

Required Textbook (available in the Paw Prints Bookstore): Bring all pertinent texts (including handouts or printouts you might make for yourself from GALILEO or Norton Topics Online) with you to each class. The GALILEO password this semester is *tuck*. Greenblatt, Stephen, ed. *The Norton Anthology of English Literature*. 8th ed. Vol. 1. New York: Norton, 2006.

Course Information: This course, a survey of important works of British literature from the beginning through the eighteenth century, is required in Area F of the B.A. program in English, Literature Concentration; it is also an option in the Area F.2 of the B.A. program in English, Creative Writing Concentration. Prerequisite: ENGL 1102.

Course Topics: the general outline of British literary history from Cædmon through the end of the 18th century, including a basic understanding of accepted literary periods and representative works by a variety of authors; a basic introduction to the various genres prevalent in British literature during that time; a basic introduction to British history, in specific connection to its relationships to the literature; some attention to the procedures and language of literary criticism.

Expected Course Outcomes: As a result of this course, students will be able to: understand and articulate the basic chronology of British literature from *Beowulf* through the 18th century, including the authors and dates of key works; speak and write knowledgeably about particular works drawn from those periods; demonstrate a basic understanding of major genres of British literature during the periods in question; demonstrate a basic knowledge of British history during the period, in particular as it relates to the literature. These specific outcomes meet, in part, most of the program outcomes for the B.A. in English, Literature and Creative Writing Concentrations.

General Wisdom and Honesty: Every teacher thinks that his or her class is the most important, but don't let that truth detract from this one: this class is important. British Literature I is a foundational course for any English major, whatever concentration, covering material that is essential to your overall sense of British literary history and your grasp of some of its high spots, much of which you probably will not encounter again during your undergraduate career, and *the very language you speak*, an English major's most important tool. If you're not an English major, that's okay. I'm one of those people who consider literature important no matter what your major. This class will be intellectually challenging, and I will expect a great deal from you. I expect you to: read carefully and attentively, taking care to engage with our texts; write diligently, searching for new and fresh ideas and examinations whenever you can; study explore your ideas to their very limits; allow classroom discussion to push you beyond your limits, and push the limits of others (including me); and love every single minute of it, even if you hate it. Those two emotions, after all, are not so dissimilar as many people think.

Assignments and Grading: Ordinarily there would be something here about giving you concrete feedback about your grade prior to Midterm. However, Midterm is May 19, and you won't have completed many course requirements by then. Talk to me if you're worried about grades, okay? **Course requirements:** a reading journal; a short research paper; two presentations; and a final exam. Please keep all your work. Your final grade is comprised of the following:

Reading Journal	20%	A = 90+
Paper	20%	B = 80+
Final Exam (in class and take home)	40%	C = 70+
Presentations	20%	D = 60+
Shakespeare		F = <60
18 th Century		

Some Notes on Class Participation: Though class participation does not count for a specific percentage of your final grade, I highly recommend that you be an active member of the class. Maymester can be downright painful, but it doesn't have to be! Attend class and involve yourself in the reading and discussion of assignments, and the hours will fly by. Even better, you'll learn something. Reading assignments should be completed before class discussion, and you should be prepared to share perceptive, insightful, and original observations about the texts which you have read. *This course will not be based solely on lectures*; while it is true that I will have to lecture quite a bit in order to cover the vast amount of material we are expected to address in this course, *we will work together* to understand the texts we read and their relevance. Most of you are English majors, right? This is *your thing!* And if you're not an English major, something inside you said, "Yes! I want to use three weeks of my summer to study literature!" Surely, then, you won't waste your time with a closed mouth. I will evaluate your classroom input, and failure to read and discuss may hurt your grade, **but you are ultimately responsible for your own education**; I will not beg you to participate or to learn. If you choose to prepare and speak, you'll receive praise and knowledge. If you choose otherwise, your grade will show it. Those who do not participate regularly may be asked to leave the classroom to those who care more for it. Don't be afraid to speak; as long as you can support your opinions, there are no wrong answers. If you are painfully shy, feel free to set up a conference with me to discuss options and strategies for better participation.

Classroom Conduct: The classroom should be a bolstering, educational environment in which students feel safe in sharing their work and opinions. You are expected to treat your peers (and me) with respect at all times. This is not to say you may never disagree with your classmates or with me; a safe space has more than enough room for disagreement and discussions may become quite heated, but they should always retain respect. Maymester is a little bit like boot camp, but with books. Bond accordingly! But don't go *Full*

Metal Jacket on me, okay? If you discount or disrupt the atmosphere of this classroom or beat each other with soap, expect your grade to show it.

Completion of Assignments: All assignments are due by the beginning of class on the due date specified. If assignments are late, points will be deducted. *No late work will be accepted without advance permission*, which I will grant for *legitimate* reasons only. Absence is not an excuse. If you are going to be absent, please make sure any work you may have due is turned in *prior to your absence*. (If you are violently ill, held hostage in a foreign country, or otherwise unavoidably detained, contact me as soon as possible.) We may often have quizzes or other in-class assignments; make-up quizzes and assignments will not be given. Exceptions will be based on whether or not missing the work was clearly beyond the student’s control. **Papers must be typed in 12pt. Times New Roman, doubled-spaced, and conformed to MLA documentation guidelines** (unless otherwise specified). Written work must be backed up either by photocopy or on disk. No backup is no excuse, and neither are printer problems, hungry dogs, faulty spell-check quills, etc.

Attendance: You are expected to attend class every day. Maymester goes by quickly! We will cover a whole week’s worth of material in each class day, and if you’re absent...well, try not to be absent, okay? I’ll allow you **one absence**. Subsequent absences may cause your final grade to drop substantially, up to one letter grade per absence...and if you miss more than one day of material, I’m not sure you’ll do so well in the first place. There are no “excused” absences in this class. You will not be penalized for participation on school-sponsored events or for disasters/emergencies beyond your control; however, students who miss more than one class session because of school-sponsored co-curricula and/or disasters/emergencies do not get any additional “free” absences. If you know you’ll miss class, please notify me in advance. We will be moving quickly (I cannot stress this enough) through pages and pages of material, and you will be accountable for all the material on the syllabus, so missing class can have significant consequences for your performance on exams, etc. Talk to me *before* you develop attendance problems if you have concerns or questions; we will work together to resolve those issues and work out a policy which suits us both.

Academic Honesty: Follow GCSU’s Honor Code (http://www.gcsu.edu/student_affairs/Student_Handbook/honor/honor.html). Cheating will not be tolerated. **If you cheat, and I catch you, you’ll fail my class and be reported to through the channels listed in the GC&SU Undergraduate Catalog. It’s as simple as that.** More than that, there isn’t an English program anywhere that looks fondly on plagiarists—despite the fact that many of the authors we’ll study this term took the term *inspiration* lightly at best—and your future beyond this institution may well be at stake. My students are often amazed at my ability to find plagiarism wherever it hides, but really, my talents are nothing special. I make it my business to know my students—both in person and on paper—and I will inevitably pick up on your scholarly habits. Combine my awareness of my students with the recent technological explosion in plagiarism detection (including Turnitin.com, which maybe be used both for random checks [honestly, Turnitin is amusing to me sometimes] and when something smells fishy), and catching plagiarists is almost *easy*. However, if I *don’t* catch you, keep in mind that you’ll be facing eternity in the eighth circle of Hell with all the other thieves, trapped in a snake pit with your hands bound. (If you don’t believe me, believe Dante.)

ADA Requests for Modification: Any student requiring instructional modifications due to a documented disability should make an appointment to meet with me as soon as possible. *An official letter from Georgia College documenting the disability* will be expected in order to receive accommodations. However, if you have *any* special needs or concerns that will bear on your ability to perform in this class, even if they are undocumented, please speak with me. I probably won’t be able to make modifications for students without documentation, but my knowing your situation will benefit us both. Your notification will be kept confidential.

In the event of a fire alarm signal, students will exit the building in a quick and orderly manner through the nearest hallway exit. Learn the floor plan and exits of this building. Do not use elevators. Crawl on the floor if you encounter heavy smoke. Assist others without endangering your own life. Assemble for a head count on the front lawn of main campus.

Tentative Class Schedule: Read all materials and have assignments ready to turn in by the dates they are listed. ***This schedule may be modified; assignments may be added (not bloody likely) or taken away (entirely possible—probable, even!), etc., as best benefits our class.*** I would rather stick way too much on here than not put enough, okay? Maymester courses are supposed to be just as academically rigorous as regular semester-length courses, and I intend to make sure you learn what you ought to learn. And that’s a lot. This will be a taxing three weeks, to say the least, but I shall valiantly endeavor not to kill us all. That being said? *Deus vobiscum.*

Week	Date	Class Activities	Readings and Assignments Due
1	5/12	Introductions to the course and each other.	Introduction to the Middle Ages 1-10 <i>Cædmon’s Hymn</i> 24-27 <i>The Dream of the Rood</i> 27-29 (Technically, I will cover this in class, but you’ll need to read it for yourself too.)
		Introductory Lecture—History, etc.	
	5/13	History of the English Language <i>The Oxford English Dictionary</i> Discussion of Assignments	Read Handouts on History of the English Language King Alfred’s Preface 108-111 Introduction to <i>Beowulf</i> 29-34

		Introduction to <i>Beowulf</i>	
	5/14	<i>Beowulf</i> A sampling of other Anglo-Saxon and Anglo-Norman writers	<i>Beowulf</i> : You should try to read the whole thing. If you can't, though, read lines 1-490, 662-835, 1251-1812, 2200-2354, 2510-2910, and 3137-3182. <i>Judith</i> 100-108 <i>The Wanderer</i> and <i>The Wife's Lament</i> 111-114 <i>The Anglo Saxon Chronicle</i> 115-117 <i>Ancrene Riwe</i> 157-159
	5/15	Of Kings and Legends Chaucer and <i>The Canterbury Tales</i>	<i>Legendary Histories of Britain</i> 117-128 Introduction to Middle Ages 10-23 Chaucer: 213-219, "The Miller's Prologue" 239-240, "The Wife of Bath's Prologue" 256-275, and 312-315
	5/16	Middle English Lyric (Popular and Religious) Christ's Humanity Introduction to the Sixteenth Century Faith in Conflict	ME Lyric 435-437 Christ's Humanity 355-370 (371-377 is optional, but highly recommended) Introduction 485-512 and 616-637
2	5/19 <i>Midterm</i>	Introduction to the Sixteenth Century (continued) Sonnets More Sonnets! And thoughts on Poetry. We'll probably do some group work here.	Wyatt: 592-595, "They flee from me" 599-600 Surrey: 607-609 Spencer: 705-708, 902-903, Sonnets 34, 54, 64, and 75 Sidney: 947-948, selections from "The Defense of Poesy" (Answers to Charges Against Poetry & Poetry in England), Sonnets 1, 2, 28, 47, and 69
	5/20	Presentations: Shakespeare Something Else?? Hmm...	Presentations
	5/21	Introduction to the Early Seventeenth Century Jack Donne and <i>Carpe Diem!</i>	Introduction 1235-1259 Donne: 1260-1265, 1274-1276, and Satire 3 Other Poets: 917-918, 1022, 1436, 1458, 1658-1660, 1687, and 1703
	5/22	John Donne: All Grown Up (and Beyond) Jonson, Etc. (including Herrick and Carew)	<i>Holy Sonnets</i> 1, 5, 10, 13, 14, and 17, "Hymn to God My God, in My Sickness," Expostulation 19, Izaak Watson's account of Donne's death (1309-1313), and Carew's Elegy (1666-1668) Jonson: 1324-1326, 1427, "On My First Daughter," "To John Donne," 1430-Lucy Poem on 1431, 1444-1446
	5/23	Milton: Poems Brief Introduction to <i>Paradise Lost</i>	Milton: 1785-1789, "How Soon Hath Time" 1862, "When I Consider..." & "On the Late Massacre" 1828, 1830-1833 (line 26) Begin Book I—read at least to line 126
3	5/26	MEMORIAL DAY HOLIDAY—NO CLASS (<i>I'd advise you to read Paradise Lost this weekend. At least read this: http://www.ic.arizona.edu/ic/mcbride/english/miltvers.htm</i>)	
	5/27	<i>Paradise Lost</i>	Book I (finish the entire text, please) Book II: lines 614-889, 1021-1033 Book III: lines 1-286 Book IV (the entire text, please; it's all important!)
	5/28	<i>Paradise Lost</i> Introduction to the Restoration and the 18 th Century	TBD—I'll see what we can handle, okay? Lanyer: 1313-1319 Addison: 2485-2488
	5-29	Introduction to the Restoration and the 18 th Century (continued) Group One: Dryden Group Two: Swift	Introduction: 2057-2082 Dryden: 2083-2084, 2112-2117; Read Swift's introduction in the <i>NAEL</i> and "A Modest Proposal" if you haven't already had the pleasure.
	5/30	Group Three: Pope Group Four: Johnson The History of the English Language: A Wrap Up Popular Ballads Review	Pope: An Essay on Criticism (selections TBD), The Rape of the Lock (selections TBD), An Essay on Man, Epistle to Dr. Arbuthnot Selections from Johnson's dictionary and essays, TBD Popular Ballads: 2898-2904

4	6/1	<i>Final Exam Review (location and time to be determined—attendance optional, but highly recommended)</i>	
	6/2	Last Day of Class; Final Exam	
	6/5	<i>Grades Posted by 9AM</i>	