

**ENL 2012:** Survey of English Literature: Medieval to 1750  
**Section:** 1827

**Instructor:** Jimmy Newlin  
**Office:** Turlington 4415  
**Classroom:** MAT 105  
**Times:** MWF 6 (12:50 – 1:40)

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**Required texts:**

Aristotle. *Poetics*. Mineola: Dover Thrift Editions, 1997. ISBN: 048629577X

Culler, Jonathan. *Literary Theory: A Very Short Introduction*. New York: Oxford University Press, 2000. ISBN: 019285383X

Greenblatt, Stephen. *Norton Anthology of English Literature (Vol. Package 1: A, B, C)*. 8th ed. New York: Norton, 2005. ISBN: 0393928330

Class Course Pack. (Only available at Orange and Blue Textbooks.)

**Course Description and Objectives:**

The purpose of this course is to offer, as indicated by the title, a survey of literature written in the British Isles from the Middle Ages until 1750. In addition to providing an overview of early and early modern British literature, the course will also address the historical and cultural context of these texts. Writing assignments will emphasize formal skills of close reading, but some attention will be paid to literary “theory” and various conversations about literary criticism, both from our own era and the period we are studying.

The unofficial theme of the course is: “How Do We Know A Tragedy When We See One?”

Thus, we will begin with Aristotle’s *Poetics*—a work of immense import for the writers we will read throughout the semester—in order to find a definition of tragedy that we can not only apply to later texts, but to challenge. We will focus on how the tragic—both in our own conception of the term, as well as how Aristotle and the British writers until 1750 considered it—overlaps with other literary genres. So we will read comedies, romances, epics, and histories in addition to dramatic tragedies. (And even there the lines are not so clear: Shakespeare’s *King Lear*, a central text for this course and what some consider the greatest masterpiece written in the English language, exists as both a *Tragedy* and a *History*.) Though a survey of literature “until 1750” is by nature historically-minded, we will also take care to note how our own historical and political situation affects the way we view the past. How do we (re)define what we consider “tragic” in medieval and early modern texts?

Through the study of literature, students will enrich their skills in reading, writing, thinking, and communicating. Class sessions will be informed by vigorous discussion that will be informed by the students’ discoveries, revelations, and questions within a supportive classroom environment. Keeping up with the course readings will be challenging, but essential to the success of the course: in addition to reading and completing the writing assignments, expect to speak up in class and contribute to the class list-serv.

## **University of Florida General Education Outcomes:**

### **COMPOSITION (C)**

This course can satisfy the UF General Education requirement for Composition or Humanities. For more information, see: <http://www.registrar.ufl.edu/catalog/policies/advisinggened.html>. Composition courses provide instruction in methods and conventions of standard written English (i.e. grammar, punctuation, usage) and the techniques that produce effective texts.

### **HUMANITIES (H)**

The humanities requirement enables students to think critically about what artists and thinkers (past and present) have to teach us about the nonmaterial qualities of human beings and human values. In courses in the humanities, students become acquainted with the enduring products—in words, sounds, paint, stone, metal, and many other media—in which thoughtful and gifted human beings have attempted to meet our individual and collective needs for emotional, spiritual, or intellectual fulfillment.

### **UNIVERSITY WRITING REQUIREMENT (WR E6)**

This course can satisfy the UF requirement for Writing. For more information, see: <http://www.registrar.ufl.edu/catalog/policies/advisinggordon.html>.

UF has recently instituted minus grades. As a result, letter grades now have different grade point equivalencies. For more information, see:

<http://www.registrar.ufl.edu/catalog/policies/regulationgrades.html>

\*Note: You must earn a C or better in the course to receive Composition, Writing Requirement, or Humanities credit. A C- will not confer credit for these requirements.

## **COURSE REQUIREMENTS**

### **PAPER 1: Close Reading (1000 words) (3 pages)**

A close reading seeks to explicate or pull a very detailed meaning out of a single, brief passage that was assigned for the course (i.e. do not try and write about *all* of *Paradise Lost* or *King Lear* in three pages). While your writing may be somewhat exploratory, you should still have a strong, identifiable thesis statement supported by evidence from the text and correctly identified literary techniques.

You do not need to cite any outside sources.

### **PAPER 2: Close Reading (1000 words) (3 pages)**

### **PAPER 3: Close Reading with “theory” (1500 words) (5 pages)**

Much the same as the earlier close reading assignments, only this time in addition to a close analysis of a passage of your choice from a literary work, you must also apply one of the literary theorists or critics that we have read in class as well. The point of this assignment is not to “plug-and-play” one text into another, but rather to use your skills with close reading and critical thinking to test the “conversation” between two texts. It does not matter if you choose a

contemporary theorist or critic like Jonathan Culler or T.S. Eliot or a primary source, like Sidney or Aristotle.

**PAPER 3:** Paper proposal/presentation (500 words) (1 page)

In addition to a single page paper proposal, outlining the basic argument and abstract of your final assignment, you must make a brief presentation to the class about your project. This will be a valuable exercise not just as a way to rehearse your project's ideas and argument, but also as a means of soliciting suggestions from your classmates.

**PAPER 4:** Research Paper (2500 words) (8 pages)

Your final project is a research assignment where you will draw upon external sources to support and frame an argument about one or two texts that we have studied this semester. (An outside primary text, such as a film adaptation of one of the texts we have studied, is also a suitable topic for the research paper. But all such projects must be cleared in advance by your instructor.) We will be practicing and learning how to navigate UF's library so that your research is both thorough and helpful.

### **Format Guidelines**

All essays must be typed, printed in black ink, double-spaced, 12-point Times New Roman font or equivalent; one inch margins, stapled, numbered pages with your name, course, and section number at the top of the page. Always have two (2) copies of anything you turn in. Also, unless requested specifically by the instructor, all papers *must be handed in as paper copies*. ***Electronic submissions will not be accepted.***

### **Grading Criteria**

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 re-submission of papers or a review of graded papers, it is the student's responsibility to have and make available this material.

Additionally, late work will be penalized by one letter grade per day (unless a prior agreement with the instructor was made). Assignments are due at the beginning of class.

<b>Course Grading Scale</b>		<b>Points 1000</b>
A	91 – 100 %	(910-100)
B+	87 – 90 %	(870-909)
B	81 – 86 %	(810-869)
C+	77 – 80 %	(770-809)
C	71 – 76 %	(710-769)
D+	67 – 70 %	(670-709)
D	61 – 66 %	(610-669)
F (E)	60 % below	(001-609)

### **Individual Conferences**

You are required to meet with me at least twice during the quarter in a mandatory conference. If you schedule and fail to attend the conference, it will count as two absences. I encourage you to schedule additional appointments with me at any time during the session in addition to the required conferences. Class is where material gets introduced and discussed broadly; conferences are where real writing work gets done.

### **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. I absolutely require that you demonstrate respect for your classmates and for ideas that may differ from your own. Our goal is for dialogue to occur, not conflict or proselytizing.

### **Attendance & Participation**

Class discussion is a major element of this course; therefore, attendance is vital for the success of the class. **You cannot miss more than three days of class.** You will be expected to participate in class discussion, which entails being prepared to discuss the readings, handing in assignments on time, etc.

### **General Education Learning Outcomes**

You must pass this course with a grade of C or better to receive 6,000-word University Writing Requirement credit (E6). You must turn in all writing assignments to receive credit for writing 6,000 words and pass with a “C” or better. A grade of C or better satisfies the University's General Education Composition (C) requirement. You must pass with a grade of C or better if this course is to satisfy the CLAS requirement of a second course in Composition (C). If you are not in CLAS, check the catalog or with your advisor to see if your college has other writing requirements.

### **Academic Honesty**

As a University of Florida student, your performance is governed by the UF Honor Code, available in its full form at <http://itl.chem.ufl.edu/honor.html>. The Honor Code requires Florida students to neither give nor receive unauthorized aid in completing all assignments. Violations include cheating, plagiarism, bribery, and misrepresentation, all defined in detail at the aforementioned website.

### **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. Accommodations are only granted when the student provides official documentation from the Students with Disabilities Office.

### **Plagiarism**

Plagiarism is a serious violation of the student academic honor code. You commit plagiarism when you present the ideas or words of someone else as your own. You commit plagiarism if you use without crediting the source:

- a) any part of another person's essay, speech, or ideas
- b) any part of an article in a magazine, journal, newspaper, any part of a book,

encyclopedia, CD-ROM, online www. page, etc.

c) any idea from another person or writer, even if you express that idea in your own words.

**Important tip: There should never be a time when you copy and paste something from the Internet and don't provide the exact location from which it came.** All acts of plagiarism will result in failure of the assignment and may result in failure of the entire course. Plagiarism can occur even without any intention to deceive if the student fails to know and employ proper documentation techniques. Unless otherwise indicated by the instructor for class group work, all work must be your own.

## **COURSE SCHEDULE:**

### **WEEK 1:**

M 8/23: Course Introduction

W 8/25: Aristotle's *Poetics*

F 8/27: *Poetics* + Culler "What Is Theory?" and "What Is Literature and Does It Matter?"

### **WEEK 2:**

M 8/30: Marie de France: Norton intro, "Lanval," and "Bisclavret" (course pack)  
***HIGHLY SUGGESTED READING!*** The Norton's "Poetics Forms and Literary Terminology"

W 9/1: Chaucer: Norton intro and "General Prologue"

F 9/3: Chaucer: "Miller's Tale" + Culler "Rhetoric, Poetics, and Poetry"

### **WEEK 3:**

M 9/6: NO CLASS (Labor Day)

W 9/8: Chaucer: "Prioress's Tale" (coursepack) + Auerbach "Odysseus' Scar" (coursepack) + Culler "Literature and Cultural Studies"

F 9/10: Norton intro to "Mystery Plays," "Noah's Flood," and *Everyman*

### **WEEK 4:**

M 9/13: "Norton Sixteenth Century Intro," intros to Spenser and FQ, Spenser, and *Faerie Queene* (Book 1, Canto i)

W 9/15: *Faerie Queene* (Book 1, Cantos viii, xi, and xii) + Culler "Narrative"

F 9/17: *Faerie Queene* ("Bower of Bliss") + examples of Petrarch (course pack)

### **WEEK 5:**

M 9/20: **FIRST CLOSE READING DUE** + Sidney "Defense of Poesy"

W 9/22: NO CLASS

F 9/24: Sidney: *Astrophil and Stella*

### **WEEK 6:**

M 9/27: Jonathan Goldberg "Sodomy and Society" (course pack) + Norton Intro to Christopher Marlowe + "Passionate Shepherd To His Love" + *Jew of Malta* Acts I - II

W 9/29: finish Marlowe *Jew of Malta*  
F 10/1: Marlowe *Jew of Malta* + Greenblatt “Marlowe, Marx, and Antisemitism” (course pack)

**WEEK 7:**

M 10/4: Shakespeare’s *Sonnets* + Culler “Identity, Identification, and the Subject”  
W 10/6: Shakespeare’s *Sonnets* + Bruce Smith “I, You, He, She, and We: On The Sexual Politics of Shakespeare’s *Sonnets*”  
F 10/8: more *Sonnets* or start *King Lear*

**WEEK 8:**

M 10/11: *King Lear*  
W 10/13: **SECOND CLOSE READING DUE** finish *King Lear* + “The Two Texts of *King Lear*”  
F 10/15: NO CLASS (Homecoming)

**WEEK 9:**

M 10/18: Nuttall: “Why Does Tragedy Give Pleasure?” (course pack) + *Ran* screening  
W 10/20: discuss *Ran*  
F 10/22: finish *King Lear* + G. Wilson Knight “*King Lear* and the Comedy of the Grotesque” (course pack)

**WEEK 10:**

M 10/25: Webster *The Duchess of Malfi* (or *The Merchant of Venice*?)  
W 10/27: *Duchess of Malfi*  
F 10/29: *Duchess of Malfi* + Burton *Anatomy of Melancholy*

**WEEK 11:**

M 11/1: John Donne: “Songs and Sonnets”  
W 11/3: John Donne: “Elegies” and “Holy Sonnets”  
F 11/5: George Herbert + Eliot’s “The Metaphysical Poets” **THIRD CLOSE READING DUE**

**WEEK 12:**

M 11/8: Herrick and Marvell  
W 11/10: Start *Paradise Lost* (books i and ii)  
F 11/12: *Paradise Lost* (books ii and iii)

**WEEK 13:**

M 11/15: *Paradise Lost* (books ix and xii) + John Carey “Milton’s Satan” (course pack)  
W 11/17: finish *Paradise Lost* + Wodehouse “Reverent Wooing of Archebald” or Diane McColley “Milton and the Sexes”  
F 11/19: Alexander Pope: “Essay on Criticism” and “Eloisa to Abelard”

**WEEK 14:**

M 11/22: **PAPER PROPOSAL DUE** + presentations

W 11/24: presentations  
F 11/26: NO CLASS (Thanksgiving)

**WEEK 15:**

M 11/30: Norton intro to Restoration + Jonathan Swift: “Modest Proposal” and “Abolishing of Christianity”  
W 12/1: Rochester (both Norton and course pack selections) and “Debating Women: Arguments in Verse”  
F 12/3: Samuel Johnson “Preface to Shakespeare”

**WEEK 16:**

M 12/6: Shesgreen’s “History of the Norton” (course pack)  
W 12/8: **RESEARCH PAPER DUE**, evaluations