

Carleton University
 Fall / Winter 2015-2016
 Department of English

ENGL 2300 A: British Literatures I

Classes: **TBA (Please confirm on Carleton Central)**
 Location: **Tuesday and Thursday, 8:35-9:55am**

Professor Wallace
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 Office Hours: **Tuesday 10:05-11:00**
 First Aid Sessions: **Thursday 10:05-11:00**

Ongietan sceal gleaw hæle hu gæstlic bið,
 þonne ealre þisse worulde weal weste stondeð.

[The wise warrior will perceive how ghastly it will
 be when all this world's wealth stands waste.]
 "The Wanderer" (circa 10th century)

Repeyreth hom fro worldly vanyte,
 And of your herte up casteth the visage
 To thilke God that after his ymage
 Yow made, and thynketh al nys but a faire,
 This world that passeth soone as floures faire.
 Geoffrey Chaucer, *Troilus and Criseyde* (circa 1380)

O that this too too solid flesh would melt
 Thaw and resolve itself into a dew.
 William Shakespeare, *Hamlet* (circa 1603)

Then I saw that there was a way to hell, even from the gate of heaven, as well as from the City of
 Destruction. John Bunyan, *The Pilgrim's Progress* (1678)



Course Description

The course introduces students to some of the greatest and most challenging masterpieces of the early literary traditions of the island of Britain. Readings will range from anonymous poems written in the Germanic language that would come to be known as English to early modern prose that would help shape the future of English literary history; from poems whose origins and earliest reception histories are murky and probably unknowable to a book that offered consolation to World War I soldiers in the trenches of France. Consider this an experiment in working forward from the mysterious and dimly known to the known, and from texts whose origins we can sometimes hardly fathom, and whose words unroll in versions of English that are at once familiar and strange, to works that bring us to the cusp of modernity. Topics for discussion will include the figure of the hero, despair, sexual desire, rebellion, salvation, and damnation.

Anglo-Saxon and Anglo-Norman texts will be read in translation; Middle English, and early modern English texts will be read in the original. Some of the course's required editions of texts will feature modernized spelling; all will include substantial editorial support.

Further Options for Majors

In addition to providing students with an intensive introduction to literary texts of the Middle Ages and Renaissance, the course is designed to prepare students for upper-level courses in these fields: ENGL 2105 (History of the English Language), ENGL 3200 (Medieval Literature), ENGL 3202 (Chaucer), ENGL 4105 (Old English), ENGL 4208 (Studies in Medieval Lit.); ENGL 3302 (Renaissance Literature), ENGL 3304 (Shakespearean Drama), ENGL 4301 (Studies in Renaissance Lit.), ENGL 4304 (Renaissance Drama). Other courses may be geared towards topics in Medieval and Renaissance literature and you should consult the course outlines posted on the English Department's web page for current and future offerings.

Writing Attentive Guidelines

ENGL 2300 is a writing-attentive course. In ENGL 2300, "writing-attentive" means that students will spend a significant amount of class time improving and developing university-level forms of thinking and writing about early forms of literature in order to:

- Maintain and improve the ability to write grammatically and syntactically complex prose
- Build upon and extend skills in written close analysis of texts from a variety of genres in early forms of English
- Refine skills in generating and supporting argumentative thesis statements across essays
- Improve the ability to express in writing sophisticated ideas and opinions using proper, correct, and effective academic English practice
- Use, cite, and interpret primary literary texts in complex ways while following MLA documentation standards
- Expand fluency in and facility with genre-specific terminology from early periods

Students will write at least one 3-hour formally scheduled examination. If there is just one exam it must take place at the end of the course. (In this section there will be two exams.)

Required Texts

1. *Old-English Poetry: An Anthology*, ed. and trans. R.M. Liuzza (Broadview). [9781554811571]
2. *Beowulf*, ed. and trans. R.M. Liuzza, second edition (Broadview). [9781554811137]
3. Geoffrey Chaucer, *Troilus and Criseyde*, ed. Barry Windeatt (Penguin). [9780140424218]
4. *Sir Gawain and the Green Knight*, ed. Paul Battles (Broadview). [9781554810192]
5. Edmund Spenser, *The Faerie Queene, Book 1*, ed. Carol Kaske (Hackett). [9780872208070]
6. Christopher Marlowe, *Doctor Faustus*, ed. Michael Keefer, second edition (Broadview). [9781551112107]
7. William Shakespeare, *Hamlet*, ed. G.R. Hibbard (Oxford: Oxford University Press, 2008). [978-0199535811]
8. John Milton, *Paradise Lost*, ed. David Scott Kastan (Hackett). [9780872207332]
9. John Bunyan, *The Pilgrim's Progress*, ed. W. R. Owens (Oxford). [9780199538133]

*Books are at Haven Books 43 Seneca Street, Ottawa, ON, K1S 4X2, (613) 730-9888: www.havenbooks.ca

Evaluations

- 5% In-class essay on *Beowulf* (30 minutes)
- 10% Paper One
- 15% Paper Two
- 20% December Exam
- 15% Paper Three
- 15% Paper Four
- 20% Final Exam

You must complete all required assignments in order to be eligible to pass this course.

Evaluation Rationale

Your grade in this course will be based on a combination of one in-class essay of 30 minutes, four formal essays, and two formally scheduled examinations of three hours each (the first in December, the second in April). This combination derives from two principal goals for the course:

- First, the course aims to enable you to develop your ability to write persuasive, analytical prose in the shape of four essays (that is, extended pieces of literary analysis and interpretation) on one or more texts. These essays will stretch across numerous pages and will be written to meet the Carleton University English Department's expectations for literary essays.
- Second, the course's two examinations will enable you to demonstrate your command of the full range of course readings. For the purposes of this course, command is measured by your ability to write at length on lecture material and on each of the course texts, and by your ability to move from specific passages and thematic prompts to larger arguments about the texts, traditions, and historical periods under examination.

Members of the class are expected to attend all meetings and participate fully in discussion. You are also expected to bring your copy of the day's main text to every class. I do not grade your participation in discussion. I do, however, regard your presence in class as a measure of your ability to continue in the course. **If you miss more than four lectures in either term (i.e., more than 1/6 of the term's meetings) you will not be permitted to write the exam for that term. As a result, it will be impossible for you to receive a passing grade in the course.**

One in-class essay (30 minutes) will give you an early opportunity to train yourself to write answers of the kind that you will be expected to produce on the December and April examinations. It also enables me to fulfill the University's "early feedback" requirement. [5%]

Four short essays (two during the Fall Term, two during the Winter Term) of 6 pages each will be submitted to me at the beginning of class on the assigned deadlines. This page limit should be regarded as both the minimum and maximum length for your argument, but it does not include the list of Works Cited that you must submit along with your essay. The addition of this list will bring each of your essay submissions to a total of 7 pages. Successful papers will engage directly with the central concerns of the course. Deadlines are firm, though I make exceptions for bereavement, serious illness, and heartbreak. You must submit a hard copy of your paper. **Please note that this syllabus contains all of the assigned essay prompts for each essay.** Each assignment has its own requirements and expectations. Late submissions will not receive extended comments:

- Paper 1 (6 pages on *Beowulf* [15%]; late submissions will be penalized 2% per day)
- Paper 2 (6 pages on *Troilus and Criseyde* [15%]; late submissions will be penalized 2% per day)
- Paper 3 (6 pages on *The Faerie Queene* [15%]; late submissions will be penalized 2% per day)
- Paper 4 (6 pages on *Paradise Lost* [15%]; late submissions will be penalized 2% per day)

You will write a three-hour December exam in which you are responsible for all of the first term's readings. **Expect to write on every text on the reading list.** The exam is to be administered during the exam period. It will emphasize, without being restricted to, material covered during lectures. [20%]

You will write a three-hour April exam in which you are responsible for all of the second term's readings. **Expect to write on every text on the reading list.** The exam is to be administered during the exam period. It will emphasize, without being restricted to, material covered during lectures. [20%]

One-On-One Meetings

Please note that I require two one-on-one meetings of roughly 10 minutes each with you during scheduled appointments. The first round of meetings will begin immediately and times will be arranged via a sign-up sheet that will be distributed in class. The second round of meetings will enable me to discuss your first essay with you in detail. Paper One will only be returned at the end of this second meeting.

Plagiarism and Instructional Offences

Please see the section on “Instructional Offences” in the 2015-2016 Undergraduate Calendar. The Undergraduate Calendar defines an act of plagiarism as an attempt “to use and pass off as one’s own idea or product the work of another without expressly giving credit” to the original author. Any act of plagiarism will be prosecuted to the full extent of the guidelines set out in the Undergraduate Calendar. Penalties may include expulsion from Carleton University.

The Undergraduate Calendar specifies that the act of submitting “substantially the same piece of work to two or more courses without the prior written permission of the instructors from all courses involved” constitutes an Instructional Offence punishable under the guidelines set out in the Undergraduate Calendar. Please note: “Minor modifications and amendments, such as changes of phraseology in an essay or paper, do not constitute a significant and acceptable reworking of an assignment.” No piece of work written for another course will be accepted for credit in this course.

Academic Accommodations

You may need special arrangements to meet your academic obligations during the term because of disability, pregnancy or religious obligations. Please review the course outline promptly and write to me with any requests for academic accommodation during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist.

Students with disabilities requiring academic accommodations in this course must register with the Paul Menton Centre for Students with Disabilities (PMC) for a formal evaluation of disability-related needs. Documented disabilities could include but are not limited to mobility/physical impairments, specific Learning Disabilities (LD), psychiatric/psychological disabilities, sensory disabilities, Attention Deficit Hyperactivity Disorder (ADHD), and chronic medical conditions. Registered PMC students are required to contact the PMC, 613-520-6608, every term to ensure that your Instructor receives your Letter of Accommodation, no later than two weeks before the first assignment is due or the first in-class test/midterm requiring accommodations.

You can visit the Equity Services website to view the policies and to obtain more detailed information on academic accommodation at <http://carleton.ca/equity/accommodation>.

Fall Term

1. Introduction, course business, and overview: “Cædmon’s Hymn” [see the final page of this course package]

2. **Context lecture: Past and Present in Anglo-Saxon Literature and Culture** (“The Ruin,” in *Old-English Poetry: An Anthology*)

3. **Beowulf** (pages 53-113)

- **Mock essay (please note that you are not responsible for the mock essay; I will be presenting you with an essay, prepared by me, on this topic):** In the introduction to his translation of *Beowulf*, R. M. Liuzza proposes that “The monsters outside the hall are projections of the evils within the hall” (17). Construct an argument about the poem in which you assess the validity of this statement and explore its implications.

4. Beowulf (pages 114-167; read also “The Fight at Finnsburh” [in *Old-English Poetry: An Anthology*])
5. Beowulf (pages 167-245)
6. **In-class essay on Beowulf** (30 minutes) / lecture on The Dream of the Rood (in *Old-English Poetry: An Anthology*)
7. “Wulf and Eadwacer,” “The Wife’s Lament,” Exeter Book Riddles, “Deor” (in *Old-English Poetry: An Anthology*)
8. *Judith* (in *Old-English Poetry: An Anthology*)
9. “The Wanderer,” “The Seafarer” (in *Old-English Poetry: An Anthology*)
10. **Context and transition lecture: The Norman Conquest and Anglo-Norman Literature** (Marie de France, “Chevrefoil”—my translation, available on cuLearn)
 - **Paper 1 (*Beowulf*) due at the beginning of class**
11. Marie de France, “Guigemar”—my translation, available on cuLearn)
12. Marie de France, “Bisclavret”—my translation, available on cuLearn)
13. **Context and transition lecture: Anglo-Norman to Middle English and the Later Middle Ages** (*Troilus and Criseyde*, 1.1-56)
14. Chaucer, *Troilus and Criseyde* (Book 1, esp. lines 57-1092)
15. Chaucer, *Troilus and Criseyde* (Book 2, esp. lines 1-931)
16. Chaucer, *Troilus and Criseyde* (Books 2 and 3, esp. lines 2.932-1757 and 3.1-420)
17. Chaucer, *Troilus and Criseyde* (Book 3, esp. lines 421-1820)
18. Chaucer, *Troilus and Criseyde* (Book 4, esp. lines 1-1085)
19. Chaucer, *Troilus and Criseyde* (Book 4-5, esp. lines 4.1086-1701 and 5.1-686)
20. Chaucer, *Troilus and Criseyde* (Book 5, esp. lines 687-1869)
 - **Mock essay (please note that you are not responsible for the mock essay; I will be presenting you with an essay, prepared by me, on this topic):** Scholars have long been puzzled by the fact that *Troilus and Criseyde* concludes with an elaborate coda (5.1765-1869) that appears to disavow many of the aspirations and desires that seemed dear to the poem and its narrator. Construct an argument about the relationship between the action of *Troilus and Criseyde* and the poem’s conclusion.
21. *Sir Gawain and the Green Knight* (Fitt 1)
22. *Sir Gawain and the Green Knight* (Fitts 2 and 3)
23. *Sir Gawain and the Green Knight* (Fitt 4)
 - **Paper 2 (Chaucer, *Troilus and Criseyde*) due at the beginning of class**
24. Concluding lecture: The Middle Ages

Winter Term

1. **Context Lecture: Renaissance Court Poetry and Poetic Form** (Wyatt, “They flee from me,” “Who so list to hunt”; Surrey, “The soote season”; verse exchange between Queen Elizabeth and Sir Walter Raleigh; Sidney, *Astrophel and Stella* 71 (“Who will in fairest book of Nature know”))—texts available on cuLearn)
 - **Mock essay (please note that you are not responsible for the mock essay; I will be presenting you with an essay, prepared by me, on this topic):** In a recent study touching on sonnets written at the court of King Henry VIII, James Simpson argues that “literary form testifies to historical possibility. The very compartmentalized structure of the sonnet as practised by Wyatt and Surrey itself bears witness to an inquisitive and

threatening discursive environment. The stylistic homogeneity of that body of lyric writing is symptomatic of the single power in whose sway those poems are held” (122). Taking Simpson’s proposition as your point of departure, construct an argument about Tudor court sonnets under Henry VIII and Elizabeth I. (For Simpson’s argument see *Reform and Cultural Revolution, 1350-1547* (Oxford: Oxford University Press, 2004), 122).

2. **Context Lecture: The Public Theatres** (Marlowe, *Doctor Faustus* [Act 1])
3. Marlowe, *Doctor Faustus* (Acts 2-3)
4. Marlowe, *Doctor Faustus* (Acts 3-4)
5. Marlowe, *Doctor Faustus* (Acts 4-5)
6. Spenser, *The Faerie Queene* (6.1)
7. Spenser, *The Faerie Queene* (6.2-4)
8. Spenser, *The Faerie Queene* (6.5-7)
9. Spenser, *The Faerie Queene* (6.8-10)
10. Spenser, *The Faerie Queene* (6.11-12)
11. Shakespeare, *Hamlet* (Act 1)
12. Shakespeare, *Hamlet* (Acts 2-3)
 - **Paper 3 (Spenser, *The Faerie Queene*) due at the beginning of class**
13. Shakespeare, *Hamlet* (Acts 3-4)
14. Shakespeare, *Hamlet* (Acts 4-5)
15. **Context Lecture: Revolution, Regicide** (Milton, *Lycidas*)
<https://tspace.library.utoronto.ca/html/1807/4350/poem1440.html>; Marvell, *An Horatian Ode Upon Cromwell’s Return from Ireland*
<https://tspace.library.utoronto.ca/html/1807/4350/poem1381.html>)
16. **Context Lecture: Restoration** (Milton, *Paradise Lost* (Book 1))
17. Milton, *Paradise Lost* (Books 2-3)
18. Milton, *Paradise Lost* (Books 4-5)
19. Milton, *Paradise Lost* (Books 6-7)
 - **Mock essay:** In a 1660 pamphlet titled “The Ready and Easy Way to Establish A Free Commonwealth,” written and published on the eve of the Restoration, Milton derides the English for what he calls “this noxious humour of returning to bondage--instilled of late by some deceivers, and nourished from bad principles and false apprehensions among too many of the people” (880). Taking these remarks as your point of departure, construct an argument about the ways in which Milton defines bondage and tyranny in *Paradise Lost*. For selections from Milton’s pamphlet see *Complete Poems and Major Prose*, ed. Merritt Y. Hughes (New York: Prentice Hall, 1957), 880-899.
20. Milton, *Paradise Lost* Books 8-9)
21. Milton, *Paradise Lost* (Books 10-12)
22. Bunyan, *The Pilgrim’s Progress* (10-74)
23. Bunyan, *The Pilgrim’s Progress* (74-115)
24. Bunyan, *The Pilgrim’s Progress* (115-155); **Concluding remarks**
 - **Paper 4 (Milton, *Paradise Lost*) due at the beginning of class**

Expectations for Papers 1-4

1 / Please note that each of the essay prompts for this course is designed to constrain you to a specific text and topic / problem / term, while also giving you the freedom to decide how you want to explore it. Ultimately, you will determine the line of argument you will pursue in your essay.

2 / **Please note, too, that a literary essay is a formal document in which you advance and support an argument about the text and concepts under examination.** Some of the essays for this course require that you range out beyond the text under examination in order to consider how that text relates to the circumstances in which it was produced and interpreted; some assignments may require that you restrict yourself more narrowly. Each of them demands that you proceed in your argument by citing and analyzing the language of the text under examination. That is, each of these assignments demands that you work closely with the the specific language (diction, metaphors, etc.) and conditions in which a given topic (say, human depravity, or the nature of sexual desire, or the seductions and dangers of introspection) is explored. **As you construct your essay, bear in mind that I am looking for an argument that develops in a complex manner as it cites and analyzes passages from the text or texts under examination.**

3 / An “A” paper will:

- meet the expectations established in the required prompt
- persuasively advance an argument that helps explain a significant aspect of the required text or texts
- state and develop the implications of this argument
- cite and analyze the text’s language in order to show that the line of argument pursued in the essay arises directly from the text itself
- be “clean”: that is, free of grammatical errors and typos

Please see the essay rubric (included in this syllabus) for further information and expectations.

Objectives and Prompts for Papers 1-4

Paper 1

Objective: The objective of Paper 1 is to see you accustoming yourself to using scholarly editions of works as resources for critical analysis, and to teach you to recognize that existing criticism can provide you with a sophisticated point of departure from which you can begin to develop your own literary arguments.

Prompt: In the introduction to the second edition of his Broadview Press translation of *Beowulf*, R. M. Liuzza asserts that “the poem’s encroaching sense of the tragic limitations of the heroic life does not negate its recognition and celebration of its beauty and value” (34-5). Establish what you take Liuzza to be saying about the poem and then construct an argument about *Beowulf* in which you explore the significance and the implications of this view of the poem’s construction. Your essay should touch on several aspects or episodes of the poem, and you must engage closely with both the language of the poem and with Liuzza’s introduction. **[Please note that this is not to be treated as an essay about the poem’s monsters.]**

*6 pages + list of Works Cited; see “Guidelines for Essay Writing” for further details. 10% of your final grade. Late papers will be penalized 2% per day; papers submitted more than two weeks late will be failed. You must submit a hard copy of your paper. Use MLA format.

Paper 2

Objective: The objective of Paper 2 is to teach you to use the online version of the Oxford English Dictionary (<http://www.oed.com.proxy.library.carleton.ca>) to give historical specificity to your close readings of texts.

Prompt: When Troilus rides past Criseyde’s window in Book Two of Chaucer’s poem he is cheered by the Trojans for his bravery. The narrator observes that Troilus “wex a litel red for shame, / Whan he the peple upon hym herde cryen, / That to biholded it was a noble game, / How sobrelyche he caste doun his eyen” (2.645-648). Taking Troilus’ reaction here as your point of departure, construct an argument about the importance of shame in Troilus and Criseyde. Your essay should touch on several aspects or episodes of the poem.

*6 pages + list of Works Cited; see “Guidelines for Essay Writing” for further details. 15% of your final grade. Late papers will be penalized 2% per day; papers submitted more than two weeks late will be failed. You must submit a hard copy of your paper. Use MLA format.

Paper 3

Objective: The objective of Paper 3 is to teach you to think critically about the functions of poetic form, and to see you continuing to develop your ability to use existing criticism as a sophisticated point of departure from which you can begin to develop your own literary arguments.

Prompt: Jeff Dolven has argued that Spenser's *Faerie Queene* and the stanza he designs for it can be regarded as "a mimesis of thinking." Establish what Dolven means by this and construct an argument about *The Faerie Queene* in which you show how the form of Spenser's stanza shapes meaning in the poem. To understand and establish the full context of Dolven's remarks you must consult his essay titled "The Method of Spenser's Stanza," *Spenser Studies* 19 (2004): 17-25.

*6 pages + list of Works Cited; see "Guidelines for Essay Writing" for further details. 15% of your final grade. Late papers will be penalized 2% per day; papers submitted more than two weeks late will be failed. You must submit a hard copy of your paper. Use MLA format.

Paper 4

Objective: The objective of Paper 4 is to teach you to locate individual topics and preoccupations within the larger context of a writer's career, and to see you continuing to develop your ability to use existing criticism as a sophisticated point of departure from which you can begin to develop your own literary arguments. **Choose one of the two following prompts.**

Prompt 1: In a 1644 pamphlet titled "Of Education" Milton argues that "The end of learning is to repair the ruins of our first parents" (631). With the wider context of this remark in mind, show whether *Paradise Lost* marks a change or a continuation in Milton's thinking on matters of education. (For Milton's pamphlet see John Milton, *Complete Poems and Major Prose*, ed. Merritt Y. Hughes (New York: Prentice Hall, 1957), 630-639.) In addition to working with Milton's pamphlet and *Paradise Lost*, you must cite at least one work of refereed scholarship in your essay.

Prompt 2: In a 1642 pamphlet titled "An Apology Against a Pamphlet Called 'A Modest Confutation of the Animadversions Upon the Remonstrant Against Smectymnuus'" Milton looks back upon his days as a university student at Cambridge and reveals the intensity with which he regarded himself as standing apart from his fellows: "There, while they acted and overacted, among other young scholars I was a spectator; they thought themselves gallant men, and I thought them fools; they made sport, and I laughed; they mispronounced, and I disliked; and, to make up the atticism, they were out, and I hissed" (692). Taking these remarks as your point of departure, construct an argument about the business of standing apart from others in *Paradise Lost*. (For selections from Milton's pamphlet see *Complete Poems and Major Prose*, ed. Merritt Y. Hughes (New York: Prentice Hall, 1957), 690-695.) In addition to working with Milton's pamphlet and *Paradise Lost*, you must cite at least one work of refereed scholarship in your essay.

*6 pages + list of Works Cited; see "Guidelines for Essay Writing" for further details. 15% of your final grade. Late papers will be penalized 2% per day; papers submitted more than two weeks late will be failed. You must submit a hard copy of your paper. Use MLA format.

This rubric establishes the standard to which all formal essays in ENGL 2300 will be held.

RUBRIC	Poor	Satisfactory	Good	Excellent
Attention to Assignment Objectives <i>(See syllabus)</i>	The essay pays little or no attention to the objectives established for this assignment in the course syllabus.	The essay pays satisfactory attention to the objectives established for this assignment in the course syllabus.	The essay is the product of a thoughtful engagement with the objectives established for this assignment in the course syllabus.	The essay is the product of a nuanced and even original engagement with the objectives established for this assignment in the course syllabus.
Argument	The essay does not open with an early statement of its argument. No argument emerges over the course of the paper. The essay is entirely or largely reliant on plot summary. The argument does not meet the requirements of the assigned prompt.	The essay opens with an early statement of a basic argument. The argument does not develop further over the course of the paper or does so in a simplistic manner. The essay is too reliant on plot summary.	The essay opens with an early statement of a strong argument that continues to develop in complexity over the course of the essay. The essay consistently shows that the writer properly conceives of a literary essay as a genre that aims to persuade its reader.	The essay opens with an early statement of a complex and nuanced argument that continues to develop in a sophisticated manner over the course of the essay. The essay develops the implications of its argument in a manner that contributes to the essay's persuasiveness.
Analysis	The essay does not engage in a sufficiently close analysis of the language of the text under examination. Where the essay does cite that text, it relies on paraphrase rather than analysis.	The essay engages in a satisfactory amount of close analysis of the language of the text under examination. The essay still shows a tendency to paraphrase rather than analyze citations.	The essay consistently engages in close analysis of the language of the text under examination. Passages cited are chosen effectively and consistently subjected to close reading. Analysis leads directly to strong interpretative insights.	The essay always engages in close and nuanced analysis of the language of the text under examination. Passages cited reveal the author's firm grasp not only of obvious plot elements but of elements that constitute the text's complexity. Analysis leads to sophisticated interpretative insights.
Organization	The essay shows little or no attention to matters of organization. Organization actively impedes the essay's development. The essay tends to list rather than develop topics in a systematic manner.	The essay shows basic attention to matters of organization. Individual sections of the essay are organized effectively, but the essay as a whole still shows a tendency to mix categories and topics in a way that prevents the essay from developing in a logical manner.	Clarity of organization enables the essay to develop in a logical manner that never impedes the essay's success.	Clarity and sophistication of organization actively contribute to the persuasiveness of the essay. Sections have been organized in a manner that systematically develops individual topics or concerns while also establishing a logical and effective sequence across the essay.
Language	The essay is poorly written. Basic errors in grammar and syntax dominate the essay. Errors that should have been caught during a conscientious proofreading session are common. The essay does not meet the formal requirements of academic prose at the university level.	A very small number of basic errors in grammar and syntax remain, as do other errors that should have been caught during a conscientious proofreading session are common. Language is mostly clear and generally effective but in places impedes the success of the essay.	The essay contains no basic errors in grammar and syntax. There are no errors that should have been caught during a conscientious proofreading session. Language is clear and does not impede the overall success of the essay.	The essay contains no errors in grammar and syntax. There are no errors that should have been caught during a conscientious proofreading session. The essay's language is eloquent, nuanced, and authoritative. Its clarity and sophistication actively contribute to the success of the essay.
Mechanics	Errors in punctuation, citation format, and presentation dominate the essay. The essay does not meet university standards or the basic elements of MLA format.	The essay contains several errors in punctuation, citation format, and presentation. MLA format is followed though there are still errors in handling its details.	The essay contains almost no errors in punctuation, citation format, and presentation. MLA format is correctly followed though a very small number of errors remain.	The paper is clean. There are no errors in punctuation, citation format, and presentation. MLA format is scrupulously followed.

Guidelines for Essay Writing

1. Do not include a separate title page. All necessary personal information should appear at the top left of the first page of your essay. This information (along with everything else in your submission) must be double-spaced.
2. Your essay must have a clearly defined thesis—that is, a central idea, introduced in the first paragraph, that unifies the essay and expresses in a clear and forceful manner the case you are arguing. You must advance a specific argument about the topic you have chosen to address. Your argument may take as its point of departure ideas from class, but it must not be a mere summary of lecture material. **It should help to think of your essay prompts not as inviting you to answer a question but rather as inviting you to construct an argument about the texts and problems under examination.**
3. For essays that demand attention to two or more authors or texts, be sure that your essay does not become a catalogue of similarities and differences. Instead, create a structure that will allow you to consider the implications of those similarities and differences that you take to be significant. These comparisons must be integrated into your central argument.
4. Be aware of the implications of your statements; develop those implications over the course of the essay.
5. Always support your arguments with evidence from the text. Quotations must be integrated into proper sentence structure to form a full sentence.
6. Always cite the strongest evidence for your claims. If there are details that might seem to undermine your thesis be sure to explain why they don't utterly disprove your argument.
7. Focus your argument and analysis on the language of the text. Do not base your argument on personal opinions or generalizations not supported by the text. Your arguments need to arise directly from close engagements with the language of the text at hand.
8. Proofread your essay more than once. Write in complete, grammatically correct sentences.
9. Do not transform poetry into prose when you quote it in your essay. Indent longer passages of verse (four or more lines) and preserve the form in which they appear in the text from which you are citing. Show line-breaks for shorter passages that will not be indented: “Abashed the Devil stood, / And felt how awful goodness is, and saw / Virtue in her shape how lovely” (4.846-8).
10. Choose a title that will serve as a guide to your reader.
11. Leave time to rewrite and revise your argument. Revision is the key to effective writing.
12. Cite your secondary sources. Plagiarism is a serious offence. Please see the course syllabus and the Undergraduate Calendar for a definition of plagiarism and a discussion of its consequences.

Papers must be typewritten, double-spaced, and written in formal English. Avoid colloquial language. Avoid contractions (e.g., write “Beowulf could not” instead of “Beowulf couldn't”). Use standard paper (8 1/2 x 11 inches). Use 1-inch margins and a standard font. You should have approximately 20 lines per page. The paper should be stapled—**no folders, no separate title pages**. Be sure to keep a copy of the paper. Please use MLA style for quotations. A handy guide for MLA style is available at <https://www.library.cornell.edu/research/citation/mla>.

If you can, please print on both sides of the paper. Alternatively, you may print on scrap paper if you wish.

Fall Term: Timeline for Early and Medieval Britain (circa 55 BCE-circa 1500)

55 and 54 BCE	Julius Caesar invades Britain
43 CE-410	Roman Britain
400s	Germanic Migrations
449	Bede's date for the arrival of the Angles, Saxons, and Jutes
449-1066	Anglo-Saxon England
449-1485	The Middle Ages / Medieval England
597	Pope Gregory the Great sends Augustine of Canterbury to convert the English
circa 658-680	Supposed date of "Caedmon's Hymn"
circa 700-800	Ruthwell Cross (bears lines similar to a passage in "The Dream of the Rood")
731	Bede completes the <u>Historia ecclesiasticae gentis Anglorum</u>
793	Vikings raid Lindisfarne
circa 800?	Cynewulf
869	Death of King Edmund
886	Treaty of Alfred and Guthrum establishes the Danelaw
899	King Alfred dies after translating "the texts most necessary for all men to know"
960s	Benedictine Reforms
990s	Ælfric of Eynsham
991	Battle of Maldon
circa 1000	Approximate date of the four poetic codices: " <u>Beowulf MS</u> ," "Exeter Book," "Junius MS," "Vercelli Book." With the exception of "Cædmon's Hymn" and "The Fight at Finnsburgh," the Anglo-Saxon poems on our reading list are attested only in these manuscripts.
1014	Wulfstan, <u>Sermo Lupi ad Anglos</u>
1066	Norman Conquest
1066-1204	Anglo-Norman
1066-1485	Middle English
circa 1100-1200	Marie de France, <u>Lais</u> (including "Bisclavret")
1277-1282	Edward I of England conquers Wales
circa 1350-1410	Manuscripts containing the stories brought together and now known as the <u>Mabinogion</u>
circa 1375	Chaucer, <u>Troilus and Criseyde</u>
circa 1375-1400	<u>Sir Gawain and the Green Knight</u>
1400	Chaucer dies

circa 1460-1500 Henryson, Testament of Cresseid

Winter Term: Timeline for the Renaissance and Restoration in England (circa 1485-circa 1688)

1485-1660 The English Renaissance

- 1485 Henry Tudor becomes King Henry VII after defeating King Richard III in battle
- 1492 Christopher Columbuss first landfall in the Americas
- 1502 A papal dispensation enables Henry, son of Henry VII, to marry the widow of his elder brother Arthur
- 1509 Accession of King Henry VIII
- 1517 Martin Luther's 95 Theses help inaugurate "The Reformation"
- 1521 Henry VIII named "Defender of the Faith" by Pope Leo X for his opposition to Luther
- 1529 The Pope refuses to grant Henry VIII a divorce from his wife, Queen Catherine of Aragon
- 1533 Henry VIII marries Ann Boleyn and is excommunicated by the Pope
- 1534 Act of Supremacy / break with Rome: Henry becomes supreme head of the church in England
- 1535 Execution of Sir Thomas More
- 1536 Ann Boleyn tried (for treason, adultery, and incest) and executed; Henry VIII marries Jane Seymour; dissolution of the monasteries begins; the Act of Union joins England and Wales
- 1537 Jane Seymour dies after giving birth to Henry's son, the future King Edward VI; Elizabeth, daughter of Henry VIII and Ann Boleyn, is declared a bastard
- 1542 Inquisition established at Rome; death of Sir Thomas Wyatt
- 1543 Copernicus publishes his theory that the earth revolves around the sun
- 1545-1563 Council of Trent
- 1547 Death of Henry VIII; death of Henry Howard, Earl of Surrey; accession of King Edward VI
- 1549 Uniform Protestant church service established for England in the Book of Common Prayer
- 1553 Death of Edward VI; Lady Jane Grey succeeds him for 9 days before she is imprisoned and executed
- 1554 Accession of Queen Mary I, daughter of Henry VIII and Catherine of Aragon

- 1555 Restoration of Roman Catholicism: more than 300 protestants are burned at the stake by Queen Mary (a.k.a., “Bloody Mary”)
- 1558 Death of Mary I; accession of Queen Elizabeth I; the split from Rome is reaffirmed and the Church of England is reestablished
- 1567 Accession of James VI to the Scottish throne following the abdication of his mother, Mary, Queen of Scots
- 1570 Queen Elizabeth excommunicated by the Roman Catholic Church
- 1572 St. Bartholomew’s Day massacre at Paris
- 1577-1580 Sir Francis Drake circumnavigates the globe
- 1586 Death of Sir Philip Sidney
- 1587 Elizabeth executes her cousin Mary, Queen of Scots; Marlowe, Tamburlaine the Great, Part One
- 1588 England’s victory over the Spanish Armada
- 1590 Publication of the first edition (Books 1-3) of Edmund Spenser’s The Faerie Queene
- 1591 First print edition of Sidney’s Astrophel and Stella
- 1593 Death of Christopher Marlowe
- 1596 Publication of the second edition (Books 1-6) of Edmund Spenser’s The Faerie Queene
- 1597-1601 Rebellion in Ireland
- 1599 Globe Theatre built in Southwark, on Bankside; death of Spenser
- 1600 East India Company established
- 1601 Probable date of first reference to the greatness of William Shakespeare’s tragedy Hamlet
- 1603 Death of Elizabeth I; James VI of Scotland proclaimed King James I of England
- 1605 Gunpowder Plot uncovered when Guy Fawkes attempts to blow up Parliament
- 1606 Union Flag adopted
- 1616 Death of William Shakespeare
- 1618 Death of Sir Walter Raleigh
- 1620 The Mayflower sets sail for New England from Plymouth
- 1623 Publication of the “First Folio” edition of Shakespeare’s plays
- 1625 Death of James I / VI; Charles I crowned King
- 1629 King Charles I dissolves parliament
- 1629-1640 “Personal Rule” by Charles I

1638	First edition of John Milton's <u>Lycidas</u> in a volume mourning the death of a Cambridge friend
1642-1651	Civil Wars
1649	King Charles I beheaded
1649-1652	Conquest of Ireland and Scotland by Oliver Cromwell
1653	Cromwell is proclaimed Lord Protector
1658	Death of Cromwell
1660-1688	The Restoration
1660	Restoration of the Monarchy under King Charles II
1666	Great Fire of London
1667	First edition of Milton's <u>Paradise Lost</u> (in 10 books)
1674	Second edition of Milton's <u>Paradise Lost</u> (in 12 books); death of Milton
1678	Publication of first part of John Bunyan's <u>The Pilgrim's Progress</u>
1685	Death of King Charles II; his brother (a catholic) is crowned King James II
1688	Glorious Revolution; William of Orange of the House of Hanover invades England and becomes King William III after overthrowing King James II, thus bringing an end to Stuart rule in England; death of Bunyan

“Cædmon’s Hymn”

The following text is cited as it appears in *A Choice of Anglo-Saxon Verse*, ed. Richard Hamer (London: Faber and Faber, 1970) 121-3. Hamer asserts that “The text here given is from an early MS and is in a Northumbrian dialect, though many MSS are extant, some of them in West Saxon” (121).

Nu scylun hergan	hefænrices Uard,	Now must we praise the Guardian of heaven,
Metudæs mæcti	end His modgidanc,	The power and conception of the Lord,
uerc Uuldurfadur,	sue He uundra gihuæs,	And all His works, as He, eternal Lord,
eci Dryctin,	or astelidæ.	Father of glory, started every wonder.
He ærist scop	ælda barnum	First He created heaven as a roof,
Heben til hrofe,	haleg Scepen.	The holy Maker, for the sons of men.
Tha middungeard	moncynnæs Uard,	Then the eternal Keeper of mankind
Eci Dryctin,	æfter tiadæ	Furnished the earth below, the land of men,
Firum foldu,	Frea allmectig.	Almighty God and everlasting Lord.