare audio recording](#) (still need to acquire Norton Critical Edition)
- You can find many of the other works as free audiobooks on the Librivox app or at: <https://librivox.org/>

Recommended Texts (excerpted, included in anthology, or provided as PDFs, but worth owning!)

- *Beowulf* translated by Seamus Heaney (bilingual edition) ISBN: 0-393-32097-9
- *Utopia* by Thomas More (Norton Critical Edition) ISBN: 978-0-393-93246-1
- *They Say/I Say: The Moves that...* by Graff & Birkenstein (any edition) ISBN: 978-0-393-63167-8

Assignments

Collaborative Class Notes (three x 5pts each = 15pts)

A few times throughout the semester, you (and whoever else signs up for that day) will be responsible for taking notes over that class meeting to share with everyone. Your notes will help synthesize and recap the information we discuss that day, make the class more accessible, demonstrate diverse methods of notetaking, and provide notes to anyone who may need to miss class that day. Please submit your notes to the appropriate assignment portal **due by midnight two days after** your selected class period; for example, if you are taking notes on a Wednesday, your deadline is that Friday by midnight. I will then copy & share your notes with the rest of the class anonymously. There is also the opportunity to earn up to ten points of extra credit by submitting one or two additional days of class notes.

Online Discussion Boards (fifteen x 5pts each - lowest score = 75pts total)

For each week in this course, you will participate in one online discussion board (ODB) pertaining to that week’s focus/readings. As such, specific guidelines will vary (see each ODB’s description in Canvas for details), but the basic requirements are to submit one original post (max. 200 words) and two responses to peer posts (max. 100 words each). As these numbers illustrate, the focus here is on **concision** – make sure that you are brief with the points you make and the questions you ask so that these ODBs feel like actual discussions with each other, rather than mini-essays.

All ODBs* are **due one hour before our class meeting that day**; this is to encourage you to participate in the discussion **prior** to our in-class conversations on the text. In order to make sure that everyone has ample opportunity to read/respond to others’ posts without feeling rushed, I strongly encourage you to *at least submit your initial post before midnight on the night before*. Late responses will only be eligible for half credit. I will also drop the lowest ODB score at the end of the semester; this allows you to skip **one** without it negatively impacting your grade, although I encourage you to participate in all of them and only use this “freebie” if circumstances make it difficult or impossible to contribute.

*The two exceptions to this rule are #1 and #15; these two ODBs are focused on community building and reflection and are not responses to specific texts to be discussed in class, so feel free to take until midnight on their respective due dates. I also encourage you to respond to peer posts more than twice and reply to those who comment on your own post so you can get to know each other!

Reading Comprehension Quizzes (thirteen x 5pts each - lowest score = 60pts total)

Throughout the semester, you will take eleven quizzes over assigned readings. These will all be unannounced, except for the first quiz over the syllabus (due by midnight on the first Friday of classes). The syllabus quiz will be open note, so to speak, because it will be via Canvas and you will be allowed to have the syllabus and any other materials available while

taking the quiz. All other quizzes will be on paper and in class. For these reading quizzes, you will not be allowed to use your book or notes.

These quizzes are designed to encourage close reading of each day's assigned text(s). To prepare for each class meeting, make sure to do the assigned reading in whatever way works best for you; I recommend annotating the text as you read by highlighting/underlining significant passages and taking notes in the margins. Be on the lookout for anything in the text that connects to this course's focus on cultural changes in circumstances/ideas, the role of women, the practice and impacts of colonialism, and topics that have resonance with our own experiences in the present. Some texts are rather challenging and *may require more than one initial reading* – don't be afraid to work your way through it once, read the Wikipedia page on the work to clear up some confusion, and then read it again to see what you missed the first time.

Reading the assigned texts prior to class each day is essential for this course and needs to be a priority; however, I understand that sometimes life gets in the way and completing assigned readings is not always possible. For that reason, at the end of the semester, I will drop the lowest of the eleven quiz scores so that you are left with your top ten. If you are absent on a day with a quiz, you will not be able to make this quiz up unless there are extenuating circumstances and you discuss your absence with me ahead of time.

Oxford English Dictionary Assignments (250-word minimum each; three x 25pts each = 75pts total)

Many of the texts we will be reading this semester were written hundreds of years ago, and although they are all technically in English, some of the words they use may be unfamiliar to you. One of the most valuable resources for understanding what these words meant at the time the author penned them is the Oxford English Dictionary (*OED*), an online resource that is the foremost historical resource on the English language through the ages up to the present.

For these three brief essays (min. 250 words), you will select a word that stands out to you from the focus text for that OED assignment (*Beowulf*, *The Canterbury Tales*, and *The Tempest*). You may choose a word that is completely unfamiliar to you, or one that seems to have a different meaning than modern usage based on context clues. Your paper should feature: the selected word as its title, a brief intro in which you explain where it appears in the story and what this context hints about its meaning, a summary of what you learn about the term from its *OED* entry, and a concluding statement about how this information helps you better understand this quote/passage/character/event/theme/etc.

Themed Essays (500-word minimum each; four x 100pts each = 400pts total)

Over the course of the semester, you will write four short, themed essays, each focusing on a different course text with its own prompt:

➤ *Beowulf Monster Analysis*

Monstrosity is a significant cultural lens through which to read culture throughout history, especially when looking at early English literature where monstrous beings abound – from the sea serpents slithering on the margins of maps to the beasts lurking between the pages of medieval literature. For this first themed essay, you'll have the opportunity to investigate the role of monstrosity in culture through one of the earliest known works of English literature.

Choose one of the monsters from *Beowulf* and analyze it in terms of Jeffrey Jerome Cohen's seven theses about monster culture. You can choose to write your paper about Grendel, Grendel's mother, or the dragon. Alternatively, you may choose to argue that something or someone else in the text qualifies as a monster based on your understanding of what a monster is and how they function as cultural artefacts. In either case, make sure to reference at least three of Cohen's seven theses and make an argument about what reading this monster can reveal to a modern readership about the culture in the time of *Beowulf*.

➤ *Shakespearean Sonnet Analysis*

Although we are only reading and discussing three in class, Shakespeare's sonnet sequence included 154 individual poems. This paper asks you to select one other than those three to analyze independently. Skim through the collection of Shakespeare's sonnets included in our anthology and choose one that you find insightful, perplexing, beautiful, thought-provoking, or otherwise interesting. For this assignment, you will need to submit two components: an image/scan of your annotated poem and a document of your analysis essay.

On a separate print-out of the sonnet (double- or triple-spaced), annotate the work thoroughly as you reread it. You can use whatever system of annotations you prefer, but a few suggestions would be to:

- ▲ label the stanzas with letters or numbers to reference as you write your analysis paper;
- ▲ highlight words that speak to the sonnet's key theme;
- ▲ draw shapes around connected terms (e.g., circles/boxes/clouds/starbursts);
- ▲ underline unfamiliar words and write their definitions in the margins;
- ▲ write question marks near confusing parts, and explain briefly what exactly confused you;
- ▲ write exclamation points near surprising/important parts and account for what you found significant about them;
- ▲ doodle symbols that reflect themes/emotions;
- ▲ draw lines/arrows to show connections or relationships, write hashtags at the end of lines;
- ▲ label any relevant literary devices, etc.

After annotating the poem, reflect on your experience of reading and responding to the poem in a way that supports your ultimate analysis of it. Start with a description of your first impression of the sonnet and what stands out on an initial reading; then, discuss the elements that grow significant upon further exploration. Finally, provide your overall analysis of the theme(s) to which you see the sonnet speaking: provide your own original interpretation of the text with respect to the historical and literary context that we have been discussing in class, as well as the specific creative language features you notice Shakespeare using in these lines.

➤ *The Tempest Character Portrait & Analysis*

One aspect of Shakespearean drama that has helped these tales endure over time is the way that his characters speak to experiences and emotions that continue to resonate. Even though the language and specific cultural contexts may be different, the lessons we can learn from these characters' experiences are just as important now as they were then. Shakespeare's plays introduce characters that are complex, three-dimensional characters who drive the action and plot, so a close look at characterization can help us better understand and appreciate the work as a whole.

This themed essay has two components: a visual "portrait" in which you will compile images, symbols, quotes, etc. to visually represent them and their role in the narrative, and an essay in which you take a close look at this character from a variety of angles. Depending on your preference, you may want to start with the portrait

- ▲ **For the portrait**, create a collage that represents the character through at least three images and one quote. Think about this collage in terms of physical attributes, symbols relating to the character, motivation, important lines, internal and external perspective, relationships with other characters in the play, and figurative language used to develop the character. You will not be graded for the aesthetic/artistic quality of this product, but feel free to be creative! I will be compiling all of your portraits for the class to view on Canvas (although you can opt to keep yours anonymous if you wish).
- ▲ **For the essay**, select any named character from *The Tempest* and analyze them in terms of their character development, their role in the overall plot, and the relationship they have with central theme(s) of the play. Pose a thesis statement relating to these general ideas and then prove that thesis with evidence and explication. Make sure to close read both what they say themselves and what other

characters say to/about them. Identify one or two scenes that you see as key to understanding that character and discuss what makes those moments so significant. You may also find it useful to consider any changes or consistencies in that character from their initial introduction to their final moments on stage.

The direction you take with this paper will be highly dependent upon which character you choose and what you find interesting about them. Feel free to talk with me individually if you have any questions about how to approach this paper once you've selected a character to analyze.

➤ *Modest Proposal Parody*

Jonathan Swift's *A Modest Proposal* uses satire to further complicate contemporary questions and concerns that significantly challenged his Anglo-British audience regarding what was known at the time as the "Irish Question." After we read Jonathan Swift's *A Modest Proposal* together, this assignment asks you to try your own hand at this kind of satire in a modern context. Select a contemporary issue (personal, political, or social) that you want to address. This issue can be as benign as people not returning their grocery carts to the corrals in parking lots or as serious as police brutality. You will have the chance to clear potential ideas for your topic with me and brainstorm with the rest of the class through ODB #13.

No matter what problem you choose, you will need to come up with a satirical solution that relies on hyperbole to make a point about the society that allows that problem to persist to the point where such an outrageous solution almost seems reasonable (but not quite). Your "solution" must be multifaceted (solving multiple related problems or aspects of the same issue), hyperbolic (going over the top to meet these needs), and satirical (making a pointed criticism against a group of people or society at large).

For the proposal itself, you can parallel Swift's proposal as closely or as loosely as you wish. For instance, you may want to use the same general structure to guide your writing: announce the topic with a long, detailed title ("A Modest Proposal for..."); introduce the problem; explain your solution; mention actual solutions briefly but promptly dismiss them; and conclude with a plea for those in power to implement your proposal. However, this particular organizational strategy is not essential, and you should feel free to be as creative as you wish.

Final Paper (2000-word minimum; 200pts; 20% of final grade)

Your final paper will be an in-depth exploration of an issue and/or text(s) relating to your own interests with the texts we have explored together this semester. There is a fair amount of flexibility with this paper, but the basic requirements are that it engage in a scholarly discussion about your argument with peer-reviewed sources that you'll find for the annotated bibliography prep assignment, that it present a unique argument regarding your chosen text(s), and that it meet the 2000-word minimum length requirement.

We will discuss this assignment in more depth prior to your proposal prep assignment, but be sure to make note of the texts, concepts, and questions that stand out to you throughout the semester. Your paper could take the form of:

- an analysis of a single text and how it engages with course themes;
- an in-depth character analysis akin to the themed essay on *The Tempest* described above, but in greater detail with sources;
- a theory-based argument (i.e., reader-response, feminist, post-colonial, psychological, cultural poetics, etc.);
- an examination of how a collection of texts seek to address a single issue you notice they have in common;
- a creative nonfiction essay that combines research and personal experience to explore one of these issues;
- a pedagogical essay on how or why to teach a particular text (including anything in the anthology we did not read together);
- or any other argument that you'd like to make based on what you've learned and read in this class.

Final Paper Preparation Assignments (four x 20pts each)

In order to prepare for your final paper, you will complete four preparation assignments: a proposal, an annotated bibliography, a rough draft, and a peer review memo. These assignments are designed to help you build toward your

final paper throughout the semester and will require you to think ahead about what you want your final paper to be, practice literary research, and provide feedback for a peer (and receive feedback in return).

➤ *Final Paper Proposal (500-word minimum; 20pts)*

In at least 500 words, outline the **basic idea** of what you'd like to write about for your final paper. This can be relatively informal in tone but should still take the form of an academic essay; no citations necessary, but be sure to point out any specific texts that you find relevant to your idea. Summarize what you know so far about the topic, what you hope to learn by writing the paper, and what you still need to find out in order to move forward.

➤ *Final Paper Annotated Bibliography (500-word minimum; 20pts)*

Using the library databases, find 3-5 **scholarly, peer-reviewed** sources related to your topic and compile them into an annotated bibliography. Each entry should at minimum include the source's MLA citation, a brief summary of its argument, and an analysis of how you intend to use it in your paper. The total word count for all summaries & analyses should be at least 500 words (excluding the citations themselves), but there is no specific length requirement for each entry since some sources will undoubtedly be more useful/interesting than others.

➤ *Final Paper Rough Draft (at least half of the full draft length; 20pts)*

In order to be ready for peer review, you will submit your own rough draft; I will then send you and your partner each other's drafts along with a peer review worksheet that will offer guidance for how to go about reading and offering feedback in the margins on specific aspects you notice in the draft. I will also offer you feedback on your rough draft at this stage so that you will be getting comments from both your instructor and one of your peers.

➤ *Final Paper Peer Review Memo (250-word minimum; 20pts)*

At the rough draft stage of writing the final paper, you will provide constructive feedback to another student in the form of a peer review memo. After adding **marginal** feedback annotations to the paper (via comment boxes, track changes, footnotes, or bullet points on the peer review worksheet), you will write a review memo to the author in which you detail your **summative** feedback, or your comprehensive comments on the whole draft.

Before midnight on the peer review deadline, you will need to submit both the peer review memo and the draft with your annotations to Canvas **and** to the writer. Your grade will reflect how useful, constructive, thoughtful, thorough, and kind your feedback is; we will discuss strategies for giving constructive criticism in class, and you can also find further guidance by looking up "how to give constructive writing feedback" online.

Attendance/Participation (100pts; 10% of final grade)

At the end of the semester, your attendance and participation will factor into your final grade. See the Attendance and Participation section of the syllabus for more information on the expectations in this department.

Point Break-Down Summary		
<i>Assignment Type</i>	<i>Quantity</i>	<i>Points</i>
Collaborative Class Notes	Three x 5pts each	15
Online Discussion Boards	Fourteen x 5pts each	70
Reading Comprehension Quizzes	Twelve x 5pts each	60
<i>OED Assignments (Beowulf, Canterbury, & Tempest)</i>	Three x 25pts each	75
<i>Themed Essays (Beowulf, sonnet, Tempest, & parody)</i>	Four x 100pts each	400
Final Paper Prep (proposal, ann.bib., draft, & review)	Four x 20pts each	80
Final Paper	One holistic score	200
Attendance/Participation	One holistic score	100
<i>Total</i>		<i>1000</i>

Assessment Policies

Grading, Feedback, & Course Credit Policies

Although letter grades are rarely a comprehensive measure of a student's efforts or progress in their learning, I recognize the importance of them for students to keep track of "where they're at" and "how they're doing" in their coursework. More important than the letter grades and point values, though, is the feedback you will receive on your written work in this class. I will provide you with constructive feedback on your assignments that are intended not only to help you understand the grade you received, but also to help you improve on future assignments and grow as a critical reader and writer. You will receive this feedback through Canvas, and I encourage you to read it carefully and talk to me about anything you don't understand; I will show you how to access my comments after I've graded the first major assignment.

While the turnaround time for grades for each assignment will vary slightly based on their length and complexity, I will usually get you feedback within a couple days for minor assignments, and within about a week for major assignments. If there is a significant deviation from this timeline, I will let you know in advance so you know when to expect feedback!

This course follows the standard grade scale for UF, as presented below; because the course's point total for the semester is 1000, you can easily find the percent "weight" of each assignment by moving the decimal over one to the left (e.g., 200pts = 20%; 30pts = 3%). Let me know if you have any questions about the grading policies for this course or if you have specific queries about a grade you earn on any given assignment.

Grading Scale

<i>Letter</i>	<i>A</i>	<i>A-</i>	<i>B+</i>	<i>B</i>	<i>B-</i>	<i>C+</i>	<i>C</i>	<i>C-</i>	<i>D+</i>	<i>D</i>	<i>D-</i>	<i>E</i>
<i>GPA</i>	4.00	3.67	3.33	3.00	2.67	2.33	2.00	1.67	1.33	1.00	0.67	0.00
<i>Percent</i>	93-100	90-92	87-89	83-86	80-82	77-79	73-76	70-72	67-69	63-66	60-62	0-59
<i>Points</i>	930-1000	900-929	870-899	830-869	800-829	770-799	730-769	700-729	670-699	630-669	600-629	0-599

For the major writing assignments in this course (the three close-reading papers and the three essays), here is a general guideline for understanding the meaning of each letter grade:

- **A:** Exceeds expectations in nearly all categories; offers a thoughtful, unique perspective on the text; contains sufficient textual evidence with insightful explication of all quotes; contains few (if any) mechanical errors.
- **B:** Meets expectations in nearly all categories of assessment; offers a decently creative perspective on the text; contains adequate textual evidence, although there may be either a bit too much or too little and/or the explication could use some work; contains a handful of mechanical errors.
- **C:** Meets most expectations for assessment but falls short of several; offers a surface-level reading of the text; contains either very little or far too much textual evidence with little to no explication; contains frequent mechanical errors, suggesting a lack of proofreading.
- **D:** Meets few (if any) expectations; offers no real substantive reading of the text; either offers zero textual evidence or contains more quoted text than original writing; mechanical errors significantly impede readability.
- **E:** Does not address the assignment requirements at all; automatic grade for plagiarism.
- A letter grade modified with a plus or minus indicates that the work is either on the high or low end of that letter grade's expectations, respectively.

You will receive further guidance on the expectations for individual assignments when we discuss them in class (see course schedule below for when each major assignment gets introduced in the "topic" column).

University Grade-Related Policies

- **Departmental Policy on Completion:** You must complete all assignments to receive credit for this course.
- **UF Grading Policies:** <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
- **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). Please contact Ms. Blount at cblount@ufl.edu. Grade appeals may result in a higher, unchanged, or lower final grade.

Schedule

Unit One: Medieval Monsters

Wk	Date	Topic/In Class	Reading to Complete for Today	Assignment Due
1	{M} Aug. 23	Course Intro	Read over syllabus, explore Canvas site, & acquire course texts	Sign up for indiv. conf. & for note taking days
	{W} Aug. 25	<i>No class/readings; meet for individual conferences at chosen time.</i>		ODB #1: Introductions
	{F} Aug. 27	<i>Beowulf</i> intro	<i>Beowulf</i> intro (pp. 36-41)	Syllabus Quiz (Canvas)
2	{M} Aug. 30	<i>Beowulf</i> ; <i>OED</i>	<i>Beowulf</i> cont'd (pp. 41-56; lines 1-702)	None
	{W} Sept. 1	<i>Beowulf</i> ; monster theory	<i>Beowulf</i> cont'd (pp. 56-69; lines 703-1250); Skim Cohen " "Monster Culture"	ODB #2: Monster Culture
	{F} Sept. 3	<i>Beowulf</i>	<i>Beowulf</i> cont'd (pp. 69-88; lines 1251-2199)	None
3	{M} Sept. 6	<i>No class/readings due to university holiday (Labor Day).</i>		None
	{W} Sept. 8	<i>Beowulf</i>	<i>Beowulf</i> cont'd (pp. 88-99; lines 2200-2728)	ODB #3: <i>Beowulf</i> Def.
	{F} Sept. 10	<i>Beowulf</i>	<i>Beowulf</i> cont'd (pp. 99-108; lines 2729-end)	<i>OED</i> Assignment #1

Unit Two: Misogyny, Proto-Feminism, & Romance in the 14th-16th Centuries

Wk	Date	Topic/In Class	Reading to Complete for Today	Assignment Due
4	{M} Sept. 13	<i>Canterbury</i> intro	<i>The Canterbury Tales</i> intro (pp. 238-243)	<i>Beowulf</i> analysis essay
	{W} Sept. 15	<i>Canterbury</i>	<i>Tales</i> "General Prologue" (pp. 243-263)	ODB #4: Pilgrims' Intros
	{F} Sept. 17	<i>Canterbury</i> Wife of Bath intro	<i>Tales</i> "The Wife of Bath's Prologue" part 1 (pp. 282-293, lines 1-508)	None
5	{M} Sept. 20	<i>Canterbury</i>	<i>Tales</i> "The Wife of Bath's Prologue" part 2 (pp. 293-301; lines 509-862)	None
	{W} Sept. 22	<i>Canterbury</i>	<i>Tales</i> "The Wife of Bath's Tale" (pp. 301-310)	ODB #5: <i>Tales</i> Def.
	{F} Sept. 24	Margery Kemp	<i>The Book of Margery Kemp</i> intro & Book 1.1 (pp. 424-428)	<i>OED</i> Assignment #2
6	{M} Sept. 27	Margery Kemp; Aemilia Lanyer	<i>Kemp</i> 1.35-36 (pp. 430-434); Lanyer intro & <i>Salve Deus Rex</i> excerpts (pp. 1430-1436)	ODB #6: Religion & Female Sovereignty
	{W} Sept. 29	Queen Mary	Mary, Queen of Scots excerpts (pp. 737-749)	None
	{F} Oct. 1	Queen Elizabeth	Elizabeth I excerpts (pp. 749-766)	None
7	{M} Oct. 4	Romance, Lyrics, & Poetry	Marlowe "Passionate Shepherd" (p. 1126) & Raleigh "Nymph's Reply" (p. 1024); Donne intro, "The Flea," "The Canonization," & "Elegy 19" (pp. 1370-1373, 1377-1378, 1393-1394)	None
	{W} Oct. 6	Intro to Sonnets	Sidney <i>Astrophil and Stella</i> intro & sonnets #1-7 (pp. 1037-1039, 1084-1086)	ODB #7: Romance in Verse
	{F} Oct. 8	<i>No class/readings due to university holiday (Homecoming).</i>		None

Unit Three: Shakespeare on the Page, Stage, & Screen

<i>Wk</i>	<i>Date</i>	<i>Topic/In Class</i>	<i>Reading to Complete for Today</i>	<i>Assignment Due</i>
8	{M} Oct. 11	Intro to Shakespeare	Shax intro & sonnets #18, #116, #130 (pp. 1166-1170, 1172-1173, 1182, 1184)	None
	{W} Oct. 13	Shax theatre intro; Act I	<i>The Tempest</i> "Preface" & "A Note on the Text" (pp. vii-xi, 78-82); Act I (pp. 3-24)	ODB #8: Shax Sonnets
	{F} Oct. 15	<i>Tempest</i> Act II	<i>Tempest</i> Act II (pp. 25-41)	Sonnet analysis essay
9	{M} Oct. 18	<i>Tempest</i> Act III	<i>Tempest</i> Act III (pp. 42-55)	None
	{W} Oct. 20	<i>Tempest</i> Act IV	<i>Tempest</i> Act IV (pp. 55-65)	ODB #9: Shax Def.
	{F} Oct. 22	<i>Tempest</i> Act V	<i>Tempest</i> Act V & Epilogue (pp. 65-77)	OED Assignment #3
10	{M} Oct. 25	<i>Tempest</i> criticism	Coleridge "Notes" & Marcus "Blue-Eyed" (pp. 121-125; 286-298); choose one more essay	ODB #10: <i>Tempest</i> Criticism
	{W} Oct. 27	<i>Tempest</i> film	<i>No reading/assignments during screening; start readings for Week 11.</i>	
	{F} Oct. 29	<i>Tempest</i> film	<i>No reading/assignments during screening; start readings for Week 11.</i>	

Unit Four: Utopias, Colonialism, and the (Im)possibilities of Place

<i>Wk</i>	<i>Date</i>	<i>Topic/In Class</i>	<i>Reading to Complete for Today</i>	<i>Assignment Due</i>
11	{M} Nov. 1	<i>Utopia</i> intro	More intro, <i>Utopia</i> intro, Book I (pp. 569-597)	None
	{W} Nov. 3	<i>Utopia</i>	<i>Utopia</i> Book II part 1 (pp. 597-623)	<i>Tempest</i> analysis essay
	{F} Nov. 5	<i>Utopia</i>	<i>Utopia</i> Book II part 2 & epilogue (pp. 623-646)	ODB #11: Utopia
12	{M} Nov. 8	Cavendish's <i>Blazing World</i>	Cavendish intro & <i>Blazing World</i> excerpt (pp. 597-646)	None
	{W} Nov. 10	Final Paper & <i>Oroonoko</i> intros	Behn intro & begin <i>Oroonoko</i> (pp. 2307-2309, 2313-2322)	ODB #12: <i>Oroonoko</i>
	{F} Nov. 12	<i>Oroonoko</i>	<i>Oroonoko</i> cont'd (pp. 2322-2331)	None
13	{M} Nov. 15	<i>Oroonoko</i>	<i>Oroonoko</i> cont'd (pp. 2331-2349)	Sign up for indiv. conf.
	{W} Nov. 17	<i>Oroonoko</i>	<i>Oroonoko</i> cont'd (pp. 2349-2358)	None
	{F} Nov. 19	Swift's Proposal	Swift intro & "A Modest Proposal" (pp. 2464-2466, 2633-2639)	ODB #13: Modest Proposal Parody Ideas

Unit Five: Course Conclusion

Wk	Date	Topic/In Class	Reading to Complete for Today	Assignment Due
14	{M} Nov. 22	<i>No class/readings; meet for individual conferences at chosen time.</i>		Final Paper proposal
	{W} Nov. 24	<i>No class/readings due to university holiday (Thanksgiving Break).</i>		None
	{F} Nov. 26	<i>No class/readings due to university holiday (Thanksgiving Break).</i>		None
15	{M} Nov. 29	Debating poems	"Debating Women" intro; Swift "The Lady's Dressing Room" & Montagu "The Reasons" (pp. 2766-2772)	Final Paper annotated bibliography; may wish to start ODB#14
	{W} Dec. 1	Debating poems	Pope "Epistle 2" & Ingram "An Epistle to Mr. Pope" (pp. 277-2783)	ODB #14: Debating Women
	{F} Dec. 3	The First English Dictionary	Johnson intro & "A Dictionary of the English Language" (pp. 2841-2843, 2929-2936)	"Modest Proposal" parody essay
16	{M} Dec. 6	Presentations	None	Final Paper rough draft
	{W} Dec. 8	Presentations	None	Final Paper peer review
	{F} Dec. 10	<i>No class/readings due to university holiday (Reading Day).</i>		None
17	{M} Dec. 15	<i>No class/readings due to Finals Week.</i>		Final Paper deadline
	{W} Dec. 17	<i>No class/readings due to Finals Week.</i>		ODB #15: Reflection

➤ *This schedule and the contents of this syllabus are subject to change; we will discuss any significant alterations in a class Zoom meeting, but check our Canvas page daily for potential updates.* ⬅

Course Policies

Deadlines & Mode of Submission

All assignments, discussion boards, papers, and essays are due to the corresponding submission portal on Canvas by midnight (11:59pm) on the date listed on the course schedule (see above). I do accept late submissions, although there is a penalty of one letter grade per day late; for example, turning in a 100pt assignment one day late would incur a -10pt penalty to whatever grade it would have received, whereas a 10pt assignment two days late would be deducted two points from its score. Please submit all documents in the form of Microsoft Word (doc/docx) files or raw text files (rtf) because Canvas isn't a huge fan of other document types (e.g., Pages).

Although I would encourage you to try to stick to all assigned deadlines because they are designed to keep you on track and prevent work from piling up, I do understand that sometimes life throws you a curveball and it ends up being impossible to do your best work due to those circumstances. For this reason, I allow each of you **one no-questions-asked extension of 48hrs** on any assignment, no questions asked; the only requirement I have is that you let me know before the deadline that you would like to use your extension on that particular assignment. For instance, if an essay is due by midnight that Friday, you would just need to email me before 11:59pm that night notifying me that you're using your extension on that assignment; if you do that, your new deadline would be that Sunday by 11:59pm. Do not wait until after a deadline has passed to request an extension. If you have any questions about this policy, feel free to ask!

Attendance & Participation

Attendance is mandatory, and active participation is even more important in order to get the most out of this course due to our unusual circumstances. Attendance and participation will look a bit different in the three circumstances:

<i>Class Meetings</i>	<i>Online Discussion Boards</i>	<i>Individual Conferences</i>
<p>Arrive at class on time.</p> <p>Be present for the full class time (besides bathroom breaks).</p> <p>Try to participate in the conversations regularly; at the very least, practice active listening.</p> <p>Adhere to behavior expectations (see below).</p>	<p>Post one original response to the prompt (maximum 200 words).</p> <p>Post two replies to peer posts (maximum 100 words).</p> <p>Replies go beyond simply agreeing with what's already been said.</p> <p>All contributions should exhibit your thoughtful engagement with the topic and discussion thus far.</p>	<p>Sign up for a time slot before midnight on the sign-up deadline.</p> <p>Join meeting on time.</p> <p>Have any prep work (listed on the sign-up sheet) ready to go.</p> <p>Participate actively, taking notes when appropriate.</p> <p>If necessary, let me know as soon as possible so we can reschedule.</p>

That being said, you may miss up to one week of class meetings with no penalty to your grade; since we meet three times a week, that means you only have three unexcused absences for the semester. However, I strongly encourage you to only use these in an emergency—[attendance is one of the strongest indicators of student success](#). Absence is not an excuse for incomplete assignments; your work will still be due to Canvas on the specified deadline. A student missing two weeks of class meetings will receive an automatic failure.

Discussion Behavior Expectations

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. Disrespectful behavior will result in dismissal, and accordingly absence, from the class.

Behavior expectations for online interactions, often known as “netiquette” within online learning, will be essential to ensuring a positive, productive learning environment. We will discuss your own concerns and priorities for group behavior expectations during our individual conferences at the beginning of the year, and I’ll use your feedback to compile a behavior expectation policy unique to this class and cadre of students.

Plagiarism

Plagiarism is a serious violation of the Student Honor Code, which 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.

Keep in mind that plagiarism can also include submitting your own previous work from another class as new work for a current course unless you have received explicit permission from the instructor to include such prior writing in a new assignment. It is also possible to plagiarize without copying any words directly from someone else’s work: if you mimic someone else’s argument or just change words out for synonyms, you are still plagiarizing their ideas even if you are using your own words. Whenever paraphrasing someone else’s ideas, make sure to include a citation so you are clearly distinguishing between your ideas and those of other writers.

In addition to the section on plagiarism, UF students are responsible for reading, understanding, and abiding by the entire Student Honor Code: sccr.dso.ufl.edu/students/student-conduct-code/.

➤ *Pro Tip:* Never copy & paste something from the Internet without providing the exact location from which it came. ⚡

Other Course Policies

- **Paper maintenance responsibilities:** Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
- **UF's policy on Sexual Harassment:** The University of Florida is committed to providing a safe educational, working, and residential environment that is free from sexual harassment or misconduct directed towards any and all members of the community: <https://titleix.ufl.edu/policy-statement/>
- **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.)
- **Course evaluations:** Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations. Toward the end of the semester, you will receive email messages requesting that you do this online: <https://evaluations.ufl.edu/evals/Default.aspx>
- **Accommodations:** 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 your instructor early in the semester.

Campus, University, & Online Resources

Writing Assistance

I strongly encourage you to take advantage of the free services offered through the University Writing Studio! Tutors are available to work with you by appointment at any stage of your process, from brainstorming to final revisions. When working on written work for this class (or any other, for that matter), consider seeking assistance from the [University Writing Studio](#) and online resources like the [Purdue OWL website](#).

Students in Distress

For guidance during distressing situations, especially right now during the pandemic, please contact U Matter We Care or the Dean of Students Office. They can help students navigate resources and academic procedures for personal, medical, and academic issues. Please refer to the following list of resources available to you on campus and remotely:

- *U Matter We Care:* <http://umatter.ufl.edu>, umatter@ufl.edu, (352) 294-2273 (CARE)
- *Dean of Students:* dso.ufl.edu/, 202 Peabody Hall, (352) 392-1261
- *Counseling and Wellness Center:* counseling.ufl.edu/, 3190 Radio Road, (352) 392-1575
- *Field and Fork Pantry:* fieldandfork.ufl.edu/, located near McCarty B, (352) 294-2208
- *Student Health Care Center:* shcc.ufl.edu/, multiple locations, (352) 392-1161

Counseling and Wellness Center (CWC)

The CWC believes that the college years are a time for change, growth, inquiry, and development. They strive to help students learn the skills to cope with the stresses of change and growth so they are better able to learn and thrive after their time as a student is over. Their services include short-term counseling, group, and couples' therapy as well as consultation, crisis services, outreach, referrals, self-care, and more.

If you feel like these services could benefit you, consider contacting them at (352) 392-1575 or on their website to set up an appointment: <https://counseling.ufl.edu/services/>. They also offer crisis support for those in need of immediate assistance: <https://counseling.ufl.edu/services/crisis/>.

Other Mental Health Resources

National Resources

- Any emergency, including mental health: 911
- National Suicide Prevention Hotline: 1-800-273-8255
- Spanish-Language National Suicide Hotline: 888-628-9454
- Deaf or Hard of Hearing National Suicide Hotline: 800-799-4889
- Asian LifeNet 24hr Hotline (offering Cantonese, Mandarin, Japanese, Korean, Fujianese): 1-877-990-8585
- LGBTQ+ Hotline: Call 866-488-7386 or text 202-304-1200
- Crisis Text Line (24/7): text HOME to 741741

Local Resources

- Alachua County Crisis Center: 352-264-6789
- Counseling and Wellness Center (CWC): 352-392-1575 (NOTE: You can call the CWC or walk into the CWC office WITHOUT an appointment if you experience a mental health crisis.)

Further Information

- Urgent Services at the CWC: <https://counseling.ufl.edu/services/crisis/>
- Trevor Project (LGBTQ+ support): <https://www.thetrevorproject.org>
- Suicide Warning Signs: <https://www.sprc.org/about-suicide/warning-signs>