Dr. Myra Seaman
Fall 2006

TR 12:15-1:30
MYBK 208

ENGL 201 is the first half of a two-part sequence that concludes with ENGL 202 (Major British Writers II). Together, they provide an introduction to the major texts, significant writers, and critical issues in British literature from the Anglo-Saxon period through today. This half of the sequence focuses on the early days of British literature (when it first appeared in written form, over a millennium ago) through the 18th century, covering 800 years. As our varied list of readings attests, one of the aims of 201 is to suggest the range of English literature rather than to provide an in-depth analysis of any one movement, period, or writer. That is the purview of 300-level English courses, for which this course can be considered a sort of preview of coming attractions.

ENGL 201 is required of English majors and minors and is offered as a general education Humanities course for non-majors. This means the ENGL 201 classroom brings together a mix of English majors and minors, potential majors and minors, and non-majors, with students at every level bringing a range of academic and other experiences and interests to our investigation of these cultural products. Upon completing this class, you will be familiar with key moments in the development of the British literary tradition. In addition, you will have additional proficiency as close readers of literature and capable writers of literary analyses.

Week 1

T 8-22 **Introduction to course:** goals and methods

R 8-24 **Anglo-Saxon elegy and consolation:** *The Dream of the Rood* (115-119); *The Wanderer* (153-156); *Wulf and Eadwacer* and *The Wife's Lament* (156-158); Riddles (158-162)

"The Middle Ages" Introduction (pp. 2-10 only)

Anglo-Saxon England: Conquest and Conversion

Week 2

T 8-29 **Anglo-Saxon heroism:** *Beowulf* (Liuzza: lines 1-1500)

Longman *Beowulf* introduction (pp. 27-30)

[As you read, also see "Glossary of Proper Names" and "Genealogies" in Liuzza pp. 151-56]

R 8-31 **College Closed**

Week 3

T 9-05 **Anglo-Saxon mythic history:** *Beowulf* (Liuzza: ll. 1501-3182)

Liuzza *Beowulf* "Introduction" (pp. 11-19 and 31-40 especially)

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Late Medieval England: The Court, the Country, the Tamed and Untamed Wild

R 9-07 **The medieval court and the Christian knight:** *Sir Gawain and the Green Knight* (Longman 200-258)

Longman "The Middle Ages" Introduction (pp. 10-22 only)

Week 4

T 9-12 **Chivalry and the self:** Marie de France, *Prologue, Lanval* and *Chevrefoil* (Longman 181-200)

Paper proposal (about 250 words) for Paper 1 due before class via WebCT

R 9-14 **Medieval morality:** Chaucer introduction (Longman 293-298)

The Wife of Bath's Tale (ll. 863-1078 on pp. 394-399—we are reading the *Tale* but <u>not</u> the *Wife of Bath's Prologue*)

Chaucer, "To His Scribe Adam" (p. 465)

"The Middle Ages" Introduction (pp. 22-26 only)

Week 5

T 9-19 **Medieval marriage:** *The Wife of Bath's Tale* (lines 1079-end)

R 9-21 **Middle English and the "middle class":** Chaucer, *The Miller's Tale* (358-374)

F 9-22 **FIRST PAPER DUE:** 2 p.m. in my office

Week 6

T 9-26 **Medieval institutions:** Chaucer, *The Pardoner's Prologue and Tale* (427-443)

R 9-28 **Middle English drama:** *The Second Play of the Shepherds* (531-551)

Week 7

T 10-03 **MIDTERM**

Early Modern England: The Court, the Lady, and the Fall

R 10-05 **Courtly love and the Elizabethan lyric**:

"The Early Modern Period" Introduction (only pp. 667-676 and 678-683)

Wyatt (pp. 695-705), "The Long Love, That in My Thought Doth Harbor," "Whoso List to Hunt," "My Galley," "They Flee From Me," "My Lute, Awake!" and "Blame Not My Lute"

Surrey (pp. 706-613), "Love That Doth Reign and Live Within My Thought," "Set Me Whereas the Sun Doth Parch the Green," "The Soote Season"

Marlowe , "The Passionate Shepherd to His Love" (p. 1158)

Raleigh, "The Nymph's Reply to the Shepherd" (p. 1158)

Week 8

T 10-10 **Lyrical Shakespeare:** Shakespeare, sonnets 1, *3*, 12, 18, 20, 30, 35, 55, *65*, 116, *127*, 129, 130, 138, *147* [pp. 1273-1288; see WebCT for italicized sonnets, which are not included in the Longman]

R 10-12 **NO CLASS: professor away at conference**

Week 9

T 10-17 **Faith and magic, knowledge and power:** Shakespeare, *The Tempest* (Acts 1-2; pp. 1345-1375)

"The Early Modern Period" Introduction (only pp. 676-678)

R 10-19 **Repentant despair:** *The Tempest* (Acts 3-5; pp. 1375-1399)

Week 10

T 10-24 **Sustaining and Breaking Form:** Seventeenth-century lyric poetry

"The Early Modern Period" Introduction (only pp. 683-687)

Donne (pp. 1669-1690), "The Good Morrow," "The Sun Rising," "The Indifferent," "The Canonization," "The Flea," "The Bait," "A Valediction Forbidding Mourning," Holy Sonnets 6 and 10
Herrick (pp. 1704-1715), "The Argument of His Book," "Delight in Disorder," "To the Virgins, to Make Much of Time," "Upon Julia's Clothes,"
Marvell (pp. 1743-1758), "To His Coy Mistress," "The Garden"

Herbert (pp. 1716-1729), "The Collar," "The Pulley," "Love (3)"

Paper proposal (about 250 words) for Paper 2 due before class via WebCT

R 10-26 **Satanic virtues?:** Milton (1796-1798), *Paradise Lost* I (pp. 1823-1844)

Week 11

T 10-31 **Parliament of demons:** *PL* II (pp. 1845-1869)

W 11-01 **PAPER 2 DUE:** 2 p.m. in my office

R 11-02 **Divine sacrifice, sacrificing the divine:** *PL* III (lines 1-273 on pp. 1869-76, and lines 416-742 on pp. 1880-1887)

Doubt and determination: *PL* IV (pp. 1888-1911)

Week 12

T 11-07 **NO CLASS: Fall Break**

R 11-09 **The beginning of the end:** *PL* IX (pp. 1983-2010)

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Restoration & Eighteenth-Century England: Satirizing the Self, Satirizing the State

Week 13

T 11-14 **Redirecting the epic:** Behn (2267-2269), *Oroonoko* (2278-2299)

"The Restoration and the Eighteenth Century" Introduction (pp. 2121-26 only)

R 11-16 **The "Noble Savage":** Behn, *Oroonoko* (2299-2321)

Week 14

T 11-21 **The epic in miniature:** Pope (2599-2601), *Rape of the Lock* (2631-2652)

"The Restoration and the Eighteenth Century" Introduction (pp. 2126-2134 only)

R 11-23 **NO CLASS: Thanksgiving**

Week 15

T 11-28 **Reason Rejected or Redeemed?**: Swift (2498-2500), *Gulliver's Travels* (2531) Part 4: The Voyage to the Houyhnhnms (2541-2587)

Paper proposal (about 250 words) for Paper 3 due before class via WebCT

R 11-30 **Justifying English:** "The Restoration and the Eighteenth Century" Introduction (pp. 2136-2144 only)

Johnson (2858-2861), from the Preface to *A Dictionary of the English Language* (2895-2902)

Final exam review

T 12-05 **PAPER 3 DUE:** 2 p.m. in my office

R 12-07 **12-3 FINAL EXAM**

Required Texts: available at the College Bookstore on Calhoun and University Books on King St.

Beowulf: A New Verse Translation. Trans. R. M. Liuzza. Peterborough, Ontario: Broadview, 2000.

Longman Anthology of British Literature. 3rd ed. Vol. 1 (split into three texts: Vol. 1A: The Middle Ages; Vol. 1B: The Early Modern Period; Vol. 1C: The Restoration and Eighteenth Cenury). Gen. eds. David Damrosch and Kevin J. H. Dettmar. NY: Longman, 2006.

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Student Responsibilities:

Attendance is, as you know, important to your success in the class; I know, however, that there may come a time when you will need to miss class. My compromise: you are granted *three* absences for the semester, no questions asked (which is to say that I make no distinction between excused and unexcused absences); beginning with your *fourth* absence, you will lose 5% of your course grade per absence. If you miss a class, you are still responsible for that day's work, including turning in (on time) any work due, understanding assignments, and getting the gist of class discussion. Make sure you are in class, ready to begin discussion, when class is scheduled to start. Because I take roll at the very start of class, tardiness gets recorded as absence.

Read the assigned material before class and be prepared to discuss in class your ideas about the reading: this means you should not only have read it but should have considered in some detail your response to the reading. Our class will be a combination of lecture and discussion, which means the experience of the class depends upon your preparation *and* participation.

The ***informal* writing assignments** are intended to encourage you to move beyond a content-oriented reading of the material, and they should help prepare everyone for a more fruitful class discussion. This writing will be due before every class meeting for which there is assigned reading (in other words, for nearly every single class). On WebCT you will find a prompt for each day's written response, which you will then submit via WebCT before coming to class. No late submissions will be accepted. Each written response should be 150-200 words long; this is not intended to be a burdensome, time-consuming task. Do feel free, however, to write more than that, if you wish. (We will go over the procedure for this on the first day of class.) Because of the purpose for these assignments, I grade them very generously.

***Formal* papers** are another matter: they will be graded for grammar, style, and structure as well as for analytical content. I'm always happy to discuss your writing and ideas, so please make use of my office hours (not to mention the Writing Lab). The first two papers are eligible for *revision*; if you want to revise, you must see me to discuss your revision, which must be turned in within 10 days of the graded papers' being returned to the class. The grade for the assignment will be determined by averaging the grade on the first and second graded versions.

Since the deadlines for ***formal* written work** are so clearly spelled out in the syllabus, *late papers will not be accepted* except in very extraordinary circumstances. Due dates for the three formal papers are days when our class does not meet; these papers will be *due at 2 p.m., in my office*, on the indicated date. Should you be unable to hand your paper in at that time, you must turn it in *before* that. In addition to turning in a hard copy of your papers, you will need to submit a copy of each electronically through WebCT. (I will demonstrate the procedure for electronic submissions on the first day of class.) In order to receive course credit, you must turn in all three of the papers and take the midterm and the final exam.

All students, needless to say, must follow the College of Charleston's academic integrity policy, which forbids cheating, attempted cheating, and plagiarism. Any case of suspected cheating or plagiarism (on *any* written response for the course) will be sent to the College's Honor Board, and any student found guilty will receive a grade of XF, indicating failure of the course due to academic dishonesty. "Recycled" papers written for other courses are not acceptable in this class.

If you require academic accommodation for a disability, please see me in the first week of class. Additional assistance can be found with the Center for Disability Services: 953-1431 and www.cofc.edu/~cds/home.htm.

Grade Breakdown:

Paper 1	10%
Midterm	20%
Paper 2	10%
Paper 3	10%
Final Exam	20%
Informal responses	30%

The following grade scale will be used: A = 94-100; A- = 90-93; B+ = 87-89; B = 84-86; B- = 80-83; C+ = 77-79; C = 74-76; C- = 70-73; D= 60-69; F = 0-59.

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