**English 1210, Section 1: Introduction to British Literature**

TR: 11:00 – 12:15 AM, Arts and Science 301

Instructor: Travis Knapp

Office: 020 Tate Hall; Mailbox: 012 Tate Hall

Office Hours: TR 9:30 – 10:30, by appointment

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**Required Texts:**

* *Norton Anthology of English Literature*, Ninth Edition: the Major Authors. ed. Greenblatt.
* Dictionary of Literary terms (links on Canvas)

**Course Description**: All sections of English 1210 offer students an introduction to the concepts, terms, and practices commonly encountered in literary study, presented by way of texts from the history of British literature that appropriately demonstrate such concepts, terms, and practices.

The goals of this course are:

1. to provide broad exposure to a national literary tradition across its history

2. to introduce the major forms of literary expression: drama, poetry, fiction, and non-fiction

3. to introduce tools for interpretation, including beginning critical and interpretive vocabulary

4. to develop skills in literary interpretation and argumentation.

*Course Elements*

**Attendance:**  It will be much harder for you to succeed in this class without coming to class and participating in class discussion. While I do not dock points for individual absences, I do grade overall participation, and it is hard to *gain* participation points if you’re not in class.

**Participation**: As this is a literature course, my expectation is that you show up to class having read the material. You don’t necessarily have to understand it all; questions of clarification are always welcome and encouraged. Our class style will primarily be focused around discussion – of both my questions and yours. We will occasionally work in groups to dissect texts more carefully.

**Daily questions:** How actively do you read? Do you annotate your texts as you read? Do you note your questions as you read? For each class period, I ask that you bring two questions about the reading to class to turn in. They can be as broad or as specific as you like. You might ask about the importance of kinship and boasting in *Beowulf* or the role of classical mythology in *Paradise Lost*. Or you can ask questions about comprehension – poetry doesn’t always make for clear initial reading. You pose these questions to the class to earn participation points. Include the daily vocabulary on these.

**Vocabulary**: Understanding literary terminology can help enrich how we approach and understand the works we read. On the course schedule, you will see literary terms. Using one of the library’s online reference works (linked on Canvas) or the Norton anthology, concisely define these terms and try to identify examples. These terms can help guide our discussions and may appear on examinations. Turn in your definitions with your daily questions.

**Reading Quizzes**: I may choose to give reading quizzes over the day’s assigned reading. In case of absence, these will not be made up. Scores will be included as part of the participation grade.

**Partner Presentation & Class Discussion:** Starting with Chaucer, on each day we discuss a new author’s work, two students will give a brief, informal overview (about five minutes) of the author’s life and works. On days with multiple authors, only one author’s life will be presented on.

Additionally, the pair will be responsible for leading discussion for about 15 minutes – this discussion need not be comprehensive of the entire work, but should begin the conversation by showing an interest and concern with the given text(s).

To research the life and works of your author, I recommend using your textbook and the *Oxford Dictionary of National Biography* (http://www.oxforddnb.com.proxy.mul.missouri.edu/). Sign-ups will occur during the first week of class.

**Close reading papers**: One of the chief analytical and interpretative tools of a literary scholar is close reading. Close reading involves moving beyond summary and making connections that enhance our understanding of a given work. We will practice these skills in class. Each paper will be 2-3 pages, focused on a work of your choosing. Each paper will have a detailed instruction sheet.

Close Read 1 (Friday, September 29): On a Shakespearean sonnet

Close Read 2 (Thursday, November 16): On a post-midterm work

**Examinations**: This class will have a midterm (Tuesday, Oct. 10) and a final (Monday, Dec. 11). Exams will test content knowledge and literary interpretation. You will likely see some combination of fill in the blank, matching, multiple choice, passage identification, short response and essay questions. During the class period preceding the exam, we will play “guess the question” where students will have an opportunity to discuss themes that might appear on the exam in the writing sections.

**Grading breakdown**:

In-class participation (including reading quizzes and in-class activities): 10%

Daily questions: 10%

Author presentation & discussion leading: 10%

Close reading paper 1: 10%

Close reading paper 2: 15%

Midterm: 20%

Final Exam: 25%

I will use the following scale for assigning letter grades:

A = 100-93% C = 77-73%

A- = 92-90% C- = 72-70%

B+ = 89-88% D+ = 69-68%

B = 87-83% D = 67-63%

B- = 82-80% D- = 62-60%

C+ = 79-78% F = 59% and below

**University plagiarism statement**

Academic integrity is fundamental to the activities and principles of a university. All members of the academic community must be confident that each person's work has been responsibly and honorably acquired, developed, and presented. Any effort to gain an advantage not given to all students is dishonest whether or not the effort is successful. The academic community regards breaches of the academic integrity rules as extremely serious matters. Sanctions for such a breach may include academic sanctions from the instructor, including failing the course for any violation, to disciplinary sanctions ranging from probation to expulsion. When in doubt about plagiarism, paraphrasing, quoting, collaboration, or any other form of cheating, consult the course instructor.

**University accommodation statement**

If you anticipate barriers related to the format or requirements of this course, if you have emergency medical information to share with me, or if you need to make arrangements in case the building must be evacuated, please let me know as soon as possible.

If disability related accommodations are necessary (for example, a note taker, extended time on exams, captioning), please register with the [MU Disability Center](http://disabilityservices.missouri.edu/), S5 Memorial Union, 573-882-4696, and then notify me of your eligibility for reasonable accommodations.

**Title IX statement**

The University of Missouri prohibits all forms of sex or gender discrimination, including sex-based violence.  If you or someone you know has experienced sex discrimination or been harassed or assaulted, you can get help at the Relationship & Sexual Violence Prevention (RSVP) Center, a confidential resource, at [rsvp@missouri.edu](file:///C%3A%5CUsers%5CTravis%5CDesktop%5CGrad%20School%20Classes%5C1210%5Crsvp%40missouri.edu) or (573) 882-6638, or go to [www.rsvp.missouri.edu](http://www.rsvp.missouri.edu) <http://www.rsvp.missouri.edu/> .  You can also contact the Title IX Office ([title9@missouri.edu](file:///C%3A%5CUsers%5CTravis%5CDesktop%5CGrad%20School%20Classes%5C1210%5Ctitle9%40missouri.edu); (573) 882-3880; orwww.title9.missouri.edu <<http://www.title9.missouri.edu/>> ). Because we care about our community, Mizzou employees are required to report all incidents of sex discrimination to the Title IX Office.  The RSVP Center and Title IX Office will respect your privacy.

**Course Calendar**

Subject to change

Assigned readings should be completed for the date they appear

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| Date | Homework (for that day) | Vocabulary |
| Week 1 |  |  |
| Tuesday, Aug. 22 | Course introduction | [Old English] |
| Thursday Aug. 24 | *Beowulf* pp. 41-79 | Poem, elegy |
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| Week 2 |  |  |
| Tuesday, Aug. 29 | *Beowulf* pp. 79-106 | meter |
| Thursday, Aug. 31 | *Sir Gawain and the Green Knight*pp. 135-160 | [Middle English]Rhyme scheme, stanza |
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| Week 3 |  |  |
| Tuesday, Sept. 5 | *Sir Gawain and the Green Knight*pp. 160-188 | Romance, Allegory |
| Thursday, Sept. 7 | Chaucer *Canterbury Tales*-prologue lines 1-43 (p. 194)-lines 546-568 (pp. 206-207)-The Miller’s Tale pp. 214-230 | Irony, iambic pentameter |
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| Week 4 |  |  |
| Tuesday, Sept. 12 | Thomas Wyatt -“The Long Love” 383Howard, Earl of Surrey -“Love that doth” 387Christopher Marlowe -“Passionate Shepherd” 499Sir Walter Raleigh -“Nymph’s Reply” 488Philip Sidney -*Astrophil and Stella* Sonnets 1, 2, 6, 71, 72 (pp.492-95) | Sonnet, Elizabethan, Petrarchan |
| Thursday, Sept. 14 | Julian of Norwich, pp. 291-294Margery Kempe, pp. 294-98The English Bible, pp 388-91Queen Elizabeth I, pp. 392-399 | Prose [Renaissance] |
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| Week 5 |  |  |
| Tuesday, Sept. 19 | Christopher Marlowe*Dr Faustus*, pp 500-535 | Drama, character |
| Thursday, Sept. 21 | Edmund Spenser -*Amoretti* (475-77) -*Faerie Queene* Bk. 1 Canto 1 404-418 | Alexandrine, Spenserian stanza |
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| Week 6 |  |  |
| Tuesday, Sept. 26 | John Donne (669-679) -“The Flea”, “The Good-Morrow”, “The Sun Rising”, “The Canonization”, “A Valediction: of Weeping”, “A Valediction: Forbidding Mourning”  | Metaphysical poetry, metonymy, conceit |
| Thursday, Sept. 28 | Aemilia Lanyer -*Salve Deus* (700-01)Mary Wroth -*Pamphilia to Amphilanthus* (722-24)Robert Herrick (740-43) -“The Argument”, “Delight in Disorder”, “To the Virgins”Katherine Philips -“A Married State” (746-7)Andrew Marvell -“To his Coy Mistress” (751-52)**Close Reading 1 due by Friday, 5 pm** | [Restoration], canon, Cavalier poetry |
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| Week 7 |  |  |
| Tuesday, Oct. 3 | John Milton - *Lycidas* (780-86) - *Paradise Lost* (800-806) First two hundred lines | Pastoral, epic |
| Thursday, Oct. 5 | Milton -*Paradise* *Lost*, books 1 and 2 (800-41)“Guess the question” test review | Blank verse, syntax |
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| Week 8 |  |  |
| Tuesday, Oct. 10 | **Midterm Examination** |  |
| Thursday, Oct. 12 | Dryden, “MacFlecknoe” 986-92 -*Discourse* o*n* *Satire* 998 | satire |
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| Week 9 |  |  |
| Tuesday, Oct. 17 | Alexander Pope*Rape of the Lock* 1226-1244 | Couplet, mock epic |
| Thursday, Oct. 19 | Jonathan Swift*Modest Proposal* 1199-2004Thomas Gray“Elegy … Churchyard” 1396-99 | Nonfiction, narrator |
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| Week 10 |  |  |
| Tuesday, Oct. 24 | William Wordsworth 1543-1586 Read only: “Strange Fits”, “She Dwelt”, “I wandered”, “Solitary Reaper”, “Mutability”, “Preface to Lyrical Ballads” | [Romanticism], voice |
| Thursday, Oct. 26 | Samuel Taylor Coleridge“Eolian Harp” 1660-61“Kubla Khan” 1680-82“Frost”, “Dejection”, 1698-1703*Biographia Literaria* 1709-1716 | ballad |
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| Week 11 |  |  |
| Tuesday, Oct. 31 | Percy Shelley, “Mutability” 1787John Keats -Odes 1898-1906 | symbol |
| Thursday, Nov 2 | Alfred, Lord Tennyson -“Lotos Eaters, Ulysses” (2031-33) -“Charge of Light Brigade” (2089) -“Idylls of the King” (2090-2100) | [Victorianism] |
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| Week 12 |  |  |
| Tuesday, Nov. 7 | Elizabeth Barrett Browning* “Cry of the Children“ (1994-98)
* Sonnets (1998-2000)

Robert Browning 2121-37 -“Porphyria’s Lover”, “My Last Duchess“, “Bishop Orders“, “Fra Lippo Lippi“ | Dramatic monologue |
| Thursday, Nov. 9 | Joseph Conrad *Heart of Darkness* 2405-2436 | Realism, novella, point of view |
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| Week 13 |  |  |
| Tuesday, Nov. 14 | Joseph Conrad *Heart of Darkness* 2436-64 | Dialogue, plot |
| Thursday, Nov. 16 | T.S. Eliot“Love Song“ 2709“Hollow Men“ 2728“Journey of the Magi“ 2730“Tradition and the Individual Talent“ 2738-43**Close Read 2 Due** | Modernism, persona |
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| Week 14 | THANKSGIVING BREAK |  |
| Tuesday, Nov. 21 | NO |  |
| Thursday, Nov. 23 | CLASS |  |
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| Week 15 |  |  |
| Tuesday, Nov. 28 | James Joyce*Araby* 2631-34*The* *Dead* 2635-63 |  |
| Thursday, Nov. 30 | Samuel Beckett*Waiting for Godot* Act 1 2763-93 | setting |
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| Week 16 |  |  |
| Tuesday, Dec. 5 | Beckett*Waiting for Godot* Act 2 2793-2819 |  |
| Thursday, Dec. 7 | Salman Rushdie* *Prophet’s* *Hair* 2922-32

Zadie Smith *The Waiter’s Wife* 2950-60“Guess the question” finals review |  |
| Friday, Dec. 8 | Reading Day |  |
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| Monday, December 11 | Final Exam | 3 -5 pm |