

Carleton University  
Fall / Winter 2014-2015  
Department of English

ENGL 2300 C: British Literatures I

Classes: **Mondays and Wednesdays, 11:35-12:55**  
Location: **TBA (Please confirm via Carleton Central)**

Professor A. Wallace (Fall Term only)  
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Office Hours: **Mondays, 10:30-11:30**  
First Aid Sessions (Fall Term only): **Wednesday, 10:30-11:30**

Professor D. Stymeist (Winter Term only; details to come)  
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Office Hours: **TBA**

## FALL TERM

The Fall Term introduces students to some of the greatest and most challenging masterpieces of the early literary traditions of the islands of Britain and Ireland. Texts studied during this term will be drawn from the regions now known as England, Ireland, and Scotland. Working our way through these texts, we will study the ways in which literature at once addresses and generates some of human life's greatest pleasures and challenges. We will ask, for example, what is at stake in the study of literature, and we will anatomize the particular kinds of thinking and understanding that literary texts solicit from their readers and audiences. Topics for lecture and discussion will include the nature and politics of heroism, the roles of desire and error in our efforts to understand the relationship between past and present, the care of the self, ethics and the problem of sexual desire, free will and predestination. Lectures will combine close readings of assigned texts with constant attention to the linguistic and cultural contexts that literature both springs from and fashions.

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.

Please note that ENGL 2300 is one of the English Department's "writing-attentive" courses. In this section "writing-attentive" means the following:

You will write two examinations.

You will write several formal essays in which you are expected to:

- develop an argumentative thesis statement across each essay
- develop complex ideas using correct and effective expression, according to academic English practice
- use and cite evidence from primary texts appropriately
- read genres and language from early periods critically
- demonstrate mastery of MLA documentation practices

A portion of class time will be devoted to developing and improving essay-writing skills.

### Required Texts

• Fall Term only

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. The Táin [Táin Bó Cúailnge], trans. Ciaran Carson (Penguin). [0140455302]
5. Sir Gawain and the Green Knight, ed. Paul Battles (Broadview). [9781554810192]

\*Fall Term books are at Haven Books 43 Seneca Street, Ottawa, ON, K1S 4X2, (613) 730-9888:  
[www.havenbooks.ca](http://www.havenbooks.ca)

### Evaluation Scheme

• Fall Term only [50% of final grade]

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

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

The first 50% of your grade in this course will be based on a combination of one in-class essay of 30 minutes, two formal essays, and one supervised examination of three hours. This combination is designed to meet two objectives:

- First, the course aims to enable you to develop your ability to write persuasive, analytical essays (that is, extended pieces of literary analysis, interpretation, and argument) on one or more texts.
- Second, the December examination will enable you to demonstrate your command of the full range of course readings for the Fall Term. For the purposes of the Fall Term, command is be

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. There will be no participation grade during the Fall Term. 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 the Fall 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 enable me to meet the University's requirement that you receive early feedback in the course. [5%]

Two short essays of 5 pages each will be submitted to Professor Wallace at the beginning of class on the assigned deadlines during the Fall Term. This page limit should be regarded as both 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 6 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 topics for each essay. Each assignment has its own requirements and expectations. Late submissions do not receive extended comments:

- Paper 1 (5 pages on Beowulf [10%]; late submissions will be penalized 2% per day)
- Paper 2 (5 pages on Troilus and Criseyde [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 Fall Term reading list. The exam is to be administered during the exam period. It will emphasize, without being restricted to, material covered during lectures. [20%]

### Plagiarism and Instructional Offences

Please see the section on "Instructional Offences" in the 2014-2015 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 Reading Schedule

M 8 September: Introduction, course business, and overview: “Cædmon’s Hymn” [see page 9 of this course package]

W 10 September: Context lecture: Past and Present in Anglo-Saxon Literature and Culture (“The Ruin,” in OEP)

M 15 September: Beowulf (pages 53-113)

- Mock essay: 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.

W 17 September: Beowulf (pages 114-167; read also “The Fight at Finnsburgh” [in OEP])

M 22 September: Beowulf (pages 167-245)

W 24 September: In-class essay on Beowulf (30 minutes) / lecture on The Dream of the Rood (in OEP)

M 29 September: “Wulf and Eadwacer,” “The Wife’s Lament,” Exeter Book Riddles, “Deor” (in OEP)

W 1 October: Judith (in OEP)

M 6 October: “The Wanderer,” “The Seafarer” (in OEP)

W 8 October: Context and transition lecture: Ireland and the Middle Ages (Táin Bó Cúailnge, 3-50)

- Paper 1 (Beowulf) due at the beginning of class

M 13 October: No class (Thanksgiving)

W 15 October: Táin Bó Cúailnge (51-100)

M 20 October: Táin Bó Cúailnge (101-208)

W 22 October: Context and transition lecture: Anglo-Saxon to Anglo-Norman to Middle English in the Later Middle Ages (“Bisclavret” [handout]; Troilus and Criseyde 1-56)

M 27 October to F 31 October: No classes (Fall Break)

M 3 November: Chaucer, Troilus and Criseyde (Book 1, esp. lines 57-1092)

W 5 November: Chaucer, Troilus and Criseyde (Book 2, esp. lines 1-931)

M 10 November: Chaucer, Troilus and Criseyde (Books 2 and 3, esp. lines 2.932-1757 and 3.1-420)

W 12 November: Chaucer, Troilus and Criseyde (Book 3, esp. lines 421-1820)

M 17 November: Chaucer, Troilus and Criseyde (Book 4, esp. lines 1-1085)

W 19 November: Chaucer, Troilus and Criseyde (Book 4-5, esp. lines 4.1086-1701 and 5.1-686)

M 24 November: Chaucer, Troilus and Criseyde (Book 5, esp. lines 687-1869)

- Mock essay: 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.

W 26 November: Sir Gawain and the Green Knight (Fitt 1)

M 1 December: Sir Gawain and the Green Knight (Fitts 2 and 3)

W 3 December: Sir Gawain and the Green Knight (Fitt 4)

M 8 December: Concluding lecture to Fall Term Texts

- Paper 2 (Chaucer, Troilus and Criseyde) due at the beginning of class

\*NB: Professor Wallace will schedule a formal exam review session during the short break between the end of classes and the beginning of exams.

## Fall Term essays

1. Please note that each of the essay prompts for the Fall Term 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 build your essay. Ultimately, you will determine the line of argument you will pursue in your essay.

2. Please note, too, that for the purposes of this course I regard an essay as a formal submission in which you advance an argument about one or more literary texts, concepts, etc. 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. But 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 your argument should develop in a complex manner as it cites and analyzes passages from the text or texts under examination.

3. An “A” paper will:

- 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

## Essay Objectives and Prompts for Fall Term essays

### Paper 1

Objective: The objective of this Paper 1 is to see you 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 his Broadview Press translation of Beowulf, R. M. Liuzza asserts that the poem seems eager to establish “a kind of spiritual solidarity between the pagan past and the Christian present” (30). Establish what you take Liuzza to be saying about the poem and 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.]

\*1250 words [5 pages + list of Works Cited]. 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: Early in Book One of Chaucer’s poem Criseyde is described as standing “ful lowe and stille alone, / Behynden other folk, in litel brede, / And neigh the dore, ay undre shames drede” (1.178-180). Taking this use of the word as your point of departure, construct an argument about the importance of “drede” (i.e., dread) in Troilus and Criseyde. Your essay should touch on several episodes of the poem and your goal should be to advance an argument about the thematic implications of Chaucer’s exploration of the word’s semantic range.

\*1250 words [5 pages + list of Works Cited]. 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.

## Guidelines for Essay Writing (Fall Term)

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



“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). You will have this in your editions of Liuzza’s Old-English Poetry: An Anthology under the section titled Historia Ecclesiastica IV.24 [The Story of Cædmon]

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.

## ***British Literatures I: Culture, Ideas, and Texts: Winter Term***

Instructor: Dr. David Stymeist

Email: [dstymeist@yahoo.ca](mailto:dstymeist@yahoo.ca)

Office: 1819 DT

Office Hours: TBA

In the winter term, we will be examining a general survey of the writing of England from 1500 to 1700 placed within the context of the cultural, intellectual, and economic conditions of textual production. The class investigates a variety of written texts of the Renaissance and Restoration periods, including prose, drama and poetry. We will look at how early modern English writers represent transgression, femininity, sexuality, revenge, religion, class difference, and criminality.

Along with more formal lectures, these classes will emphasize active learning. Students should come to class fully prepared to discuss the assigned works and/or participate in short exercises. The more you are willing to put into the class, the more you will get out of it!

### **Required Texts:**

*The Norton Anthology of English Literature, 9<sup>th</sup> Edition, Volume B.*

William Shakespeare, *Titus Andronicus*

[Texts will be available at Haven Books, 43 Seneca Street (613-730-9888)]

### **Required Term Assignments** (worth 50% of the entire course)

Short Essay	1200 wds	10%	
Research Essay	2100 wds	20%	
Participation			5%
Final Exam	(2 hr.)		15%

### **Winter Term Class Schedule** (Subject to Change)

#### **The English Renaissance: The Sixteenth Century (1500-1600)**

Week 1, 2	<b>Introduction to Winter Term</b> <b>Elizabethan Tragedy: Christopher Marlowe, <i>Dr. Faustus</i></b>
Week 3	<b>Poetry: Sonnets (Genre and Reader Expectation)</b> William Shakespeare 18 & 130; John Donne, "Holy Sonnet 14"; Henry Constable, "My lady's presence makes the roses red" (handout).
Week 4, 5	<b>William Shakespeare, <i>Titus Andronicus</i></b>

Week 6                    **Lyric Love Poetry I**  
John Donne, “The Flea,” “The Canonization”

**The English Renaissance: The Seventeenth Century (1600-1700)**

Week 7                    **Lyric Love Poetry II**  
Mary Wroth, *Pamphilia to Amphilanthus*; Andrew Marvell,  
“To His Coy Mistress”; Robert Burton, *Anatomy of Melancholy* (Selection  
in Textbk)

Mid-Feb.                **Spring Break/Reading Week**

Week 8, 9, 10        **Epic Poetry: John Milton, *Paradise Lost*: Books 1, 2, & 9.**

**The Restoration (1660-1700)**

Week 11                **Essay Workshop; Earl of Rochester, “The Disabled Debauchee,”**  
“The Imperfect Enjoyment.”

Week 12                **Last Day of Class, Exam Review**

April                    **Final Exam Period**