

**Carleton University
Fall 2020
Department of English**

ENGL 2301 A: Literatures and Cultures 500-1500

Prerequisites: second-year standing or permission of the department.
Preclusions: Precludes additional credit for ENGL 2300 (no longer offered)

Wednesdays and Fridays / 8:35-9:55am

Location: *Online*

Format: *Blended*

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Office Hours: Virtually, By Appointment

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Course Description:

ENGL 2301A introduces students to the multilingual and multicultural literatures of the English-speaking world during the period 500-1500 C.E., situating these literatures within the larger global and transmarine influences that shaped them. The English-speaking world in 500-1500 C.E. means a very small part of one of the British Isles. It would be a mistake, therefore, to think that the British Isles were a monolingual, English-speaking society during this period. As a multicultural, oft-invaded and oft-conquered geographic area, the British Isles between 500 and 1500 C.E. were a space within which people read and wrote in Latin, French, Irish, Welsh and Hebrew as well as, or often instead of, English. English then did not have the position of cultural power and influence it holds today either in the world or in Britain itself. Blending the tongues of invading and invaded peoples, the Englishes written during this period were multiple, and differ significantly from the Englishes used today. This course will introduce you to the variety and hybridity of English and British languages and literatures during the medieval period. It will also indicate the multicultural, transmarine flows of peoples, texts, and literary forms into and out of the British Isles during this period, from areas such as continental Europe, Africa and the Middle East

In ENGL 2301A you will study literature from the Old English (c. 500-1100 C.E.) and Middle English (c. 1000-1500 C.E.) periods in English alongside contemporaneous writings in Latin, Welsh, Irish, French, and Hebrew. We will situate all these texts within the historical and cultural contexts of their day and learn what they look like today as well as (as far as we can reconstruct) what they sounded like when they were first copied down. Lectures will also indicate some of the literary influences that made their way to medieval Britain from other parts of Europe, Africa, and the Middle East. As we study all these texts, we will discuss their portraits of heroism, gender, love, violence, magic, monstrosity, religion, authorship, conquest, and group identity. We will also explore the different ways in which different writers handled such topics. Medieval literary conventions, genres, forms, and aesthetics (ideas about what is considered beautiful) will also be discussed.

Some specific texts we will read include *Beowulf*, *Judith*, Taliesin's "Urien Yrechwydd" and "Battle of Argoed Llwyfain," Marie de France's *Lanval*, Meir b. Elijah's "Put a Curse on My Enemy" and *Sir Gawain and the Green Knight*, as well as excerpts from writings by Augustine of Hippo, Bede, Geoffrey Chaucer and Margery Kempe. We will also read some medieval plays, saints' lives, and lyrics from a variety of language traditions. All texts originally written in Old English, Latin, French, Welsh, Hebrew, Irish or other languages will be read in a modern English translation. Most Middle English texts will be read in their original language, with some coaching provided!

Learning Objectives/Outcomes:

Students in this course will:

- Read a variety of medieval texts from different literary and linguistic traditions
- Identify ways in which the English language has changed over time and is a product of conquest and cultural hybridization
- Become aware of the dynamic multicultural and transmarine flows of the medieval world and the ways these washed up on the shores of medieval Britain and shaped its multilingual literatures between 500 and 1500 C.E.
- Explore the ways in which literatures from pre-modern periods articulate and explore central cultural concerns of their day while also relating to our day
- Consider ideas about heroism, gender, religion, love, violence, conquest, magic, monstrosity, authorship, and aesthetics that appear in literature from the medieval period, and the ways in which ideas about these issues change between 500 and 1500 C.E.
- Become familiar with some of medieval British literature's primary conventions and genres, and with the ways these vary over time
- Develop and extend their knowledge of key technical and literary terms and critical concepts for studying literature

Online Delivery Fall 2020:

Based on feedback received from students, I am committed to offering students a course where they can, if they choose, meet with me for a lecture and discussion experience at a set time as they read through these texts. Medieval texts are very different from what most people have read before, and students often find them thought-provoking and sometimes confusing. The best way for me to help guide you through the texts and their challenges is to organize my lectures so that there is space for me to address your questions and observations as they arise in live time.

To that end, I have decided that I will present this course online as a video conference meeting via Big Blue Button (BBB), which is similar to Zoom but embedded into CULearn with better security. BBB allows you the opportunity to virtually raise a hand or type in a chat question to ask me to clarify or expand on something I've said, or simply to ask about some part of the reading that made no sense to you. It also allows me to ask questions and run surveys to gauge your understanding of the materials, and to divide you into break-out rooms for smaller group discussions. I have been told by my students that they liked this feeling of in-person contact and dynamism on Big Blue Button last term, and that they desired the opportunity to attend class on a regular schedule to help structure their days during social isolation.

BBB meetings will occur during most of our set meeting times and will be recorded so that students who cannot meet at the set times (or who need to miss some classes) can access the course at their preferred time. I plan to run classes as live, spoken sets of mini-lectures with PowerPoint slides and set spaces for breaks, discussion and/or working together online in small groups during the designated class meeting times most weeks (we may not meet on test days depending on how we are progressing through the course material).

This course best fits the Carleton definition of a **Blended Course**, with the qualification that we will meet **most of the time** online via web conferencing tools:

Blended Courses: An online course where there is a mixture of synchronous meetings and asynchronous activities. This means students need to be prepared to meet some of the time online via web conferencing tools at scheduled days and times. The specific dates will be communicated by the instructor in the course outline. The asynchronous activities are intended to provide flexibility to students when the class is not meeting synchronously. Students are expected to remain up to date with the deadlines and due dates provided by the instructor. These courses require reliable high-speed Internet access and a computer (ideally with a webcam), and a headset with a microphone.

Technology likely to create best experience:

- reliable high-speed internet access at the class meeting times
- a headset/ear buds with a microphone
- computer, ideally with a webcam function (phones may work but BBB seems to work better on computer)

See also the Carleton Educational Technology Web Pages re:

- Technological Specifications for Online Learning: <https://carleton.ca/its/help-centre/faq-technical-specs-for-new-students/>
- Browser Requirements: <https://carleton.ca/culearnsupport/students/browser-support/>
- Accessing and Using Big Blue Button as a student: <https://carleton.ca/culearnsupport/students/bigbluebutton/>

If you have any questions, please contact me (Professor Calkin) at siobhain.calkin@carleton.ca.

Required Text:

- *The Broadview Anthology of British Literature: The Medieval Period* (Volume 1). Ed. Joseph Black et al. 3rd ed. Peterborough: Broadview, 2015. ISBN: 9781554812028 / 155481202X

Other required readings will be available from online sources or ARES (the library's electronic reserves system)

The Book Arts Lab on Making a Quill is designed to be completed with materials that are readily available, but some purchases (e.g. ink, straw) may be needed. A list of necessary materials will be distributed in advance of the lab. If you are unable to access the necessary materials for the lab, please let Prof. Calkin know and an alternative participation assignment can be arranged.

Please note:

I have placed an order for our paperback anthology through the student-run Haven Books near campus (43 Seneca Street), which sells used and new books. During Covid-19 Haven has moved to an online model of selling books in which they offer shipping across North America or curbside pickup (tel: 613-730-9888 /e-mail: havenbooks@cusaonline.ca; www.havenbooks.ca). You may also order the book directly from Broadview (which has an e-book version available) or seek a copy from your preferred online booksellers.

****Please try to obtain your book before classes start so that you can start the readings promptly in September****

Evaluation:

Draft Thesis Assignment (DUE: Nov. 11) 5%

Term Paper (6-7 pages; DUE: Dec. 2) 30%

(MLA format is required for this paper. A detailed list of topics and of my expectations will be distributed during term.)

Test 1 (Oct. 7) 10%

Test 2 (Nov. 18) 10%

(will include passage analysis question(s) and likely question(s) requiring 1-2 paragraphs to answer; each test is usually 40-45 minutes long and will be a downloadable document from CULearn which you will answer offline and then upload, preferably as a Word document.)

Final Examination 35%

*(3-hour cumulative examination; will include essay questions, as well as in-depth passage analysis; will be scheduled during official examination period as a **Fixed within Range Exam**, meaning: The period of time students have to write the exam is shorter than the period of time that the exam is open—e.g. students are given a one-day period to write the exam, but the exam is only three hours in duration)*

Participation 10%

(This percentage of your grade will be determined by your contributions to class discussion and/or the group discussion forums in CULearn, and by your completion of occasional mini-homework assignments (e.g Book Arts Lab on Make a Quill). You are expected to post 2-4 sentences on the set question for each Group Forum (8 scheduled over semester) and to respond 4 times (thoughtfully, civilly, and substantively) to posts by classmates in your group over the course of the semester.

PLAGIARISM

The University Senate defines **plagiarism** as “**presenting, whether intentionally or not, the ideas, expression of ideas or work of others as one’s own.**” This can include:

- reproducing or paraphrasing portions of someone else’s published or unpublished material, regardless of the source, and presenting these as one’s own without proper citation or reference to the original source;

- submitting a take-home examination, essay, laboratory report or other assignment written, in whole or in part, by someone else;
- using ideas or direct, verbatim quotations, or paraphrased material, concepts or ideas without appropriate acknowledgment in any academic assignment;
- using another's data or research findings without acknowledgement;
- failing to acknowledge sources through the use of proper citations when using another's works and/or failing to use quotation marks;
- handing in substantially the same piece of work for academic credit more than once without prior written permission of the course instructor in which the submission occurs.

Plagiarism is a form of intellectual theft. It is a serious offence that cannot be resolved directly with the course's instructor. The Associate Dean of the Faculty conducts a rigorous investigation, including an interview with the student, when an instructor suspects a piece of work has been plagiarized. Penalties are not trivial. They can include failure of the assignment, failure of the entire course, suspension from a program, suspension from the university, or even expulsion from the university. For more information please go to: <https://carleton.ca/registrar/academic-integrity/>

Late Paper Policy

Your term paper is due as an uploaded document (preferably in Word) on CULearn on the date specified. **Unless you have serious extenuating circumstances (illness, bereavement, religious obligation) and discuss these with the professor, 3% of your paper grade will be deducted for each day it is late.** It is much better to hand in the paper than to drag out the process of writing since we have a final exam in this course.

Please Note:

- **If one of your assignments or tests is lost, misplaced, or not received by the instructor, you are responsible for having a backup copy that can be submitted immediately upon request.**
- **Student or professor materials created for this course (including presentations, projects, hand-outs, assignments, lectures, quizzes, drafts, and exams) remain the intellectual property of the author(s). They are intended for personal use and may not be reproduced or redistributed without prior written consent of the author(s).**
- **Letter/Number Grades and professor comments will be returned via CULearn and/or e-mail.**

Standing in a course is determined by the course instructor subject to the approval of the Faculty Dean. This means that grades submitted by the instructor may be subject to revision. No grades are final until they have been approved by the Dean.

ACADEMIC ACCOMMODATIONS:

You may need special arrangements to meet your academic obligations during the term. For an accommodation request, the processes are as follows:

Pregnancy obligation: 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. For more details click [here](#).

Religious obligation: 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. For more details click [here](#).

Academic Accommodations for Students with Disabilities: The Paul Menton Centre for Students with Disabilities (PMC) provides services to students with Learning Disabilities (LD), psychiatric/mental health disabilities, Attention Deficit Hyperactivity Disorder (ADHD), Autism Spectrum Disorders (ASD), chronic medical conditions, and impairments in mobility, hearing, and vision. If you have a disability requiring academic accommodations in this course, please contact PMC at 613-520- 6608 or pmc@carleton.ca for a formal evaluation. If you are already registered with the PMC, contact your PMC coordinator to send me your Letter of Accommodation at the beginning of the term, and no later than two weeks before the first in-class scheduled test or exam requiring accommodation (if applicable). After requesting accommodation from PMC, meet with me to ensure accommodation arrangements are made. Please consult the PMC website for the deadline to request accommodations for the formally-scheduled exam (if applicable).

Survivors of Sexual Violence

As a community, Carleton University is committed to maintaining a positive learning, working and living environment where sexual violence will not be tolerated, and where survivors are supported through academic accommodations as per Carleton's Sexual Violence Policy. For more information about the services available at the university and to obtain information about sexual violence and/or support, visit: <https://carleton.ca/equity/sexual-assault-support-services>

Accommodation for Student Activities

Carleton University recognizes the substantial benefits, both to the individual student and for the university, that result from a student participating in activities beyond the classroom experience. Reasonable accommodation must be provided to students who compete or perform at the national or international level. 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. <https://carleton.ca/senate/wp-content/uploads/Accommodation-for-Student-Activities-1.pdf>

Schedule of Classes and Readings for Fall Semester:

Readings/Viewings are to be completed for class by the date under which they are listed.

Please note that I reserve the right to adjust this syllabus to meet the needs of the class; however, major changes will be announced in advance. The on-line readings can also be accessed via links on CULearn.

- W. Sept. 9 BBB Netiquette
Introduction to Course
Transmarine Flows and Hybridization (Rome, Africa, and the Romano-Britons)
Begin Introduction to Old English Culture (More Invasions and Hybridity)
Group Forum: Introduce Yourselves
- F. Sept. 11 Introduction to Old English Culture (Invasions, Hybridity, Multilingualism)
Begin Introduction to Old English Manuscripts, Language, and Literature if time
Augustine, *On Christian Doctrine*, trans. D. W. Robertson, Selections (announced in
class) (**ARES**)
Anglo-Saxon Chronicle excerpts re: coming of Angles and Saxons (**Broadview**,
pp. 146-7)
- Optional Reading: Julian Harrison, “Who Were the Anglo-Saxons?”
<https://www.bl.uk/anglo-saxons/articles/who-were-the-anglo-saxons>
 Optional Reading: Becky Lawton, “Anglo-Saxon England and Europe,”
<https://www.bl.uk/anglo-saxons/articles/anglo-saxon-england-and-europe>
- W. Sept. 16 Old English Manuscripts, Language, and Literature
Begin Bede (Multilingualism, Women, Poetry)
“Making Manuscripts”, Getty Museum
<https://www.youtube.com/watch?v=nuNfdHNTv9o>
Bede, Excerpts 4 and 5 from *Ecclesiastical History of the English People*
(**Broadview**, pp. 26-30)
Book Arts Lab: Make a Quill
- F. Sept. 18 Finish Bede
Begin *Beowulf*, 1-1191 (**Broadview**, pp. 68-85)
- W. Sept. 23 *Beowulf*, ll. 1192-2199 (**Broadview**, pp. 85-98)
Group Forum: *Beowulf*
- F. Sept. 25 *Beowulf* ll. 2200-3182 (**Broadview**, pp. 98-111)
- W. Sept. 30 *Beowulf*
Group Forum: Epitomizing the Text

- F. Oct. 2 Finish *Beowulf* if necessary
 Judith (**Broadview**, pp. 117-26)
 Alison Hudson, “Women in Anglo-Saxon England” <https://www.bl.uk/anglo-saxons/articles/women-in-anglo-saxon-england>
- W. Oct. 7 **TEST #1 (access via CULearn; last 40 minutes of class; early feedback assessment)**
 Finish *Judith* if necessary
 Dream of the Rood (**Broadview**, pp. 49-52)
- F. Oct. 9 Ælfric of Eynsham, *The Passion of Saint Edmund, King and Martyr*
 (**Broadview** <http://sites.broadviewpress.com/bablonline/>; you will need your textbook’s access code to access the reading from this page; Click on Online Selections and then on the “Vol. 1 The Medieval Period” link that appears on the scroll-down menu under Online Selections; scroll down that volume to find Ælfric)
 Old English lyric: “The Wife’s Lament” (**Broadview**, pp. 46-47)
 Irish lyric: “Messe ocus Pangur Ban” (**Broadview**, pp. 34-5)
 Welsh lyrics by Taliesin: “Urien Yrechwydd,”
 “The Battle of Argoed Llwyfain”
 “The Death-Song of Owain” (**on-line** at:
 <http://www.theoldnorth.co.uk/urien-yrechwydd/>
 <http://www.theoldnorth.co.uk/argoet-llwyfein/>
 www.ancienttexts.org/library/celtic/ctexts/t44.html)
- W. Oct. 14 Finish lyrics
 The Norman Conquest (More Invasions and Hybridity)
 “Scribes and Manuscript Production after the Norman Conquest” with Julia Crick
 <https://www.bl.uk/medieval-english-french-manuscripts/videos/1-scribes-and-manuscript-production-after-the-norman-conquest>
 Group Forum
- F. Oct. 16 Transmarine Flows: North Africa, al-Andalus, “France” (Philosophy and Love Lyrics)
 Averroes, excerpt from *The Decisive Treatise Determining the Nature of the Connection Between Religion and Philosophy*, pp. 766-8 of *The Longman Anthology of World Literature: Volume B, The Medieval Era* (**ARES**)
 Al A’ma at-Tutili, Number 23 (**CULearn PDF**; English translation in Menocal, Chapter 4, pp. 93-94 on **ARES**)
 Beatriz de Dia, “Estat ai en greu cossirier”, trans. A. S. Kline
 https://www.poetryintranslation.com/PITBR/French/FromDawnToDawn.php#anchor_Toc246327958
 “A chantar m’er de so qu’ieu no volria”, trans. A. S. Kline
 https://www.poetryintranslation.com/PITBR/French/FromDawnToDawn.php#anchor_Toc246327960
 Bernart de Ventadorn, “Pel doutz chan que’l rossinhol fai”, trans. A. S. Kline

https://www.poetryintranslation.com/PITBR/French/FromDawnToDawn.php#anchor_Toc246327937

Optional Reading: Maria Menocal, Chapter 4 of *The Arabic Role in Medieval Literary History: A Forgotten Heritage*, 91-113 (**ARES**)

- W. Oct. 21 Finish love lyrics
Anglo-Norman England and its Literature
Introduction to the Arthurian Tradition
Begin Marie de France, *Lanval* if time (**Broadview**, pp. 219-33)
Group Forum
- F. Oct. 23 Finish *Lanval*
Chrétien de Troyes, opening of *Lancelot, ou Le chevalier de la charrette*, Vv. 1-982, in
Four Arthurian Romances [electronic resource], ed. and trans. W.W. Comfort
(London: Everyman, 1914), pp. 139-42(**ARES**)
Introduction to Middle English Language and Literature
Begin *Stanzaic Life of St Margaret* if time (**on-line at:**
www.lib.rochester.edu/camelot/teams/22sr.htm)
- W. Oct. 28 **NO CLASS—READING WEEK**
F. Oct. 30
- W. Nov. 4 *Stanzaic Life of St Margaret*
Susan L. Einbinder, “Meir b. Elijah of Norwich: persecution and poetry
among medieval English Jews,” *Journal of Medieval History* 26.2 (2000): 145–
62. (**ARES**)
Group Forum
- F. Nov. 6 Finish Elijah if necessary
Middle English Lyrics:
“Sumer is icumen in” (**Broadview**, p. 250)
“Betwene Mersh and Averil” (**Broadview**, pp. 250-51)
“I sing of a maiden” (**Broadview**, p. 257)
“I have a gentil cock” (**Broadview**, p. 257)
“Of all creatures women be best” (**Broadview**, p. 259)
“Ye that pasen by the weye” (**PDF on CULearn**)
“The Corpus Christi Carol” (**on-line at:**
https://en.wikisource.org/wiki/Corpus_Christi_Carol)
William Herebert, “What is he, this lordling, that cometh from the fight”
(**on-line at:**
<https://quod.lib.umich.edu/c/cme/Herebert/1:8.16?rgn=div2;view=fulltext>,
t,

OR if you want a more explained version at:

<http://gypsyscholarship.blogspot.com/2006/04/what-is-he-this-lordling-that-cometh.html>)

- W. Nov. 11 **DRAFT THESIS ASSIGNMENT DUE (via CULearn)**
Finish Lyrics
Introduction to the Fourteenth Century and Middle English Manuscripts
Begin Geoffrey Chaucer, *The Canterbury Tales (CT)*: the *General Prologue*, excerpts
(Opening, Portraits of Wife of Bath and Miller, Conclusion; found ll. 1-42, 445-76, 545-66, 715-858, all located in **Broadview** within pp. 429-45)
Group Forum
- F. Nov. 13 *General Prologue* excerpts
Chaucer, *CT: Miller's Tale* (**Broadview**, pp. 480-91)
- W. Nov. 18 **TEST #2 (Access via CULearn; last 40 minutes of class)**
Finish *Miller's Tale*
- F. Nov. 20 Chaucer, *CT: Wife of Bath's Prologue and Tale* (**Broadview**, pp. 494-513)
- W. Nov. 25 Finish Chaucer
Begin *Sir Gawain and the Green Knight*, Fitts 1-2 (**Broadview**, pp. 288-317)
Group Forum
- F. Nov. 27 *Sir Gawain and the Green Knight*, Fitts 3-4 (**Broadview**, pp. 317-54)
- W. Dec. 2 **TERM PAPER DUE (via CULearn)**
Finish *Sir Gawain and the Green Knight*
Begin Medieval Drama if time: *Quem Quaeritis* (**Broadview**, pp. 698-99)
The York Corpus Christi Play of the Crucifixion (**Broadview**, pp. 702-7)
- F. Dec. 4 Finish Medieval Drama
Begin The Fifteenth Century if time
Margery Kempe, excerpts from *The Book of Margery Kempe*
1) **Broadview**, pp. 636-9, 643-4
2) on-line at: <https://d.lib.rochester.edu/teams/text/staley-book-of-margery-kempe-book-i-part-i> (ll. 1547-1645)
3) on-line at: <https://d.lib.rochester.edu/teams/text/staley-book-of-margery-kempe-book-i-part-ii> (ll. 4239-4291 and 4441-4525)

W. Dec. 9 The Fifteenth Century: Medieval Anticipations of the Protestant Reformation
 “Lollardy” (**Broadview**, pp. 690-94)
 Wycliffite Bible, **Old Testament: Jonas Chapter 2 and New Testament: Luke
 Chapter 15, verses 11-32 (excerpts found on-line within:**
 [https://en.wikisource.org/wiki/Bible_\(Wycliffe\)](https://en.wikisource.org/wiki/Bible_(Wycliffe))
 Hoccleve, *Regiment of Princes*, **lines 4978-5019 (excerpt found on-line within:**
 <http://d.lib.rochester.edu/teams/text/blyth-hoccleve-regiment-of-princes>)
Exam Format

F. Dec. 11 **NO CLASS: CARLETON FOLLOWS MONDAY SCHEDULE**