

University of Utah
ENGL 2701-001
TuTh 9.10am – 10.30am, HPR N 242
Fall 2024

Professor Chris Jones
Office: LNCO 3413
Office Hours: via Zoom, email for appointment
Email: chris.s.jones@utah.edu

Introduction to British Literary History I: Medieval to 18th Century (via the Renaissance)



Course Description

Blossoming much earlier than neighboring vernacular (non-Latin) literatures, English developed from its provincial beginnings on a small island at the edge of Europe, to its current position as a global language spoken and written on every continent on our planet in little over a thousand years. On this course we will follow English literature for most of that millennium-long journey, as far as the beginnings of its global pre-eminence (in the eighteenth century). Along the way we will sample different genres of literature popular in their historical periods, including epic, romance, lyric, the sonnet, tragedy, comedy and prose fiction (or the beginnings of the novel). Our journey starts in the early Middle Ages (the ‘Dark Ages’), in the late tenth century (although with a poem that is already looking back to the fifth century) and ends almost eight hundred years later. We will survey some of the ‘greatest hits’ of early British literature, and among the names you may have heard of are included Chaucer, Shakespeare and Milton. We’ll also be reading work by some of the groundbreaking women authors of early British literature, and addressing issues such as identity and race, where they arise.

Until we get to Chaucer, all the texts you will read are in Modern English translations (earlier medieval English is hard to read without explicit language study), and from Chaucer onwards you will be reading later medieval and early modern texts in the original language (albeit with helpful glosses). In this way you will acquire a sense of the historical development of the English language, as well as its literature. Although there is a reasonably large amount of compulsory primary reading set on this course (you should think of it as a reading course), you will not be required to read any secondary literature (scholarship and criticism written about these works), although I can recommend such reading if you request. Expect to encounter talking trees, green giants, swooning lovers, adulterers, thieves, angels and seafarers. Inevitably any selection on a survey such as this is partial and incomplete, and I confess that I have chosen some texts because I love reading them. I hope you will too.

Set Text

– *The Norton Anthology of English Literature*, 11th edition, Volumes A, B and C ('Package 1').
Ed. Stephen Greenblatt. New York: W. W. Norton & Company, Inc., 2018.
ISBN-13: 978-1-324-06276-9

Please note: you must make sure you obtain the 11th edition. Earlier editions do not have all the texts we require for our course. The Campus bookstore should stock copies of this package. Norton are selling it currently for c. \$91.87: <https://wwnorton.com/books/9781324072805>
You may be able to find it cheaper from other online retailers. (If you do, check before you purchase that you have the 11th edition, not the 9th or 10th, which are still widely available, and that you have all three required volumes of 'Package 1': A = The Middle Ages; B = The Sixteenth Century and the Early Seventeenth Century; C = The Restoration and the Eighteenth Century. We need all three.)

Please buy the hard (paper) copy of these books, not a digital or e-book package. This is because I want you to get into the habit of writing and making notes in your books, and to bring them into class each day, so that we can read from them together. There is a lot of research indicating that people are less distracted when they read paper books compared with digital, and that they retain more information, and for longer, after reading paper books. Plus it's better for your eyes!

There are no other books necessary for purchase for this course.

Grading Breakdown

Class attendance and participation: 10%

Discussion posts: 20%

Graded Discussion: 20%

Close-reading exercise (two to three pages): 20%

Final Paper (four to five pages): 30%

94-100% = A	77-79.9% = C+	67-69.9% = D+	0-59.9% = E
90-93.9% = A-	74-76.9% = C	64-66.9% = D	
87-89.9% = B+	70-73.9% = C-	60-63.9% = D-	
84-86.9% = B			
80-83.9% = B-			

PLEASE NOTE: to pass this course, you must pass all elements of assessment (including having satisfactory attendance). You cannot pass on a mean average grade overall if you fail to complete one of the papers, or the final, or enough discussion posts, or achieve satisfactory attendance. If one of these elements is missing, you will receive a fail.

Course Timetable

NAEL = *Norton Anthology of English Literature 11th Edition*, followed by volume A, B or C and page numbers.

Week 1

Aug 20th Course introduction. Introduction to medieval and Old English.

Aug 22nd *The Dream of the Rood*. NAEL, A, 33-37.

Week 2

Aug 27th *Wulf and Eadwacer*. NAEL, A, 124-126.

Aug 29th Marie de France, *Lanval*. NAEL, A, 171-184.

Week 3

Sept 3rd *Sir Gawain & the Green Knight* 1 (Parts 1-2, lines 1 to 1125). NAEL, A, 412-438.

Sept 5th *Sir Gawain & the Green Knight* 2 (Parts 3-4, lines 1126 to end). NAEL, A, 438-467.

Week 4

Sept 10th Introduction to Middle English and Chaucer (no set reading, but bring NAEL, A).

Sept 12th Chaucer, *The Miller's Prologue & Tale*, lines 1-290. NAEL, A, 494-500.

Week 5

Sept 17th Chaucer, *The Miller's Tale*, lines 291-end. NAEL, A, 500-510.

Sept 19th Chaucer, *Nun's Priest's Tale*. NAEL, A, 556-570.

Week 6

Sept 24th Graded Class Discussion on medieval literature

Sept 26th Sonnets 1: Thomas Wyatt, 'Whoso list to hunt' (& Petrarch, Rima 190), 'I find no peace' (& Petrarch, Rima 134), and Howard, Earl of Surrey, 'The soote season' (& Petrarch, Rima 310), 'Alas! so all things now do hold their peace' (& Petrarch, Rima 164). Note that each Petrarch poem ("Rima" is Italian for "Rhyme") is the source for Wyatt and Surrey's sonnets: they based their poems on Petrarch's. NAEL, B, from 123-137.

Week 7

Oct 1st Sonnets 2: Edmund Spenser, from *Amoretti*, sonnets 37, 54, 67, 75 & 79, and Philip Sidney, from *Astrophil and Stella*, sonnets 1, 2, 20, 34, 45, 47 & 89. NAEL, B, from 453-455 & 540-550.

Oct 3rd Sonnets 3: Shakespeare, sonnets 1, 3, 12, 15 & 18. *NAEL*, B, 624-627.

Week 8 FALL BREAK

(During fall break, in addition to the Shakespeare sonnets reading for week 9, you may wish to get ahead by reading one or more of the longer texts coming up: *Othello*, *Paradise Lost* book 9, *Oroonoko*, *Gulliver's Travels* book 4. You're also welcome to just take a break of course!)

Week 9

Oct 15th Sonnets 4: Shakespeare, all remaining sonnets in *NAEL* from 19 to 152. *NAEL*, B, 627-639.

Oct 17th Sonnets 5: Mary Wroth, from *Pamphilia to Amphilanthus*, sonnets 16, 40 & 68. *NAEL*, B, 1075-1078.

Week 10

Oct 22nd Seventeenth-century poetry 1: John Donne, 'The Flea', 'The Good Morrow', 'The Sun Rising', 'A Valediction: Forbidding Mourning'. *NAEL*, B, from 886-898.

Oct 24th Seventeenth-century poetry 2: George Herbert, 'Easter Wings', and Andrew Marvell, 'To His Coy Mistress.' *NAEL*, B, 1184 & 1272-1273.

Week 11

Oct 29th No class. Poetry close-reading exercise due.

Oct 31st Shakespeare, *Othello* 1. Acts 1 & 2. *NAEL*, B, 640-678.

Week 12

Nov 5th *Othello* 2. Acts 3 to 5. *NAEL*, B, 678-726.

Nov 7th John Milton, *Paradise Lost*, Book IX, lines 1-403. *NAEL*, B, 1577-1586.

Week 13

Nov 12th John Milton, *Paradise Lost*, Book IX, lines 404-end. *NAEL*, B, 1586-1602.

Nov 14th Aphra Behn, *Oroonoko, or The Royal Slave*, pt 1. *NAEL*, C, 152-171 "...ambitions and designs".

Week 14

Nov 19th Aphra Behn, *Oroonoko, or The Royal Slave*, pt 2. *NAEL*, C, 171-198.

Nov 21st Jonathan Swift, *Gulliver's Travels*, Part 4, chapters 1 to 4. *NAEL*, C, 464-479.

Week 15

Nov 26th Jonathan Swift, *Gulliver's Travels*, Part 4, chapters 5 to 12. *NAEL*, C, 479-511.

Nov 28th NO CLASS. THANKSGIVING.

Week 16

Dec 3rd Work on Final Paper

Dec 5th Work on Final Paper

Instruction Method, Class Preparation and Discussion Posts

This is essentially a seminar-style discussion class. I may occasionally give short (i.e. 10-15 minute) ‘mini-lecture’ introductions to some texts or periods, but most of the class will be given over to discussion of particular issues in both small (‘buzz’) groups and full, open-group seminars which I will lead and direct. The more you are willing to engage with each other’s ideas about the texts we are reading, the more you will gain from the course. We will do this respectfully, learning to argue and present our ideas rationally through evidence (that is, from the set texts – please bring your books to class with for that reason), to persuade and be persuaded with intellectual flexibility. Montaigne is supposed to have said that ‘there is no conversation more boring than the one where everyone agrees’, and that ‘it is good to rub and polish our brain against that of others’. We are going to have interesting conversations with rubbed and polished brains.

There is quite a lot of primary reading on this course (though correspondingly, no required secondary reading), so to succeed, you will need to read regularly. Little and often is far better than one marathon late-night session the day before each class. Try to find a regular slot in your day where you can manage sustained reading sessions of around an hour or so. Turn off your devices in that time so you are not distracted. Read in hard copy, not from a screen (lots of research shows that you process and retain information much better from print than digital formats) and write in your books. Underline things you find of interest, or which seem important, write little notes to yourself to remind you of what you thought about specific passages, and put question marks next to things you don’t get, or find puzzling (these are my favourite things for you to ask about in class – oh, and I’m British by the way, so I will probably spell things funny, like ‘favourite’, and ‘colour’ – you’ll cope). I have almost always set slightly more of the reading assignments for Tuesday’s class, and slightly less for Thursday’s class, to reflect that you have more preparation time between Thursday and Tuesday than vice versa.

For each class reading assignment I will post three or four preparation questions in advance in Canvas. While doing your reading you should choose one of these prompts and write a short (150-300 word) response. This must be posted in Canvas the day before our class. I will leave the Canvas submission window open until midnight, as I know some of you need to work in the evenings, but you are encouraged to post them earlier if you can; for your own work-life balance, try not to work too many late nights if you can help it! Once a week (for either the Tuesday or the Thursday class) you must post a response (50-100 words) to a classmate’s discussion post. Discussion posts should: indicate at the start which preparation question they are responding to by number; stay on topic; refer closely to relevant specific passages and details of the set text we are reading (by line and/or page number, as appropriate); finish with the number of words in your post in parentheses, as calculated using the Word Count feature, as I have below for this paragraph (also spell proof and spell-check your post in Word, before posting it). Response posts should: address your classmate by name; be courteous and respectful in responding to others’ ideas, whether in agreement or disagreement. (220 words)

This means TWO DISCUSSION POSTS and ONE RESPONSE POST every week. I understand that's quite a lot, but that's why 20% of the overall assessment for this course is assigned to your discussion posts. I want you to use the discussion posts to help you prepare, to keep on top of the reading, and to keep engaged with your classmates. I may respond to them from time to time in Canvas, but I will also draw on them to 'seed' the seminar discussion in class, sometimes asking classmates to repeat in summary a discussion post that I think will be worth exploring in more detail. I will also supplement these pre-prepared questions with other prompts in class that I want more spontaneous responses to.

What I am Looking for in a Discussion Post

I want to see engagement with the prompt itself, rather than just plot summary of the text, and some understanding of the critical issue at stake in the prompt. I'm often trying to push you to say whether or not (and if so, how) something in the prompt matters to how we interpret and understand the text. Often I want you to see that there might be more than one way of looking at something in the text, rather than coming up with 'a right answer'. I also want you to back up EVERYTHING you say, either with direct quotation from the text (in which case you give in parentheses the line and/or page numbers of your quotation from the Norton anthology 11th edition, so we can all go and check your citation to see if we agree with you), or a close reference to some detail of the text (which you can also reference with line and/or page numbers, even where you don't quote directly). These close textual references are the evidence that supports your views. Without them you have unsubstantiated opinions, which is not what we're aiming for in an English class. DO NOT use ChatGPT or AI bots to write your discussion posts – they are very easy to spot (and very boring to read) and you will receive a mark of zero for a discussion post generated by AI. Be aware that Canvas/Turnitin now has a ChatGPT detector.

I will grade each discussion post according to these criteria. If you do not also post a response to a fellow student once a week, you will get zero for your own discussion posts that week. Your highest scoring 20 discussion posts will be used to calculate your 20% grade for this element of the class. If you are unable to complete a discussion post on time for a genuine, good reason, please write to me to explain, and I will try to accommodate you (see also "attendance policy" on this issue).

Screens and Devices in Class

Many of us need to be contacted in an emergency by family members if we have caring responsibilities. For this reason, you can have your phone switched to silent in a bag or on your person – if you need to check it occasionally to see if there is a family emergency you may do so, but please then put your phone back. Phones should not be out on the desk during class and not in constant and regular use. Do not read the set texts through your phone's tiny screen; bring the Norton anthologies to class with you. Phones are a distraction from our work and it's disrespectful to me and to your classmates to be scrolling on them while we're in discussion. I will ask you to leave class if you abuse these rules.

Some of you will prefer to take notes directly by typing on a keyboard, rather than on paper. For these reasons you are welcome to have a laptop or tablet open in class. But please be respectful to me, and to each other. Keep these devices in silent mode. Pay attention when someone else is talking. Don't watch videos and don't have social media apps open. We don't have a lot of in-person discussion time. Let's not waste it. We can be online every other minute of the day outside of class.

Class time is special. Oh, and bring your books. Did I say that already? Bring your books. They're better than screens.

Absence and Lateness Policy

If you need to be absent from class for a genuine reason (sometimes work/family/life/health stuff just comes up), please, as a courtesy, write to me as soon as you can to explain your absence. I will excuse you from the attendance roll if you have good reason for absence, for up to five occasions. After that (and for any unexplained absences at all), I will bear your absences in mind when assigning your participation grade. This will inevitably start to lower this part of your grade into the B, C and lower ranges, regardless of how good your participation is. Try not to throw away credit like this.

Please be punctual; late arrivals disturb the class and it's disrespectful to me and your fellow students. Occasionally there are circumstances out of our control that mean we may be late for an appointment, but if this is a regular occurrence, then there's some other problem you need to address. If you're more than 5 minutes late, I'll mark you as such on the register and count three "lates" as an absence when I come to grade your participation. If you are going to be more than 20 minutes late, please just don't turn up – you've missed too much already.

If you are experiencing an ongoing issue or difficulty that is preventing you from attending and engaging in the course, please contact me and let me know. I am sympathetic (I have grown daughters who were at university through Covid – I know how hard things can be) and I will work with you where I can to make reasonable adjustments to enable you to succeed. If your difficulty is of the nature of a disability, you must register with the Center for Disability & Access for me to accommodate you – see below.

NB. If you miss more than 1/2 of our total class meetings (i.e. fifteen), you cannot pass the course, because in a very real sense you will not have taken the course – and anyone missing so many classes would almost certainly perform too poorly on assignments to pass on their own merits. But that is the reason to articulate the policy: to save you the trouble of trying frantically, at the end of the semester, to complete coursework on material you have not studied. To clarify: if you miss fifteen or more classes, regardless of whether you have written to explain your absences, you cannot pass the attendance requirement of the course, and therefore you cannot pass the course.

Assignments and Assessment

Note that the submission portal in Canvas will always be open until midnight on the date specified for submission of an online assignment. This does not mean you have to, or even should, be working that late on your assignment! I believe in work-life balance, and I used to set the submission times at 5pm, but I have learned from experience that many of you need to balance your studies with shift work or family responsibilities, so I have given in to midnight deadlines! But I do encourage those of you who can, to submit earlier and go to bed and get some sleep.

Participation (10%)

This is not awarded merely for attendance; you have to do more than just show up to earn a good participation grade. Specifically, you need to be well prepared (i.e. have done the reading and clearly thought about it), bring the text with you, and participate intelligently in class discussion; that means

listening actively, as well as speaking – don't just dominate your classmates – they might have more interesting things to say than you do! If you never contribute to class discussion, look like you haven't done the readings, and frequently have no text with you, you can't be surprised if your participation grade is low even if you have full attendance. If you participate well when you're in class, but are frequently absent, those absences will also have an impact on the participation grade (see absence policy above).

Discussion Posts (20%)

See above, under "Instruction Method, Class Preparation and Discussion Posts" for detailed instructions on this aspect of the class assessment.

Graded Class Discussion (20%) on Tuesday, September 24th.

The class will be divided into two groups. (See below.) Each group will have 40 minutes for its discussion, which will focus on themes common to the medieval texts we have studied from *NAEL* volume A.

Please prepare notes for the discussion, which you will hand in at the start (for this reason you probably want two sets of these notes; one for me, and one for you to refer to during the discussion). This is a chance for you to review the materials we've covered in the first part of the course. I will give you two grades, a group grade for the discussion and an individual grade for your preparation. Your grade for the final will be the average of these two grades. You do not have to prepare your notes in any special way, but I suggest you include some specific passages to ground your points. And your notes should be thoughtful, thorough, organized, and usable. (A huge sheaf of pages will not be useful; I suggest no more than 3 pages.)

The midterm is open book: you may bring any books and notes you want.

Group 1 (family names A – L) will meet at 9:10-9:50.

Group 2 (family names M – Z) will meet at 9:50-10:30.

Because time is limited, *please be on time!*

Written Option:

If you would prefer to write a paper (3-4 pages on the discussion topic), you may do so. Please let me know (by email no later than Tuesday, 9/17) if you would like to write a paper instead of participating in the discussion. These papers are due in my mailbox (in the English office) on Tuesday, 9/24, by 10:00 AM.

Poetry Close Reading Exercise (20%). Due in Canvas by Tuesday, October 29th.

EITHER choose any 14-line sonnet by Wyatt, Surrey, Spenser, Sidney, Shakespeare or Wroth in *NAEL*, volume B, and write a close reading of this sonnet and its use of sonnet form. (You can choose one of the sonnets we did not set for class study if you wish.) That is to say, analyze how the sonnet's formal properties are used to shape its argument (which means articulating what you understand that argument to be). Consideration may also be given to aspects such as: the construction of voice in the sonnet (who is assumed to be speaking, in what way, and to whom); the intended effect on the reader (which may not be the same as the intended effect on the fictional addressee of the sonnet); the way the sonnet interacts with, or responds to larger sonnet tradition (or

its immediate neighbours, if it is part of an authored sequence). In showing how the sonnet makes its argument and uses sonnet form, be specific in your reference to textual details (ideally by liberal quotation). Avoid mere paraphrase without analysis. The title of your paper, which you should put at the top of your first page, is ‘A close reading of [author]’s sonnet [number]’. Papers which do not follow this instruction, and attempt something other than a close reading will be graded only to a maximum of 10% (i.e. for half the grade).

OR choose one of the poems by Donne, Herbert or Marvell that we studied from *NAEL*, volume B, and write an analysis of what you take the poem’s central conceit to be, how that conceit works, and to what extent it is effective.

Your answer should be two to three pages of double-spaced type in 11- or 12-point font. Your close reading does not need to argue a thesis, nor should it praise or censure the poem (this isn’t an exercise in personal judgement or appreciation). Stick to making detailed observations about form, structure, voice, metaphor, rhyme, image and so on, and showing what effects those features have on our reading (i.e. interpretation) of the poem. Refer closely to the poem by line number and (where appropriate), quotation. Do not give this exercise a title other than either “A Close Reading of Sonnet Form in X’s Sonnet Y” (names, and numbers for X and Y, obviously), or “A Close Reading of the Conceit of X’s Poem Y”.

Late submissions will lose 10% of their grade for every whole or part day they are late.

Final Paper (30%). Due in Canvas by Thursday, December 5th.

This will be an answer in response to one of several essay prompts which I will post in Canvas in the penultimate week of class. These prompts will all ask you to compare and contrast at least two of the longer texts studied in class from weeks 11 to 15 in their treatment of various themes and issues. Your answer should construct a thesis (that is, an argument) based on a comparative study of your chosen texts. You should support your argument fully with close textual reference, and by quotation where appropriate (and by citing page numbers from the relevant Norton volumes). Papers that only make generalizations about the texts, which they do not support with textual evidence, will receive relatively poor grades. Papers which only paraphrase the texts, telling me what happens in them (which I already knows), and not advancing an argument about them, can also expect to receive relatively low grades.

Papers should be four to five pages of double-spaced type, 11- or 12-point font. You do not need to (and probably should not) structure your paper according to the “five-point” high-school style essay plan. Late submissions will lose 10% of their grade for every whole or part day they are late, and papers cannot be submitted after December 13th (and will receive a grade of zero, if they are).

In the final week of the semester, I will be available for individual “office-hour” consultations (maximum of 15 minutes per student) with students who request advice on ideas for their final paper. To ensure my availability, you should write to me at least 48 hours ahead of when you would like to speak with me, also sending me a thesis statement, a bullet-point essay plan, or other relevant notes, so that I can see in advance how you are planning to approach the assignment. These consultations are voluntary, and can be in person or via zoom. Please note that I cannot see students on the weekend.

Planning, drafting and re-writing/re-submitting of papers

I am more than happy to discuss ideas and plans for your papers in office hours (please contact me to make an appointment). I cannot read full drafts in advance of submission; I do not have time to do this for all of you if you requested it, and it disadvantages those students whose work-life balance means they cannot get a draft to me sufficiently in advance to benefit from my help.

However, I WILL allow every student to re-write their close-reading exercise, if they are disappointed in its grade, as long as they submit the re-written paper to me by the Thursday class of week 14. This allows you to benefit from the feedback and comments I have given you on your work, and also rewards extra effort that you put in (the grade of the re-written exercise, if higher, will replace that of the first submission). Please note that in this case I will be looking for evidence that you have understood and taken on board my feedback on the first version. Obviously, I can't extend this same offer to the final exam, only to the first submission.

What I am looking for in Writing Assignments

1) In an essay-style paper (less so a close-reading exercise on an individual poem, but this advice is still relevant there to a point), I am looking for a convincing and persuasive argument or thesis about the set text and our interpretation of it. Ask yourself what your argument is before you start writing, and be sure that you pursue that argument throughout. Don't make digressions from it. The very best papers (and so the ones that get highest grades) tend to have something about their argument that surprises the reader – something original that I haven't thought of before, or at least not in that way before.

2) Don't give me an introductory paragraph about historical background, when the work was written, what was going on in funny old, medieval 'wee' Britain at the time (unless it is relevant to your argument), what the author liked for breakfast etc. I know all that already, apart from the breakfast part, and that's not relevant, trust me. And you don't have space to waste on anything that isn't moving your argument forwards, in answer to the question prompt. Don't tell me that the Middle Ages/seventeenth-century/third Sunday of 1475 was 'a time of great change and social upheaval'. All times are, aren't they?

3) An introductory paragraph can state succinctly what you think is at stake critically in the question asked. I.e. why this question might matter. Or what the different ways of answering or approaching it might entail, so that I can see you've given it some thought from more than one angle. You might start by interpreting the question in a particular way, or within a specific context or limits, or taking issue with one of its key terms. Just as long as you don't depart entirely from that question and go rogue. Feel free then to write a sentence along the lines of "this essay will argue/show/aim to demonstrate that..." and your thesis. Then stick to it.

4) Stay close to the text. Refer to details from it often. Either with direct quotation where relevant (with book/line/page numbers given in parenthesis), or simply by line/page/section number, as appropriate. This is called 'textual evidence', and it's how you support your points, analysis, and ultimately your argument.

5) Avoid making very personal, subjective statements about your feelings. In a sense the study of literature IS personal, and when you make an argument about a text, you are advancing an opinion, but you are trying to persuade me, your reader, that your way of understanding the text is a good

one. You will do that better by directing me back to textual evidence that supports your view, rather than just stating your view, or referring to yourself as the arbiter. Persuade me you are right, don't merely assert without evidence. This advice is very close to the maxim "show, don't tell".

6) Related to the point above, don't feel you need to tell me how great the work is, or that it's 'timeless', or 'universal', or any of those other things. This isn't an exercise in appreciation. I hope you do find things here you like, and if you do, I will probably glean that enthusiasm from your writing anyway, without you using up precious words to tell me. But you might violently dislike a text and nevertheless write something extremely argumentatively compelling about it (I kind of hate and love Milton in almost equal measure, but that's what keeps me coming back to him). In a sense all the texts here are 'timeless' in that they are in the Norton anthology and we're still talking about them in 2024. They're almost certainly not 'universal' in that they belong to a time and a place and a culture that we don't share – we might be reading them, in fact, to find out what is *not* universal, but specific, particular, and unlike ourselves. A kind of critical detachment is a good goal to aim for in this kind of more formal, academic writing. Be committed, but no need to gush.

7) Avoid paraphrase and summary without analysis. Sometimes you have to do a little of this, just in order to set up a point you want to make about a passage as efficiently as possible. But if you find you are just telling me what happens in the text for more than a couple of sentences without any interpretation, analysis or argument, then stop. Rethink: what's my argument again? What am I trying to do in this paragraph, and in this sentence that supports and develops that argument? That will probably keep you right.

8) You don't need to read secondary literature and critics for your assignments on this course, but if you do, don't quote from them merely to make your point. The proper evidence to support a point is the primary text. Quoting from a critic to disagree with them, or to advance an alternative kind of argument, is a better use of secondary reading. If you do want to do this, footnote the quotation with a full bibliographic reference, including page number, to the source/critic you are citing.

9) Avoid idiomatic, colloquial and informal forms of language. These are OK in some circumstances (I don't mind them in your Canvas posts, or class discussion, for example), but not in others. In academic writing we are, in part, practicing the more formal registers of writing that are sometimes required in a workplace, or institutional context. We're learning to code-switch, because this makes us more effective writers. Think of the difference between when it's OK to wear jeans and a t-shirt, for instance, but when it would be more appropriate to wear a jacket and tie. To this end, in academic writing avoid using contracted forms like 'don't' (= do not), 'aren't' (are not) and so on. I've used them here in this document, because of the register of the address I'm making to you, but I don't use them in my own academic publications, and you shouldn't in your essays.

10) It's normal convention to put the titles of literary works in italics. This is helpful sometimes in clearing up ambiguity. For example, Othello is a character. If you write 'Othello is a failure', I will think you mean 'as a husband', or 'as a hero', or something similar. *Othello* is a play. If you write '*Othello* is a failure', I will think you mean it's a bad play, and want you to support that opinion with evidence. An exception to this is for short poems that were published as part of a longer collection, not on their own. They tend to have their titles put in single quotation marks – John Donne's poem 'The Flea', for example. You can do this too. I'll be impressed that you're paying attention to detail.

Plagiarism:

Part I.B.2.c of the University of Utah Student Code designates plagiarism as academic misconduct, and defines it as “the intentional, unacknowledged use or incorporation of any other person’s work in, or as a basis for, one’s own work offered for academic consideration or credit or for public presentation.” This includes the submission of essays written and sold by others even if *they* claim to be “not plagiarized”; *your* submission of it, under your own name, constitutes plagiarism.

Here are some reasons never, ever even to consider plagiarizing:

- (1) free or purchased online essays are invariably garbage
- (2) the highly specific nature of our texts and assignments makes plagiarism pointless
- (3) it’s literally *my job* to notice the inconsistencies in style that are the hallmarks of plagiarism
- (4) I have anti-plagiarism software resources at my disposal
- (5) cleverer people than you have plagiarized and still gotten caught
- (6) the work it takes to plagiarize effectively > the work of writing the paper yourself.

Part V.B stipulates that students found guilty of plagiarism “may be subject to academic sanctions including but not limited to a grade reduction, failing grade, probation, suspension or dismissal from the program or the University” (www.regulations.utah.edu/academics/6-400.html). So no matter how desperate you are or how untraceable you think it is, just don’t do it. You are only cheating yourself, and you will be caught. If you are unsure about what constitutes plagiarism, see me.

Students with Disabilities (ADA statement): *The University of Utah seeks to provide equal access to its programs, services and activities for people with disabilities. If you will need accommodations in the class, reasonable prior notice needs to be given to the Center for Disability & Access, 162 Olpin Union Building, 801-581-5020. CDA will work with you and the instructor to make arrangements for accommodations. All written information in this course can be made available in alternative format with prior notification to the Center for Disability & Access. [NB. This means if you have a pre-existing disability you **must** register with the CDA *before* you can request accommodation, which they will then do on your behalf.]*

University Safety Statement: *The University of Utah values the safety of all campus community members. To report suspicious activity or to request a courtesy escort, call campus police at 801-585-COPS (801-585-2677). You will receive important emergency alerts and safety messages regarding campus safety via text message. For more information regarding safety and to view available training resources, including helpful videos, visit safeu.utah.edu.*

Addressing Sexual Misconduct. *Title IX makes it clear that violence and harassment based on sex and gender (which includes sexual orientation and gender identity/expression) is a civil rights offense subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, color, religion, age, status as a person with a disability, veteran’s status or genetic information. If you or someone you know has been harassed or assaulted, you are encouraged to report it to the Title IX Coordinator in the Office of Equal Opportunity and Affirmative Action, 135 Park Building, 801-581-8365, or the Office of the Dean of Students, 270 Union Building, 801-581-7066. For support and confidential consultation, contact the Center for Student Wellness, 426 SSB, 801-581-7776. To report to the police, contact the Department of Public Safety, 801-585-2677 (COPS).*

English Department Diversity Statement. *Literature allows us to imagine the lives of others and broaden our perspectives. How we talk about it together, in the physical or virtual classroom, is part of that process. Our diverse identities and experiences will inform and enhance those discussions. As we confront sometimes difficult topics, each*

member of the class is expected to foster a respectful, generous, and supportive classroom environment that makes room for productive difference and reasoned debate.

Content Accommodation Policy:

NB – with his kind permission I have adopted the wording of this section from Professor Richard Preiss’s syllabus, as I couldn’t think of a better way to put this myself. As Prof. Preiss writes:

The past is a different country. Literature documents the full scope of human experience, and human experience is culturally (and thus historically) determined. Despite being less permissive about political speech, religious freedom, codes of dress, and women’s rights, medieval and early modern England was more at ease with sexuality and bodily function than we are – yet often in ways that were themselves intolerant of difference. In order to explore early English literature and thought fully, it is often necessary to discuss concepts – racism, misogyny, homophobia, transphobia, sexual violence, heresy, atheism, mental and physical disability – that, depending on one’s background, history of trauma, and maturity, may be discomforting. We will treat these matters sensitively, but we cannot pretend they are not there. (Nor do they disappear once we leave the early modern period: modernity has not been much better, and may be getting worse.) No one will be forced to write on topics that violate their ethical or religious sensibilities, but no allowances will be made for missed classes, assignments, or poor participation on this account. If you find the realities of human history or the physical side of human life unwholesome, this course may not be for you.

“It is the student's obligation to determine, before the last day to drop courses without penalty, when course requirements conflict with the student's sincerely-held core beliefs. If there is such a conflict, the student should consider dropping the class” (<http://www.regulations.utah.edu/academics/6-100.html>). For more information, please consult the University of Utah Regulations website.

Prof Chris Jones, August 2024