

DEREE COLLEGE SYLLABUS FOR:		US credits 3/0/3				
EN 2220 EXPLORING TRADITIONS IN ENGLISH LITERATURE I (Previously: EN 2220 ENGLISH LITERATURE: FROM CHAUCER TO SWIFT) (Updated Fall 2022)		UK LEVEL 4 UK CREDITS: 15				
PREREQUISITES:	WP 1010 Introduction to Academic Writing WP 1111 Integrated Academic Writing and Ethics					
CATALOG DESCRIPTION:	Development of textual and contextual understanding of traditions in English literature through the study of representative authors and texts selected from the fourteenth to the eighteenth centuries (that is, from Chaucer to Jonathan Swift).					
RATIONALE:	This course focuses on exploring the evolution of traditions within the English literary canon from 1350 to 1730 in the context of major cultural and philosophical trends which impacted the works selected for study and textual analysis.					
LEARNING OUTCOMES:	Upon successful completion of this course, students should be able to: 1. Identify major literary trends in representative texts selected from the medieval, Renaissance, seventeenth- and early eighteenth-century periods; 2. Demonstrate knowledge of literary conventions and genres in representative texts selected from the medieval, Renaissance, seventeenth- and early eighteenth-century periods; 3. Recognize the contribution of individual authors to the development of literary forms through close reading of representative texts selected from the medieval, Renaissance, seventeenth- and early eighteenth-century periods; 4. Relate cultural and philosophical ideas to the evolution of traditions in representative texts selected from the medieval, Renaissance, seventeenth- and early eighteenth-century periods.					
METHOD OF TEACHING AND LEARNING:	In congruence with the teaching and learning strategy of the college, the following tools are used: <ul style="list-style-type: none"> • Lectures, class discussions, workshop-style pair work and group work during class meetings; • Formative exercises and online learning tasks through the Blackboard online tools designed to help students acquire confidence and benefit from independent study; • Timely instructor feedback on formative and summative assignments; • Additional educational material posted on the Blackboard course template and placed on reserve in the library; • Individualized assistance during office hours for further discussion of lecture material, additional reading, assignments and examinations; • Close collaboration with the academic support services to encourage students' skill development in critical thinking and in expression. 					
ASSESSMENT:	<table border="1"> <tr> <td>First Assessment: Portfolio of Critical Responses (2000-2500 words) At least two critical responses</td> <td>50%</td> </tr> <tr> <td>Final Assessment: Examination (1000-1200 words) Two essays (500-600 words each); or, one explication (300-400 words) and one essay (700-800 words); or, three explications (350-400 words each).</td> <td>50%</td> </tr> </table>		First Assessment: Portfolio of Critical Responses (2000-2500 words) At least two critical responses	50%	Final Assessment: Examination (1000-1200 words) Two essays (500-600 words each); or, one explication (300-400 words) and one essay (700-800 words); or, three explications (350-400 words each).	50%
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INDICATIVE READING:	<p data-bbox="638 453 912 483">REQUIRED MATERIAL:</p> <p data-bbox="638 485 1395 539">Greenblatt, Stephen, ed. <i>The Norton Anthology of English Literature</i>, Volumes A, B, C. New York: Norton, latest edition.</p> <p data-bbox="638 573 980 602">RECOMMENDED MATERIAL:</p> <p data-bbox="638 604 1438 659">A.R. Braunmuller and M. Hattaway, ed. <i>The Cambridge Companion to English Renaissance Drama</i>. Cambridge UP, 1990.</p> <p data-bbox="638 661 1438 716">Robert T Fallon. <i>Divided Empire: Milton's Political Imagery</i>. Penn State UP, 2021.</p> <p data-bbox="638 718 1438 772">Michael Hattaway, ed. <i>A Companion to English Renaissance Literature and Culture</i>. Blackwell, 2003.</p> <p data-bbox="638 774 1406 804">Lisa Hopkins. <i>Renaissance Literature and Culture</i>. Bloomsbury, 2006.</p> <p data-bbox="638 806 1344 835">Siobhan Keenan. <i>Renaissance Literature</i>. Edinburgh UP, 2008.</p> <p data-bbox="638 837 1386 892">Robert Matz. <i>The World of Shakespeare's Sonnets: An Introduction</i>. McFarland, 2008.</p> <p data-bbox="638 894 1438 949">Helen Phillips. <i>An Introduction to The Canterbury Tales: Reading, Fiction, Context</i>. Macmillan, 2000.</p> <p data-bbox="638 951 1438 1005">William Zunder and S. Trill, ed. <i>Writing and the English Renaissance</i>. Routledge, 2014.</p>				
INDICATIVE MATERIAL: (e.g. audiovisual, digital material, etc.)	Supplementary material used to facilitate contextual understanding of the literary works (documentaries, films, online resources, etc.)				
COMMUNICATION REQUIREMENTS:	With the exception of the in-class examination, all written work must be word-processed on Word and adhere to MLA guidelines for manuscript format and documentation.				
SOFTWARE REQUIREMENTS:	Word, Blackboard				
WWW RESOURCES:	http://sites.fas.harvard.edu/~chaucer/index.html www.luminarium.org https://www.bl.uk/shakespeare http://vos.ucsb.edu				
INDICATIVE CONTENT:	<p data-bbox="638 1545 1438 1633">In addition to the primary texts studied during the semester, students will also be exposed to introductory materials in the <i>Norton</i>, including the general introductions and introductions to authors/texts.</p> <p data-bbox="638 1667 1438 1810">Through the close reading of texts, emphasis is placed on the ways in which master narratives construct ideological perspectives and identities. Through connections between texts and cultural context the canon is problematized so that students realize how literary traditions are created but also how they can be interrogated and deconstructed.</p> <p data-bbox="638 1843 1268 1873">Instructors will cover at least three of the following Units:</p>				

UNIT 1: Exploring the Origins of English Literature

1. The Origins of English Literature
2. Old English and Anglo-Saxon Poetry
3. Middle English: Chaucer and *The Canterbury Tales*
4. Drama: Mystery and Miracle Plays; Morality Plays

UNIT 2: Exploring Traditions in the Renaissance

5. Humanism and the Reformation
6. Courtly love and the ideal of chivalry
7. Renaissance Poetry: sonnet cycles

UNIT 3: Exploring Traditions in the Early Seventeenth Century

8. The Metaphysical poets: Donne, Marvell
9. Cavalier poets: Jonson, Herrick
10. Puritanism and John Milton

UNIT 4: Exploring Traditions in the Restoration and the Early Eighteenth Century

11. The Restoration
12. Political Satire and Mock-Epics

Readings include selections or complete texts from *The Norton Anthology of English Literature*:

UNIT 1: Exploring the Origins of English Literature**1. The Anglo-Saxon and Anglo-Norman Antecedents**

- Excerpt from *Beowulf* (trans. Seamus Heaney)
- Excerpt from Geoffrey of Monmouth's *History*

2. The Medieval Period

- Excerpt from *Sir Gawain and the Green Knight* (trans. Simon Armitage)
- Excerpts from Chaucer's *The Canterbury Tales*; excerpts may include the introductory and concluding part of "The General Prologue"; Pilgrim portraits; one pilgrim tale
- Mystery and Miracle Plays; Morality Plays: *Everyman*

UNIT 2: Exploring the Sonnet Tradition in the Renaissance

The instructor may choose one of the Petrarch sonnets, which were adapted by various poets (e.g., Wyatt' "My Galley" and Spenser's sonnet 34 from the *Amoretti* cycle) to demonstrate the development of the English sonnet.

Selections below are indicative:

- Thomas Wyatt, "Whoso List to Hunt" or "My Galley" or "The Long Love"
- Henry Howard, Earl of Surrey, "The Soote Season" or "Love that doth reign" or "Alas so all things now hold their peace"
- Edmund Spenser, from *Amoretti*, sonnets 34 "Lyke as a Ship" and 37 "What Guyle Is This" or 67 "Lyke as a Huntsman" and 75 "One day I wrote her name"
- Philip Sidney, from *Astrophil and Stella*, sonnets 1 "Loving in Truth" and 7 "When Nature Made her Chief Work" or sonnets 18 "With what sharp checks" and 20 "Fly, fly, my friends"
- William Shakespeare, at least three sonnets; it is suggested that one sonnet may be from the 'fair-youth' sonnets (15 "When I consider everything that grows," 18 "Shall I Compare Thee," 29 "When in disgrace," 73 "That time of year," 116 "Let me not to the marriage of true minds,") and the other sonnet may refer to the 'dark lady' (130 "My Mistress' Eyes" or 138 "When my love").

UNIT 3: Exploring Traditions in the Early Seventeenth Century

Metaphysical and Cavalier Poetry

- John Donne, from the love poems (“The Flea” or “The Good-Morrow” or “The Bait” or “A Valediction: Forbidding Mourning,”) and from Holy Sonnets “Death Be Not Proud”
- Andrew Marvell, “To His Coy Mistress”
- Ben Jonson, “Song: To Celia” and “Still to Be Neat”
- Robert Herrick, “Delight in Disorder” and “To the Virgins”
- John Milton, “When I Consider How My Light Is Spent” and excerpts from *Paradise Lost* (Book One)

UNIT 4: Exploring Traditions in the Restoration and the Early Eighteenth Century

- John Dryden, “Mac Flecknoe” or excerpts from *Absalom and Achitophel* (such as the portraits of Absalom, Achitophel and Zimri)
- Alexander Pope, excerpts from *The Rape of the Lock*, Canto I
- Jonathan Swift, “A Modest Proposal”