General Education Submission Form

Electronic submissions are preferred.

A.   GE component for which course is being proposed: Thinking Historically

B.   Submitted by: _____Sarah Skripsky_____

C.   Ideally, submissions should be discussed by the entire department prior to submittal.
      [x] **Chair has reviewed and approved the course**.

D.   Course being proposed (please attach syllabus): ENG-046 Survey of British
      Literature to 1800

E.   This course
      [ ] Has not been modified, but is being submitted to check its suitability
      [x] Has had its syllabus rewritten to communicate the course's contribution to GE
      [ ] Has had its contents modified to address the relevant GE issues
      [ ] Is a new course designed to fulfill the GE requirement

F.   This course is being submitted as
      [x] **A Template**. Applicable to courses with multiple sections which require only general
      training in the discipline. The submission should come from the department chair and
      should clearly identify what course content and what elements of the syllabus the
      department has agreed will common to all sections. Upon approval by the GE
      Committee, any course whose syllabus is determined by the department to meet the
      specifications of the template is approved to satisfy this area requirement. A copy of
      each syllabus should be forwarded to the G.E. committee for record keeping purposes.

      [ ] **An Individual Course**. Applicable to courses requiring specialized training in the
      discipline or are typically offered by a particular instructor. The course should be
      resubmitted and reassessed in the event of a change in staffing or syllabus.

G.   Statement of rationale:
      (Include a list of the area objectives. After each objective, list several course activities (lectures,
      readings, assignments, etc.) that address it. If it is not completely obvious, explain how the
      activities relate to the objective. Please attach a copy of the syllabus which has been annotated to
      identify the corresponding activities. Electronic annotations are preferred. Please use the
      comment feature in Word to annotate electronic copies.)

      Please see below for the Statement of Rationale and the ENG-046 Syllabus.

ENG-046 Survey of British Literature to 1800 as a Thinking Historically GE course Statement of Rationale

ENG-046 Survey of British Literature to 1800 is a chronological survey whose goal is to provide English students with an introduction to early British literary history. The course takes an historicist approach to literature, asking students to read authors and texts in historical, cultural, political, religious, and social contexts as a way of identifying continuities and changes in literary styles, subjects, and forms across time. The attached syllabus has been rewritten to highlight and to strengthen the ways in which ENG-046 contributes to the Thinking Historically GE. The annotations on the attached syllabus highlight these TH contributions, and the further detail below describes the ways in which the course assessments and activities address specific certification criteria for TH.

<u>Certification Criteria</u>: **Students will be able to:**

1. Read primary sources historically – asking and answering basic questions about historical sources (historical context, author, audience, genre); drawing historical conclusions from the sources and assessing their reliability and usefulness; and reflecting on how their own background shapes their interpretation.

- **Exams**: The syllabus is divided into chronological units, and students take unit exams as well as a final cumulative exam. In this way, the exams measure students' ability to reflect on a discreet, historically contextualized period of literature. Exams test questions of literary style, forms, and themes, they ask students to identify authors of texts or quotes from texts, and they ask questions about historical, social, and religious contexts of authors and texts. Short essays on exams often ask students to reflect on how historical contexts inform literary interpretation. For example, an essay prompt might ask the student to demonstrate how a literary text functions as historical allegory. To answer such a question successfully, students will need to apply their knowledge of historical, political, and/or religious contexts of that text to an interpretation of what the text means. Students will have analyzed historical contexts of authors and literature in their assigned reading from the textbook, in their outside secondary reading for their Literature in Context Journal, in lectures and discussions in class, and in the student class presentations for that unit.
- **Literature in Context Journal**: This regular assignment, due each day of class, prompts students to read their primary texts contextually. Students are required to research the historical, cultural, social, religious, and/or authorial contexts of each day's literary texts using secondary sources related to British history or literary history. They then write a short reflection on how these contexts that they have found help them to interpret the literary text. This activity therefore trains students to read literature within its historical contexts, and it also asks them to connect the text to the present-- they might, for example, discuss how particular political, religious, social, or cultural contexts continue to shape literary writing today, or they might identify a major change in the way that a

particular theme is discussed in a particular historical time compared with the way that that theme is discussed in literary writing today.

- **Class Presentations**: The class presentations by students provide a reading of mostly secondary sources but often include primary sources as a way of setting up a framework for interpreting literary writing of a particular historical period. For example, presentations may include primary texts and artifacts such as proclamations or letters from the monarch, authors' diaries or letters, images of manuscripts or first edition book printings, examples of armor, maps of Britain and areas of British exploration and exploitation, pieces of artwork, and examples of theatre costume or architecture. Students would use such primary sources to provide insight into the cultural, social, political, and religious history of the period. In turn, such presentations provide frameworks for historicist interpretations of literary texts written during that time.
- **Literature and Material Culture Project**: This assignment asks students to examine two primary source artifacts from the same time period. By comparing a contemporaneous piece of literature with a material culture object (such as a painting, manuscript illumination, piece of jewelry or clothing, armor, weapon, or sculpture), students are prompted to examine the pieces individually (using secondary sources where necessary to aid their description) and then to think about what the two pieces reveal about each other. They therefore read both pieces historically, and they also make decisions about how the two artifacts are relevant to each other.
- **Class Lectures and Discussions**: This is not an assessment, but students are tested on material from class lectures and discussions in their exams. At the start of new units, the instructor provides an introduction in the form of a short lecture or discussion to historical, cultural, social, religious, and political contexts of the time period. This lecture material is supplementary to the introductory material already found in the anthology textbook, and sometimes the lecture will provide alternative points of view of the contextual information from the textbook, pointing out to students the ways in which interpretation of historical context can differ. The historical context provided by these lectures is reinforced in subsequent classes for that unit so that students are continuously made aware of the historicist framework through which they are reading the literature. Specific class activities -- often through collaborative group work on handouts-- also continue to provide further context for understanding the ways in which historically-situated interpretations of culture, religion, politics, and gender can contribute to interpretation of literary meaning.

2. Identify the arguments of secondary sources and recognize differences in interpretation.

- **Literature in Context Journal**: Students are required to use at least one secondary source to begin to provide contextualizing information for the literary texts assigned each day and think about how that context affects literary interpretation. However, although students will typically be using only one

secondary source for their entry each day, they will see the entries of their peers and therefore read multiple historical interpretations of contextualizing material. The instructor during class will often then use the various contextualizing details identified by students to point out differences in historical interpretation. Such differences can then be used to think about the literary texts from different interpretive viewpoints, emphasizing the ways in which careful interpretation of (historical, political, cultural, religious) context affects literary interpretation.

- **Class Presentations**: Students are required to use three secondary sources as they prepare their class presentation: the contextualizing material from the anthology textbook assigned for the course and two additional secondary sources from resources such as British History Online, The British Library, The British Museum, Poetry Foundation, and the list of literary and historical journals at the end of the syllabus. Students are prompted in this assignment to identify differences in the way that the historical, social, political, religious, and cultural contexts are interpreted in these three secondary sources, and, in turn, they are prompted to analyze the ways in which these different presentations of historical context affect literary interpretation. For example, during the Reformation period, Queen Mary I is sometimes presented in secondary sources as bringing a particularly ruthless and bloody Catholic rule back to England. However, students find that the monarchs before and after her, particularly Henry VIII and Elizabeth I, commanded the executions on religious grounds of far more people than did Mary I. Such differences in the way that the Reformation-era British monarchs are presented historically can shift the ways in which we interpret the writing of Mary I and Elizabeth I that appears in the anthology textbook.
- **Literature and Material Culture Project**: This project will focus largely on the close examination of primary sources, but it will also require students to use secondary sources to describe their material culture object, and many students also use secondary sources to aid in the analysis of their literary text. In their research, students are expected to make decisions about what information is reliable, useful, and relevant to describing the material culture object and the ways in which that object is related to or helps to interpret the literary text.
- **Class Lectures and Discussions**: This is not an assessment, but students are tested on material from class lectures and discussions in their exams. As mentioned above, the instructor will give an introductory lecture for new units in order to provide historical context. Here the instructor will highlight different interpretations of historical, political, religious, and cultural history. For example, in the presentation of contexts for the later medieval period, there are opportunities to highlight the different interpretations of religious themes and practices of that period. Some secondary sources highlight monasteries and major male religious figures as having initiated the wave of religious devotion that came to be retrospectively known as "affective piety." But other secondary sources emphasize the influential and arguably initial role of female religious figures, especially European female mystics and writing by them, that articulated

and encouraged an approach to religious devotion that we might historically interpret as "feminine." Class activities are also used to highlight differences in interpretation of secondary sources. This is dramatized, for example, in the way that a debate sponsored by the Royal Shakespeare Company on the role of race in Shakespeare's *Othello* brings different interpretations of the historical context and modern interpretations of early modern race to the fore. During class, students watch portions of the debate and then discuss the different points of view provided by the debaters, articulating why certain points had merit and how these arguments might shift our interpretation of *Othello*. Such class discussions and activities highlight for students the ways in which historical interpretation can differ, and it prompts them to identify why particular interpretations may have more merit or can provide new ways of thinking about meaning in the literary text.

3. Articulate responsibly how the past is relevant for the present, drawing informed connections between their study of past events and their bearing on the present.
- **Literature in Context Journal:** As part of their daily analysis of how historical context informs interpretations of literature, students are prompted to reflect on how the texts connect to the present. This portion of the journal entry prompt is designed to urge students to identify or propose continuities and changes between the past and the present and to reflect on how issues in the past (major political or religious upheavals, events such as war, natural disaster, technological changes, new scientific knowledge or practice) and similar issues in the present affect literary themes, styles, forms, and our interpretation of literature.
- **Literature and Material Culture Project**: In the class presentation portion of this written project, students must reflect on why they chose their particular literary and material culture artifacts-- this typically prompts observations of continuity or change between items or themes that were valued during the historical period compared with the present.
- **Class Lectures and Discussions**: This is not an assessment, but students are tested on material from class lectures and discussions in their exams. Class discussions are often used during the various historical units to urge students to articulate ways in which history and historically-contextualized literary interpretations bear on the present. For example, the themes of self-fashioning that can be read in early modern courtly poetry and in handbooks of courtly behavior can be productively compared with current models of self-curation through social media; and the ways in which some seventeenth-century female poets used contemporary gender stereotypes to argue for respect for the female sex and for female writing can be interestingly contrasted with ways in which some women in the U.S. today reject historical stereotypes as an argument for female respect and equality and instead define new and various kinds of womanhood. Such issues are raised during class in oral discussions and also in collaborative groupwork through handouts with guided questions.

ENG 046 Survey of British Literature to 1800
Westmont College, Room: TBD

Dr. Rebecca F. McNamara
Email: rmcnamara@westmont.edu, Office: Reynolds Hall 103, Office Hours: TBD

Required Text (no substitutions): *Norton Anthology of English Literature*, 10th edition (June 2018). Sold as Package 1: Vols A, B, & C.

Course Description: "Historical overview of authors, genres, and literary developments, as well as relevant cultural context, from the medieval through the Renaissance, seventeenth-century, and eighteenth-century eras." (From the Westmont Course Catalogue)

That brief synopsis of ENG 046 already begins to place meaning around a 1,300-year-wide stretch of British literature. It names temporal units (medieval, seventeenth-century era, etc.), informs you that we will use a historical (and chronological) approach, and it provides some of the contexts (author, genre, culture) in which we will consider this literature. Indeed, much of the work we do in this class will be underscored by asking *how can we make meaning* out of the literary texts we read. There are many ways to make meaning out of literature—this class will focus on using history, culture, and form to interpret literary writing. You will analyze historical contexts alongside literature in order to understand how texts are products of a specific time, place, and culture. In reading chronologically, we'll notice shifts and continuities in literary genres, subjects, styles—though we will be careful in how we think about these changes (not as developments toward a literary ideal but as shifts informed by history, culture, language, and personal and communal social practices). The authors represented in this syllabus and in the *Norton Anthology* are not the only writers in English prior to 1800, but through our broad (yet selective) reading, we will develop interpretive frameworks can be adapted for reading literature in other periods and places. In addition to close reading and the application of different interpretive lenses, we will also exercise other integral skills in Liberal Arts studies, including critical thinking, collaborative learning, and ethical engagement. I look forward to encountering British literature to 1800 together.

Course Learning Outcomes: These learning outcomes are measured specifically through the assessments listed below, but you will also exercise these practices in discussion and collaborative group work in class.

- Demonstrate knowledge of major literary themes and styles specific to chronological periods of English literary history between 500 AD and 1800 AD.
  - *This will be measured by exams.*
- Comprehend a literary selection well enough to be able to explain clearly in writing *what* a passage says and *how* the text works, using terms specific to the discipline of literary studies. (Relates to the Thinking Critically and Reading Carefully Program Learning Outcomes for English).
  - *This will be measured by exams*.
- Analyze texts with appropriate attention to their various contexts, including historical and social contexts, author, audience, and genre. (Relates to the Thinking Historically General Education Learning Outcome and the Thinking Critically and Reading Carefully Program Learning Outcomes for English).
  - *This will be measured by the Literature in Context Journal, a class presentation, the Literature and Material Culture Project, and exams.*
- Identify the arguments of secondary sources and recognize differences in their interpretation (Relates to the Thinking Historically General Education Learning Outcome and the Thinking Critically and Reading Carefully Program Learning Outcomes for English).
  - *This will be measured by class presentation and the Literature and Material Culture Project.*
- Analyze topics and human experiences reflected in literature using categories such as race, ethnicity, gender, social status, and disability. (Relates to the Institutional Learning Outcome of Diversity).
  - *This will be measured by the Literature in Context Journal and exams.*

Commented [RM1]: The Course Description introduces students to the historically-oriented nature of this course. It specifically highlights the interpretive lens of historical context that will be used to interpret literature, and it emphasizes that the chronological structure and contextualized nature of the course will facilitate recognition of continuity and change across time in this 1,300-year period of literary history.

Commented [RM2]: This statement points to the specific assessments that measure the CLOs, but it also notes that the CLOs will be exercised in class through the regular participation of students in class discussions and groupwork.

Commented [RM3]: These two outcomes in particular are related to the Thinking Historically General Education Learning Outcome. Analyzing texts in context and identifying arguments in secondary sources and recognizing differences in interpretation are integral to many of the major assessments in the course, as specified here.

Assessment:

Attendance and Participation	7%
Literature in Context Journal	10%
Unit Quests (3)	33% (10, 11, 12% each)
Class Presentation	7%
Recitation	5%
Lit & Material Culture Project	10%
Final Exam	23%
Course Reflection Paper	5%

Attendance and Participation: 8%

Given the brisk pace of our reading schedule and the interactive nature of our class, it will be vital for you to keep up with our reading, attend class regularly, and be an active participant.

Come to class having carefully read the day's assigned literature, with your text annotated (marked up) and ready with points of interest and questions to raise during discussion. You may miss one class (as a courtesy, email me with your reason for absence), but additional, unexcused absences will be counted as a deduction from this component of your grade. Excessive tardiness and distraction during class will also count against your attendance. It is your responsibility to catch up on any material you miss, either by getting notes from a colleague, communicating with me, or setting up office hours with me. I will give you a short break in the middle of each class that you're free to use to catch up on emails, texts, social media, or sleep, but otherwise I expect you to respect our class community by actively engaging with me, your colleagues, and the literature at hand.

Literature in Context Journal: 10% (due by 8am on each day of class)

This class journal will allow you to begin contextualizing the reading in its historical, authorial, social, and cultural contexts prior to class. The journal entries will also provide discussion prompts during class. We will discuss during our first class how to use the research resources listed in the prompt below. Each day of class, by 8:00am, post on this class googledoc a 3- to 5-sentence response to the following prompt, applied to one (or more) of the texts for that day (note that everyone will be able to read each other's entries):

> From your own research in the *Norton Anthology*, *The British Library*, *British History Online*, *Poetry Foundation*, *The British Museum*, or another reputable source for English literary history, how do the specific time period and contemporary events, the author, political or social issues, and/or contemporary religious contexts affect your interpretation of the meaning of this text? Finally, in what ways do you see this literary text connecting with the present—how do its forms, genre, themes, styles, or subjects influence later texts with which you are familiar; how do you see continuities and changes in historical, cultural, or religious contexts affecting literature today?

Unit Quests: 33% (10%, 11%, and 12% each), in class on the following dates [TBD]

There will be three scheduled unit "quests" (more than a quiz, not quite a test) this semester that are designed to prompt you to reflect on the material in discreet, historical units and practice writing short (1-paragraph), thoughtful answers before your final cumulative exam. You should actively review for these quests on your own and with your colleagues. The literature, introductory contextual material in the *Norton Anthology*, footnotes, class discussion, and any handouts that you have received during the study of that unit are all fair game for the unit quest. There will be no make-up quests offered so plan any holidays or absences accordingly. On the day of our quests, there will also be new reading that we will discuss for the first time that day—note that this new reading may appear on that day's quest.

Class Presentation: 7% (individual sign-ups on Canvas. *You are responsible for switching if needed*.)

The *Norton Anthology* provides secondary material related to historical, cultural, authorial, and literary contexts throughout the volume. You will sign up to present a section of this contextual material in a 5- to 7-minute presentation to the class. You will be expected to use two secondary sources in addition to the

Commented [RM4]: This is one of the assignments that measures the TH GELO. The Journal is particularly important because it is an activity that students will complete for each class day's reading, meaning that they will continually exercise their skills of examining historical contexts in order to frame interpretations of literary texts. This is also a somewhat collaborative activity, since students will be able to read each other's journal entries and the instructor will often use students' entries as inroads to discussion of historical context and literary interpretation through those contexts during class.

Commented [RM5]: The unit exams are key ways of measuring students' learning within discreet, historical periods—they are tested on historical contexts as well as on literary themes, styles, and forms.

Commented [RM6]: The class presentations prompt students to analyze multiple secondary sources in order to present to their peers an interpretation of historical context. The historical context that the student presents provides frameworks for interpreting the literature of the same period.

secondary material in your *Norton Anthology* as you prepare your presentation; sources such as *British History Online*, *The British Library*, *The British Museum*, and any of the journals listed in the Resources section at the end of this syllabus will work well. Pay attention to whether your secondary sources present slightly different or similar versions of the same historical events and cultural or religious contexts: decide whether you will present different interpretations of the context to the class or whether one interpretation seems more sound or relevant (and why). This exercise therefore requires you to analyze your secondary sources with attention to the difficulties of interpreting sources and to recognize that different interpretations of history and culture, or even of an author's life, can change our interpretations of a literary text. Engage us in the subject, make it come alive, and show us how historical and cultural contexts can aid our understanding of the particular authors and texts we're reading. Your presentation can take any form; creative, engaging, and interactive presentation formats will be rewarded. Be sure to keep to time.

Recitation: 5% (individual sign-up dates on Canvas)
Sign up to meet with me in my office between Oct 30 – Nov 1 to recite by memory a passage from one of the following: Chaucer, *Canterbury Tales* (first 18 lines of the "General Prologue"); Elizabeth I, "Speech to the Troops at Tilbury" (at least 15 lines); any of Shakespeare's Sonnets on our reading list; or Katherine Philips, "Friendship's Mystery, To My Dearest *Lucasia*". During your recitation, be prepared to discuss with me why you chose that particular text and what you have learned by practicing it orally.

Literature & Material Culture Project: 10%, Presentation on Tues, Oct 23; Due Wed, Oct 24 by 11:59pm
For this project, you will analyze two primary sources from the same historical time period in order to find out what they tell us about each other. You will select one piece of art, sculpture, or other material culture item from The Getty Center and one literary text on our syllabus from roughly the same historical time period (within about 50 years) as your selected material culture object, then you will write a 3- to 4-page analysis of these artifacts. Your analysis should include a description of your selected object (its historical context, who made it) and an interpretation of your selected literary text, and, importantly, you must include a synthesis of how each of the artifacts helps us to understand the other. What can we learn about the material artifact through the literary text, and how is the literary text illuminated by the material artifact? In addition to your 3- to 4-page analysis, you must include an image of your material culture object on p. 1, and a separate page at the end with your bibliography with any necessary citations or references (you will need to refer to secondary sources, at the very least, for the description of your material culture object). We will hold a conference day during class in which everyone will have 5 minutes to present their project (the in-class presentation is part of your grade for this assignment). Your presentation should also include your rationale behind why you chose this particular material artifact and this literary text. Submit your project to Canvas by 11:59pm on Oct 24.

> **Commented [RM7]:** The literature and material culture project has students analyze two primary sources in order to situate those separate items in their historical time and place and then to analyze what each object tells us about the other. The students will also use secondary sources for this project, mainly to discuss the material culture object that they select, but they can also use secondary sources to help them articulate how the two objects illuminate each other.

Final Exam: 25%, Friday, Dec 12, 8:00AM – 10:00AM (date/time cannot be moved)
The final exam will be cumulative: it will cover the entire course. The unit quizzes, class presentation, recitation, and midterm project will all facilitate your building up to the final, but it will also behoove you to thoroughly review your notes, handouts from class, your annotated literary texts, and to study together with your colleagues. The final is pre-scheduled by the College and cannot be moved for individuals unless a true emergency arises—if for a true emergency you will miss the scheduled final, contact me as soon as possible so that we can see what, if any, accommodations can be made.

> **Commented [RM8]:** The final exam, like the unit exams, tests literary knowledge and historical knowledge and context. Students will be expected to know historical, political, religious, and cultural contexts of particular periods and to use these contexts in their interpretations of literature.

Course Reflection Paper (pass/fail): 5%, 2-3 pages; Due Sunday, Dec 9 by 11:59pm (submit on Canvas)
The purpose of this 2- to 3-page paper is to put into words *what* you have learned and *how* you have learned in this course. What kinds of critical thinking and historical and literary analysis skills have you learned or refined through our study of British literature to 1800? How will you use those skills in other classes? How did the way that the syllabus, individual classes, and the assessments were structured facilitate your learning experience? Give specific examples of particular lessons you found useful in class, and/or lessons that were *not* helpful, and why. Is there anything that would have improved your learning experience (particular material, assessments, teaching style, etc.)? What are some of your favorite things that you learned? What surprised or

challenged you about the literature? How has this course changed the way you think about literature, or history, or language? This paper is pass/fail: you will not be docked points for writing about parts of the class that you didn't like or didn't find interesting.

Reading and Assessment Schedule (subject to revision as needed)
Read the assigned texts before class, along with any introductory and footnote material you encounter.
Don't forget to post your **Literature in Context Journal** entry by 8:00am each day of class.

The Middle Ages (c. 650 – c. 1485)

Aug 28 Welcome to ENG 046! Intro to Middle Ages, Anglo-Saxon Culture; Bede, *Cædmon's Hymn,* 30-33
Aug 30 "Dream of the Rood," 32-37; *Judith*, 110-118; "Wanderer," 118-21; "Wulf and Eadwacer," 121-23;
          "Wife's Lament," 123-25

Sep 4   *Beowulf*, lines 1-862, 1251-1798, 2510-3182 (pp. 37-60, 70-81, 96-109)
Sep 6   "The Myth of Arthur's Return": Geoffrey of Monmouth, Wace, and Layamon, 136-37; Marie de
          France, *Chevrefoil,* 185-87; Intro to Medieval English (Middle English), 20-26; *Sir Orfeo*, 187-200

Sep 11   "Foweles in the Frith," 532; "Cuckoo Song," 532; "Alison," 533; "My Lief is Faren in Londe," 533;
          "Western Wind," 534; "I Am of Ireland," 534; Geoffrey Chaucer, *Canterbury Tales: General Prologue*,
          259-81
Sep 13   Chaucer, *Miller's Prologue and Tale*, 282-98

Sep 18   Chaucer, *Man of Law's Epilogue*, *Wife of Bath's Prologue* and *Tale,* 298-328
Sep 20   Chaucer, "Retraction," 360-61, "To His Scribe Adam," 363; Thomas Hoccleve, "My Complaint," 377-87

Sep 25   William Langland, *Piers Plowman,* 388-98; Julian of Norwich, *Book of Showings,* 430-42; Margery
          Kempe, *Book of Margery Kempe,* 442-56
Sep 27   **Unit 1 Quest.** (Remember to sign up for your class presentation by midnight tonight)
          York Play of the Crucifixion, 457-65; "What is He, This Lordling, That Cometh from the Fight," 427; "Ye
          That Pasen by the Weye," 428; "Sunset on Calvary," 428; "I Sing of a Maiden," 428; "Adam Lay Bound,"
          429; "The Corpus Christi Carol," 429

The Sixteenth Century (1485 – 1603)

Oct 2   [*Presentation: Renaissance Humanism, 6-9] Thomas Wyatt, "Long Love" & Petrarch's "Rima 140,"
          120-21 "Whoso List to Hunt" & Petrarch's "Rima 190," 121, "They Flee from Me," 125; "My Lute
          Awake!" 127, "Stand Whoso List," 129; "Who List his Wealth & Ease Retain," 130; Henry Howard,
          "Soote Season," Petrarch's "Rima 310," 134-35; "Assyrian's King," 136; Philip Sidney, *Astrophil & Stella*
          1, 20, 91, 108 (pp. 586ff)
Oct 4   [*Presentation: The Reformation, 9-13] ***Sign up*** *by today for Sat Oct 13 field trip to The Getty*
          I Corinthians 13, four ways, 145-48; William Tyndale, *The Obedience of a Christian Man,* 149-51;
          Thomas More, *Dialogue Concerning Heresies,* 151-53; Anne Askew, "First Examination," 156-59; John
          Foxe, *Acts and Monuments*, 159-61

Oct 9   NO CLASS - Fall Break
Oct 11   [*Presentation: Tudor Style: Ornament, Plainness, and Wonder, 21-27]
          Thomas Hoby, Castiglione's *The Courtier,* 176-92; Edmund Spenser, *Faerie Queene* Book I: Cantos 1 &
          12, 247-52, 253-67, 396-406

Oct 13: *Class Trip to The Getty Center, Los Angeles (Literature & Material Culture Project) Sign up here*

Commented [RM9]: Note the syllabus divides the primary source readings into discreet historical units. Each of these units is introduced with a lecture and discussion of historical, cultural, political, religious context, and these contexts are reinforced throughout the unit as a way of reading literature through an historicist interpretation.

Oct 16 [*<u>Presentation</u>: A Female Monarch in a Male World, The Kingdom in Danger, 13-16]
 Queen Mary I, Ambassadorial Dispatch, 194, 196-98, Oration in the Guildhall, 198-99; Execution of the
 Queen of Scots, 214-21; Queen Elizabeth I, 221-22, Speech to Joint Delegation of Lords and Commons,
 226-28, Letter to Mary Queen of Scots, 229, "Doubt of Future Foes," 230, "On Monsieur's Departure,"
 230-31, Letter to Amyas Paulet, 232, Letter to King James VI, 232-33, Verse Exchange, 233-34, Speech
 to the Troops at Tilbury, 234-35; Walter Ralegh, "Nymph's Reply to the Shepherd," 527 (& Marlowe,
 "Passionate Shepherd to his Love," 678), "The Lie" 528
Oct 18 Walter Ralegh, "The Discovery of…Guiana," 533-35; Hakluyt, *The Principle Navigations* 612-16;
 Leo Africanus on the North Africans 616-20; Andrew Borde, An English Traveler's Guide to the North
 Africans 620-22; Richard Eden, A Voyage to Equatorial Africa 622-26; George Best, A Voyage to the
 Arctic 626-34; Witherington and Lister's Voyage to West Africa and South America, 634-39

Oct 23 **Literature & Material Culture Project Presentations**; Marlowe, *Doctor Faustus*, 679-715
 Literature & Material Culture Project due Oct 24 by 11:59pm (submit on Canvas)
Oct 25 William Shakespeare, Sonnets 18, 20, 29, 35, 55, 73, 80, 87, 94, 116, 130, 138, 146, pp. 723ff.

Oct 30 [*<u>Presentation</u>: The Elizabethan Theater, 27-33] ***Recitations** this Tues, Wed, or Thurs*
 William Shakespeare, *Othello,* Acts 1-2, 803-41
Nov 1 **Unit 2 Quest**
 William Shakespeare, *Othello*, Acts 3-5, 841-89

The Early Seventeenth Century (1603 – 1660)

Nov 6 [*<u>Presentation</u>: The Early Seventeenth Century: State and Church, 893-98]
 John Donne, "Flea," 923, "Sun Rising," 926, "A Valediction: Forbidding Mourning," 935, Holy Sonnets
 #5, #10, #14, 960-63, *Meditation 17*, 970, from "Death's Duel," 973
Nov 8 [*<u>Presentation</u>: Literature and Culture (1603-40), 899-908]
 Aemilia Lanyer, *Salve Deus Rex Judaeorum*, 980-86; "The Description of Cookham," 986-90; Ben
 Jonson, "To Penshurst," 1096-98, "A Sonnet to Lady Mary Wroth," 1100-01, "To John Donne," 1091,
 "To the Memory of my Beloved Shakespeare," 1106-08; Mary Wroth, *Pamphilia to Amphilanthus*
 Sonnets #1 & #16, 1116-17, song #74, 1120, Sonnet #103, 1121

Nov 13 [*<u>Presentation</u>: Literature and Culture (1640-60), 914-17]
 Joseph Swetnam, *The Arraignment of Lewd…Women*, 1200-02; Rachel Speght, *A Muzzle for
 Melastomus*, 1202-05; William Gouge, *Of Domestical Duties*, 1205-10; Francis Bacon, *Essays*: "Of
 Truth" – "Of Superstition," 1212-19; William Harvey, "Anatomical Exercises…" 1236-38; Robert Burton,
 Anatomy of Melancholy, 1239-46
Nov 15 George Herbert, "Altar," 1257, "Easter Wings," 1259, "Prayer" (1), 1261-62, "Windows," 1263,
 "Denial," 1263-64, "Collar," 1270-71; Robert Herrick, "To the Virgins," 1312; Thomas Carew, "To
 Saxham," 1323-25; Richard Lovelace, "To Lucasta," 1329, "The Grasshopper," 1330-31

Nov 20 [*<u>Presentation</u>: The Revolutionary Era (1640-60), 910-14]
 Reporting the News, 1384-85; From *The Moderate*, Trial of King Charles I, 1386-88; Katherine Philips,
 "A Married State," 1333-34, "Upon the Double Murder of King Charles," 1335, "Friendship's Mystery,"
 1336-37; Margaret Cavendish, "The Poetess's Hasty Resolution," 1885-86; Andrew Marvell, "Coy
 Mistress," 1346-47, "Bermudas," 1341-42; John Milton, *Paradise Lost* Book 1, 1495-1514
Nov 22 NO CLASS - Thanksgiving Holiday

The Restoration and the Eighteenth Century (1660 – 1785)

Nov 27 John Dryden, "Mac Flecknoe," 62-68; Jonathan Swift, "A Modest Proposal," 454-60; Alexander Pope, *An Essay on Criticism* Part I, 490-94, "The Rape of the Lock," 506-25

Nov 29 Lady Mary Wortley Montagu, Turkish Embassy Letters, 628-33, Epistle from Mrs. Yonge to her Husband, 633-35; Jonathan Swift, "The Lady's Dressing Room," 637-40, Mary Wortley Montagu, "Reasons that Induced Dr. Swift to Write," 640-42

Dec 4 **Units 3-4 Quest.**
William Hogarth, *Marriage A-la-Mode,* 705; Frances Burney, Journal and Letters, 940-58; Olaudah Equiano, *The Interesting Narrative of the Life of Olaudah Equiano,* 980-90; Thomas Gray, "Country Churchyard," 998-1001; Christopher Smart, "Jubilate Agno," 1006-08

Dec 6 Oliver Goldsmith, "The Deserted Village," 1008-18; Cumulative Final Exam Preparation

Course Reflection Paper Due Sunday, Dec 9 by 11:59pm (submitted via Canvas)
Dec 12 (Wednesday) **FINAL EXAM: 8:00-10:00AM**

Late Assignments:
I will accept assignments past their due date only if a true emergency arises and only if you inform me (by email) *before* the assignment is due.

Library Resources:
Westmont Librarians are available to help you. You can go to the Research Help Desk in the library for help with research for your assignments. You can also set up an appointment with Diane Zilioto, the Librarian who serves the English Department. To find subject-specific resources for English, consult the research guide at http://libguides.westmont.edu/english.

Writing Center:
Writers' Corner is a creative space where students can find skilled "test readers" as they develop writing projects for professors, employers, and others. Tutorials are friendly and free of charge, so come visit in Voskuyl Library 215. Clients with appointments get first priority; drop-ins are also welcome. Don't wait until the eleventh hour to start writing: make an appointment at https://westmont.mywconline.com/.

Plagiarism and Academic Integrity:
Submitting plagiarized material will earn you a failing grade for that assignment. Plagiarism is the theft of someone else's words or ideas, including improper or missing citations. You are responsible for knowing and abiding by Westmont's Academic Integrity policy, available at http://www.westmont.edu/_offices/provost/plagiarism/academic_integrity_policy.html. If you have questions about the policy, ask me or a Librarian. A good guide to avoiding plagiarism can be found at Purdue's Online Writing Lab: https://owl.english.purdue.edu/owl/resource/589/02/. To ensure that you properly credit and reference sources, refer to an MLA sourcebook (such as the MLA Formatting and Style Guide at Purdue's OWL), seek assistance from a Librarian or the Writer's Corner, or contact me.

Statement on Disability:
Students who have been diagnosed with a disability are strongly encouraged to contact the Office of Disability Services (ODS) as early as possible to discuss appropriate accommodations for this course. Formal accommodations will only be granted for students whose disabilities have been verified by OCS Staff. These accommodations may be necessary to ensure your equal access to this course. Please contact Sheri Noble, Director of Disability Services (310A Voskuyl Library, snoble@westmont.edu) or visit the website for more information: http://www.westmont.edu/_offices/disability

Connecting with Professors:

You are encouraged to take advantage of the "Take a Professor to Lunch" program as an opportunity to get to know each of your professors over a shared meal. I would enjoy the opportunity to have a lunch conversation with you (or you and a friend), just email me to arrange a lunch.

Technology Policy:
In-class use of digital technology (laptops, iPads, phones) is prohibited unless specified by me (e.g., during class break). Exceptions may be made on a case-by-case basis after advance discussion with me.

Resources for British Literature to 1800:

Norton Anthology of English Literature: Norton Topics Online:
https://www.wwnorton.com/college/english/nael/welcome.htm

British Library's English Timeline (English Language and Literary History from 1100 to Present):
http://www.bl.uk/learning/langlit/evolvingenglish/accessvers/index.html

The British Museum (check out Research/ Blog): http://www.britishmuseum.org

British History Online (large database of digitized primary and secondary sources, we will review in class how you can use this resource to inform your Literature in Context Journal entry, class presentation, and Literature and Material Culture Project): https://www.british-history.ac.uk

Poetry Foundation (find comprehensive biographies of poets and their contexts; explore Poets by School/Period): https://www.poetryfoundation.org/poets/browse#page=1&sort_by=recently_added
    And see the very useful Glossary of Poetic Terms:
    https://www.poetryfoundation.org/learn/glossary-terms

Selection of journals that will include criticism of British Literature to 1800 (accessible through Westmont's access to Project Muse, JSTOR, and ProQuest); these will be especially useful for your Literature in Context Journal entries, Class Presentation, and Literature & Material Culture Project:
    ELH (English Literary History): http://westmont.worldcat.org/oclc/41125269
    Studies in English Literature, 1500-1900: http://westmont.worldcat.org/oclc/40494745
    Literature Compass: http://westmont.worldcat.org/oclc/65298568
    Reception: texts, readers, audiences, history: http://westmont.worldcat.org/oclc/639977457
    Exemplaria: http://westmont.worldcat.org/oclc/67837599
    Speculum: http://westmont.worldcat.org/oclc/35801878
    Postmedieval: http://westmont.worldcat.org/oclc/757090267
    Parergon: http://westmont.worldcat.org/oclc/173324585
    Essays in Medieval Studies: http://westmont.worldcat.org/oclc/252439244
    The Chaucer Review: http://westmont.worldcat.org/oclc/43359050
    Renaissance Quarterly: http://westmont.worldcat.org/oclc/37032182
    Journal for early modern cultural studies: http://westmont.worldcat.org/oclc/56842341
    Journal of Medieval and Early Modern Studies: http://westmont.worldcat.org/oclc/321040705
    Early Modern Women: http://westmont.worldcat.org/oclc/466874875
    Shakespeare Quarterly: http://westmont.worldcat.org/oclc/39852252
    Comitatus: http://westmont.worldcat.org/oclc/607828626

Commented [RM10]: The resources here support interpretations of the literary texts through historical contexts. Students are directed to these resources especially for their Literature in Context Journal entries, class presentations, and Material Culture Project. During the first class, the instructor reviews these resources with students and demonstrates how students can use them to find information for their Literature in Context Journal entries.