



## Literature, Journalism, and Modern Languages

### LIT 254, Section 1

#### British Writers I

Constructing the English Tradition—

Language and Literature of Early Modern England:

Gender, Politics, and Religion

Fall 2015

<b>Meeting times:</b> M/W/F 1:30-2:25pm	<b>Instructor:</b> Dr. Blessing x2652
<b>Meeting location:</b> Bond Academic Center 102	<b>E-mail:</b> CarolBlessing@pointloma.edu
<b>Final Exam:</b> Wednesday, December 16 1:30-4:00pm	<b>Office:</b> Bond Academic Center 115

**PLNU Mission**  
**To Teach ~ To Shape ~ To Send**

Point Loma Nazarene University exists to provide higher education in a vital Christian community where minds are engaged and challenged, character is modeled and formed, and service becomes an expression of faith. Being of Wesleyan heritage, we aspire to be a learning community where grace is foundational, truth is pursued, and holiness is a way of life.

#### CATALOGUE DESCRIPTION

Discussion and analysis of major movements, genres, authors, and works within their cultural contexts from 700 to 1798. Includes Beowulf and work by authors such as Chaucer, Julian of Norwich, Malory, Spenser, Lanyer, Marlowe, Shakespeare, Webster, Milton, Behn, Cavendish, Swift, and Pope. Prerequisite: WRI110, WRI120, or WRI115 and WRI116.

#### COURSE LEARNING OUTCOMES

*Students will be able to:*

1. Closely read (comprehension, analysis) and critically analyze (analysis) texts in their original languages and/or in translation.
2. Recall (knowledge), identify (knowledge), and use (application) fundamental concepts of literary study to read and discuss texts
  - a. Standard literary terminology
  - b. Modes/genres of literature
  - c. Elements of literary genres
  - d. Literary periods (dates, writers, characteristics, and important developments)
  - e. Contemporary critical approaches
  - f. Extra-literary research
3. Analyze (analysis) the social, cultural, ethnic, gendered, and/or historical contexts of the works and their authors, and connect (synthesis, evaluation) the texts with their own lives.
4. Create (synthesis, evaluation) detailed and informed textual analysis of literary works that examine several of the fundamental concepts of literary study.

#### REQUIRED TEXTS AND RECOMMENDED RESOURCES

*The Broadview Anthology of British Literature*, Vols. 1, 2, and 3, 2<sup>nd</sup> Edition.

On-line resources through the Broadview website: <http://www.broadviewpress.com/babl/> and enter the code that comes with your purchased textbook.

#### COURSE REQUIREMENTS

- **PREREQUISITE: WRITING 110, OR WRITING 115 AND 116, OR WRITING 120**

- Reading of all assignments by the dates listed below. A minimum of two hours outside of class is expected for every hour in class (6 hours outside work weekly). (CLO 1)
- Frequent quizzes (10%)(CLO 2)
- Twelve one-page analyses, approximately 300 words each, dates as noted on the syllabus (15%). Turn in one each week on the day of the question upon which your analysis is based. (CLOs 2-4)
- One oral/written presentation on contexts connected to a work. (10%)(CLOs 2 and 3)
- Two five-page essays, approximately 1500 words each, 15% each (30% total). These may be expansions of your shorter analysis work. More instructions to follow. (CLOs 2-4)
- Two examinations, as noted on the syllabus. The midterm is worth 15%; the final exam is worth 20%. (CLOs 2 and 3)
- Oral participation—will influence borderline grades and make the class more meaningful for everyone. (CLOs 2 and 3)

PERCENT	GRADE
93-100	A
90-92	A-
88-89	B+
83-87	B
80-82	B-
78-79	C+
73-77	C
70-72	C-
68-69	D+
63-67	D
60-62	D-

#### **ANALYSIS RESPONSES: WORTH 15% OF YOUR GRADE**

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Format: Typed, Double-spaced, 300 words—one page—turn in one each week

Write a thesis statement that answers the question of the day—One sentence opening—no introductory paragraph

Use three paragraphs to support your thesis

Write a one sentence conclusion—no concluding paragraph

Use the text itself—your analysis must be fully based in the literary work; all assertions must be backed up with examples from or references to the work. Use parenthetical references and list the page numbers of the text you cite.

The analysis must be your own work—not taken in part or the whole from any other sources.

Grading is based on:

1. Thoroughness of response—demonstrating good understanding of the text
2. Originality of ideas
3. Critical thought
4. Strength of thesis/argument
5. Strength of support from the text

#### **ORAL REPORTS—THESE WILL COVER CONTEXTS CONNECTED TO A LITERARY WORK: WORTH 10% OF YOUR COURSE GRADE**

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1. Sign up for a date on which to present—choose a topic connected to the work  
Suggestion for ideas—ahead of the date of your presentation, read the introduction in the textbook for possible topics that you can research.

2. Research the topic using three sources outside of our text. Do not use Wikipedia or similar sources. Use reputable and current books, journal articles, and/or on-line resources from reputable sites such as those connected with universities and historical organizations.
3. Present your findings to the class on the date for which you signed up. The presentation must not run over ten minutes, so practice it ahead of time.
4. Include a one-page typed summary of your research, including a list of your three sources in MLA format.
5. Post your report on Canvas, in addition to presenting it in class.

#### **COURSE POLICIES AND PROCEDURES:**

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**Academic Accommodations:** While all students are expected to meet the minimum academic standards for completion of this course as established by the instructor, students with disabilities may require academic accommodations. At Point Loma Nazarene University, students requesting academic accommodations must file documentation with the Disability Resource Center (DRC), located in the Bond Academic Center. Once the student files documentation, the Disability Resource Center will contact the student's instructors and provide written recommendations for reasonable and appropriate accommodations to meet the individual learning needs of the student. This policy assists the University in its commitment to full compliance with Section 504 of the Rehabilitation Act of 1973, the Americans with Disabilities (ADA) Act of 1990, and ADA Amendments Act of 2008, all of which prohibit discrimination against students with disabilities and guarantee all qualified students equal access to and benefits of PLNU programs and activities.

**FERPA:** In compliance with federal law, neither PLNU student ID nor social security number should be used in publicly posted grades or returned sets of assignments without student written permission. Also in compliance with FERPA, you will be the only person given information about your progress in this class unless you have designated others to receive it in the "Information Release" section of the student portal. See Policy Statements in the undergrad student catalog.

**Plagiarism:** Plagiarism in any form will not be tolerated. The following is the LJML Department Policy on Plagiarism:

*The Department of Literature, Journalism, and Modern Languages deems intellectual and academic integrity to be critical to academic success and personal development; therefore, any unethical practice will be detrimental to the student's academic record and moral character. Students who present the work of others, which includes but is not limited to borrowing another student's work, buying a paper, or using the thoughts or ideas of others as if their own (using information in a paper without citation), commit plagiarism. Students will be held accountable for plagiarized material whether the material was plagiarized intentionally or unintentionally. Plagiarized work will result in a failing grade for the assignment and possibly for the course. In either event, a written report will be filed with the department chair and area dean. The dean will review the report and submit it to the Provost and the Vice President for Student Development. It will then be placed in the student's academic file.*

**Attendance:** Please read the Class Attendance section of your PLNU Catalog, carefully. If students miss more than 10% of class meetings (approx. 4 for a MWF course and 3 classes for a TTH course), faculty members may file a written report which may result in de-enrollment from the course. If you miss more than 20% of class meetings (approx. 8 for a MWF course and 6 classes for a TTH course), you may be de-enrolled without notice. De-enrollment may have serious consequences on residence, athletic, and scholarship requirements; it may also necessitate a reduction or loss in your financial aid.

**Public Discourse:** Much of the work we will do in this class is cooperative, by nature of the class discussions and general feedback given to written work and/projects; thus you should think of all your writing and speaking for and in class as public, not private, discourse. By continuing in this class, you acknowledge that your work will be viewed by others in the class. Thinking of our class work as public and shared also gives us the chance to treat one another with gentleness and compassion.

**Maintaining Your Own Class Schedule through Online Registration:** You will be responsible for maintaining your own class schedule. Should you need to drop this or any course, please remember to drop the course before the November 4 deadline for 15-week classes and September 23 for Quad 1 classes. If you need

to drop a class, be sure to fill out and submit the official forms; simply ceasing to attend may result in a grade of F on your transcript.

**Final Examinations:** Final Examinations are the culminating learning event in a course, and they are scheduled to take into account all the different courses and departments across the university. The exam schedule varies from year to year. The final examination schedule is posted on the Class Schedules site. You are expected to arrange your personal affairs to fit the examination schedule.

**Inclusive Language:** Because the Literature, Journalism, and Modern Language department recognizes the power of language, in its essence and in the ways it may be used either for good or for ill, we ask that all public language used in this course, including written and spoken discourse, be inclusive. This standard is also outlined by all major academic style guides, including MLA, APA, and Chicago, and is the norm in university-level work.

**CLASS SESSIONS, PREPARATION, ASSIGNMENTS, AND TECHNOLOGY:**

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- a. Come to class having read the assigned work and prepared to analyze, discuss, and read parts of it aloud.
- b. You may use your laptop or tablet only for note-taking, not for checking email or other activities. If you are using an electronic reader (Kindle, Nook, etc.), please let me know and have no other “file” open on your reader other than the class text/reading. **All other electronics must be muted or turned off for the entire class period.**
- c. Completion of all assignments is required, and passing the course will be difficult without doing so. Readings and written responses must be prepared in advance of the date scheduled/due and of sufficient length and quality to meet the assignment’s requirements and intents. Missed work (quizzes and written responses) may be made up only in truly extenuating circumstances and only if you and I have had a conversation about your situation. No make-up work will be given for missed work.
- d. Late assignments will not be accepted either in person, by delivery, or in my mailbox (unless you and I have communicated prior to the deadline about extenuating circumstances).
- e. It is your responsibility to see to it that I receive your work.
- f. Always keep electronic copies of your work on hand so that you can provide duplicate copies if you need to.

**Email and Canvas:** You are responsible for checking your PLNU email account and Canvas regularly for electronic messages from me (and sometimes from your classmates). You are fully accountable for all course material, announcements, communications that are distributed via email and Canvas; and I will send messages only to these sites. Please let me know if you encounter any technical problems with these sites.

**Extenuating Situations and Grades:** No “Incomplete” grades will be assigned unless extenuating circumstances (e.g., death in the family, automobile accidents, hospitalization) prevail. If you find yourself in such a situation, please contact me immediately and submit any necessary and valid documents to help clarify and document your situation (e.g., doctor's letter on letterhead, funeral service program, police report, etc.).

No *Cliff's Notes*, *Barron's Notes*, *Spark Notes*, *Wikipedia*, or similar guides are to be used to write papers, brought to class, or used as a substitute for the reading.

**Class Schedule - Complete all readings by the assigned day**

Read the works before class on the date indicated. Turn in one analysis response a week in response to one of the work's questions.

DATE	IN CLASS COVERAGE	WORK DUE
<b>Volume One</b>		<b>Analysis Response this week</b>
<b>Week 1</b>		
Sep. 1	Course Introduction; Backgrounds to Old and Middle English The Medieval Period, pp. XXVIII-LXI (Class coverage)	
Sep. 2	Bede, pp.9-23; <i>The Dream of the Rood</i> , pp. 29-34 <b>Analysis: What are three points these works show about the faith of the era?</b>	
Sep. 4	<i>Beowulf</i> , pp. 44-90 <b>Analysis: How do the pre-Christian and Christian value systems in the epic both intersect and clash with one another?</b>	
<b>Week 2</b>		<b>Analysis Response this week</b>
Sep. 7	<b>Labor Day—No Classes</b>	
Sep. 9	<i>Judith</i> , pp. 93-102; Geoffrey of Monmouth, <i>The History of the Kings of Britain</i> , pp. 157-179, skip Book 7 <b>Analysis: How does the biblical Judith become reconstructed into an Anglo-Saxon warrior woman?</b>	
Sep. 11	Marie de France: <i>Lais</i> , pp. 180-209 <b>Analysis: What views of married love do these works present?</b>	
<b>Week 3</b>		<b>Analysis Response this week</b>
Sep. 14	<i>Sir Gawain and the Green Knight</i> , pp. 258-288 <b>Analysis: What views of Arthur's Court does this work present?</b>	
Sep. 16	<i>Sir Gawain and the Green Knight</i> , pp. 288-323 <b>Analysis: How do the bedroom scenes and the hunting scenes relate to each other?</b>	
Sep. 18	Geoffrey Chaucer: <i>The Canterbury Tales: The General Prologue</i> , pp. 379-414 <b>Analysis: Which character do you find most intriguing and why?</b>	
<b>Week 4</b>		<b>Analysis Response this week</b>
Sep. 21	Chaucer: <i>The General Prologue</i> , continued and <i>The Wife of Bath's Prologue</i> , pp. 462-476 <b>Analysis: Is Chaucer's depiction of the wife misogynistic or complimentary?</b>	
Sep. 23	Chaucer: <i>The Wife of Bath's Tale</i> , pp. 477-482 <b>Analysis: How does the Wife of Bath's "Tale" relate to her "Prologue"?</b>	
Sep. 25	Julian of Norwich, <i>A Revelation of Love</i> , pp. 586-593 and 600-603; Margery Kempe, <i>The Book of Margery Kempe</i> , pp. 604-top of 621 <b>Analysis: What theological questions do these works raise for you?</b>	
<b>Week 5</b>		<b>Analysis Response this week</b>
Sep. 28	<i>Quem Quaeritis</i> , pp. 666-667; <i>The Second Shepherd's Play</i> , pp. 698-714 <b>Analysis: How does the shepherds' encounter with Christ compare to the encounter of the mystics with Christ from the last assignment?</b>	
Sep. 30	<i>Everyman</i> , on-line resource <b>Analysis: What is the path to salvation for Everyman?</b>	
Oct. 2	Sir Thomas Malory: <i>Morte Darthur</i> , pp. 754-768 and 782-795 <b>Analysis: What elements of this narrative make the legend of Arthur so popular, even today?</b>	
<b>Volume Two</b>		
<b>Week 6</b>		<b>Analysis Response this week</b>
Oct. 5	The Renaissance and Early Seventeenth Century, pp. XXXVII-XC (Class coverage)	<b>Paper #1 DUE</b>
Oct. 7	Sir Thomas More: <i>Utopia</i> , pp. 12-20 and 36-68 <b>Analysis: Describe More's vision of an ideal society.</b>	
Oct. 9	Sir Thomas Wyatt, Henry Howard, Earl of Surrey, and the Elizabethan Sonnet and Lyric, pp. 107-111, 116-123 <b>Analysis: How are females constructed in these poems?</b>	

Week 7		Analysis Response this week
Oct. 12	Edmond Spenser: <i>The Faerie Queene</i> , Book I, Canto 1, pp. 138-149; Canto 12, pp. 220-225 <b>Analysis: What virtues and vices are represented in these cantos?</b>	
Oct. 14	Sir Philip Sidney: <i>Astrophil and Stella</i> , pp. 257-268. <b>Analysis: Discuss the relationship of Astrophil and Stella.</b>	
Oct. 16	"Unconstant Women," pp. 569-581 <b>Analysis: How do these debates shape early modern poetry?</b>	
Week 8		
Oct. 19	Queen Elizabeth, pp. 301-308; Aemilia Lanyer, pp.336-342 <b>Analysis: How do these women counter the ways in which male writers have presented them?</b>	
Oct. 21	<b>Midterm Exam</b>	Midterm Exam
Oct. 23	<b>Fall Break Day—No Class</b>	
Week 9		Analysis Response this week
Oct. 26	Francis Bacon: <i>Essays</i> , pp. 382-395 <b>Analysis: What is Bacon's view of Truth?</b>	
Oct. 28	Christopher Marlowe: <i>Doctor Faustus</i> , pp. 402-403; 416-449 <b>Analysis: Is Faustus damned or saved at the end of the play? Explain.</b>	
Oct. 30	<i>Doctor Faustus</i> —Continued <b>Analysis: How does this work relate to your life as a student/scholar?</b>	
Week 10		Analysis Response this week
Nov. 2	William Shakespeare: <i>Sonnets</i> , pp. 450-468 <b>Analysis: How does the speaker portray his relationships with both the young man and the female?</b>	
Nov. 4	John Donne, pp. 662-672 <b>Analysis: What views of women do these poems contain?</b>	
Nov. 6	Continue Donne's poetry, pp. 684-688 <b>Analysis: How does Donne portray his relationship with God?</b>	
Week 11		Analysis Response this week
Nov. 9	John Webster: <i>The Duchess of Malfi</i> , pp. 689-741 <b>Analysis: What do you think of the Duchess's clandestine marriage?</b>	
Nov. 11	<i>The Duchess of Malfi</i> , continued <b>Analysis: How would you describe the philosophy of the play?</b>	
Nov. 13	Lady Mary Wroth, pp. 742-747 and Katherine Philips, pp. 783-787 <b>Analysis: Compare the poets' portrayal of relationships</b>	
Week 12		Analysis Response this week
Nov. 16	George Herbert, pp. 759-769 <b>Analysis: Characterize Herbert's view of God.</b>	
Nov. 18	John Milton: <i>Paradise Lost</i> , Book One: pp.804-806 and 825-839 <b>Analysis: How is Satan portrayed?</b>	
Nov. 20	<i>Paradise Lost</i> , Books Four and Nine, pp. 858-887 <b>Analysis: What does Milton add to the Genesis account of the Fall?</b>	
Volume Three		
Week 13		
Nov. 23	The Restoration and the 18 <sup>th</sup> Century, pp. XXXIII-LXIX (Class coverage)	Paper #2 DUE
Nov. 25-27	<b>Thanksgiving Recess—No Classes</b>	
Week 14		Analysis Response this week
Nov. 30	Margaret Cavendish, pp. 1-2, 6-11, and 13-31 <b>Analysis: How do Cavendish's "A Blazing World" and <i>The Convent of Pleasure</i> respond to <i>Utopia</i>?</b>	
Dec. 2	John Bunyan: <i>The Pilgrim's Progress</i> , pp. 32-55 <b>Analysis: How does Bunyan's depiction of salvation compare with Milton's?</b>	
Dec. 4	Aphra Behn: <i>Oroonoko</i> , pp. 196-197 and 201-218 <b>Analysis: Characterize Oroonoko and his relationship with Imoinda.</b>	

<b>Week 15</b>		<b>Analysis Response this week</b>
Dec. 7	<i>Oroonoko</i> , pp. 219-237 <b>Analysis: What are the connections between the female English narrator and the African slave Oroonoko?</b>	
Dec. 9	Anne Finch, pp. 348-354; Mary Astell, pp. 355-373; Lady Wortley Montagu, pp. 602-608 <b>Analysis: What views of sexual inequality do these writers put forth?</b>	
Dec. 11	Catch-up Day and Final Exam Review	
Dec. 16	FINAL EXAM—Wednesday 1:30-4:00pm <b>From the <i>Schedule of Classes</i>: “The published time for the final examination is one of the considerations when enrolling for a course. Students are expected to arrange their personal affairs to fit the examination schedule.”</b>	<b>FINAL EXAM</b>