

English 2701: Introduction to Literary History I
(Middle Ages - Eighteenth Century)

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class meets: MW 1:25-2:45 in BU C 203
office hours: TuTh 11:00-12:00 in LNCO 3428
and any day/time by appointment



Course Description: My primary aim with this course is to introduce you to a representative sampling of English literature (and a few important translations) from the Middle Ages to the Eighteenth Century and to expose you to some of the most influential and widely-read authors from these periods (Chaucer, Spenser, Milton, Swift, Johnson, *etc.*). Such a sampling will prove useful to you as you continue your studies in English literature, both because you will encounter these and similar works again, and also because you will encounter allusions and references to the works and authors of these time periods in the more recent works of literature and criticism you study. Moreover and more importantly, a sense of how the English language and its corpus of imaginative literature has developed will inform and enrich your understanding of all English literature in a way that transcends specific knowledge of particular texts and authors, ancient and contemporary. (Trust me!)

Unfortunately, it is impossible to give an exhaustive sampling of centuries worth of influential literature in a matter of months. Certain works that I've chosen to neglect are no doubt considered indispensable by others, and I myself have wept over certain great works that I had to cut from this syllabus in the interest of time constraints. So, I like to think of the literature I have included in our reading schedule as a partial but intriguing synecdoche that represents and points to a greater whole. I think that one of my jobs in this course is to suggest further avenues of potential study related to the works we actually read, and I hope you'll consider it one of your jobs to try to imagine a vibrant world of textual history beyond the specific reading assignments.

While our focus in this course will be broad, we will look at some more specific developments in works of literature across a range of time periods. For instance, we'll see how English drama develops from late medieval morality plays like *Everyman* to Renaissance tragedies like *Doctor Faustus* and Restoration closet dramas like *Samson Agonistes*. Even more specifically, we'll see how utopian literature changes from the early Renaissance work of Sir Thomas More to the Restoration and Eighteenth Century satires of Margaret Cavendish and Jonathan Swift. This will be fun!

Required Text:

– *The Norton Anthology of English Literature*, Volumes A, B and C (10th Edition).
Ed. Stephen Greenblatt. New York: W. W. Norton & Company, Inc., 2018.
ISBN-13: 978-0393603125

Grading and Assignments:

100-93% – A	89-88% – B+	79-78% – C+	69-68% – D+	59-0% – E
92-90% – A-	87-83% – B	77-73% – C	67-63% – D	
	82-80% – B-	72-70% – C-	62-60% – D-	
midterm exam #1		– 15% of total course grade		
midterm exam #2		– 15%		
final exam		– 20%		
paper (2-3 pages)		– 20%		
quizzes and participation		– 30%		

Each midterm exam, as well as the final exam, will include short-answer identification questions and an essay question. Each midterm will cover one unit of the course, and the final will be comprehensive, requiring knowledge of material from the whole course.

For the 2-3 page paper, I will ask you to write about John Milton's play *Samson Agonistes* in connection with the other dramatic works we will have read by that point in the semester (*Everyman* and Marlowe's *Doctor Faustus*).

I will regularly give in-class participation assignments, including reading quizzes (usually unannounced and open book). You will receive a weekly participation grade for all the participation assignments and quizzes that you complete each week.

Late Work:

If you need an extension on the paper deadline (for any reason or no reason at all), please arrange it with me before the original deadline lapses (so that we can decide together on something reasonable). There will be no late penalty for any paper turned in after the original deadline, as long as you submit the paper by your new extended deadline. However, if you do not arrange an extension with me, I will accept late papers only for 3/4 credit. If you cannot make an exam date, you can reschedule.

Late Work: (continued)

The purpose of the participation assignments and quizzes is to encourage and track your regular attendance and engagement with the course, so I will not accept them late, except in special cases, in accordance with University policy. However, emergencies do come up, so I will drop every student's lowest individual participation grade.

Course Schedule:

Please come to class having read the assigned material for the day, and please bring the reading material to class with you, so that we can review and discuss it together.

I may make changes to this schedule as the semester progresses and our needs as a class evolve. Any changes will be announced in class.

Weeks 1 - 2: Medieval Chivalric Romance

M (1/6) introduction to the course

W (1/8) Marie de France, *Lanval* (Volume A, pages 171-185)

M (1/13) *Sir Orfeo* (Volume A, pages 188-200)

Weeks 2 - 4: Chaucer's Canterbury Tales

W (1/15) Geoffrey Chaucer, "The General Prologue" (Volume A, pages 261-268)

M (1/20) MARTIN LUTHER KING JR. DAY – NO CLASS

W (1/22) Chaucer, "The General Prologue" (pages 268-281)

M (1/27) Chaucer, "The Miller's Prologue and Tale" (pages 282-298)

W (1/29) Chaucer, "The Nun's Priest's Tale" (pages 344-358)

Week 5: Medieval Drama

M (2/3) *Everyman* (Volume A, pages 558-580)

W (2/5) MIDTERM EXAM #1

Weeks 6 - 7: Renaissance Humanism, Catholic and Protestant

M (2/10) Sir Thomas More, *Utopia* (Volume B, pages 44-61, 69-72, 83-85, 101-106, 116-118)

W (2/12) Sir Philip Sidney, *The Defense of Poesy* (Volume B, pages 547-564)

M (2/17) PRESIDENTS DAY – NO CLASS

W (2/19) Sir Philip Sidney, *The Defense of Poesy* (pages 564-585)

Weeks 8 - 11: Renaissance Lyric – Italian Imports and Other Experiments

- M (2/24) Sir Thomas Wyatt, "Whoso list to hunt," "They flee from me"
(Volume B, pages 121, 125-126);
Henry Howard, Earl of Surrey, "The soote season," "The Fourth Book of Virgil"
(Volume B, pages 134-135, 141-142);
Sir Philip Sidney, from *Astrophil and Stella* – Sonnets 1, 2, 9, 45, 69, 72, 74, 81
(Volume B, pages 586-587, 588-589, 594, 597, 598-599)
- W (2/26) Sidney, from *Astrophil and Stella* – Fourth Song, Eleventh Song
(pages 599-600, 602-603);
Mary Wroth, from *Pamphilia to Amphilanthus* – 1, 16, 25, 28, 39, 40, 64, 68, 74,
77, 103 (Volume B, pages 1116-1121);
John Milton, "On the New Forcers of Conscience Under the Long Parliament,"
(Volume B, pages 1490-1491)
- M (3/3) Edmund Spenser, from *The Shepheardes Calender* – "To His Booke,"
"October" (Volume B, pages 241-246), Gloss to "October" (Canvas)
- W (3/5) Marlowe, "The Passionate Shepherd to His Love" (Volume B, page 678),
Sir Walter Raleigh, "The Nymph's Reply to the Shepherd" (Vol. B, page 527);
John Milton, "Lycidas" (Volume B, pages 1468-1473)
- M (3/10) SPRING BREAK – NO CLASS
- W (3/12) SPRING BREAK – NO CLASS
- M (3/17) Mary (Sidney) Herbert, "Psalm 52," "Psalm 119: O," "Psalm 139"
(Volume B, pages 605-608);
John Donne, "Upon the Translation of the Psalms by Sir Philip Sidney, and the
Countess of Pembroke His Sister" (Canvas), "The Flea," "Elegy 19. To His
Mistress Going to Bed," Holy Sonnets 14, 18, "Hymn to God My God, in My
Sickness" (Volume B, pages 923, 943-944, 963-964, 967-968);
George Herbert, "The Altar," "Easter," "Jordan (1)," "The Windows," "Jordan (2),"
"Love (3)" (Volume B, pages 1257, 1258-1259, 1262, 1266, 1275-1276)
- W (3/19) MIDTERM EXAM #2

Weeks 12 - 14: Bookends of Renaissance Drama – Marlowe and Milton

- M (3/24) Christopher Marlowe, *The Tragical History of Doctor Faustus*
(Volume B, pages 680-700)
- W (3/26) Marlowe, *Doctor Faustus* (pages 700-715)
- M (3/31) John Milton, *Samson Agonistes* (Volume B, pages 1728-1743)
- W (4/2) Milton, *Samson Agonistes* (pages 1743-1761)
- M (4/7) Milton, *Samson Agonistes* (pages 1761-1768)

Weeks 14 - 15: Politics, Satire and Utopia in the “Long 18th Century”

W (4/9) John Milton, from *Areopagitica* (Volume B, pages 1479-1489);
Margaret Cavendish, from *The Description of a New World, Called The Blazing
World* (Volume B, pages 1441-1447)
PAPER DUE

M (4/14) Jonathan Swift, *Gulliver's Travels* Part 4, “A Voyage to the Country of the
Houyhnhnms” (Volume C, pages 407-434)

W (4/16) Swift, *Gulliver's Travels* Part 4 (pages 434-454)

Week 16: 18th Century Reactions to Literary History

M (4/21) Samuel Johnson, *Rambler* No. 4 (Volume C, pages 723-726);
Henry Fielding, from *Joseph Andrews* (Volume C, pages 581-586);
Samuel Richardson, from *Clarissa* (Volume C, pages 589-592);
Frances Burney, from *Evelina* (Volume C, pages 593-595)

Final Exam: Wednesday, 30 April, 1:00-3:00

Course Policies:

Plagiarism:

It is expected that students adhere to University of Utah policies regarding academic honesty, including but not limited to refraining from cheating, plagiarizing, misrepresenting one's work, and/or inappropriately collaborating. This includes the use of generative artificial intelligence (AI) tools without citation, documentation, or authorization. Students are expected to adhere to the prescribed professional and ethical standards of the profession/discipline for which they are preparing. Any student who engages in academic dishonesty or who violates the professional and ethical standards for their profession/discipline may be subject to academic sanctions as per the University of Utah's Student Code: <https://regulations.utah.edu/academics/6-410.php>

English Department Statement of Belonging:

Literature allows us to imagine the lives of others and broaden our perspectives. How we talk about it together, in the physical and virtual classroom, is part of that process. Our diverse identities and experiences will inform and enhance those discussions. As we approach 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.

Students with Disabilities (ADA):

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. To read the full accommodations policy for the University of Utah, please see Section Q.

Campus 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, SSB 328, 801-581-7776. To report to the police, contact the Department of Public Safety, 801-585-2677(COPS).